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## **PERSONA**

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**Eleanor Antin**  
**Mr. Apology**  
**Colin Campbell**  
**Bruce Charlesworth**  
**Colette**  
**Redd Ekks**  
**Lynn Hershman**  
**James Hill**  
**Martial Westburg**

**Lynn Gumpert and**  
**Ned Rifkin**

**THE NEW MUSEUM**  
**New York**

## PERSONA

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September 19—November 12, 1981

### THE NEW MUSEUM

65 Fifth Avenue New York, New York  
10003

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## Preface

At the present moment in history, the visual arts, like the culture from which they emanate, are in a rapidly changing state in which media, style, formal issues, concepts, and contexts can scarcely be pinned down from one moment to the next. Fashion is often confused with innovation (and vice-versa), and there are few, if any, limits to our definition of what constitutes art or the arena of esthetic experience.

Perhaps as a response to this situation (which is certainly not unique to our century, but is new to the present generation), many artists have retreated from a mainstream sensibility by avoiding formal issues entirely. Instead, they concentrate on ontological concerns, exploring their own lives, personalities, habits, needs, and intentions by creating personae rather than objects. The need for objectification, for the presentation of the self apart as one's art, manifests itself in the form of the alter ego, which can take an infinite variety of forms according to the needs of the individual artist.

This exhibition, originated and organized by Lynn Gumpert and Ned Rifkin, and coordinated by Robin Dodds, explores this deeply personal, idiosyncratic form of expression. My thanks to them and to the many people who have given their time and skill to make the exhibition a success. We are particularly grateful to the participating artists for sharing this aspect of their lives and work with us, and wish to thank, once again, The Jerome Foundation and the New York State Council on the Arts for their ongoing support of this and other exhibitions which constitute our programs.

Marcia Tucker  
Director

## Acknowledgments

This exhibition originated in response to the increasing number of artists that we have seen who use specific characters and alter egos in their art. As we began to examine both the historical and contemporary manifestations of this phenomenon, we decided to focus on those artists who have sustained this interest by integrating themselves directly into their personae.

We would like to extend our gratitude to Robin Dodds for coordinating and implementing all aspects of this catalog as well as for her assistance in shaping the exhibition. In addition, we would like to thank the following individuals: Tim Yohn, for his incisive editing together with his sanguine wit and humor; to Marcia Tucker, for her guidance, enthusiasm, and wisdom; to Keith Davis for his design of the catalog under constant time pressures; to Nina Garfinkel and Emory Craig for their helpful suggestions; to Maria Reidelbach, John Jacobs, and crew for their skillful installation of the exhibition. We are also grateful to Kirk Varnedoe, Robert Handforth, Laurie Post, and Al Souza for their insights and recommendations. We appreciate the efforts of Liz Brown, assisted by LaJuana Easterly, Susannah Hardaway, and Elvira Rohr, for researching the bibliographies. Many thanks to Barbara Goldner of Ronald Feldman Fine Arts, Liz Gold of Annina Nosei Gallery, David McDannagh of *The Sobo News*, and Mike Sweeney of *The Village Voice* for their timely aid. Finally, we wish to express our special thanks to the nine artists whose art has ultimately brought "Persona" to life.

Lynn Gumpert and Ned Rifkin  
Curators

**1. Man Ray** *Marcel Duchamp as Rose Sélavy*, c. 1920-21. Silver print,  $8\frac{1}{2} \times 6\frac{3}{4}$ ". Collection of the Philadelphia Museum of Art; The Samuel S. White 3rd and Vera White Collection.



The term "persona" is generally understood today to mean a fictional character. However, in ancient theater "persona" designated both the actor and the masks worn in different roles. The word derives from Latin *per*, meaning "through," and *sonare*, meaning "to sound."<sup>1</sup> This suggests that the original emphasis was not on the character per se, but rather on the mask as the object through which the actor's voice emanated.

Although all art is a form of self-expression, visual artists communicate primarily through images and objects that they create. The medium chosen inevitably shapes the subject matter into content. Thus the literal meaning of "persona" mirrors an artist's manipulation of medium, since through it they speak in a uniquely visual language.

The artist of our century who did most to actively examine the concept of medium and thereby enlarge its function was Marcel Duchamp.<sup>2</sup> With the creation of his alter ego, Rose Sélavy, he extended the self, both physically and conceptually. Given the significance of the use of this persona, it is particularly relevant to the artists of this exhibition.

The effect of this and other of Duchamp's activities was to expand our definition of art into a conceptual dimension. Addressing the dichotomies which traditionally separate art from life, he found that the use of contradiction was the most effective way to express himself. In so doing, Duchamp transformed the entire concept of self-expression, directing it toward a more rigorous examination of the self away from expression for its own sake.

This is most visible in Duchamp's concern with sexuality, a subject vital to his art. Essentially he acknowledged that human nature itself was binary—male and female. Thus we find many of Duchamp's works alluding to his own dual nature (e.g. *The Large Glass*, 1915-23)<sup>3</sup> while in other works (e.g. *L.H.O.O.Q.*, 1919)<sup>4</sup> this approach is more overt. This concern dramatically culminated in 1920 when Duchamp physically actualized his female alter ego, Rose Sélavy (Fig. 1). Not only did she spring from Duchamp in a manner recalling Aphrodite's emergence from Zeus's head,<sup>5</sup> but she is also given credit for making art,<sup>6</sup> which has since become part of Duchamp's oeuvre.

Since then, a large number of artists have adopted alter egos in their art. These include many of the Surrealists, for whom the persona epitomized their interest in metamorphosis. For Picasso, an extensive array of symbolic alter egos including "harlequins...minotaurs, bearded Pygmalions, ardent lovers, and lechers" served as "[self-] portraits of the artist's own fantasies and desires."<sup>7</sup>

More contemporary artists have created personae, sometimes functioning as did Picasso's, as figurative symbolic

equivalents for the self, other times more clearly reflecting the artist. William T. Wiley's "Mr. Unatural" (Fig. 2) is the most obvious of various Wiley personae and bears the closest resemblance to the artist himself. Mr. Unatural crystallized when Wiley was asked to participate in an improvisational performance. Feeling the need for "some sort of cover," he devised a disguise/ costume of a false nose, dunce cap, kimono, Japanese sandals, and staff.<sup>8</sup> Claes Oldenburg's alter ego "Ray Gun" evolved as "both a person, with a name...and an object. [Fig. 3] His birth allowed an actual transition to take place from Oldenburg's previous pictorial, figurative art to the making of three-dimensional objects...as surrogates for the human body."<sup>9</sup>

For these and numerous other artists, personae play an important role. But for still others, personae are absolutely essential to their art. This is the case for the nine artists presented here. Colin Campbell's "Woman from Malibu" is one of a few of his alter egos which develop the female aspect of the artist's sensibility comparable to Duchamp's Rose Sélavy. Eleanor Antin's "King" is one of several personae she has evolved over many years of work to deal directly with the dialectic of sexual identity. Lynn Hershman's "Roberta Breitmore" originates from a character of dubious gender, yet the significant implications of this extended performance piece is that it engaged the real world. Colette has created "Justine" to function in the world of commercial enterprise, speaking through her in order to comment incisively on both the intrinsic and extrinsic values of art. Similarly, Martial Westburg's "Ray Rodrique" was originally brought forth by the artist's need to distance himself from the often callous machinations of the art scene and to address it with a satirical disposition.

Bruce Charlesworth's "Eddie Glove" is also a metaphorically critical device and, like Westburg's persona, functions in a decidedly more private realm than those of the first four artists described. His serial photoplays are oblique narratives of personal mystery and intrigue. James Hill's "alter-images" of the gorilla and the deer are considerably less narrative than Charlesworth's but share the intensively private arena as its point of tangency. "Redd Ekks," like Oldenburg's Ray Gun, is not strictly speaking a persona, but Robert Rasmussen's alias or pseudonym of a specifically visual character, demarcating the art work as a point of exchange between the artist and viewer. "Mr. Chris Apology" is a name invented by newspaper and radio reporters for an anonymous artist who solicited repenances from criminals and others who, in need of a blind confessor, called their responses into a telephone answering machine.

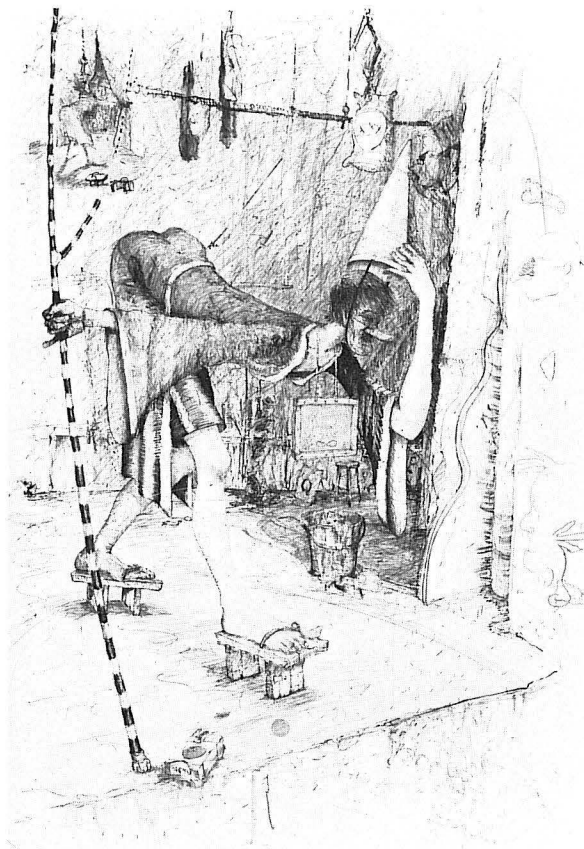


## 2. William T. Wiley

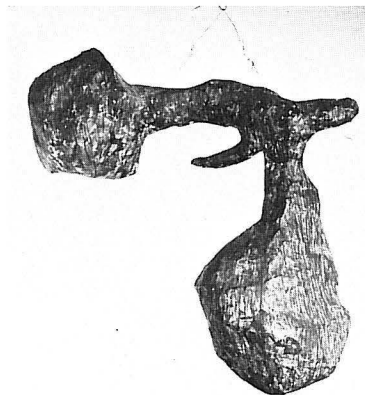
*Mr. Unatural*, 1976. Four-color lithograph on paper, 36 × 25". Courtesy of Landfall Press Inc., Chicago.

## 3. Claes Oldenburg

*"Empire ("Papa") Ray Gun*, 1959. Casein on newspaper over wire, 35 $\frac{7}{8}$  × 44 $\frac{7}{8}$ ". Collection of The Museum of Modern Art, New York. Gift of the artist.



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"Persona" explores the territory of the surrogate self, alter ego, disguise, or alias. These concepts, originating with Duchamp's *Rose Sélavy*, have generated a considerable amount of attention from artists who have sought alternative means for self-expression. Whether it involves a process of radical physical transformation or intangible alteration, the acquisition of personae by these nine artists is one indication of a heightened self-awareness and increased use of autobiography in recent art.

Since 1972, the year that he abandoned sculpture for video, **Colin Campbell** has been evolving several aspects of his sensibility which could be described as Duchampian. In his first two tapes he created and played "Art Star," a thinly veiled alter ego, an art celebrity "toughing it out in rural New Brunswick."<sup>10</sup> Campbell, dissatisfied with his university teaching position, used this character to harshly criticize his employers without having to answer directly to them. Strictly speaking, Campbell spoke through Art Star.

The titles of the tapes Campbell made from 1972-74 demonstrate a Duchampian preoccupation with dichotomies, contradictions, and autobiography.<sup>11</sup> In 1976, moving from his home in Toronto to southern California for nine months, Campbell produced his first mature works in video. *The Woman from Malibu Series* (1976-77) takes its name from the female persona Campbell evolved over the six tapes, and is based on a newspaper article about a woman who witnessed the death of her husband who was killed mountain climbing in the Himalayas. (Fig. 4) What struck Campbell was not simply the event, but rather the apparent lack of emotion revealed in the woman's quoted remarks. Her emphasis on a seemingly irrelevant inventory of details appeared to Campbell somehow paradigmatic of the human condition. He was moved to project the fictional events that might accompany such a severe trauma by assuming her identity and creating a visual and psychological composite of this woman. Campbell interprets her compelling need to try to understand the reality which surrounds her by obsessively cataloging precise observations. Through the artist's narrative ingenuity, these pieces of information accumulate, not to provide an answer, but to articulate a syndrome of personal incarceration and cultural malaise.

The opening monolog in *The Woman from Malibu* (1976), the first tape in the series, is a verbatim quotation from the newspaper interviews. This documentary data is pointedly contrasted with ambiguous fiction and narrative disjunctions Campbell inserts. In addition, all the tapes are

deliberately restrained in form and technique so that the complex verbal dimension is tempered by a minimal number of shots, camera movements, supporting props, and players. This initial tape is comprised of only four shots. The first is a facial close-up of the artist made up as the woman, wearing large earrings, dark sunglasses, and a blonde wig. After her somber monolog is completed, the camera pans left and zooms out for an extended view of French doors in the interior. The panes are covered by shades. Only a small opening to the outside is made visible by a slight crack in the doors as The Platters's nostalgic "Twilight Time" plays in the background.<sup>12</sup>

The second shot shows the woman's hands in close-up as another lavishly detailed saga verbally unfolds. A title is then inserted reading, "She spent the entire afternoon photographing." Subsequently, a medium long shot reveals Campbell, dressed in a dark shirt, posing as a male model with the young woman who takes a light meter reading and sets up a self-timed photograph of the two of them. (Fig. 5) While this refers to the process of making the tape, since the woman is actually his assistant,<sup>13</sup> it is also a way of signing the piece, with his own image out of costume. Simultaneously, it functions as a disclaimer with regard to the authenticity of this transvestite persona.

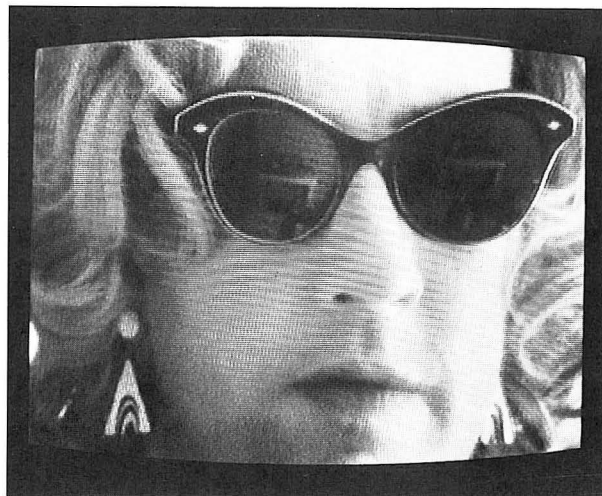
It should be noted that throughout the series, Campbell's male identity is never totally inaccessible to the viewer. As one writer described it:

He doesn't try to become or even impersonate a woman. Rather he wears the clothes and gestures as individual significations, each article of clothing, each gesture, each intonation a discrete element in a perverse collage.<sup>14</sup>

Indeed, he made deliberate attempts to preserve the "non-actor" aspects of this video performance. Significantly, although the tapes were scripted, they generally required only a single take.

The narrative impact is compounded as the woman's quandaries expand over the six tapes. Yet there is never any urgency to her observations. The suffocating anecdotal material, extracted from the southern Californian milieu, is delivered as caricature, setting her problems into absurd relief. Due to Campbell's intuitive discipline, however, the melodramatic soap opera qualities which are delineated are never truly activated.

