



BADGIRLS

Bad Girls

Part I:

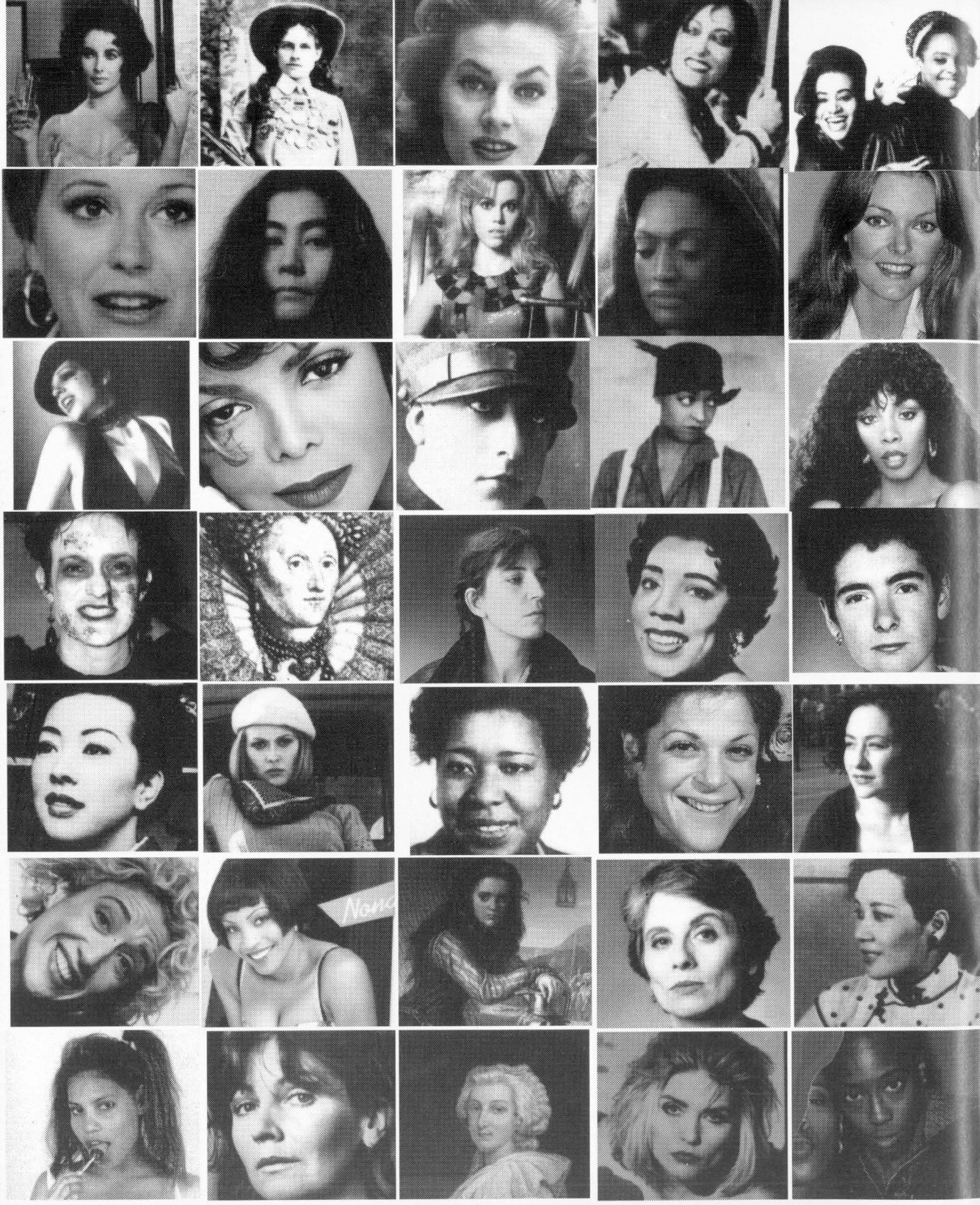
Jan. 14 - Feb. 27, 1994

Part II:

Mar. 5 - Apr. 10, 1994

Bad Girls West

Jan. 25 - Mar. 20, 1994



Bad Girls

Meet the artists!!!

New York

Gwen Akin/
Allan Ludwig
Ann Agee
Janine Antoni
Penny Arcade
Lillian Ball
Lynda Barry
Elizabeth Berdann
Camille Billops
Molly Blieden
Keith Boadwee
Andrea Bowers
Lisa Bowman
Barbara Brandon
Jennifer Camper
Renée Cox
Margaret Curtis
Jeanne Dunning
Nancy Dwyer
Frieda
Matt Groening/
Twentieth Television
Maxine Hayt
Janet Henry
Amy Hill
Robin Kahn
Nina Kuo
Pat Lasch
Cary Leibowitz
Lauren Lesko
Rhonda Lieberman
Susan Mabel Maney
Yasumasa Morimura
Portia Munson
Chuck Nanney
Reno
Erika Rothenberg
Veronica Saddler
Monique Safford
Sybil Sage
Joyce Scott
Beverly Semmes
Susan Silas
Coreen Simpson
Cindy Smith
Elaine Tin Nyo
Cammie Toloui
Carmelita Tropicana
Dani Tull
Shari Urquhart
Carrie Mae Weems
Judith Weinpersion
Pae White
Sue Williams
Millie Wilson
*and more...