In *The Temperature in Lima* (1976), the second tape, the artist narrates a poignantly self-effacing confession of a transvestite's ambivalence and painful introspection. This extremely subjective narration ends with a close-up of the Woman from Malibu. As she finishes speaking, the camera



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**4. Colin Campbell** Still from *The Woman from Malibu*, 1976-77. Black-and-white, ¾" videotape, sound, 10 minutes. Courtesy V/tape distribution, Toronto. Photo credit: David Lubarsky

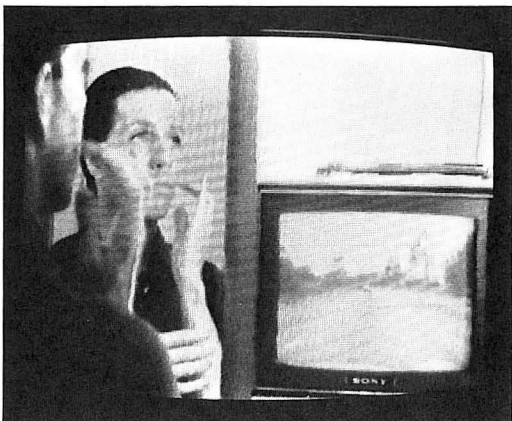
**5. Colin Campbell** Still from *The Woman from Malibu*, 1976-77. Black-and-white, ¾" videotape, sound, 10 minutes. Courtesy V/tape distribution, Toronto. Photo credit: David Lubarsky

**6. Colin Campbell** Still from *The Temperature in Lima*, 1976-77. Black-and-white,  $\frac{3}{4}$ " videotape, sound, 10 minutes. Courtesy V/tape distribution, Toronto. Photo credit: David Lubarsky



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**7. Colin Campbell** Still from *Hollywood and Vine*, 1976-77. Black-and-white,  $\frac{3}{4}$ " videotape, sound, 18 minutes. Courtesy V/tape distribution, Toronto. Photo credit: David Lubarsky

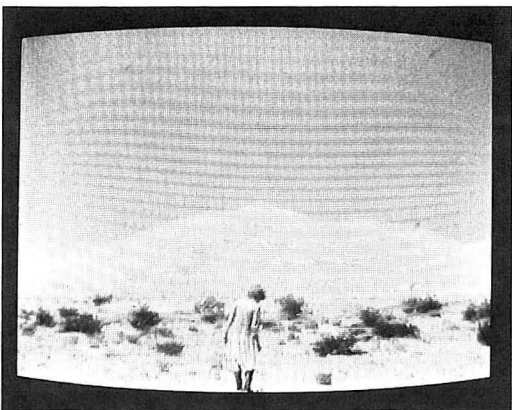


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**8. Colin Campbell** Still from *Hollywood and Vine*, 1976-77. Black-and-white,  $\frac{3}{4}$ " videotape, sound, 18 minutes. Courtesy V/tape distribution, Toronto. Photo credit: David Lubarsky

**9. Eleanor Antin** Documentation of *The King of Solana Beach*, 1973-74. Performance (speaking with subject). Photo credit: Philip Steinmetz

**10. Eleanor Antin** "The Angel of Mercy" from *My Tour of Duty in the Crimea*, 1977. Silver print, 22 x 30". Courtesy Ronald Feldman Fine Arts, Inc., New York. Photo credit: Eric Pollitzer



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slowly zooms out, revealing that she is standing at a window inside a motel room. The camera is outside, effectively placing the viewer in the disconcerting position of a voyeur. The window's venetian blinds, not visible earlier in the shot, articulate her confinement in an emotional stasis—visually situated in this frame which forms the metaphorical threshold between interior (fictional/subjective) and exterior (factual/objective) spaces. (Fig. 6) Similarly, the last tape in the series, *Hollywood and Vine* (1977) opens with a full-screen shot from the window of a car traveling on a Los Angeles freeway. The movement of the cityscape appears rapid and constant. The camera then zooms out to reveal that the viewer is actually seeing a playback of a tape over a monitor within another scene. As the angle of vision opens up further, the artist is visible to the left, at a mirror applying his make-up, earrings, and other female paraphernalia as he/she begins to narrate another soliloquy on severe alienation and absurd death. (Fig. 7) Here the voyeuristic metaphor is further reaching than in the earlier tape inasmuch as the viewer is given a choice. The compelling desire to watch what is on the screen-within-the-screen is partially qualified by the need to witness Campbell's process of sexual transformation. Furthermore, the act of making-up this woman from the artist's male face is analogous to the process of frame composition and editing which is intrinsic to the conventions of narrative and spatial illusionism in video.

This last tape ends with a poignant shot of the woman walking into the vast Mojave Desert in search of pony skeletons which represent an aberrant attachment to her late husband. (Fig. 8) In a sense, the surrealistic ambience of this shot summarizes and works retroactively to establish the mood for the previous five tapes.

Colin Campbell's *Woman from Malibu*, a persona that seems to grow directly out of Duchamp's notion of sexuality as embodied in *Rose Sélavy*, is also a pointed portrait of American society. The extension of Duchamp's pose and activities into a fully realized narrative series, literally acted out by Campbell, marks a significant contribution to video, a medium notable for its distinctly intimate nature.

**Eleanor Antin's** first clearly defined persona, the King, like Duchamp's *Rose Sélavy* and Campbell's *Woman from Malibu*, involves sexual reversal. Unlike *Rose Sélavy*, who is depicted only in documentation, and the *Woman from Malibu* whom we know only through the videotapes, Antin's King existed in several contexts. When the King interacted with the community of Solana Beach, Antin



stepped out of the studio into the street. (Fig. 9) For art audiences, she later assimilated these experiences into a staged performance and produced tangible works of art as well.

Since 1972, Antin has identified three more personae: the Ballerina, the Nurse, and the Black Woman.<sup>15</sup> In addition, each persona splits into several others. The Nurse, for example, exists as the contemporary figures of Eleanor Antin, R.N., and Little Nurse Eleanor as well as the historical figure of Eleanor Nightingale, based on the founder of the nursing profession. (Fig. 10) This multiplicity serves several functions and generally evolves from the generic to the particular. In the case of the King, Antin first decided to explore a male persona asking, "If I were a man, what sort of man would I be?"<sup>16</sup> She began with a beard ("How much more masculine can you get?"), searching for the most convincing, plausible, and flattering shape. The superimposition of a beard and moustache onto a woman's face inevitably brings to mind Duchamp's irreverent defacing of a reproduction of the *Mona Lisa* (1503)<sup>17</sup> (Fig. 11) Antin recalls:

From my emerging hairy face, I begin to sense the particular type of man that was possible, given the physical body I have to go along with my face. Later, I discovered I looked like the Van Dyke portrait of Charles I, who turned out to be a very small man, like me, a stubborn romantic, and all in all, an impossible person... I recognized all these things in myself. So I knew what sort of man I was, and that he was my political self because a king rules a country.<sup>18</sup>

The King first appeared sporadically over a period of a year in Solana Beach where Antin lived. He performed everyday chores such as going to the supermarket or waiting on line at the bank, and discussed politics with whomever would listen. (Fig. 9) Later she conceived a more formal performance for an audience entitled *The Battle of the Bluffs* (1975-76). In this performance, which is partially scripted and partially improvised, Antin, playing all the roles, leads an army consisting of "old people armed with shuffleboard sticks—the infantry—and the young people—my calvary—on skateboards. We fought the developers, the sheriff's men, the merchants. We won the battle but lost the war."<sup>19</sup> The intrigues and corruption evident in community politics serve as a microcosm of the larger, governmental machine.

Another facet of the King is evident in *From The King's Meditations* (1974-75), which includes diaristic entries. Here, a historical melancholy king mourns his loss of power in exile. On irregularly shaped paper showing the ravages of time, Antin writes in a seventeenth-century script, and il-



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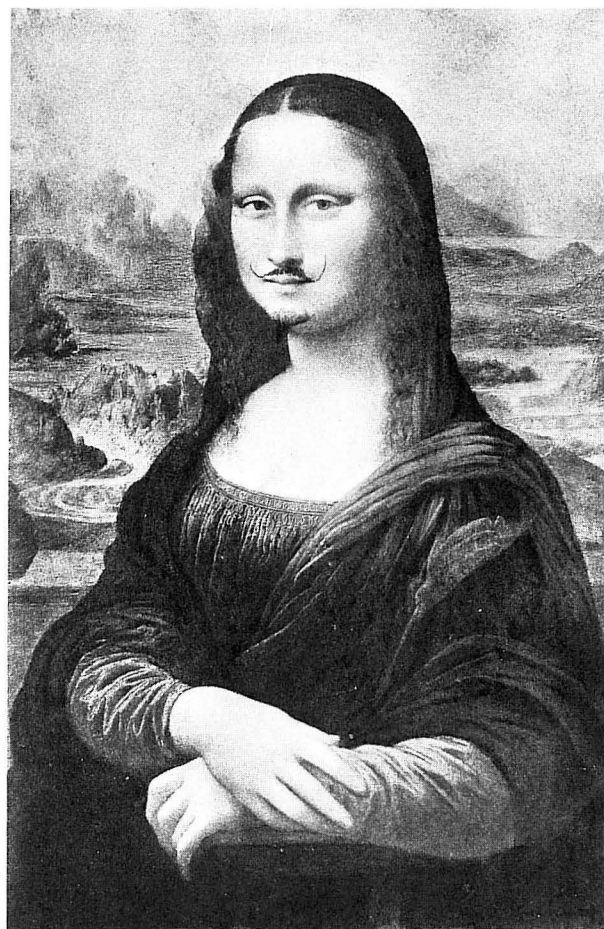
# 11. Marcel Duchamp

*L.H.O.O.Q.*, 1919. Rectified  
Readymade: pencil on a re-  
production, 7 $\frac{3}{4}$ " x 4 $\frac{7}{8}$ ".

Private collection, Paris.

Photo credit: Geoffrey

Clements



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illustrates passages in a Rococo style. There is a curious mixture of historical veracity and humorous contemporary interjections. In one *Meditation*, the King laconically laments, "I saw the Newes today. My enemies have done it to me againe—They dont mention me!" (Fig. 12)

On a very fundamental level, Antin's male alter ego is a feminist commentary on power and politics. She intends to push the political ramifications further. By becoming a black King, with the aid of black-face make-up, Antin will enlarge the scope and implications of the King's actions. She has already addressed racial issues as Eleanora Antinova, the celebrated black ballerina of Diaghilev's *Ballets Russes*. In one passage from the performance, *Before the Revolution* (1979), Eleanora confronts Diaghilev, giving us some indication of what Antin has in store for her black King:

**Eleanora:** Sergei Pavlovitch [Diaghilev], you are holding back my career!

**Diaghilev:** Have I not made your career? Have you no confidence in me? I know you better than you know yourself. You do not understand/ Yellow is intriguing, Red is exciting. Brown is charming. But Black is beautiful.

**Eleanora:** (*begins to shuffle, roll her eyes, speak in falsetto*) Sho nuff, daddy! We black folk, red folk, women folk, chillun folk, mad folk, we is closer to de beasts of de field, lil fatha.

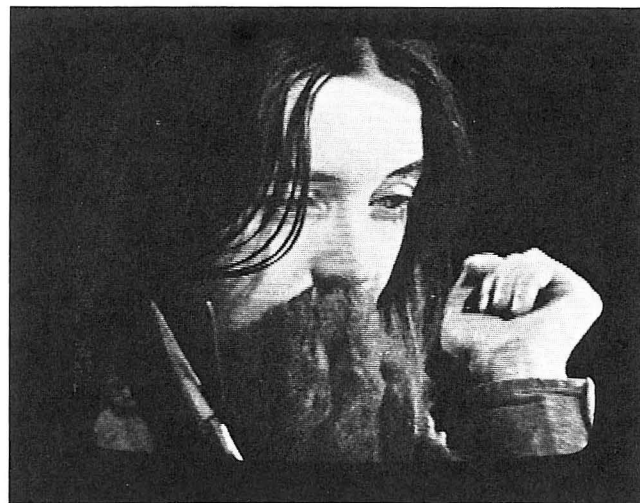
**Diaghilev:** Eleanora, stop this vulgarity at once!

**Eleanora:** Ahs a sorry but ahs a bit outa practice. Ah haint been a mammy fo to a long tahm, daddy. (*shuffles her ass*) How dat lil fatha!

**Diaghilev:** Gross!<sup>20</sup>

The central concerns of Antin's art can be discerned within the persona of the King. Her fantasies, fueled by her vivid imagination, are sources for her art. Autobiography is the basis and narration becomes the means. Insightful contradiction and willful manipulation co-exist. For example, Antin notes that "history is fiction" since "documentation is not a neutral list of facts...it is a conceptual creation of events after they are over."<sup>21</sup> As Antin explores her own autobiography via the King, her self is refined and defined in inevitable transformations. Antin devotes one entire work to such a transformation. In *The King* (1972), a black-and-white silent videotape, she painstakingly applies the hair of her false moustache and beard in order to assume her monarchic countenance. (Fig. 13) Her interest in the theater is conveyed in the traditional, stage actor's method of applying a false beard. In addition, the videotape lasts as long as it takes for Antin to complete her metamorphosis, depicting the real time of an actor preparing backstage for a theatrical performance.

Antin revels in playing roles. She not only plays all the characters in her performances and speaks the voices for



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**12. Eleanor Antin***"Seventh Meditation,"*

*From The King's Meditations*, 1974-75. Watercolor, ink, and pastel on paper, 17 × 11". Courtesy Ronald Feldman Fine Arts, Inc., New York. Photo credit: eeva-inkeri

**13. Eleanor Antin Still**

from *The King*, 1972. Black-and-white, 3/4" video-tape, 52 minutes. Courtesy Ronald Feldman Fine Arts, Inc., New York.



14. Lynn Hershman  
*Portrait of Roberta*, 1975.  
 Ongoing performance  
 [1974-78]. Photo credit:  
 Edmund Shea



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the videotapes, but the characters themselves adopt different roles. For example, in *Before the Revolution*, Antin plays Eleanora Antinova, who in turn plays Marie-Antionette, who, in the ballet, assumes the role of a shepherdess.

Antin's principal personae (the King, the Nurse, the Ballerina, and the Black Woman) constitute the armature of her art. They open up a whole arena wherein life and art are united. Within this structure, the possibilities are endless. Each operates on more than one level—at times political, at times more personal or psychological. Antin/Antinova/Marie-Antionette interrupts *Before the Revolution* to note: "Between me and Eleanor Antin there is always a space."<sup>22</sup> In her art, Antin fills that space by generating surrogate selves.

Lynn Hershman describes "Roberta Breitmore" as a "portrait of alienation and loneliness."<sup>23</sup> (Fig. 14) Like Antin's King, Roberta was conceived to intermingle art and life. Similarly, the metamorphosis was accomplished with the aid of clothing, cosmetics, and in Hershman's case, a wig instead of a beard. But unlike the King, Breitmore existed only in real life as an extended performance, which took place in San Francisco intermittently over a period of three years. By utilizing the conduits of bureaucratic validation (driver's license, credit cards, checking account, and address), Hershman created a persona tantamount to a real person, effectively reversing reality and fiction. Random people became "characters," and actual circumstances, i.e. her adventures and life, became the "art."<sup>24</sup> Hershman states: "Roberta is the archetypal ego of a collective culture. She is an artificial contemporary heroine fashioned out of the real life circumstances of living in this time."<sup>25</sup>

Roberta Breitmore, as we learn, moved to San Francisco in 1975 from a Cleveland suburb. Recently divorced, like so many others, she moved west in search of happiness. Approximately thirty years old, with some college experience, she was unable to find a steady job. Her long, disheveled blonde wig, slumped posture, and heavy make-up concealed her features. (Fig. 15) Her meager savings permitted only a limited wardrobe which consisted of a polka-dotted, polyester mini-dress, suede jacket, and boots. Hoping to save money and to meet people, she placed several ads for roommates in newspapers. (Fig. 16) As her loneliness and depression increased, she began private psychotherapy, briefly attended an encounter group, and EST. She joined Weight Watchers and gained four pounds.



**15. Lynn Hershman**  
*Roberta in Transformation*,  
 1977. Tempera on silver  
 print, 24 × 18". Courtesy of  
 Annina Nosei Gallery, New  
 York, and Simon Lowinsky  
 Gallery, San Francisco.

# 16. Lynn Hershman

*Roberta Interviewing B.P. in Union Square, November 1, 1975, 1976.* Photo-newsprint and ink on silver print, 8 x 10". Courtesy of Annina Nosei Gallery, New York, and Simon Lowinsky Gallery, San Francisco.

# 17. Lynn Hershman

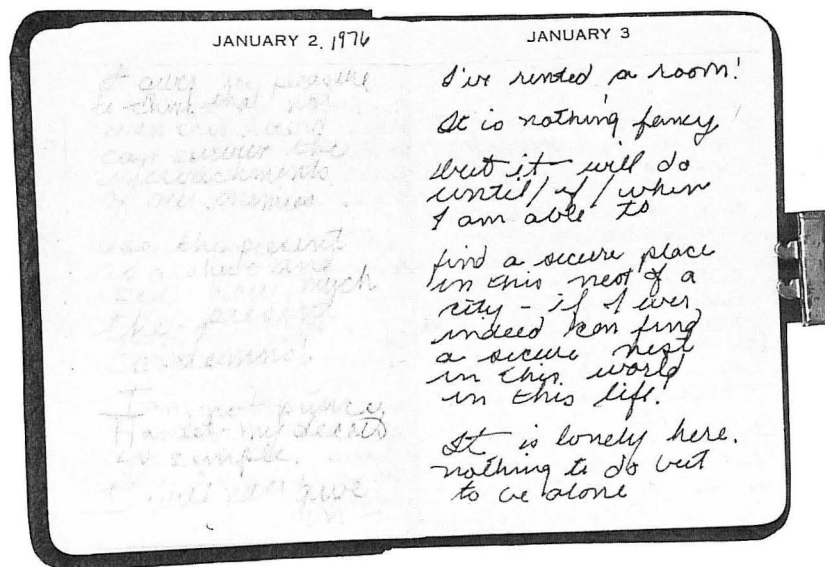
*Roberta's Diary, 1975-78.* Ink on bound diary. Collection of the artist.