Los Angeles

Laura Aguilar
Ken Aptekar
Lutz Bacher
Lillian Ball
Judie Bamber
Elizabeth Berdann
Gaza Bowen
Kathe Burkhart
Jerome Caja
Nancy Davidson
Kim Dingle
Jeanne Dunning
Nancy Dwyer
Nicole Eisenman
Stephanie Ellis
Sylvie Fleury
Charles Gute
Jacqueline Hayden
Marisa Hernandez
Margaret Honda
Deborah Kass
Rachel Lachowicz
Lauren Lesko
Jean Lowe
Marlene McCarty
Jennie Nichols
Gay Outlaw
Manuel Pardo
Theresa Pendlebury
Rona Pondick
Lucy Puls
Trudie Reiss
Erika Rothenberg
Beverly Semmes
Lorna Simpson
Elena Sisto
Jennifer Steinkamp
Anne Walsh
Megan Williams
Sue Williams
Millie Wilson



"I was born bad and I never have recovered."

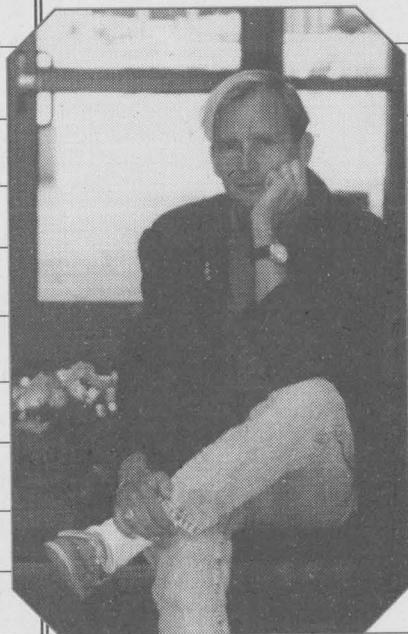
-Alice James (sister of William and Henry, 1848-1892)

Broadway Window
Xenobia Bailey
"Sistah Paradise's Revival Tent"

*"His" Column:
Speaking Out, Laughing Loud - Daniell Cornell*

Can we talk?

I come to this project **as a man,** albeit a gay one, and as an academic, albeit a frustrated one. I am frustrated by the limited gains made for women over the past 25 years. I am frustrated by the backlash against women that has surfaced in the name of "balance" as legitimate goals have been dismissed as "extreme." I am frustrated by the negative connotations associated with the word "feminism," even by



those who support the goals of social, political, and economic equality for women. The academic arena has effected practically no change outside of its own sphere: lectures, symposia, textbooks, course syllabi, academic journals and magazines. In the arena of production and exchange—i.e. the buying and selling of everything from groceries to stocks—**it's business as usual.**

As a gay man, I am not a good ole boy. I find myself occupying a place that society defines as feminine and transgressive—a space also occupied by bad girls. Gay men and bad girls are not exactly the same, but we find ourselves **in the same camp.** In a way, everyone who is posi-

tioned outside the privileged identity of a western, straight, white male with class standing must choose to be either a good girl—who colludes in the very system that oppresses her—or a bad girl—who subverts that system of privilege. And everyone who isn't outside that identity has to choose, as well, either to participate uncritically with the good girls or to encourage the bad girls in their defiance of any identity that defines and objectifies them. The range of positions we occupy is indicated by the variety of

ways that we take pleasure in **laughing** at any attempt to silence us.

Through laughter our anger **becomes a tool of liberation.**

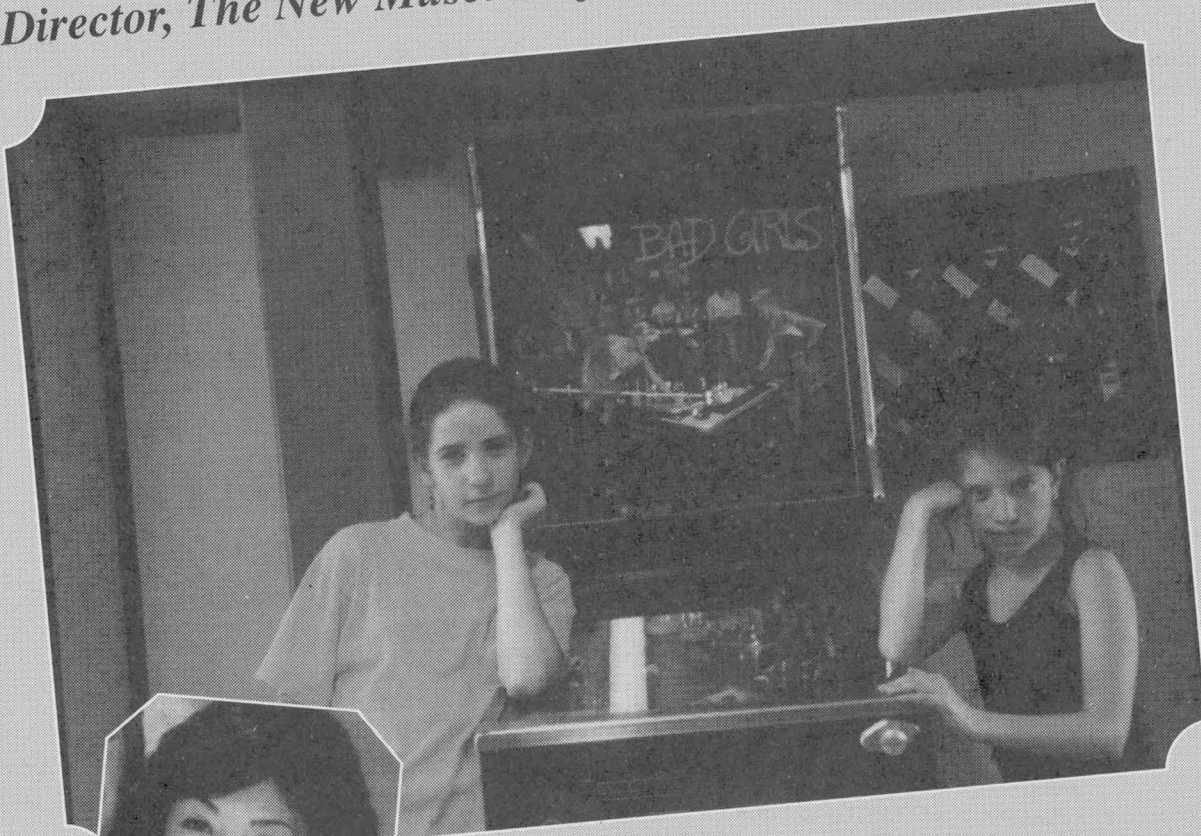
If I may be indulged one academic citation, it is Mikhail Bakhtin who articulated the liberating and radically subversive nature of laughter: "The serious aspects of class culture are official and authoritarian; they are combined with violence, prohibition, limitations and always contain an element of fear and intimidation...Laughter, on the contrary, overcomes fear, for it knows no inhibitions, no limitations. Its idiom is never used by violence and authority." All right then; here in Bad Girls, is an opportunity for each of us to share in the pleasure of transgression. Our combined laughter has the potential to dismantle the authority of the system of privilege that tries to keep us quiet and well-behaved. We don't need to speak for each other; we only need to listen to each other instead of to the voices that try to define us, to speak for us, or to silence us altogether. The laughter generated by these artworks creates a place of dialogue. Through them we can find the strength to understand and live together. **Now what's so bad about that?**