*Roberta interviewing B.P. November 1, 1975  
in Union Square -*

*Lynn Hershman*

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Roberta Breitmore is a logical extension of Hershman's previous work. Beginning in 1973, Hershman created installations in hotel rooms, tract homes, gambling casinos, and department stores. Often the environments were, as the artist terms them, "sociological portraits,"<sup>26</sup> peopled by mannequins fashioned in part by cast wax impressions of herself. The result was often macabre and much of the content dealt with death and transformation.<sup>27</sup>

Moving from more generalized sociological portraits to a specific persona, a wax mannequin comes to life as a cultural archetype of a single woman existing on the fringes of society. Roberta is a literal persona since, like Campbell's Woman from Malibu, it is through the mask of make-up and wig that Hershman speaks. Yet unlike the other artists and their personae in this exhibition, Hershman at first disowned Breitmore stating, "Roberta's life in no way parallels mine. She is her own person."<sup>28</sup> Hershman's insistence on Roberta's autonomy manifests a reluctance to acknowledge herself as Breitmore's creator. And the title of a previous exhibition emphatically stated, "Lynn Hershman is not Roberta Breitmore."<sup>29</sup>

Contradiction and ambiguity constantly underscore Roberta's bizarre saga: "She is at once fictional and real; physical and ephemeral... The articles in her life are both token symbols and functioning necessary items."<sup>30</sup> Hershman elaborates further on the sexual ambiguity in Roberta's character: "*Roberta* herself is an androgenous [sic] construction of doubles, from her name, which is an adaptation of a masculine Robert, to her image... to her sexual relationship with her brother at 13. She is the mythical invisible 'death' image, personified."<sup>31</sup>

Hershman's alter ego, like Antin's, addresses feminist concerns. Essential to the character of Roberta Breitmore is the fact that she is a single woman, thus a victim by virtue of conditioning and social status. Her vulnerability becomes explicit with the performance. In an amusement park, meeting a respondent to her ad for a roommate, Roberta is encircled by three men who are part of a prostitution ring. Only by changing out of her disguise as Roberta, in a woman's rest room, does Hershman escape imminent danger.

In the end, Hershman's performance becomes a narrative, conceptual work of art. The only art objects present are the altered photographs by Hershman which, again, chronicle Roberta's make-up, appearance, and gestures. As an art form, Roberta verges on literature. Indeed, Jack Burnham correctly traced her conceptual origins to the fictional "anti-heroine" Roberta Bright, in a story by Joyce Carol Oates.<sup>32</sup> In addition to Roberta's diaries, (Fig. 17) the

labels explaining her artifacts (dress coat, purse, etc.) read as narratives in an ongoing story. Hershman's original intention was to have Roberta function much like a sociologist or undercover reporter, noting and recounting the environment around her. She had also hoped to publish a novel of Roberta's life.<sup>33</sup>

Roberta's ending in 1978 was not by suicide, as had been previously suggested by the artist.<sup>34</sup> Instead, Breitmore underwent an exorcism in the crypt of Lucretia Borgia, a late Renaissance patroness of the arts, on the occasion of Hershman's exhibition of Breitmore documents in Ferrara, Italy.<sup>35</sup> Hershman's decision to have Breitmore undergo a ritual of exorcism reveals a significant change in her perception of this persona. After two museum exhibitions, the final exorcism not only indicates the need for some sort of closure of the extended performance, but also the end to her former disavowal of any connection with Breitmore. Indeed, the choice of an exorcism would imply the opposite, that Breitmore had subsumed, or taken over, Hershman.

The final performance evokes Roberta's alchemical origins as it deals with a double, a transformation through fire, and a rebirth from ashes.<sup>36</sup> It also signifies the transformation of Roberta from passive to active, and, as Hershman had hoped, from victim to victor.

Colette's urge to integrate art and life first appeared in 1970 with her *Street Works*, a series of images painted and ritual acts performed in the streets of lower Manhattan and major cities in the United States and Europe. These were designed to circumvent the commercial aspects of the gallery system as well as to bring her art into direct contact with passers-by. Colette explained:

I dress up for them in whatever costumes may feel appropriate at the time, and usually execute them at dawn not only to avoid traffic or police harassment but also because of the associations attached to those particular hours of the day—the hours when most people are just about waking from their dreams or, in other words, those hours when everything that is real appears to be unreal...<sup>37</sup>

The role costume played simultaneously evolved into an environmental concern. Her loft in the Wall Street area of lower Manhattan, like Kurt Schwitters's *Merzbau* (on-going from 1925) became an obsessively total work of art. The artist entirely transformed a rather dilapidated space into a "grotto of fantasy,"<sup>38</sup> the walls and ceilings abundantly enveloped by bolts of crushed silk and satin undulating with tactile luxury and luminous resplendence. The scope

**18. Colette** *The Last Stitch*, 1978. Performance at The Downtown Branch, The Whitney Museum of American Art, New York. Photo credit: Al Mozell



of this living art work demonstrates Colette's will to realize her dreams, to make real the unreal, and to tangibly dwell within the world of her imagination. Paralleling her fascination with fashion, the increasing emphasis on femininity in her works extended into exaggeration of the sensuous boudoir that has been described as "suffocating voluptuousness."<sup>39</sup>

This female sensibility is particularly evident when one considers Colette's use of her own body. In the late sixties and early seventies, artists such as Vito Acconci, Dennis Oppenheim, Bruce Nauman, and Chris Burden, began to locate the content of their art directly within their physical selves. "Body art," as it came to be called, tended to be violent. By contrast, Colette's concurrent concern with the body was as an armature for the elaborate attire she wore as an extension of her living environment.

Seeking a means to combine her two interests, an environment in which to locate her body, Colette began to do performances. Her early pieces paid homage to some of her favorite literary heroines (e.g. Ophelia) and historical figures (Madame Récamier) as well as to some of her favorite painters and their work (Henri Rousseau's *The Sleeping Gypsy* [1897]).

Beginning in 1972 Colette's environments began to change when she created her first window installation, a tribute to the great French Romantic painter Eugène Delacroix.<sup>40</sup> The particular choice of painting, *Liberty Leading the People* (1848), with Colette featured as Liberté, has obvious feminist implications. The choice of a window is particularly relevant since it combines Colette's interests in street works and in creating interiors. Often the artist's public performances have involved her sleeping amidst her installations as a means of representing the actual state of dreaming within the context of a public situation, a metaphor for the triumph of the imagination over mundane realities. Likewise, the window affords the public a view into a private space.

Colette has always responded to the crass commercialization of art by creating works that are difficult to package and market. One day while working in her studio, she accidentally caught her hand in a staple gun, her primary work tool. Her red blood dripping onto the white satin fabric reminded her of the Sleeping Beauty fairy tale. This incident, coupled with her awareness that artists's works usually appreciate after their deaths, brought about her decision to arrange for her own conceptual death.<sup>41</sup> (Fig. 18) Developing the death idea, she created a fictional character to oversee all of Colette's worldly affairs since business logically would boom once she died.

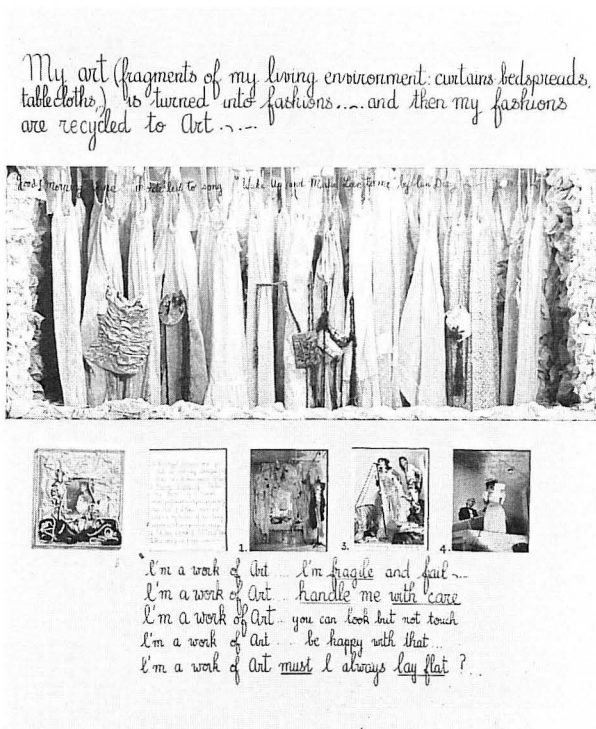


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19. Colette Justine's promotional performance for *Beautiful Dreamer* record, Graz, Austria, 1979. Window installation with audiotapes.

**20. Colette** "Light Box #1" from the series *Major Works from the Estate*, 1980 (detail). Mixed media. 96 x 75 x 32". Collection of the artist.

**21. Colette** *Justine and the Victorian Punks* (conceptual album cover), 1978. Mixed media on cardboard album cover, 12½ x 12½". Collection of the artist.



20



21

Enter Justine, Colette's designated alter ego and a dead ringer for the artist. (Fig. 19) Justine is, in a sense, Colette resurrected to become the executor of the "deceased" artist's estate and president of Colette is Dead Co., Ltd. (Fig. 20) Her name suggested "justice" to Colette (rather than Marquis de Sade's character) and soon became the central figure in a series of ongoing conceptual works based on her premise of "reverse Pop." Since Pop Art's profound impact on the art world was accomplished by extracting banal commercial images and objects from the real world and situating them within the context of contemporary art, Colette's theory reverses the process. Colette, in a Duchampian manner, extracted works of art and infiltrated them into the world of commerce. By conceptually killing off Colette and by posing Justine as a deliberately fabricated persona, Colette's reputation remains untainted while Justine mounts an aggressive assault on the commercial world.

Initially, Justine simply posed as an interior decorator, recording star, and fashion designer. However, just as Colette's fantasies were realized through her art, in 1979 Justine's proposal for a designer bed was priced at \$37,000 and actually featured in the Christmas catalog of Sakowitz, an elite Texas department store. That same year, Justine created the "Deadly Feminine" (femme fatale) line of clothing based on Colette's flamboyant costumes which were displayed in Fiorucci's window and sold as limited editions. Indeed, the once conceptual record album covers of "Justine and the Victorian Punks" were later actually realized with the release of a single, appropriately entitled "Beautiful Dreamer."<sup>42</sup> (Fig. 21) It would seem that Justine's success at disseminating Colette's estate, and her ability to actualize her creator's conceptual pieces, have succeeded beyond Colette's dreams.

Ray Rodrique was born in Belgium in 1889. (Fig. 22) His first attempt at the age of three to open "a mama and papa store" was unsuccessful—he "went bankrupt when nobody would buy them." He witnessed World War II and, in 1951, introduced the sad clown concept to modern art. "His oeuvre includes 32 distinct periods—Red (during the thirties), Yellow (1942-45), Blue, Pink, Mint, Desert Sand, Natchez Zypher Ochre, and many others." Despite his "first major one-man heart attack" in New York City in 1952, Ray Rodrique is still going strong.<sup>43</sup>

Like Colette's Justine, Ray Rodrique, the creation of **Martial Westburg**, is used to make a satirical commentary on the art world. Inspired by the Belgian artist Rene Magritte,



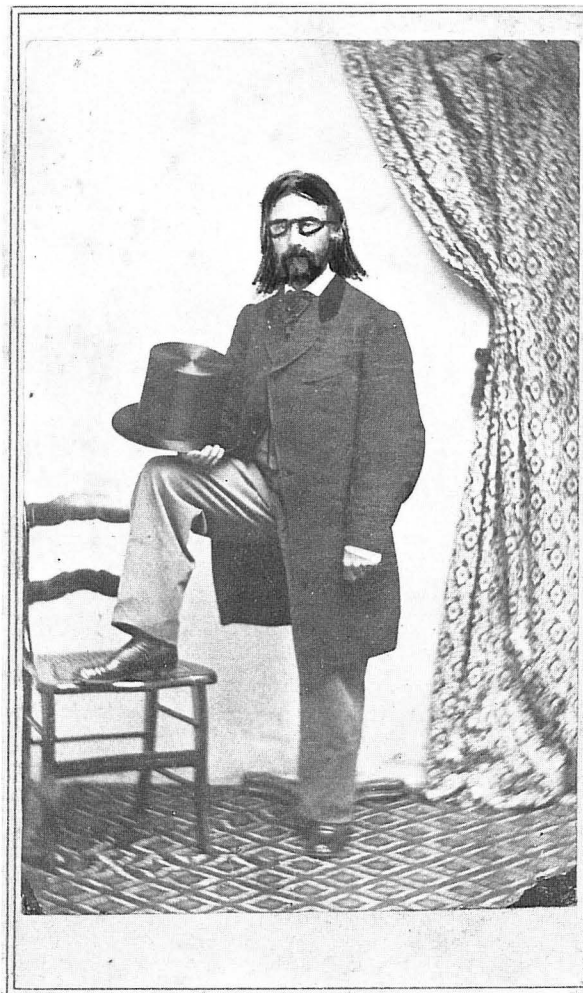
Rodrique's early work consisted of altering reproductions of the Surrealist's works, "correcting" them by returning order and normalcy to the illogical, dream-like originals. Westburg also acknowledges a specific debt to the original, infamous alteration of an art reproduction, Duchamp's *L.H.O.O.Q.* (Fig. 11) in an ongoing series by Ray Rodrique. These works consist of creating images of Ray Rodrique himself at different stages of his life, adding glasses, moustache, beard, and long hair to a person pictured in an existing photograph. What initially appears as graffiti is actually a reversal of the notion of disguise since the ensuing portraits of Ray Rodrique resemble none other than Westburg himself.

Rodrique's existence is thus well documented. Many photographs (albeit altered ones) testify to his existence and capture his childhood, school days, and often show him in panoramic group portraits with friends, colleagues, athletic teams, etc. (Fig. 23) But an element of confusion surfaces. When pictured alone, Ray Rodrique is always identifiable by his omnipresent glasses, beard, moustache, and long hair. With others, however, he is easily lost in the crowd—Ray Rodrique's world is peopled with Ray Rodrique look-alikes, Martial Westburg among them.

Westburg's alter ego, like Colette's, differs from the others in "Persona" in that the "mask" (e.g. glasses, beard, etc.) does not disguise but rather mirrors Westburg. By assuming an alias, despite the resemblance, Westburg shifts the burden of responsibility onto the fictional shoulders of Ray Rodrique. Yet he is also commenting on the power of the artist, who, like God, creates everyone in his own image.

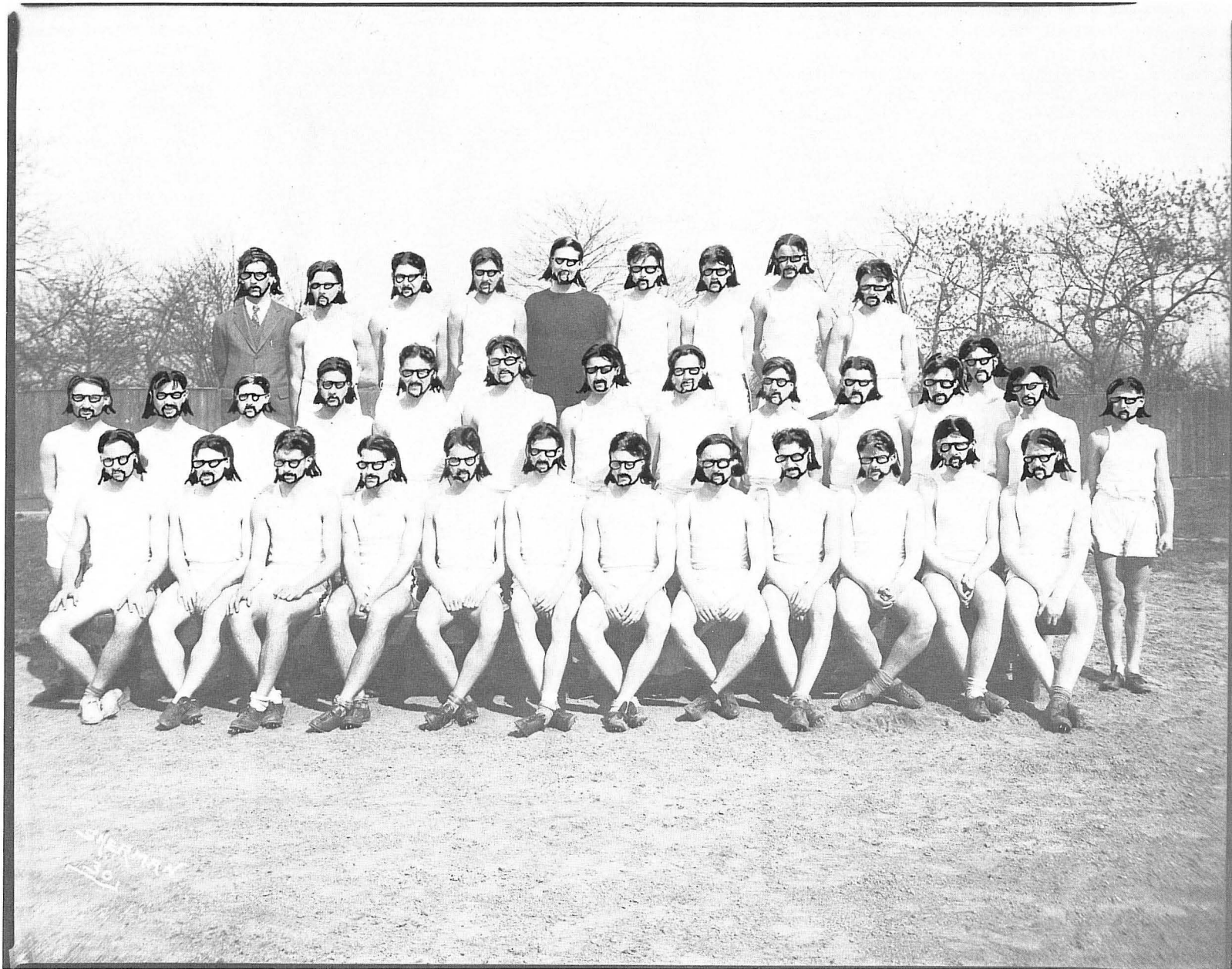
Leaving the west coast in 1966, Westburg found the life of an artist in New York City difficult and costly. Ray Rodrique was created three years later, as a humorous counterpoint to Westburg's serious work.<sup>44</sup> Unhampered by the realities of both the art world and life in general, Ray Rodrique, artist, had free reign to wreak what havoc he could. Nor was Rodrique alone. Westburg conjured up a host of other artists of various nationalities, who would flood the New York art scene, among them Federico Fungalini, who specialized in painting on fungi, and Al Door, artist-businessman par excellence.<sup>45</sup> The efforts of the fictitious artists demanded increasing amounts of time, eventually subsuming Westburg's more serious work. Similarly, Ray Rodrique emerged as the dominant artist, and since 1975, has monopolized Westburg's efforts.

Extremely prolific, Ray Rodrique has worked in a number of different media. Essentially a Victorian man in a contemporary world, he has kept assiduous illustrated diaries,



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**22. Martial Westburg**  
*Portrait of Ray Rodrique*,  
1974. Ink on silver print, 4  
× 2 3/8". Collection of  
the artist.



written in nineteenth-century script and prose style, ranging from accounts of his mundane, daily activities to treatises on modern mores. (Fig. 24) Tongue-in-cheek, Rodrique both insults and flatters the reader, and the diaries are filled with conscious errors designed to jolt lazy readers out of their lethargy. A typical entry from one chapter reads as follows:

A diary is a unique form of literary art. And the diary reader is a unique audience, if I may borrow a word from the theater!!! We both know, dear reader, that you could be off reading the masterpieces of the English language—John Steinbeck's *Of Mice and Men*, William Shakespeare's *The Turning of the Screw*—and that's only the "S's"!!! But you and I know that you are here reading my diary.<sup>46</sup>

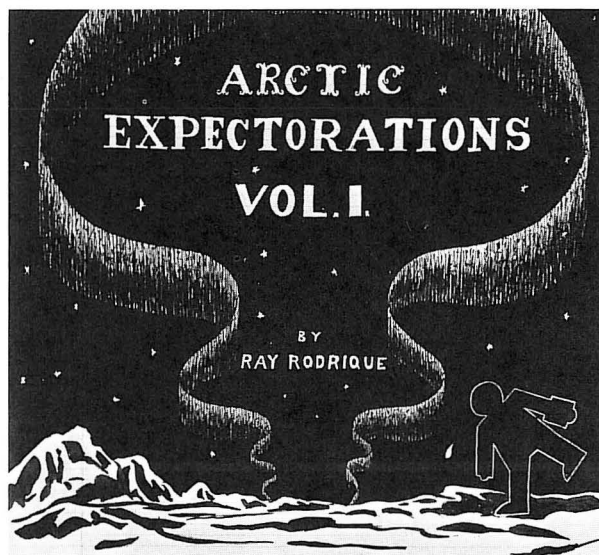
In addition to the diaries, Rodrique's oeuvre includes humorous tombstones, architectural models, watercolors, and other Victoriana such as profile rocks and scrimshaw. Since 1976, nearly all of Ray Rodrique's work has revolved around the Arctic. Westburg first became interested in the polar region through reading about the Peary/Cook controversy over whose expedition reached the North Pole first. He has subsequently built an extensive collection of rare books on the Arctic and related materials. For Westburg, much of the fascination with the Peary/Cook controversy has to do with the part that media and publicity played in it. Although the facts seem to indicate that Robert E. Peary was not the first to reach the Pole, he remains a well-known figure. On the other hand, Dr. Frederick A. Cook, a mild-mannered physician and explorer, appeared to have substantiated his claim, but remains an obscure figure, a victim of a vicious campaign by powerful Peary backers.<sup>47</sup> Westburg has created a "Peary Proxy" which he intends to deliver to the North Pole and thus "correct" history, as it were, by "setting the record straight—once and for all!"<sup>48</sup> (Fig. 25) The search for the North Pole was also a quest for fame, and as such is a metaphor for the artist's search for recognition.

Ray Rodrique, like Justine who produces all the artwork since Colette's "death," has subsumed Martial Westburg's work. On the other hand, it is Martial Westburg who promotes Ray Rodrique's art. A poster for an exhibition of Ray Rodrique announces, in very small type at the bottom, "a talk by Martial Westburg, a Ray Rodrique look-a-like."

Like Antin and Campbell, **Bruce Charlesworth** tells stories, assuming most of the roles himself. But in contrast to Antin, and similar to Campbell, Charlesworth's performances of the personae in his stories are semi-private,



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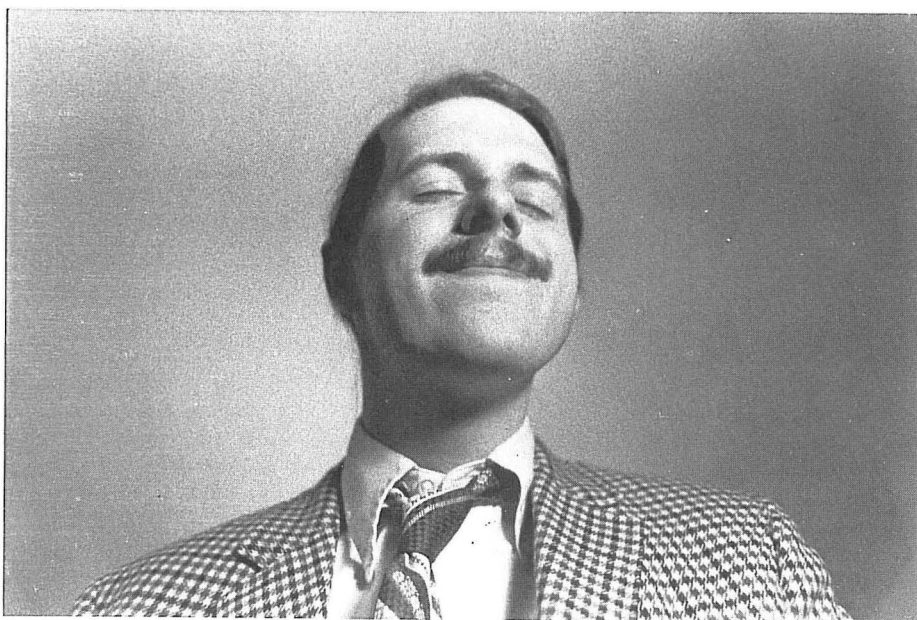


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**23. Martial Westburg**  
*Sherman's Team #30* by  
Ray Rodrique, 1973. Ink  
on silver print, 8 × 9 7/8".  
Collection of the artist.

**24. Martial Westburg**  
"Chapter XXXVIII" from  
*Holy Diary* by Ray Rodri-  
que, 1977. Ink and water-  
color on bound book, 12  
× 7 1/2". Collection of the  
artist. Photo credit: David  
Lubarsky

**25. Martial Westburg**  
*Arctic Expectorations*,  
vol. 1, by Ray Rodrique  
[in progress]. Ink and  
watercolor on bound  
book, 13 × 15 1/2". Collec-  
tion of the artist. Photo  
credit: David Lubarsky



26



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often conducted alone before the camera. Recent work consists of series of small photographs with narrative captions, and videotapes. In staging the photographs, Charlesworth constructs sets, at times elaborate, and later alters the image of the photograph itself.

Charlesworth's personae differ from those pictured in Westburg's or Antin's photographs: they neither make art themselves, venture into the outside world, nor keep diaries. We know nothing about them except what we learn from the photo-narratives or videotapes.

Charlesworth evolved the persona of Eddie Glove over a period of three years. Like Hershman's Roberta Breitmore, Eddie was first conceived as a cultural archetype, sharing some characteristics with the artist, but also maintaining a separate identity. Eddie Glove is not a flamboyant character and, in this regard, is most like Charlesworth himself. Physically, the metamorphosis required only a sleight of hand, creating the illusion of short hair. His wardrobe, like Roberta Breitmore's, consisted of one outfit. The same sports jacket and tie signal Glove's presence, even when the rest of his body is not pictured in the photograph.<sup>49</sup>

The work *Eddie Glove* began in 1976 as a mailed photo-narrative depicting Eddie's fictionalized adventures. Completed in 1979, it was exhibited as fifty sepia-toned photographs, each  $3\frac{1}{4} \times 4\frac{1}{8}$  inches, mounted on sheets with captions. The narrative is deliberately ambiguous and the ambience is somewhere between bizarre, nightmarish dreams and banal, humdrum reality. Three seemingly unrelated scenes introduce the series: "Eddie Glove Smells Adventure," (Fig. 26) "Eddie Puffs a Panatella," and the mysterious "Eddie Hides his Handkerchiefs." Similar to Campbell's use of titles in his videotapes, the juxtaposition of the three images and captions implies a connection yet eludes a rational, linear sequence. Likewise, the captions do not always function as explanations for the images and, at times, convey other meanings which, by the power of the words, appear related.

Themes of confrontation, imprisonment, self-revelation, and identity surface through the narrative structure and formal composition of the photographs. "Basement" serves as a title for one sequence in which Eddie is held up by two strangers who remove his gold inlays, imprison him, and steal his clothing. He escapes, but remains naked. The descent into the basement, on one level, parallels the artist's introspection and subsequent exposure when exhibiting his art.<sup>50</sup> Without the visual clues of Eddie's "uniform," part of the disguise is missing, literally and figuratively revealing more of the artist.



In another episode, a movie character from a film Eddie watches, enters his life, and frees him from a locked closet. Sid, Eddie's alter ego, travels with Eddie, and then departs on his own. Later Sid sends Eddie a gift from southern California, a mask of his own face. (Fig. 27) Charlesworth thus undergoes yet another transformation. When playing Eddie Glove, he becomes Eddie's alter ego by donning Sid's mask and clothes.

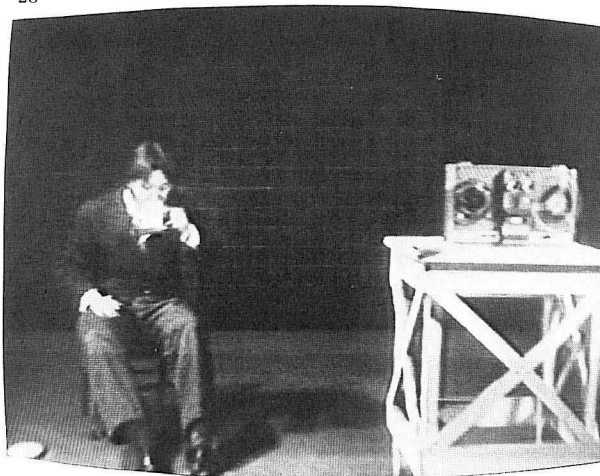
The many strata of meanings contained within the images are revealed only upon close observation. The deliberate and rich composition of each image is further enhanced by the terse text. Careful editing and framing reveal Charlesworth's background in film. *Eddie Glove* was begun after the completion of several films and Charlesworth's approach discloses a cinematic, rather than traditional photographic, bias. Charlesworth notes that in film and film editing "you learn to select the most important shot, the one that gives all you need to know to get from one thing to the next without excess."<sup>51</sup> Indeed, the overall tone of the series is reminiscent of *film noir* of the post-war period. The hapless character of Glove recalls a gum-shoe detective, not unlike Philip Marlowe. This is reinforced by one image depicting an office setting with Glove's name stenciled on the window, reminiscent of Sam Spade's in *The Maltese Falcon* (1941). Furthermore, the sepia tone conveys a vague nostalgia recalling, for Charlesworth, the time of his youth.

The investigatory feeling of *Eddie Glove* is also present in his following work, *Special Communiqués* (1980). (Fig. 28) Charlesworth here works with hand-colored Polaroids, and separates text from image. The result is ambiguous, forcing the viewer to rely on the visual information presented. Eddie Glove makes only a brief, somewhat obscured appearance. A new unnamed persona is introduced, again played by Charlesworth. Instead of the third person narrative employed to recount Eddie's adventures, the new character addresses us directly via the texts. Charlesworth is at once revealing more of himself by not depending as much on the fictional character of his persona, and at the same time revealing less. A shift of emphasis from a specific persona to a mode of expression is reflected in the title. Here the narrative is structured around a series of "special communiqués" broadcast via radio and television, usually announcing accidents or crimes.

Like Eddie Glove, this new persona is imprisoned. Again, a change of identities occurs within the narrative, this time, with the prison guard. *Communiqués for Tape* (1981), (Fig. 29) a video piece which accompanies the photographs,



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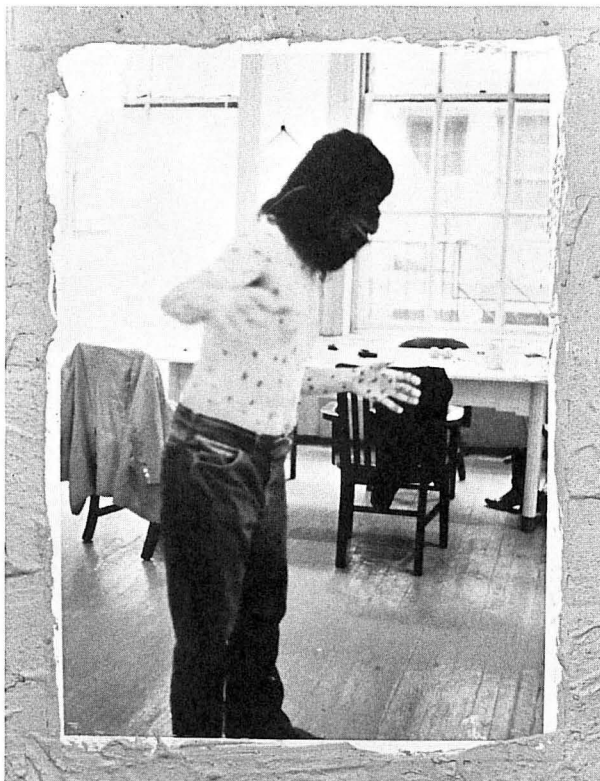
**26. Bruce Charlesworth**  
"Eddie Glove Smells Adventure" from *Eddie Glove*, 1976-79. 50 sepia-toned silver prints, approximately  $3\frac{1}{4} \times 4\frac{1}{8}$ " each. Courtesy Castelli Graphics, New York.

**27. Bruce Charlesworth**  
"Eddie Gets a Present from Sid" from *Eddie Glove*, 1976-79. 50 sepia-toned silver prints,  $3\frac{1}{4} \times 4\frac{1}{8}$ " each. Courtesy Castelli Graphics, New York.

**28. Bruce Charlesworth**  
From *Special Communiqués*, 1980. Acrylic and collage on SX-70 Polaroid color prints.  $3 \times 3$ " each. Courtesy Castelli Graphics, New York.

**29. Bruce Charlesworth**  
Still from *Communiqués for Tape*, "You'll like what's in the cup. Now drink it!" 1981. Color  $\frac{3}{4}$ " videotape, sound, 20 minutes. Collection of the artist.

**30. James Hill** *Dancing Gorilla/Sineater*, 1979. (detail)  
Lead sheathing over wood with copper nails, paint on canvas, photograph, antler 45 x 15 x 5". Collection of the artist.



30

**31. Pablo Picasso** *Minotauromachia*, 1935. Etching, printed in black, Plate: 19½ x 27⅞", Sheet: 22¼ x 29¼". Collection of The Museum of Modern Art, New York. Purchase.



31

identifies this new persona as "Marty." The videotape continues the themes of imprisonment and interrogation, and also consciously refers back to itself. Just as Eddie Glove is pictured photographing Sid, another "character" in the tape, a tape recorder, is recorded on the videotape's soundtrack.