"Ginger Rogers did everything that Fred Astaire did, but she had to do it backwards in heels." -Ann Richards

Who's Laughing Now...?

-by Marcia Tucker
Director, The New Museum of Contemporary Art, N.Y.



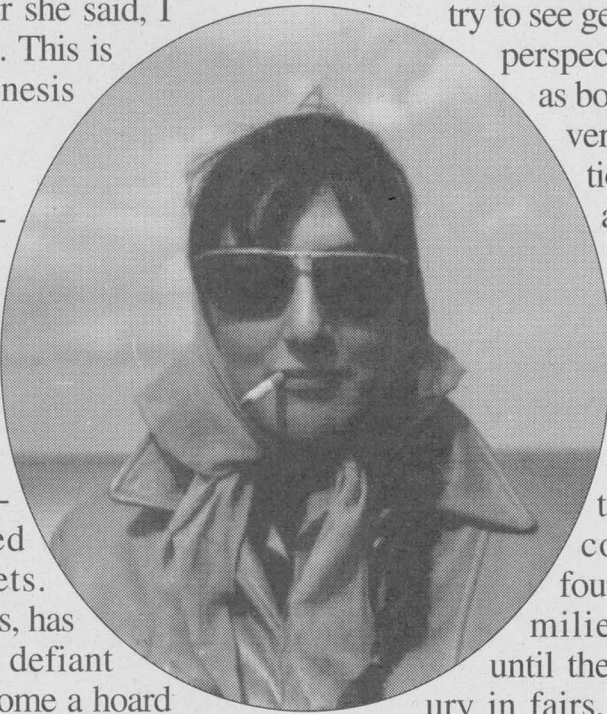
“Never wear more than three colors at once”...“It’s as easy to fall in love with a rich man as a poor one”...“You don’t need to let boys know that you’re smart”...“Don’t ever go out of the house without a girdle”...

These were my mother’s favorite maxims for success. Never mind that the cool colors of the period were avocado green, burnt orange, “aqua” and day-glo pink rather than basic black, and that girdles, thank God, were about to go out of fashion. My mother’s words, perfectly representative of the 1950s style of rearing girls, had a lasting effect on my character; whatever she said, I vowed never to do. This is the “personal” genesis of this exhibition.

Its “political” impetus, however, comes from thinking about how feminism has affected the arts today, twenty-five years after our first defiant shriek echoed through the streets. The shriek, it seems, has turned to equally defiant laughter. So here come a hoard of outspoken and outlandish bad girls, making their way into the no-man’s land that lies outside the bounds of propriety, and fixing to camp there indefinitely, like the women of Greenham Common. Their work is invigoratingly anti-authoritarian,

and entertains ideas and issues by being funny rather than hostile.

While the artists in this exhibition have multiple, and often wildly divergent views on such subjects as work, motherhood, fashion, religion, marriage, food, sex, beauty, psychoanalysis and childhood, to name just a few, the exhibition’s ultimate intent is to try to see gender roles from a fresh perspective. By using humor as both a seductive and subversive force, the exhibition, like the work in it, aims to connect (“Wham! Bam!...”) with a broad audience.



The idea of the carnivalesque, the wild, boisterous, disruptive, uncontrollable and profoundly democratic social milieu which flourished until the mid-nineteenth century in fairs, feasts, festivals, and processions, provides an appropriately unruly conceptual base for the exhibition. And the body of work in it, like the “grotesque” body associated with carnival, is open, noisy, sexual, perverse, excessive, and full of appetites. (In my

early teens, I was not allowed to see *The Moulin Rouge*, a movie about the life and times of Toulouse Lautrec, for reasons that I only now begin to understand.)

A new female comedic style also seems to have emerged in recent years, manifest in the many ways in which women have taken to saying what we want, how we want, when we want, and it's become increasingly noticeable in the visual as well as the performing arts. It thrives on the power of shared laughter to upset traditional and stereotypical attitudes about sex and gender and to cross the various boundaries that keep people from hearing each other. (It also, according to Norman Cousins, cures cancer, but one thing at a time.)

In the exhibition we've tried to confuse the categories of "high" and "low" art through the use of humor, comic voices and cartoons, children's art, popular music in hopes of opening up the space of the exhibition to the very diverse interests and responses of its viewers.

As for the *Bad Girls* themselves, they make trouble by being honest, outrageous, contentious, wanton, "self-indulgent" and even vulgar. A bad girl has fun "mak-

ing a spectacle of herself" and upsetting everyone who's busy trying to keep her—or anyone else—in check. My mother would have forbidden me to ever see her again, and she certainly wouldn't have let me anywhere near this show.



**"Love many
Trust few
Always paddle your own canoe."**
—sign on a bus in Fiji, May 1986

Go West, Bad Girl!

Scores of angry, frustrated New Yorkers are leaving the city and heading to Los Angeles to see *Bad Girls West*, the spicy, seductive, seditious sister exhibition organized by Marcia Tanner at UCLA's Wight Art Galleries. Peeved, Geena Davis has announced through her agent that she will not attend the opening festivities there because she objects to Tanner's description of her Academy Awards dress.

"The thing women have to learn is that nobody gives you power. You just take it."
—Roseanne Arnold.



"Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How can anyone deny themselves the pleasure of my company? It's beyond me."
—Zora Neale Hurston



"When a man gives his opinion, he's a man. When a woman gives her opinion, she's a bitch." —Bette Davis

Saying word 'sex' to woman always causes her to faint

By John Hopkins
Cincinnati Enquirer

CINCINNATI — Accusations of sex in thought, word and deed — are at the heart of a bizarre assault case. The complainant in a sexual assault case suffers from "conversion hysteria," a psychological condition that always causes her to faint at the mention of the word "sex."

sexual contact with her. The woman's name is not being published because of the nature of the allegations. Gray has been charged with felonious sexual penetration. But because of the woman's condition, she had trouble staying conscious during preliminary hearings. She fainted at least twice during a preliminary hearing earlier this year. "She was sitting in a chair and immediately fell out," said Gray's defense attorney, Raul Tellez. "Then the prosecutor spelled out the word sex and she fell out again."

The prosecutor's office has declined to discuss the case or how it will be

presented, but the woman's reactions could present special problems at trial. Courtroom testimony about a sexual assault or the use of the word sex could trigger her disorder. Conversion hysteria can stem from any number of deep-rooted personal conflicts, according to Dr. Marcia Kaplan, a psychiatrist at the University of Cincinnati. Rather than face the conflict, a person might react in a number of ways, including by fainting, Kaplan said. Kaplan said some people with the disorder can develop physical problems, such as paralysis, loss of voice or seizures. Fainting in response to a word is

rare, and "that kind of intensity is unusual," but physical reactions to psychological traumas happen frequently, Kaplan said. "It's pretty common; if you talk to some doctors in practice, they see quite a bit of it. There is often a history of rape in these cases." The woman's mental disorder is ongoing incest in these cases. The woman's psychological complexities involved in the case. The defendant's mental status also is in question.

Gray is scheduled to appear in common pleas court July 26 for a competency hearing. Judge Thomas Crush has ordered that he undergo psychiat-

ric examinations from two doctors. "I have reason to believe that he suffers from paranoid schizophrenia," Tellez said.

Tellez said his client has always maintained he did nothing improper. Gray pleaded not guilty by reason of insanity July 1 and is being held in the Hamilton County Justice Center. If the case goes to trial, the woman's conversion hysteria could be important to Gray's defense. There were no witnesses to the alleged crime, Tellez said. So, if the woman was in an unconscious state April 3 after hearing the word sex, she would have been unaware what happened to her next, Tellez said.

"I'm as pure as the driven slush."

—Mae West

"It's interesting that Freud never talks about menstruation."

—Gayatri Spivak

"Between two evils, I always pick the one I never tried before."

—Mae West



Bad Girls

**"Bad Girl" Project Coordinators,
New York:
Daniell Cornell, Melissa Goldstein,
Brigitte Kölle, Sabine Ondracek**

Organized for the
New Museum of Contemporary Art, New York
by Marcia Tucker, Director
Part I: January 14 - February 27, 1994
Part II: March 5 - April 10, 1994

Major funding for the Bad Girls exhibition in New York has been provided by the Henry Luce Foundation, Inc.; additional support has come from The National Endowment for the Arts, The New York State Council on the Arts, The Director's Council of The New Museum, and Penny McCall. The "Zine" has been made possible through the generosity of Arthur Goldberg and the production and design staff at Neuberger&Berman.

PUBLIC PROGRAMS AT THE NEW MUSEUM

SATURDAY AFTERNOON LIVE!

Saturday, January 15, 2:00 p.m. Penny Arcade
Saturday, March 19, 2:00 p.m. Frieda
Saturday, April 2, 2:00 p.m. Carmelita Tropicana
Free with Museum admission.