In all three works, the audience is put in the position of a voyeur. The rectangular formats of the photographs, and the screen of the television, serve as windows through which we spy on the artist in disguise. The aspects of role playing and self-involvement of the artist are fundamental to understanding Charlesworth's art. It is indeed through the cloak of disguise that Charlesworth reveals more of himself and explores the dilemma of the artist's private and public roles.

Rather than "alter ego," James Hill prefers the term "alter-image" when speaking about the gorilla and deer images which recur in his work of the past six years. Hill's recollections of early childhood include important episodes which inform this work. In one, he was with his parents in northern Texas sitting in their yellow Chrysler at a service station at dusk, when a man in a gorilla suit jumped onto the running board and peered through the window. There was no explanation for this unprovoked act, and it scared the boy deeply.

Over thirty years later, Hill was given a book about gorillas by a friend who had known about the artist's fascination with them. Unable to work these images into his drawings, Hill followed a sudden impulse to don a gorilla mask. The compelling need to wear the mask sprang from past memories and current emotional difficulties. His self-image was at a low point; he was overweight and took little pride in his appearance. More important, he felt an increasing desire to escape from the immediate troubles he faced. "The gorilla thing was like a protective device. I could assume and become a protected person and I could be protective too."<sup>52</sup>

As in the case of Charlesworth, Hill's activities while wearing the mask were never public manifestations. (Fig. 30) Rather they were private performances and rituals enacted for the camera. A closer parallel might be Picasso's identification with the minotaur, a creature with the body of a man and head of a bull. Like Picasso's mythological animal, Hill is depicted bare-chested in various actions implying a range of emotional states.

In Picasso's famous etching, *Minotauromachia* (1935), (Fig. 31) the bull's head appears placed over a man's, like a mask, rather than as an organic part of his body. Hill

utilizes snap shots of himself wearing the gorilla mask in his work, at times his body visibly covered with fetishistic spots of paint. Occasionally there is a comic element to some of the pieces, but the prevailing mood is pensive.

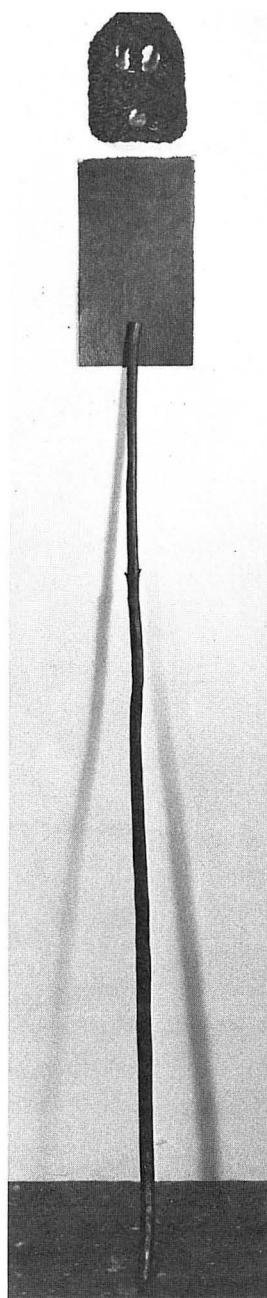
Aside from this identification with the gorilla, Hill is infatuated with Africa. He has made many pieces with overt allusions to the "dark continent" in map shapes and/or texts. He is intrigued by the primitive exoticism, ritualistic masks, and magical fetishes of tribal witch doctors.<sup>53</sup>

In a related body of work, Hill does not use the gorilla image at all. Instead he employs a more neutral, unwearable mask combined with large painted sticks. The masks, cut from heavy-gauge steel mesh, are "woven" with twine and painted while the vertically placed sticks take on schematic figural associations.<sup>54</sup> (Fig. 32) These mask pieces were originally made as gifts for friends who were undergoing emotional crises.

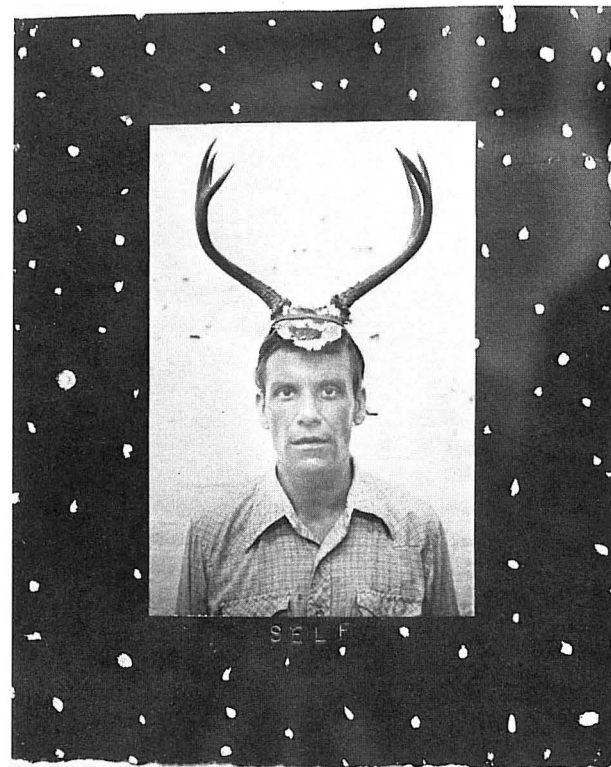
Here again the idea of the mask as a protective device is clearly at work. Enhancing this effect, Hill embeds bits of broken mirror into the surfaces of his drawings as an intuitively derived metaphor concerning a search for self. The viewers are then faced with the rather odd sensation of looking at the work and encountering their own broken images. The viewers literally complete the works with their images, the artist thereby merging the processes of making and viewing art.

This experience is compounded by the use of a framed sheet of glass. Often you can see your entire face in the glass, and then fragmented in the jagged bits of mirror. There is a give and take, a deflection and a reflection comparable to the function of the mask, which obscures the face while it reveals an aspect of its wearer. Finally, the glass and mirror combination acts as a double mask device, a concept directly depicted in *Bob* (1979), in which the artist wearing his gorilla mask, holds a woven mask in front of him.

Significantly, as the image in *Loving You* (1979) depicts, Hill removed the gorilla mask as his self-image underwent dramatic changes over the last four years.<sup>55</sup> He has replaced it with deer antlers worn directly on his head. (Figs. 33, 34) Instead of the ponderous gorilla mask which hid his face from view, the graceful antlers surmount a countenance which, in the photographs, disclose a definite seriousness of purpose. The antlers themselves are visually lyrical, a marked contrast to the hairy face of the gorilla. Whereas the gorilla is an animal that instills fear in people, a deer is one that arrests our attention. From his most recent work, it appears that James Hill has come out from behind his masks, no longer in need of protection.



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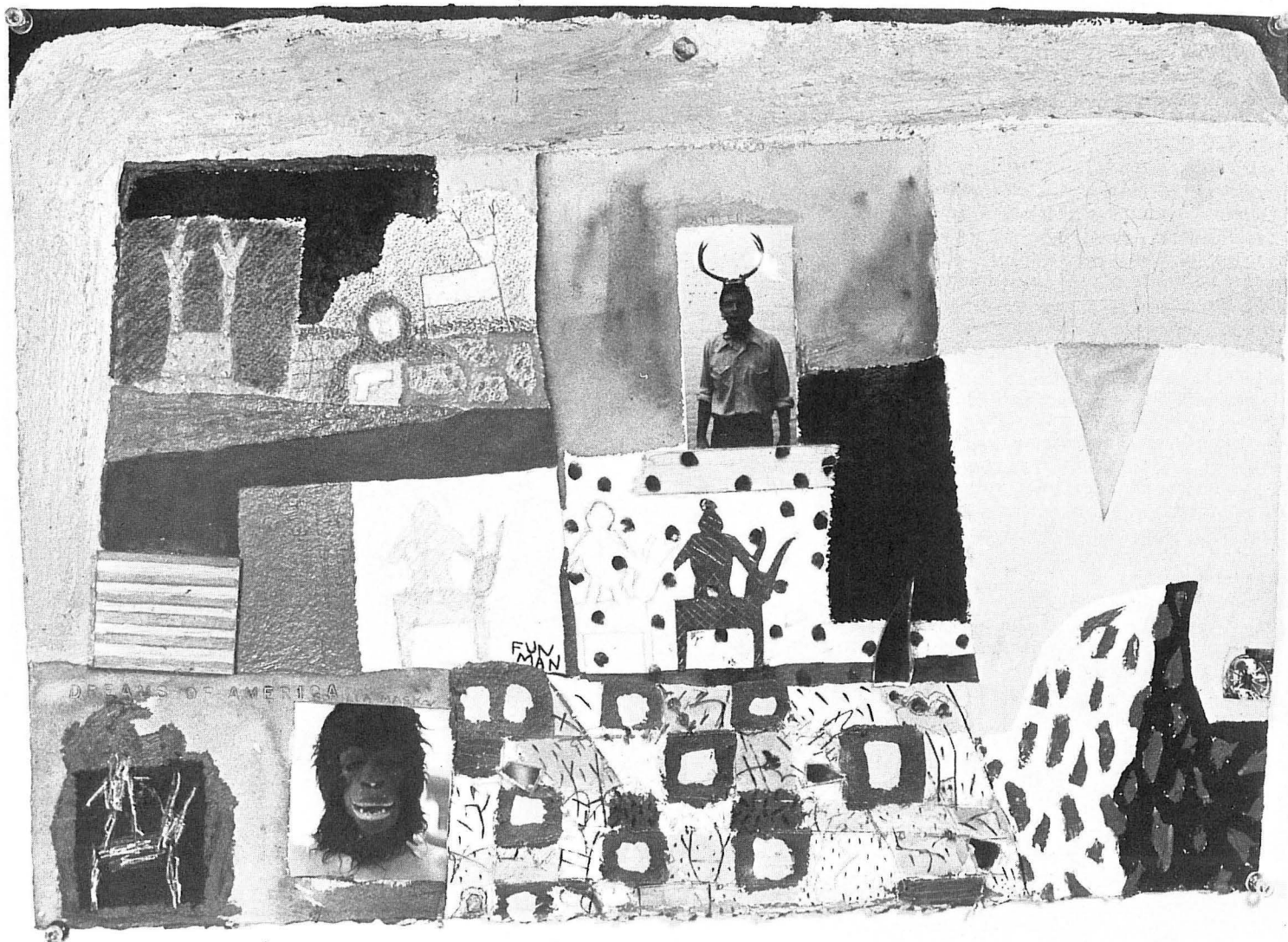


33

**32. James Hill *Black*, 1979.** Paint on woven fiber, wood and canvas 95 x 10 x 9". Collection of the artist.

**33. James Hill *Self*, 1980.** (detail) Antler rack, paint on wood, watercolor, and photograph, 14 x 14 x 34". Collection of the artist.





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**34. James Hill** *Dreams of America, Fun Man*, 1981. Watercolor, crayon, photographs, porcelain rose, and mirror on paper, 15½ × 22". Collection of the artist.



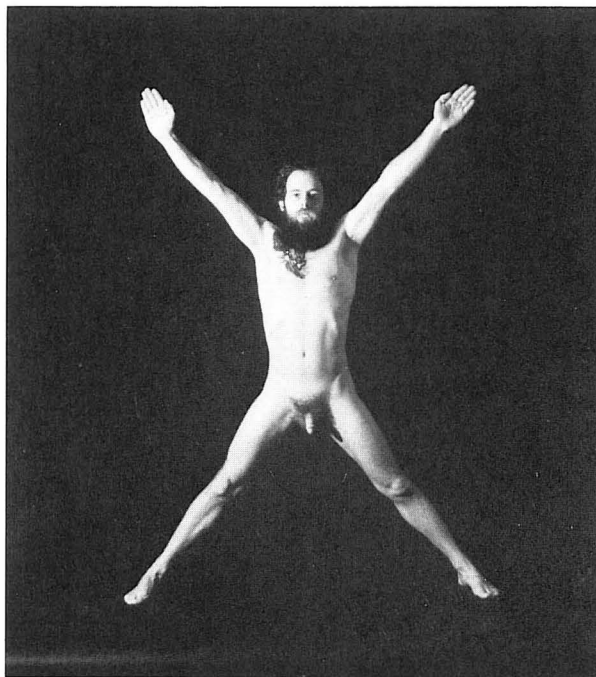
**Redd Ekks** is an alias with formal and metaphysical overtones, as well as a visual sign, which the artist has transferred into a personal monogram. (Fig. 35) It also functions as a mask between the artist and his work, disguising his real identity. Robert Rasmussen adopted the pseudonym of Redd Ekks in 1967, a time of important changes in both his life and his art.<sup>56</sup> He has exhibited only as Redd Ekks since then.

The impetus to choose this specific alias was partly intuitive. Rasmussen was drawn to a Navy semaphore flag with the sole image of a red "X". The pictorial symbol, consisting of one line crossed over another at right angles, suggested qualities Rasmussen saw within himself; a certain open-minded duality of vision. Furthermore, an "X" is bilaterally symmetrical, implying balance, stability, and equality. At first the pseudonym afforded Rasmussen a license to take greater risks in his art. Wanting to avoid gimmickry, he consciously eschewed the symbol in his work. Later, however, he realized that the same qualities he identified within himself were crucial to his art. An observation about Oldenburg's use of his alter ego, Ray Gun, is uncanny in its applicability to Redd Ekks. As Barbara Rose notes:

Looking back, he realized that finding his identity as an artist was the means to finding his identity as a man, and arriving at an art style uniquely his own signified the integration of his personality.<sup>57</sup>

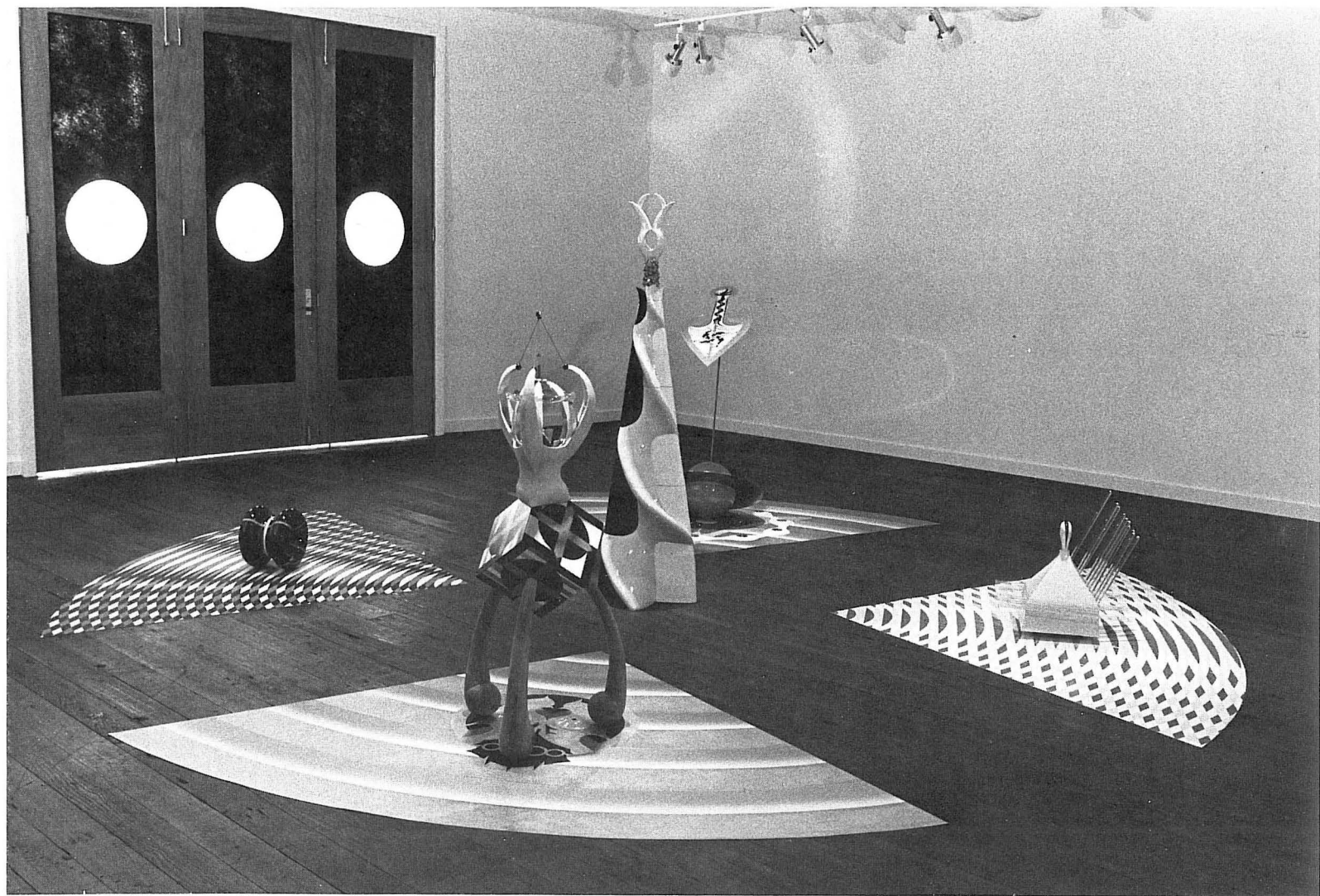
**Redd Ekks**, the artist, is interested in abstract visual equivalents, such as "X", which can communicate ideas or concepts. But even more, it was the visual symbol that, in addition to its formal, perceptual qualities already mentioned, has been used universally since prehistoric times to signify a multitude of meanings: cross roads, target, center, the Roman numeral ten, etc. In its phonetic transliteration, "red x," the alias maintains the symmetry of four letters for first and last names—the number four equaling the components of "X" enclosed in a square. In addition, if one realizes that an "X" turned vertically is a cross, the possible meanings multiply.