GAG: AN EVENING OF X-TRA BAD GIRLS VIDEO

Thursday, February 3, 7:00 p.m.
Organized by Cheryl Dunye and featuring videomakers Susie Silver, Jocelyn Taylor, Shu Lea Cheang, Jill Reiter, Annie Sprinkle and others.
Tickets: \$5 members, students, seniors
\$7 general

RENO ROAST

Tuesday, February 15, 7:00 p.m.
A tribute to Reno featuring her psychiatrist, friends and enemies.
Tickets: \$12 members, student seniors
\$15 general

GROUP VISITS

Group visits are available for adult and school groups from grades 7 through 12. For more information, or to arrange a visit, contact Mayda Perez, Education Associate, Mondays, 9:30-5:30 at (212) 614-6650
For information call (212)219-1222

Bad Girls Music
at The Knitting Factory
for more information call
(212) 219-3006



KNITTING FACTORY Bad Girls Film
at Anthology Film Archives
for more information call
(212) 505-5181

The New Museum's Project Team Members:

Assumpta Bassas, Susan Cahan, Amy Chen, Lisa Dent, Gail Gregg, John Hatfield, Charlayne Haynes, Patricia Jones, Evan Kingsley, Pat Kirshner, Penny McCall, France Morin, Jerry Philogene, Aleya Saad, Suzy Spence, Laura Trippi, William Visnich, Alice Yang, Mimi Young

Video Programs for Bad Girls and Bad Girls West

Angela Anderson
Peggy Ahwesh
Barefoot Films
Lutz Bacher
Glenn Belvario
Sadie Benning
Diane Bonder
Jane Cottis
Heidi DeRuiter
Cecilia Dougherty
Sandi DuBowski
Mira Gelly

Organized by Cheryl Dunye, New York

Cheng Sim Lim
Mary Patten
Alix Pearlstein
Meryl Perlson
Lisa Platt
Tom Rubnitz
Joyan Saunders
Susie Silver
Cauleen Smith
Kimerly Stoddard
Dawn Suggs
Lee Williams

Bad Girls West

Organized for the
Wight Art Gallery, UCLA
by Marcia Tanner, Guest Curator
January 25-March 20, 1994

Symposium on Bad Girl Art, March 12,
Dickson Auditorium
for information call
(310) 825-9345

"Scary Women" film series organized by the UCLA
Film and Television Archive's Research and Study Center,
January 15 - February 12, UCLA Melnitz Theater

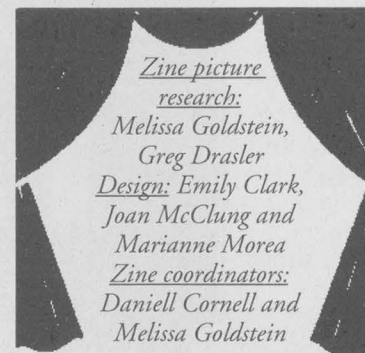
"Scary Women" Symposium,
January 29, UCLA Melnitz Theater
for information call
(310) 206-5388

The Wight Art Gallery's Bad Girl Specialists:

Patricia Capps, Nicole Cavasos, Bryan Coopersmith, Cindi Dale, Denise Dien, Erika Gee, Anna Graham, Henry Hopkins, Natalie Jacob, Christina Kim, Susan Lockhart, Will Reigle, Elizabeth Shepherd, Farida Sunada, Milton Young.

Partial funding for Bad Girls West was provided by the UCLA Art Council, the UCLA School of the Arts, and the California Arts Council.

For information on
performances,
docent tours, symposia
and other public events at UCLA
please call (310) 825-9345



*Zine picture
research:
Melissa Goldstein,
Greg Drasler
Design: Emily Clark,
Joan McClung and
Marianne Morea
Zine coordinators:
Daniell Cornell and
Melissa Goldstein*

Also on View:
**Good Girls:
Virgins, Mothers and Martyrs**
from the collection of the
Grunwald Center for the
Graphic Arts, UCLA.