As a student, Rasmussen was introduced to the philosophies, religions, and imagery of Eastern cultures and primitive societies, initiating a lifelong interest on his part. Having grown up in Norway until the age of ten, Rasmussen has been particularly aware of Nordic mythology. Not adhering to any one philosophy, Rasmussen seeks the similarities, not the differences, between cultures.



35

**35.** Color photograph of **Redd Ekks** as visual monogram of his alias. Retouched and reproduced for announcement to Zara Gallery solo exhibition in 1977. Photo credit: Nickolay Zurek



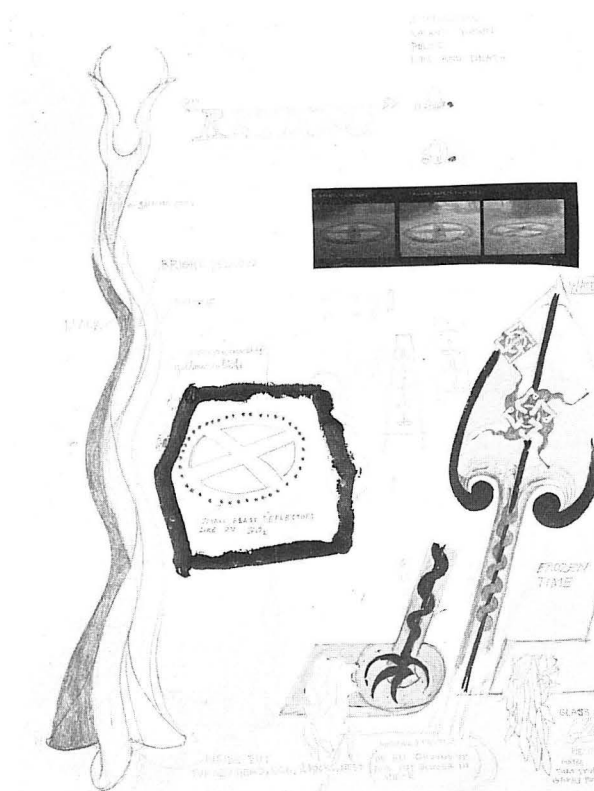
Redd Ekks' *Retnec* (1980) is a large circular, sculptural installation composed of five components and incorporating ceramic, paint, canvas, metal, glass, and wood. (Fig. 36) A highly complex work, *Retnec* takes a personal experience as a point of departure to explore universals. Similarly, it includes both an extensive personal iconography as well as Oriental and Nordic symbolism, and scientific theories of light and regeneration. Major themes explore the concept of center ("retnec" spelled backwards is "center"), the movement of the four seasons, birth and death, light and dark.

Like Hill, Redd Ekks often conducts private rituals as part of the art-making process. *Retnec* began with one such ritual, the drawing in the countryside of an "X" enclosed in a circle. The circle later became the burial site of a pet turkey. Circumambulating the ground drawing for many hours, Redd Ekks realized that the energy radiated from the crux of the "X," the center meeting point of the four spokes. The center is at once both the receptacle of the energies moving from outside inward, and the initiator of energies from the inside outward, what he terms "implosion/explosion" or "centripetal and centrifugal" forces. These reciprocal forces suggested to Redd Ekks a "pulsation" essential to life, and set up a rhythm that would be maintained throughout the work.

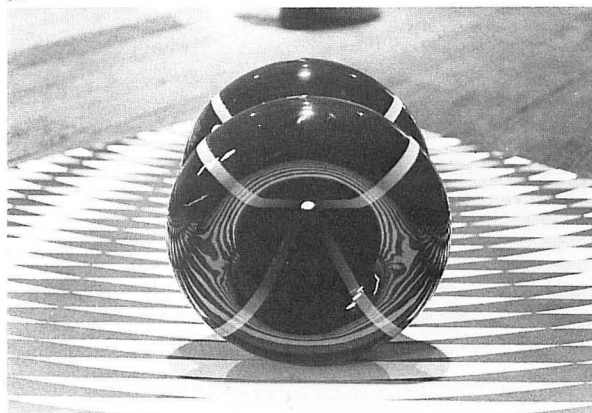
The center of *Retnec* is based on "IK," a Mayan glyph for the breath of life; it is the "seed idea," incorporating the notion of pulse and birth/death regeneration. (Fig. 37) In the form of intertwining spirals, it serves as the vertical axis for the entire work. The equally divided quadrants suggest a number of universals, among them the four points of the compass and the four seasons. The negative space between the four painted floor canvases which define the quadrants forms a large "X," anchoring the installation.

Each quadrant is replete with meaning. The northern one suggests winter and darkness, and is realized formally by a black ceramic spool that turns in on itself continually. (Fig. 38) The southern quadrant, summer, is suggestive of light and is represented by a ceramic sculpture with rods of glass, filled with liquid, equivalents of light rays. These rays delineate Goethe's color triangle which is in turn derived from Pythagorean theory. The north-south axis is symbolic of the geomagnetic forces between the poles which depict the forms of "long wavelength" X-ray patterns.<sup>58</sup>

The east and west quadrants, suggesting spring and fall, contain symbols including "Yggdasil," the Nordic axial tree of life, the swastika, visual symbol of the resolution of power and motion, the "Dorje," a Tibetan concept of power, truth, and crystal clarity as well as personal sym-



37



38

**36. Redd Ekks *Retnec*, 1980.** Ceramic, wood, metal, paint, and glass, 5' 7" x 20' x 20'. Collection of the artist.

**37. Redd Ekks Working drawing for *Retnec*, 1980.** Colored pencil, crayon, graphite, and watercolor on paper, 14 x 10 3/4". Collection of the artist.

**38. Redd Ekks "Winter" from *Retnec*, 1980 (detail).** Ceramic, wood, metal, paint, and glass, 5' 7" x 20' x 20'. Collection of the artist.

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[illegible]

39

bols of the red "X," spade, and skull. The east-west axis is represented by ten concentric rings in blue and gold, symbolizing hemispheric movement of light. Colors, too, are determined in part by various symbolic connotations.

*Retnec* embodies complex meanings expressed formally that will not be accessible to the uninformed viewer. In this sense, it is like Duchamp's *Large Glass* (1915-23) which similarly houses a complex iconography. Redd Ekks also prepared extensive notes and working drawings. (Fig. 37) Whereas the implicit meanings involved are not readily apparent, the complexity, symmetry, and ritualistic qualities are pervasive.

Like Oldenburg's Ray Gun, Redd Ekks was not a conscious adaptation of an alter ego. But since 1967, the consistent use of the alias has created a fictitious persona, as it were, that operates somewhere between Rasmussen and his art. And like his art, content and form are fully integrated in its visual equivalent.

In late October 1980, an anonymous artist posted printed signs in Manhattan soliciting criminals to repent their “misdeeds” by calling a designated number and speaking into a telephone answering tape machine. (Fig. 39) This poster explained that *Apology*, as the project was titled, “is a private experiment [whose] sole purpose is to provide a new avenue of communication.”

There was an immediate flood of calls from an extremely wide range of people. Some callers expressed gratitude for the service provided by this project. Others vented contempt and hostility. Several violent threats were made against *Apology's* creator. The responses ran the gamut from hardened criminals who manifested little or no remorse for their wrongs, to non-criminals who needed to confess an act of betrayal, an illicit sexual relation, or other feelings of guilt.

The press quickly caught wind of the more sensational aspects of the responses. Typically, the [New York] *Daily News* titled its story “I Confess,” and ran a caption reading, “A New York Artist opens a Guilt Hotline and is in Danger of Being Burned.”<sup>59</sup> In an attempt to respect the artist’s need for anonymity but desiring a name which would reflect his efforts at “saving” these people, a reporter from *The Sobo News* referred to him as “Chris.”<sup>60</sup> Before another month passed, a writer for *The Washington Post*, whose feature on the project was syndicated internationally, dubbed the unknown artist “**Mr. Apology.**”<sup>61</sup> Suddenly calls began coming in from across the Atlantic as well as from wherever the story ran in the United States and



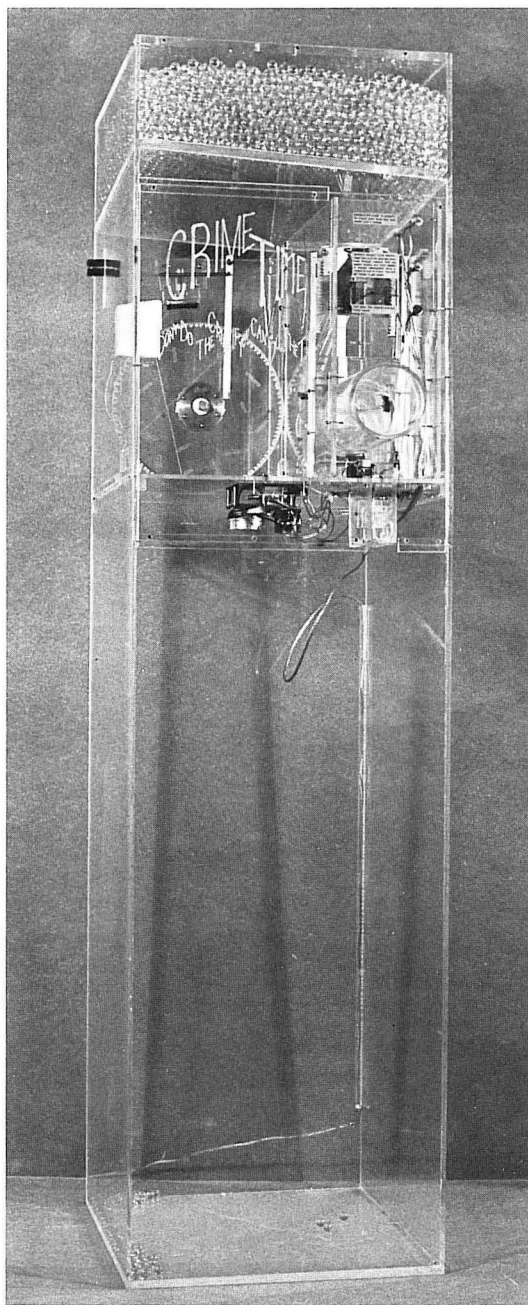
Canada. Moreover, in a period of only six weeks, "Mr. Chris Apology" had evolved as a public persona for this anonymous artist whose simple poster had been placed in subway stations and on walls throughout New York City. Ironically, the persona has reached back in time. Because a widely published article described some of his sculptures that had preceded the *Apology* project, when they were selected to be shown in a recent exhibition, he decided to include them under his recently adopted pseudonym.

One of these sculptures was designed as a machine to engage the viewers in a "gum-ball" type of game in which random factors could result in their being "captured," literally held by a manacle-like device, so that one "does time." (Fig. 40) His interest in building these machines involved intricate concepts of mortality, risk, freedom, and punishment. As the artist has stated, "I'm definitely into art that punishes the public a little bit."<sup>62</sup> His need to punish the art viewer is prompted by the imbalance he believes exists between the artist who actively creates the work and the public that passively views it.

It was only a short step from constructing these crime machines to employing a "found machine"—the telephone. The thrust of *Apology* is that it sets up a public "secular confessional," as the artist terms it, via the most available means of mass communication. The use of the telephone answering tape machine adds a particularly contemporary flavor to the piece. As Apology's poster advises, "When you call you will be alone with a tape recorder." The artist has also provided the callers with the option to be contacted by him personally for a taped interview.<sup>63</sup> A caller speaks with the understanding that while the tape is made in absolute privacy, it will be aired publicly at some time in the future.

There is, then, a heightened self-consciousness, a possibility for listening to oneself as a performer might. In a certain sense, the knowledge of the recorder, and the projected public playback, creates a situation wherein the callers could find themselves in persona. Conversely, their need to personalize the machine, and by extension Chris Apology, stems from the necessity to normalize their participation in this unusual project. This curious public-private dialectic is an essential element of *Apology* as both a conceptual art piece and as a work of social and political consequence.

The concept for the project evolved out of Chris Apology's own childhood experiences as a petty thief. He recalls that, even as a five-year-old child, he aspired to be a burglar. As he matured and became increasingly involved in misdemeanors, he began to recognize the universal condition



**40. Mr. Apology Crime Time** (*Don't Do the Crime If You Can't Do the Time*), 1980. Mixed media, 66¼ × 17½ × 19⅜". Collection of the artist. Photo credit: Carl Goldhagen

that criminality represents. To some degree, Apology regards the criminal as a victim of society's injustices. He makes the analogy between the artist and the criminal: both are pariahs, needing to take risks.

Within the present context of the exhibition, Apology holds a unique position on the spectrum of personae. Initially he felt it necessary to remain anonymous for the sake of his personal safety. Gradually, through press coverage and his desire to become more directly involved with many of the calls<sup>64</sup> Apology has emerged as a "reverse persona." Moreover, in at least one instance, he himself has phoned in a statement to the *Apology* number.

In addition, he has explained that he feels an enormous sense of freedom when interviewed over the telephone by radio disc-jockeys. Speaking from Manhattan to points as far away as New Zealand, he finds himself in a position of complete anonymity, able to say anything or be anyone he desires. Using his telephone and the station's broadcasting equipment, he has devised a means to actually transmit tapes over live radio from his loft.

It is Apology's belief that "the rapid evolution of electronic communications has tended to broaden access to the public consciousness." He adds:

Many would argue that criminals should have no voice in society. I say that these outsiders comprise a large segment of the population and cannot be ignored for reasons of safety and moral conscience. Furthermore, I simply want to know what such people have to say.<sup>65</sup>

By conceiving and implementing the *Apology* project, Chris Apology has given these people, as well as many others, a voice in the public domain. One of the inadvertent returns on the investment of his time and money has been his ascribed persona. Considering the etymology of the word "persona" within this context, one can argue that this is the most literal and, in a sense, the most contemporary persona of all: the telephone being the object through which the artist speaks.

As Christopher Lasch points out in his book *The Culture of Narcissism*,

The contemporary climate is therapeutic, not religious. People today hunger not for personal salvation...but for the feeling, the momentary illusion, of personal well-being, health, and psychic security.<sup>66</sup>

Significantly, our post-Freudian era of acute self-awareness has led to a less intimate and more oblique form of self-portraiture in art. In his introduction for the exhibition *Modern Portraits: The Self and Others*, Kirk Varnedoe

writes, "The self has, paradoxically, become so important that it cannot be dealt with directly, but demands instead a complex mixture of disclosure and disguise."<sup>67</sup> The use of personae is one way artists are able to selectively reveal certain aspects of themselves while simultaneously obscuring others. Specifically as a self-portrait, the persona functions as the medium, that is a vehicle through which the artist communicates.

The deflection and reflection noted in Hill's work can be seen to apply to the other artists included in this exhibition. The predominant appearance of the artists and use of their selves within their work could easily be construed as narcissistic self-examination. However, the mask or persona, which conceals as it reveals, can better be regarded as a variant form of what Lasch calls "narcissism as essentially a defense against aggressive impulses rather than self-love."<sup>68</sup>

Perhaps it is not coincidental that reflecting glass and mirrors, the conventional attributes of a narcissist, appear in the works of the nine artists. Hill, Antin, Campbell, and Hershman all have mirrors as mechanisms instrumental to some of their pieces. In a sense, Justine was created as Colette's mirror image, visibly identical yet reversing the artist's concerns. Similarly, Westburg's graffitied projection of Ray Rodrique's mask onto existing photographs yields a world reflecting his own image. Photography's ability to mirror empirical reality is the cornerstone of this series and thus serves to authenticate this otherwise fictional character.

As Antin aptly noted, "Photographs can't lie!"<sup>69</sup> Photographs of other personae are often employed as validations of their existence as well as illustrations of their activities. Just as Man Ray's photographs testify to Rose Selavy's existence, Philip Steinmetz's photographs both document the King's presence and record his interactions. Likewise, it is via photographs that we spy on Roberta Breitmore within real life situations. Hill and Charlesworth also use photographs to document private performances or rituals. Hill uses snapshots as one element collaged into his drawings whereas it is the photographs themselves that constitute a good portion of Charlesworth's oeuvre. Similarly, photographs of Colette in Justine's performances or installations are later recycled into other works.

Most of the artists using photographs have in some way manipulated them, using the photograph's apparent veracity to achieve calculated effects. Charlesworth manipulates the images considerably, often re-photographing altered prints or collaging elements. But whereas Charlesworth's alteration of the images is often not immediately

noticeable, Hershman and Westburg both paint or mark boldly on the surface of the print. Hershman's paint on the photographs simulates the application of the make-up which she used to become Roberta Breitmore, and they are also re-photographed several times.

In many instances, the photographs function as documentation, not unlike the residue from performances. Often, for real life or real time performances, which occur outside an art context, the artifacts and photographs are all that remain. Three of the artists, Antin, Hershman, and Colette, employ performance as a means to bring their personae to life. Performance is the medium closest to theater and to the historical roots of the persona as a mask. Performance in the seventies was closely linked to an increased emphasis on autobiography and the self, due in part to the influence of the woman's movement.<sup>70</sup> Not surprisingly, the three artists listed above are women, all of whom have expressed feminist philosophies.

Most revealing, perhaps, is that all the artists in the exhibition have used words in their art. This combined use of text and image emphasizes the strong influence of narrative art of the early seventies. The personae are fictional beings, who are not unlike their counterparts in literature. Antin, Westburg, and Hershman approach the limits of literature with their personae's diaries. The texts function as either narratives for Charlesworth, Antin, and Colette, or as more formal elements with associative meanings for Hill. For Redd Ekks, the importance of words as signifiers is emphasized in his alias or titles which often are puns suggesting various levels of meaning. Words are also an in-

tegral part of his sketches but do not appear in the final work in which abstract forms are created as visual equivalents.

The spoken word, as recorded by the phone answering machine and as heard by the audience, is the medium for the realization of the *Apology* project. Likewise, the words that we hear (i.e. the text) of the videotapes of Campbell, Charlesworth, and Antin are crucial to that medium, which can also be viewed as a synthesis of photography, performance, and narrative art. The temporal dimension of video strongly lends itself to the narrative bias of much of this work. Indeed, when not utilizing video's linear time, much of the work employs repeated still images or multiple components, constituting series.

Whereas the nine artists included in this exhibition share the use of personae and, by extension, a similar medium, they are not linked stylistically. Yet, as noted, certain formal connections can be made. For example, all the artists work in more than one medium. Furthermore, the boundaries between the media are often trespassed or blurred, signifying that the artists will often choose whatever media, or combination thereof, best formally makes their point. In other words, formal considerations are put in the service of content.

These artists draw from the immediate traditions of the past ten years. Narrative, autobiography, performance, and body art all converge to help formulate uniquely personal statements. The use of a persona does not constitute a style, but rather signifies the importance that these movements have had on contemporary art.

1. John R. Clarke, "Life/Art/Life, Quentin Crisp and Eleanor Antin: Notes on Performance in the Seventies," *Arts Magazine*, vol. 53, no. 6, February 1979, p. 133. The word has been traced farther back to *phersu* in Etruscan, a non-Indo-European language.
  2. Perhaps only Picasso's formal achievements parallel the extent of Duchamp's legacy in the theoretical realm of contemporary art. Whereas Picasso invented the technique of collage by gluing bits of newspaper, oil cloth and sheet music onto his canvases, Duchamp conceived the "ready-made" which extended this notion by extracting entire objects from real life (e.g. bottle rack, urinal) and "collaging" them directly into the context of art.
  3. Richard Hamilton, "The Large Glass," in *Marcel Duchamp*, ex. cat., (New York and Philadelphia: The Museum of Modern Art and The Philadelphia Museum of Art, 1973), p. 60. Hamilton demonstrates that, in addition to its extremely personal iconography, the conceit of Duchamp's dual sexual sensibility is present. The upper region of the glass is reserved for "the Bride," which in French is *La Mariée*. The lower area is for "the Bachelors," *Les Célibataires*. Hence Duchamp's own forename is equally divided between the female (MARIÉE) and the male (CELIBATAIRES) sections.
  4. The graffiti assault on this reproduction of Leonardo da Vinci's *La Gioconda* (1503), possibly the best known example of a fine art masterpiece, functions on several levels. First, there is the irreverent attitude of defacing an acknowledged treasure of the Louvre. In addition, the concept of using a facsimile of the real work points up the fact that more people will ultimately come to know this painting through a photograph rather than by visiting it in the museum.
- Moreover, the legends and mysteries surrounding this painting are addressed by Duchamp in his characteristically witty manner. It has been popularly noted that the eyes of the "Mona Lisa" seem to follow the viewer around wherever he or she moves. The question of the alluring and enigmatic smile on the sitter's face has often been raised. Duchamp decided to respond to these issues by creating his own puzzle out of the written words at the bottom of the reproduction. "L.H.O.O.Q." is actually a pun on the acronym since when the letters are spoken in French they sound the sentence, "Elle a chaud au cul," loosely translated to mean "She is hot in the ass." Hence, Leonardo's *La Gioconda* is smiling because she is sexually aroused. Her eyes are riveted on the viewer with an unrelenting appetite for him or her. Finally, Duchamp's subversion of "Mona Lisa's" feminine charms is achieved by the superimposition of the masculine moustache and beard.
5. The name "Rose" was probably chosen because it is an anagram for Eros, the son of Aphrodite, goddess of love. Sélavy is a pun on the French cliché, "C'est la vie!," translated to mean, "That's life!" Hence, one could construe the meaning of the name to be "Love—that's life!" Though the original name is spelled with one "r," in 1921 Duchamp added the second "r" to the forename, "Rose." The most reasonable explanation for this is that it is excerpted from the infinitive *arroser* meaning "to sprinkle, to water, or to irrigate." In an interview Duchamp has explained that it reflects his penchant for names that begin with double consonants. (cf. footnote 15, Arturo Schwartz, *The Complete Works of Marcel Duchamp* [New York: Harry N. Abrams, 1969] pp. 587-588.)
  6. *Fresh Widow* (1920), the first work for which Rose Sélavy is given credit, is a pun like her name. Not only is this work attributed to her, it is also copyrighted in her name directly on the piece. Another work for which Duchamp signed her name is *Anémic Cinéma* (1926), the film made in collaboration with Man Ray. The subject matter of this film is various puns in French arranged on a flat circular discs in spiral pattern interspersed with abstract designs also on the circular discs. When placed on a phonograph turntable, the flat abstract designs induce the illusion of depth through motion. The juxtaposition of visual illusionism with verbal puns appears to be the major concern of the film. Significantly, Duchamp's urge to confound the notion of identity is simultaneously at work in his use of Rose Sélavy's signature at the end. Directly below this is Duchamp's thumbprint. Signature is one form of manual identification, a finger print is another. Yet they refer to one person's different sexual identities. Duchamp's alter ego is also featured in the title of one work. In 1921 he created *Why not sneeze Rose Sélavy?*
  7. Douglas Brenner, catalog entry in *Modern Portraits: The Self and Others*, ex. cat., introduction by J. Kirk T. Varnedoe (New York: Wildenstein, 1976), p. 129.
  8. Graham Beal, "The Beginner's Mind," in *Wiley Territory*, ex. cat., (Minneapolis: The Walker Art Center, 1979), p. 46.
  9. Barbara Rose, *Claes Oldenburg*, ex. cat., (New York: The Museum of Modern Art, 1970), p. 55.
  10. V/Tape catalog (Winter, 1981), n.p.
  11. Some titles of Campbell's earlier videotapes include *True/False* (1972), *Real Split* (1972), *This is the Way I Really Am* (1973), *Janus* (1973), *Cor-*



- respondence I and II* (1974), *Love-Life* (1974), *This is an Edit/This is Real* (1974).
12. Campbell disclosed the source of this particular image during a telephone conversation with Ned Rifkin on July 9, 1981. Rainer Werner Fassbinder's *The Bitter Tears of Petra von Kant* (1974), a film whose protagonist is a lesbian, inspired both this shot and the use of The Platters's music. Ironically, the image of the French windows whose panes are blocked from visual access recalls Rose Selavy's *Fresh Widow*. (cf. note #7)
  13. Lisa Steele, a video artist who also lives and works in Toronto, assisted Campbell on all of the tapes in this series.
  14. A.A. Bronson and Peggy Gale, eds., "Colin Campbell," *Performance by Artists* (Toronto: Art Metropole, 1979), p. 292.
  15. Antin has subsequently realized that rather than a Black Woman per se, each persona will become black. She has already performed as the Black Ballerina, Eleanora Antinova, and has plans for both a Black King and Nurse.
  16. Dinah Portner, "Interview with Eleanor Antin," *Journal-Southern Californian Art Magazine*, issue 26, vol. 3/6, February/March 1980, p. 35.
  17. About his altered Readymade, *L.H.O.O.Q.*, Marcel Duchamp later commented both on this work and Freud's psychoanalytic interpretation of Leonardo's personality: "Freud's point of view was to demonstrate the homosexuality of the personality of Leonardo, meaning not that he was necessarily an active homosexual, but that as far as medical science could determine, he displayed the characteristics of one. The curious thing about that moustache and goatee is that when you look at it the *Mona Lisa* becomes a man. It is not a woman disguised as a man; it is a real man, and that was my discovery, without realizing it at the time." (Duchamp interviewed by Herbert Crehan, cited in Schwartz, *Marcel Duchamp*, p. 477).
  18. Portner, "Interview," p. 35.
  19. Portner, "Interview," p. 36. In its first presentation in art spaces, *Battle of the Bluffs* was improvised. But when presenting it at the 1976 Biennale di Venezia, in order to facilitate the simultaneous Italian translation, Antin partially scripted it.
  20. Eleanora Antinova, *Before the Revolution* (Santa Barbara, California: Santa Barbara Museum of Art, 1979), n.p.
  21. Eleanor Antin, "Notes on transformation," *Flash Art*, vol. 59, March/April, 1974, p. 69.
  22. Antinova, *Revolution*, n.p.
  23. Lynn Hershman, "Roberta Breitmore: An Alchemical Portrait begun in 1974," *Art Contemporary (La Mamelles)*, vol. 2, no. 1., 1976.
  24. Sandy Ballatore, "Lynn Hershman as Roberta Breitmore: Narrative Performance," *Lynn Hershman is not Roberta Breitmore*, ex. cat., (San Francisco, California: M.H. de Young Memorial Museum, 1978), p. 23.
  25. Lynn Hershman, "Notes on Past Work," *Lynn Hershman, Dream Weekend: A Project for Australia*, ex. cat., (The Ewing and George Paton Galleries in conjunction with the Exhibition Gallery, Monash University, Victoria, Australia, 1977), p. 17.
  26. Examples of previous installations that acted as sociological portraits of the North Beach area and a gambling city were *The Dante Hotel*, San Francisco, 1973, and *A Double Portrait of Lady Luck*, Las Vegas, 1975, respectively.
  27. Sandy Ballatore, "Observations," in *Project for Australia*, pp. 6, 11.
  28. David Bourdon, "Folies Legeres: Bursting Out of Bonwit's," *Village Voice*, vol. 21, November 8, 1976, p. 85.
  29. "Lynn Hershman is not Roberta Breitmore," H.M. de Young Memorial Museum, San Francisco, California, April 1-May 14, 1978.
  30. Lynn Hershman with Kristine Stiles, *Hershman is not Breitmore*, p. 18.
  31. Hershman, *Project for Australia*, p. 17.
  32. Jack Burnham, "About Face," *Hershman is not Breitmore*, p. 16. The end of the Oates story, "Passions and Meditations," Roberta turns out in the end to be a man. In addition, Hershman also makes reference to a passage in which Roberta Bright compares herself to a "black hole." Hershman, in the catalog for the de Young exhibition, discusses "Black Holes, Space, Time and Roberta," noting: "A black hole is all that is left of a dying star. It is empty space. As a star collapses inwards under its own weight, the intensity of gravity is so enormous that space time folds over it causing it to vanish, leaving only a highly warped region it had occupied."
  33. Excerpts, "Three Years Condensed" are included in *Hershman is not Breitmore*, p. 19. The complete novel has not been published.
  34. Bourdon, *Bonwit's*, p. 85.
  35. Performance at Palazzo dei Diamante, Ferrara, Italy, 1978.
  36. Hershman's interest in alchemy was inspired in part, by the emphasis in the San Francisco Bay area on mystical and occult sciences. Her assertion that Roberta is a "cultural archetype" spawned a "Roberta Look-A-Like Contest," at the de Young Museum, April 29, 1978, and other Roberta multiples.
  37. Colette, "My Life is a Backdrop for Me," *Arts in Ireland (Éire)*, vol. 3, no. 2, April 1975, p. 50.
  38. Peter Selz, "The Coloratura of Colette," *Arts Magazine*, vol. 53, no. 4, December 1978, p. 103.
  39. Diana Nemiroff, *Hier et Après*, ex. cat., (Montreal, Quebec: Musée des Beaux Arts, 1980), p. 35.

40. The selection of Delacroix may well have been inspired by the fact that this artist was enamored of Tunisia, Colette's birthplace.
41. Performance entitled *The Last Stitch* at The Downtown Branch, The Whitney Museum of American Art, January 1978.
42. Colette first named the conceptual band "Justine and the Victorian Punks." When performing, they did not play music, but rather posed as a rock band. When the opportunity for organizing and performing with an actual rock band presented itself, Colette created "Justine and the Shades."
43. "Ray Rodrique: Biographical Sketch," brochure, n.p.
44. Westburg's early work consisted of hard-edge, minimal ceramic sculpture. After moving to Los Angeles, he experimented with high technology metal sculpture.
45. Door combines creativity and marketing strategies in his art. For example, his Polish, ceramic arrowheads are intended to appeal to a number of different audiences—archeologists, the Slavic population, and ceramic collectors. Westburg himself circumvented the commercial galleries by exhibiting regularly at the Ray Rodrique Art Gallery at the South Street Seaport Museum's Fulton Market in 1975.
46. Martial Westburg, *Holy Diary*, by Ray Rodrique, unpublished, 1977, n.p.
47. Hugh Eames, *Winner Lose All: Dr. Cook and the North Pole* (Boston: Little, Brown and Company, 1973).
48. Letter to authors, April, 1981.
49. Indeed, quite often, parts of the body are outside the frame of the photograph. An emphasis on the hands is not unintentional. Charlesworth notes: "When I thought of [the name Eddie Glove], I liked its sound. It's also similar to other names I've made up for characters: Joe Piano, Tito Corral, Ian Lunch... Legitimate associations after-the-fact are the issue of manipulation by the hand, or 'fitting like a glove' as a metaphor for role-playing." (Letter to Lynn Gumpert, July 10, 1981).
50. The French infinitive "exposer" means "to exhibit" in English.
51. Shannon King, "Artist Develops Tale with Photos," *The Minneapolis Star*, August 4, 1980, p. 6c.
52. Ned Rifkin, unpublished interview with James Hill, June 15, 1981.
53. Hill's identification with the gorilla can, in some ways, be seen to reflect his empathy with the rural South and the black Blues musicians he so greatly admires. (Rifkin, interview)
54. Hill expressed his immense admiration for David Smith, great American sculptor of this century. Hill's connection to Smith is not overt, though his vertical use of the sticks on the vertical (rather than horizontal as has been the case in earlier works) is reminiscent of some of Smith's attenuated welded steel works of the fifties. (Rifkin, interview)
55. Hill has engaged in a rigorous program of daily running, lost a considerable amount of weight, is now clean-shaven, and has shorter hair. In addition, he moved to New York from Houston and has recently remarried.
56. These changes included his decision to return to art school as a full-time graduate student, giving up a job with a guaranteed income.
57. Rose, *Oldenburg*, p. 55.
58. The artist based the design of these floor paintings on interference patterns between spherical and plane waves "soft" X-rays illustrated in a *Scientific American* article.
59. Roger Director, "I Confess," [New York] *Daily News*, March 4, 1981, pp. M 1-3.
60. Steven Saban, "Who's Sorry Now?" *Soho News*, November 12, 1980, p. 19.
61. Henry Allen, "The Strange Career of Mr. Apology," *The Washington Post*, December 1, 1980, "Style" section, pp. D1 and D4.
62. Ned Rifkin, unpublished interview with the artist, June 18, 1981.
63. These interviews are included with the material for public airing.
64. Apology has explained that he has felt inadequate to answer the needs of some of his callers. This experience has provided the most critical test of his convictions. For example, untrained in suicide prevention, Apology must act immediately and efficiently to attempt to aid suicide callers. (Rifkin, interview)
65. Apology, untitled proposal to The New Museum, n.d., p. 1.
66. Christopher Lasch, *The Culture of Narcissism* (New York: Warner Books, 1979), p. 33.
67. Varnedoe, "Introduction," *Modern Portraits*, p. viii.
68. Lasch, *Narcissism*, p. 73.
69. Cindy Nemser, *Art Talk: Interviews with 12 Women Artists*, (New York: Scribners, 1975), p. 285.
70. Lucy Lippard, "Sweeping Exchanges: The Contribution of Feminism to the Art of the 1970s," *College Art Journal*, vol. 40, nos. 1/2, Fall/Winter 1980, pp. 362-365.