Cover logo by Nancy Dwyer

Unlicensed Laughter

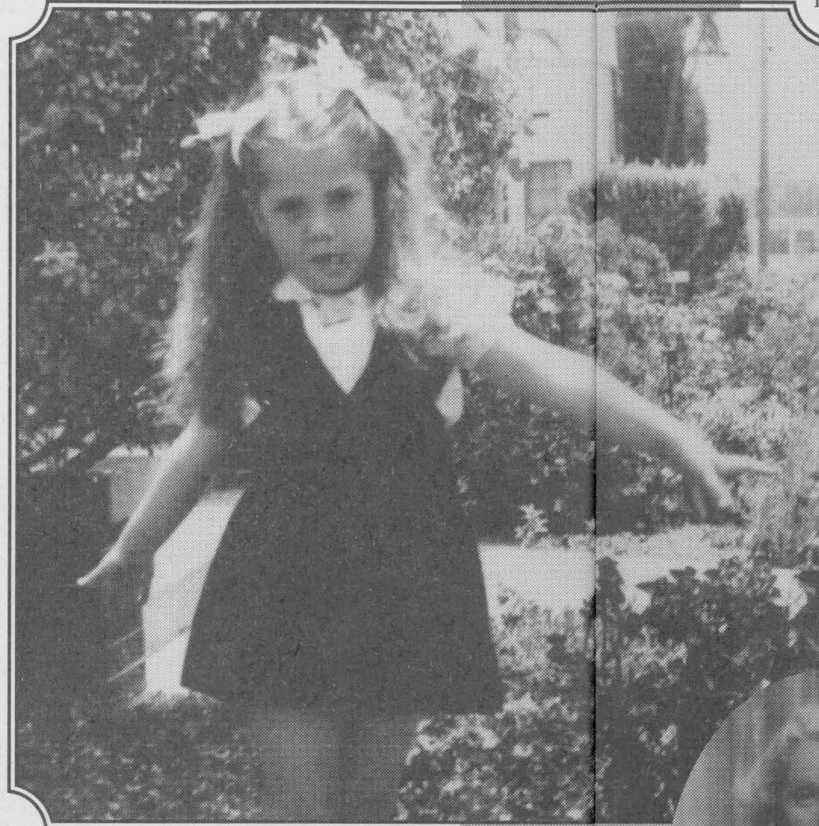


LA's male-dominated entertainment industry has shaped the ways we see ourselves as a nation and as individuals for nearly a century. From childhood on, our ideas of what it means to be male or female in American society have been saturated, probably more deeply than we can know, by our immersion in Hollywood films and television.

In her opening speech for the 1992 Academy Award ceremony, actress Geena Davis—wearing a gown whose oddly punctuated cleavage made her torso read “breast, comma, breast”—advised the audience that Hollywood films had taught American women how to behave like women. “We have learned from the women we saw on the screen,” she said, “how to amuse, beguile, cradle, deceive and excite, to fascinate and growl, to be heroic and inspiring, to kiss, liberate, mesmerize, nurture and outsmart, persuade, quip and laugh, to shoot from the hip, to tease and uplift, to be villainous, wily, and yes, zing one in there when you least expect it.”



A series of film clips followed, showing slender, pretty, well-coiffed actresses pretending to be wives, mothers, and daughters, lovers, flirts, coquettes, sex kittens, *femmes fatales* and feisty, strong-willed yet deliciously feminine career women. Images of women also frequently seen in Hollywood films—victims of male violence, psychopathic killers, angry dominatrices, evil crones, monsters possessed by alien forces—were curiously absent from the montage. No overt lesbians surfaced in this fantasy of the properly socialized American woman either. Geena appeared in a clip from *Thelma and Louise*, that inverted male buddy film whose heartening message to oppressed women is: kill men to liberate yourselves, then seize control of your lives by committing suicide. Hooray for Hollywood!



Much of the work in *Bad Girls West* tackles aspects of the world according to Hollywood: body image, gender roles, relationships, and representation, fashion, aging, sexuality, celebrity, art-making itself. Beyond Hollywood's representations of women, the artists in both *Bad Girls* shows play with and challenge a wide range of historical and contemporary perceptions of sex and gender. “Play” is the operative word here. As bad girls these artists (mostly women, plus a few men) play with society's idea of what good girls aren't.



Good girls don't rock the boat. They don't break the rules or radically question absurdities in the social, economic, political or cultural *status quo*. They don't laugh much in public, never loudly, and certainly not at anything dirty. They don't talk openly about their own sexual proclivities and fantasies. They don't invent their own jokes. They don't mock truths held to be self-evident. They're not bawdy, raucous or foul-mouthed. They don't forge their own persuasive language to articulate what they see, think feel, desire. They don't make fun of men, or of men's views of them—not in front of men, anyway. Like Br'er Rabbit, they lay low.

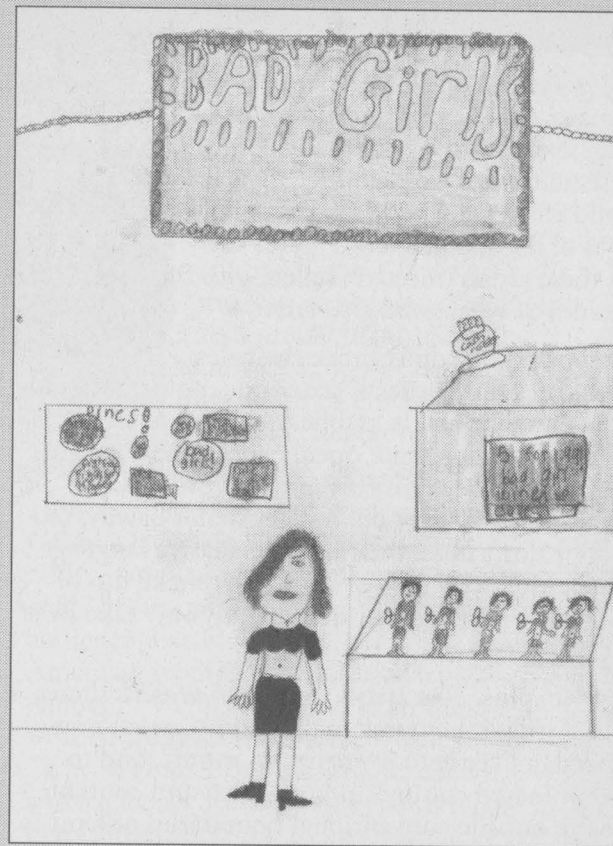
Bad girls do all of the above, plus. The artists in both *Bad Girls* shows have opted for what Judy Little in her essay in *Women's Comic Visions* calls “the license of carnival, a license to overturn, to mimic, and to deconstruct” the male-dominated culture. In both form and content, their work tends to operate outside conventional boundaries of feminine propriety. Immediate and sensual rather than cerebral and didactic, it seduces the viewer via humor and the bracing shock of liberation unleashed by its unexpected, often subtle subversion of accepted rules and its projection of countervailing versions of experience. Its aim is not divisive but transformative; it invites the viewer to think beyond stereotypes and imagine a more inclusive, various and funny world.



-Marcia Tanner

**Guest Curator,
Bad Girls West**





“I was always notorious; never famous.”

—LOLA MONTEZ (1818-1861)

**“Lead me not into temptation;
I can find the way myself.”**

—RITA MAE BROWN

“Besides Shakespeare and me, who do you think there is?”

—GERTRUDE STEIN

**“It’s ridiculous to think you can spend
your entire life with just one person.
Three is about the right number.”**

—CLARE BOOTHE LUCE

Stool Pigeons

—Cheryl Dunye

It’s early evening and I enter my favorite East Village bar to have an after-work drink. **I’ve had a rough day and all I want to do is relax and girl watch.** I pick a lonely stool by the window with a great view of all the shorts which recently have been cut even shorter. I sit and wait for the bartender to notice me and note how thick mascara can be worn on the human brow. The air-conditioning feels good so I leave her to her task and pull out the latest issue of People Magazine I acquired while riding the subway last evening. **Out of the side of my eye I spy this mysterious and sexy woman enter the bar.** She’s kind of cute and definitely in the sisterhood, if you know what I mean. This very mysterious and sexy woman looks at me then begins to walk towards me. For a quick second I look around to make sure she’s not giving some other gal this intensely sexy look. No. I’m the only person in this bar and she’s giving me serious eye contact. **I smile as she approaches and think of something to say.**

“Excuse me but aren’t you the curator of that video show at The New Museum?” she asks. Another art hag, I think, and I give her a blank stare. “You know, the one about pornography?” she continues.



I notice that she’s holding a video cassette box with a picture of a nude tattooed woman on the cover. She sets the tape down on the bar and pulls up a stool. I look closely at the picture on the box. The tattooed woman has the body of a man and two heads: one of Hillary Clinton, the other of Whitney Houston. I look at her and smile, then burst into outrageous laughter. We laugh together for a

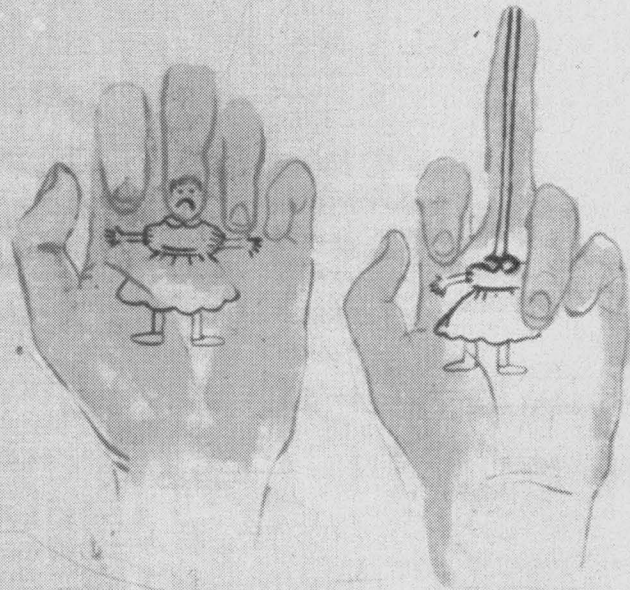
while but I can’t stop laughing. **She gets annoyed. I still can’t stop laughing.** She proceeds to pick up her tape and walk out the door. I try to get up but, still laughing, I fall to the floor.

Suddenly, I wake up in a sweat.

A NEW LOOK AT THE OFFICE

Fashion and the workplace have collided head-on. The new see-thru look in women's clothing has been taken up by decorators who are replacing the traditional, imposing teak wood desk with clear vanity curtains and peek-a-boo sides. Citing the influence of Sharon Stone and designers such as Todd Oldham, one executive said: "We're acknowledging the influence of an entirely new style--the bad girl."

Rosita was crying coz



she didn't have a neck

A VISIT FROM AUNTIE JO!

Panel 1 (Top Left): Auntie Jo is being greeted by two children. One child says "YAA-AAY!" and another says "AUNTIE JO!".
Caption: IT'S ALWAYS FUN WHEN AUNTIE JO COMES TO VISIT.

Panel 2 (Top Middle-Left): Auntie Jo is holding a switchblade. A child says "OH BOY! A TUTU!".
Caption: SHE GIVES US STUFF THAT MOM & DAD SAID WE CAN'T HAVE.

Panel 3 (Top Middle-Right): Auntie Jo is surrounded by children. One child has spiky hair and sunglasses, labeled "SPIKE". Another child is labeled "LOLA ROXIE".
Caption: SOMETIMES SHE BRINGS A FRIEND.

Panel 4 (Top Right): Auntie Jo is sitting at a table with children. One child is eating.
Caption: AT LUNCH, WE CHEW OUR FOOD AND SHOW EACH OTHER WHAT IT LOOKS LIKE.

Panel 5 (Bottom Left): Auntie Jo is riding a motorcycle. A large "WVROOM!" sound effect is shown.
Caption: LATER, SHE TAKES US FOR RIDES ON HER MOTORCYCLE...

Panel 6 (Bottom Middle-Left): Auntie Jo is sitting at a pool table with children.
Caption: ...OR MAYBE SHE'LL TAKE US TO PLAY POOL.

Panel 7 (Bottom Middle-Right): Auntie Jo is sitting at a desk watching a scary movie. A speech bubble says "HOT DAMN! HERE COMES THAT CHAINSAW AGAIN!".
Caption: SHE LETS US STAY UP REAL LATE AND WATCH SCARY MOVIES.

Panel 8 (Bottom Right): Auntie Jo is waving goodbye to two children. One child says "BYE!" and another says "THANKS AUNTIE JO!".
Caption: WE HOPE SHE VISITS US AGAIN SOON.

B-GIRLS COMING!

The New Museum's Bad Girls exhibition is overwhelmed by bus-loads of women arriving to pay homage to Yasumasa Morimura's photographic restaging of Manet's Olympia. Coming from as far away as Olympia, Washington, birthplace of the Riot Grrls, they are bringing their own brand of humor and transgression to a show already loaded with both. In their signature style, they leave mounds of bras and panties to be cleared away from the museum's entrance every morning.

"I'm everything you were afraid your little girl would grow up to be--and your little boy." —Bette Midler

Thank you • *Richard Anderson Gallery* • Thank you • *Ami Arnhault* • Thank you • *Betty Asher* •
 Thank you • *Josh Baer Gallery* • Thank you • *Fernanda Benedict (Nassau County Museum)* •
 Thank you • *Clyde and Karen Beswick* • Thank you • *Michael Blackwood* • Thank you • *Nayland
 Blake* • Thank you • *Ruth Bloom Gallery, LA* • Thank you • *Ruth and Jacob Bloom* • Thank you •
Pamela Bonino • Thank you • *Karin Bravin* • Thank you • *Deborah Brown* • Thank you • *Mary
 Beth Burns* • Thank you • *Gloria and Robert Conn* • Thank you • *Merry Conway* • Thank you
 • *Penny Cooper and Rena Rosenwasser* • Thank you • *Couturier Gallery* • Thank you • *Colin
 Cowie and Stuart Brownstein* • Thank you • *Katie Clifford* • Thank you • *Renée Cox* • Thank you •
Lynne Darcy (Kenyon and Kenyon) • Thank you • *Johnny Depp* • Thank you • *Zoë and Joel
 Dictrow* • Thank you • *Michael Dorf (The Knitting Factory)* • Thank you • *Greg Drasler* • Thank
 you • *Drift Distribution* • Thank you • *Nancy Dwyer* • Thank you • *871 Fine Arts* • Thank you •
Electronic Arts Intermix • Thank you • *Feature Gallery* • Thank you • *Suzanne Feldman* • Thank
 you • *Rosamund Felsen Gallery* • Thank you • *Food House* • Thank you • *Jose Freire Fine Art* •
 Thank you • *Dawn Fryling* • Thank you • *Arthur Goldberg (A BIG THANKS FOR THE
 ZINE)* • Thank you • *Meir Gal and Michael Klinger* • Thank you • *Al Gillio and Scott Durkin*
 • Thank you • *Linda Goode Bryant* • Thank you • *Toby Greenberg* • Thank you • *Gail Gregg* • Thank
 you • *Christopher Grimes Gallery* • Thank you • *Dan Halsted* • Thank you • *Michael and Susan
 Hort* • Thank you • *John Hatfield* • Thank you • *Willard Holmes* • Thank you • *Henry Hopkins
 (UCLA Wight Art Gallery)* • Thank you • *Hudson* • Thank you • *Natalie Jacob (UCLA Wight
 Art Gallery)* • Thank you • *Patricia Jones* • Thank you • *John Post Lee Gallery* • Thank you • *Kim
 Light Gallery, LA* • Thank you • *Los Angeles County Museum of Art* • Thank you • *Luhring
 Augustine Gallery, NY* • Thank you • *Penny McCall (A BIG BIG THANKS FOR THE
 CATALOG)* • Thank you • *Dean McNeil* • Thank you • *Jonas Mekas (Anthology Film Archives)*
 • Thank you • *Metro Pictures* • Thank you • *Jeanne Meyers* • Thank you • *Clare Micuda* • Thank you •
Dara Myers-Kingsley • Thank you • *Eileen and Peter Norton* • Thank you • *Gerri Obler* • Thank you
 • *Steven Oliver* • Thank you • *Thomas Patchett* • Thank you • *Maria Porges* • Thank you •
Postmasters Gallery • Thank you • *Diane Powers (New York Public Library)* • Thank you •
PPOW Gallery, NY • Thank you • *Noni Pratt* • Thank you • *Dean Rainey* • Thank you • *Larry
 Reid (Fantagraphics)* • Thank you • *Reno* • Thank you • *Kristin Richardson* • Thank you • *Terri and
 Michael Sacks* • Thank you • *Sybil Adelman Sage* • Thank you • *Santa Barbara Museum of Art* •
 Thank you • *Leslie Satin* • Thank you • *Fran Seegull (Norton Family Collection)* • Thank you •
Kelly Sena and Jeffrey Poe • Thank you • *Elizabeth Shepherd (UCLA Wight Art Gallery)* •
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Toni Morrison
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Part 1
January 14 -
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Part 2
March 5 -
April 10, 1994

Hours:

Wednesday, Thursday, Friday, and Sunday:
Noon to 6:00 pm
Saturday: Noon to 8:00pm
(6:00-8:00 pm free)
Closed Monday and Tuesday

Admission:

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