## Eleanor Antin

David Antin



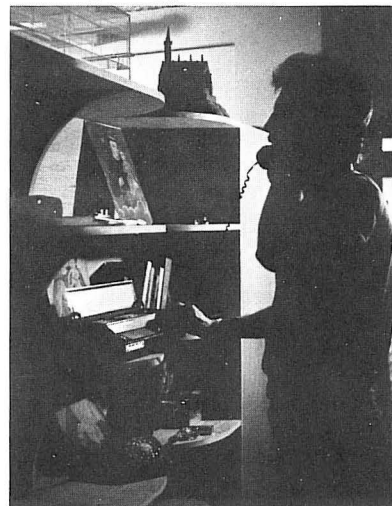
For some time I have been considering my art as an exploration of the self, which means that I have been attempting to define my self by moving out to its frontiers where the knowledge of what I cannot and will not be gradually helps shape what I am. Apparently I have an action or acting theory of the self, because I tend to think of the self as a collection of possible characteristic roles that wait in the wings for their chance to play. No actor can play all roles. A good one can play at most three or four fundamental ones, which he or she can, with effort and talent, bend, stretch, and transform to satisfy the casting demands life makes on her. The inferior actor—the impoverished self—can play only one role over and over again, no matter what demands life makes on him. This boring and impoverished performance is considered sincerity by an equally boring and impoverished criticism, which supposes one play, one life, one truth. I have never accepted such a trivial truth and I have determined by empirical investigation of my soul that I am by nature typecast as a King, a Ballerina, a Nurse, and a Black Woman. A King must rule or try to

rule, a Ballerina must star, a Nurse must help, and a Black Woman must turn her eccentric Blackness in a White culture into a virtue and a power. My work has taken the course—through drawing, painting, writing, photography, video, and performance—of allowing these figures of my soul to play out their roles and answer to all the demands that life makes on me—an artist, a woman, an American in the last quarter of the twentieth century.

*When I comb out my beard and put on my cape I'm the King, and I go out and talk to my people. Solana Beach is a small kingdom with lots of problems. It needs a King and the people are glad to have one. Yesterday, I saw Mrs. Harris. She's 93 years old, a widow living on a pension that the continued devaluation of the currency reduces to nearly nothing. Last week she decided to give up cottage cheese. She made a joke about it, but I could see she was scared. Even the physical act of getting food has become harder now the developers have pulled down the neighborhood market to build a steak house. The old people liked walking down the hill to do their own shopping. Now those who can, drive; but most have to ask other people to drive them to the new market way over the hill. Then there are the police. Last week they arrested one of old Mr. Makenzie's Pomeranians for walking on the street. He'll have to go to court and pay \$75 to get her back. And beautiful Dorothy. She was raped a few weeks ago. Now she's afraid to sleep in the little shed she's lived in for years. But what else can she find so near to the sea with the rents gone up so high? Sometimes I think Mr. Canton is the only happy man in*

*town. He was an actuary for an insurance company and he's outlived his own probability tables; the company has to pay him till he dies. But I'm afraid most of my people are not winners. We're losing every day and there's little we can do about it. The country needs a King. I give advice. Encouragement. Who could do more? Fighting against landlords, developers, the merchant class, the sheriff's office? With what? My walking stick? Why not? Desperate problems demand desperate solutions.*

## Mr. Apology



Last night I sat down to write this statement and I didn't get very far. I thought I would try to differentiate my personality from that of Mr. Apology, but the task proved formidable. I went to bed. This morning I had the first dream about Apology I can remember having. The dream was long and winding and I can't recall the first episodes, but I will recount the last two.

It is a rocky shore at night and I am bundled up in an overcoat and my arms are full of things carried from the previous unremembered scene. I step easily off the rocks into the water and bob to the surface. (In waking life I have been a skin diver and I view rocky shores more with fascination than with fear.) A strong current pulls me out from the shore and I am in danger. My arms are useless since they must hold whatever it is I carry. I shout to people who are near the shore. They are alarmed but the emergency subsides as the current takes me in a great circle back to the shore.

The people are young, athletic, well-acquainted with each other, and speak a foreign language. They take little notice of me and I feel isolated and ludicrous in my wet clothes. I return home where I also find strangers. Perhaps they accompanied me.

The telephone rings. It is situated in a bookcase which partitions my bedroom from my living room; it is accessible from either room. A male stranger sitting on my bed answers it. The call is for Mr. Apology. I expect to be handed the receiver but the stranger is content to handle the call by himself. I can hear the voice coming over the phone. It's Groucho Marx! Damn! My chance to be on "You Bet Your Life!" and this jerk is in my way. I demand the phone but the stranger refuses. He finishes the conversation with smug enjoyment. I'm furious and challenge his presence and his actions. He challenges my right to do what I do, and points to the weapons next to my bed. (Some months ago after receiving some threatening phone calls I decided to keep an old air rifle and a broken revolver handy.) I tell him that the rifle is only for bluffing an intruder.

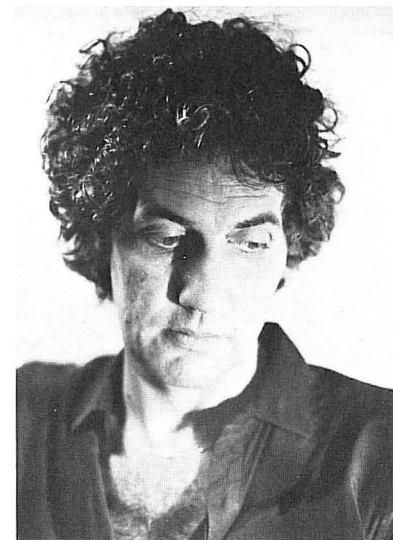
He picks up the nickel-plated revolver and nervously tries to load it. I see the bullets are penlite batteries and I grab him. I tell him, "I want to kill you, but I'm not going to kill you. Do you understand? Now get out!"

This is all I remember about the dream. This morning a song runs through my head. It was written by Elvis Costello and goes something like,

*"There's a stranger in my house/  
Nobody knows him/ But everybody  
says he looks like me."*

My anonymity is a sensible safety precaution in this project and also maintains a symmetry with the caller's anonymity. A name can be a mere tag or it can embody, imply, or suggest. When more than a tag, a name has a life of its own, and affects the way the associated noun is perceived. I have asked myself, "What is Mr. Apology like or what should Mr. Apology be like?" My basic answer is, "Since I wear Mr. Apology's shoes, Mr. Apology is just like me, only slightly more alert, focused, attentive, receptive, empathetic, and responsible." Mr. Apology does not profess solutions, although he will examine his own experience and feelings in an attempt to help. When Mr. Apology is off-duty he is just like me, and he will publicly admit to my particular set of foibles. Mr. Apology has gone on record in various interviews as a former shoplifter, a moderate drug user, an occasional masturbator, a possible tax evader, and a sexual experimenter. In fact Mr. Apology has revealed more about me than I have revealed about myself, except to several of my closest confidants. I have certainly used Mr. Apology for my own confessional purposes.

## Colin Campbell



The word persona is most commonly used in a theatrical sense, referring to an actor taking on the personality of another person. In the play, film, performance or videotape, the actor speaks through a mask—the mask of another person. The success of the actor lies not within the convincing portrayal of a character (we believe them to be real), but in making us identify with that character. We want to be them.

Well, you may protest, one doesn't necessarily want to be a brute, a wimp, or the ubiquitous Cassandra... in other words, a symbol, a mere theatrical device. That is seldom the intention. It is to the victims of these aberrant brutes and wimps (be it Miss Goody Two Shoes or Dracula) that our hearts go out. We know we are right, and someone is trying to do us wrong. They want to drain us, rob us. Dracula sucks blood, Miss Goody Two Shoes makes us throw up. They must be resisted. Enter the Hero/ Heroine.



In my case, it has generally been the Heroine.

My Heroines may not satisfy the dream-factory standards of theater and film. The Woman From Malibu has obvious character flaws. Her love of detail makes her a prime candidate for the "Can't-See-The-Forest-For-The-Trees" award. Not only can she recall the details of a salad, she's counted every piece and committed THAT to memory. Just in case. Her hair (oh! it's a wig) has seen the bottom of too many peroxide bottles, her false eyelashes qualify her as an impaired driver, and she's been far too crafty at getting to all those J.C. Penny make-up counter sales.

Still, she tries. She has dreams. She dreams of finding pony skeletons in the Mojave. We last see her embarking on this quest. Without her waterjug. She's doomed. She has nightmares. She was picked up by a U.F.O. A real event. It gives her headaches. It's a nightmare. She tries to actualize her dreams, and she can't articulate her reality. Wait a minute. She? The Woman From Malibu is obviously being played by a man. Oh. So are these dreams of women? Men's dreams of women's dreams? Men dreaming of being women dreaming dreams?

Adopting a persona breaks down order. You can't be what you are not. You might leave yourself open for punishment. Still, you try. You try not to be punished. You try to be what you can't be. You try to get away with it. You see a guy walking down the street. Like Travolta. He looks great, and the guy can even cry. Saturday Night Fever. Or this woman. She's always worried about her hair. Hepburn. Long Day's Journey Into Night. So you borrow them for a while. Know what I mean?

## Bruce Charlesworth



A train is speeding east toward Chicago. It's lunchtime in the dining car, and I sit at a table opposite a man in a wheelchair and neckbrace. As the movement of the train rolls his chair back and forth, slamming him again and again into the table he tells me that not long ago he'd begun another trip which was interrupted by an accident. He had booked a flight to California to visit a friend. This friend had been very close, but even before the accident the usual postcards had become less frequent. Then came the accident, followed by absolute silence. He is sure the friendship has cooled.

Now he is beginning a trip in the opposite direction. This time he's on his way to interview for a job as a lumberjack. He lights a cigar and tries to think of possible interview questions. "How would you teach this course?" is the only one he can think of.

In the heart of the war zone, a young woman steps from a huge rock onto a frozen lake. A battle has ended only ten minutes ago. She moves carefully among the bodies, examining each face. Carrying only a fishing pole and a revolver, she is looking for her lost lover. As she crosses the ice, she sings:

*Don't want no cup of coffee  
No beehive bairdo pretty dress  
Don't want to sit in the yard  
Or work in Public Relations  
I need a vacation  
Right now to somewhere unusual  
Check the brochures let me know  
Oh my darling Nefertiti  
No cup of coffee for me*

Actually, her lover is alive. He is nearby, asleep. He's had a long day's work, and from exhaustion has fallen into a deep, cushioned slumber. He awakes much later, after the last train has gone, after dark, and after his girlfriend has given up hope and left town with no forwarding address.

Several years later, I take a vacation on film. The first shot shows a sunrise. Clouds shrink and dissolve overhead. The second shot is of a broad, shiny lake with evergreens on the opposite shore. The camera pans right. Fade to black.

Let's start that shot over, shall we? A pan. Pretty lake with trees. Pan some more. Keep panning. There I am at the edge of the lake. I place one foot on a large rock and rest my elbow on my knee. Fade to black.

Again lake, trees, pan. There I am. Foot on rock. Elbow on knee. I gaze over the lake. Abruptly, I turn my head. I look at the camera and smile. I begin to wave. Fade to black.

A gunshot. A long pause. A quick glimpse of a body face-down in the water. Cut to black.

Again, the lake. The tiny trees across the water. The camera pans, and, yes, I'm there as before. I turn to the camera, grin, and raise my hand to wave. Fade to black.

## Colette

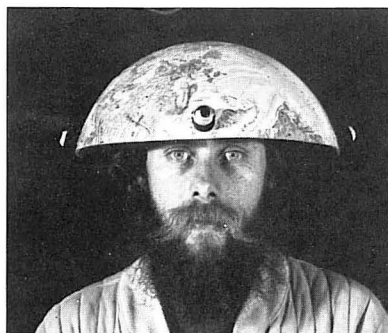


Colette doll by Justine in "Beautiful Dreamer" uniform, © 1978

The "Colette is Dead" series, an ongoing conceptual work and parody of a solution to the dilemma of a contemporary innovative artist, began in January, 1978, and has included several window works. I have become a "Reverse Pop" artist—instead of placing familiar commercial images and techniques into an art context as my "Pop Art" predecessors have done, I, as Justine, president of Colette is Dead, Co., have placed products inspired by my personal image into a commercial arena.

For me, art is magic and the making of art alchemy. Therefore, the media I use is not as important as the fact that I turn it into art.

## Redd Ekks



Nourish the axis. Metaphors are tired; let them rest till the next time around. The pulse will continue.

The process for arriving at images in my work starts from a first impression/response to a physical shape/space situation which in turn functions as a holder or container for a further addition and synthesis. This container/seed is potential.

"Nothing is anything but itself measured so," wrote Charles Olson.

"That which exists through itself is what is called meaning," or "...from rhythm to image, and image is knowing, Confucius says, brings one to the goal..." also by Olson.

The potential of an idea to exist within an image. The potential within an image/object and its being accessible to someone sensitive to its presence.

This process of potential is the place where much used imagery starts. I mean what images are repeated a lot? The ones that all come from the same place.

Each of my works has its own seed; within this seed is the concern for the form of a thing joined with a concern for intellectual systems. This concern for form is not primarily an esthetic visual effect but rather the multifaceted thing of potential of

force. The force/energy of form, not just to represent pictographically but symbolically. Qualities inherent in an image that communicates, through forms, a concept. A quality is what determines presence. A presence is the language of a work.

Nourish the axis.

## Lynn Hershman



I think of myself, sometimes, as a cultural anthropologist, seeking out the myths of society. Relics of life in this culture are the materials of my work. Objects or places that detail experience are selected, snipped out of context, examined, and labeled. Occasionally these elements are slightly altered, but only to make them clearer, just as a radiologist

would insert specific dyes in veins to get a sharper X ray. I call this process reality displacement.

Indigenous structures of situations are part of my work. This includes the architecture, sociology, and psychology of a place, as well as the time, space, sound, and light. Most of my work takes advantage of "found" environments or situations. Department store windows, casinos, newspapers, film, movie stars, and dreams become basic references from which to explore life today.

Once, Art imitated life. Now it seems the reverse has occurred. Media anticipates reality by culling descriptive words and images of events about to happen and uses them instinctively as temporary language. Our cultural collective dreams reside in film, television, newspapers, clothing, magazines. They are signs that anticipate change. Finally, I work as a voyeur, witnessing an impatient future silently avenge history.

## James Hill



Diane Donaldson

I met David McManaway in 1970 in Dallas. At that time he had a small studio inside his apartment. He was the first artist I got to know who didn't teach at a college. In 1971 I met and got to know Jim Love. Jim lived in his studio which was near downtown Houston. David and Jim were and have been very close friends for many years. I have always felt that David and Jim are fine men and very fine artists. It seems that each pursued his own way in art and in life. I think of David and Jim often.

## Martial Westburg



I was riding through New Jersey on a Greyhound bus when I wrote this. It seems that I'll never learn. As always the first thing I wrote was the best. That artist's statement, however, will not be used because this one is more scholarly.

**Eleanor Antin**

Born in New York City, 1935.  
 Studied at City College of New York  
 (B.A.); New School of Social Research;  
 Tamara Daykarhanova School, New York.  
 Lives in Del Mar, California.

**Solo Exhibitions**

- 1968 Long Island University, Brooklyn, N.Y.
- 1970 *California Lives*, Gain Ground Gallery, New York. Brochure by Amy Goldin.
- 1971 *Library Science*, Brand Library Art Center, Los Angeles, Ca.  
*Portraits of Eight New York Women*, Chelsea Hotel, New York. Sponsored by Gain Ground.
- 1971-1973 *100 Boots* [international mailing of fifty-one serial postcards].
- 1972 *Traditional Art*, Henri Gallery, Washington, D.C.  
*Traditional Art*, Orlando Gallery, Los Angeles, Ca.
- 1973 *I Dreamed I Was a Ballerina*, Orlando Gallery, Los Angeles, Ca.  
*Part of an Autobiography*, Portland Center for the Visual Arts, Portland, Ore.  
*Projects: 100 Boots*, Museum of Modern Art, N.Y.
- 1974 *The Ballerina and the King*, Galleria Forma, Genoa, Italy  
*The Ballerina Goes to the Big Apple*, Woman's Building, Los Angeles, Ca. [performance]  
*Eleanor 1954*, Woman's Building, Los Angeles, Ca. [performance]  
*Several Selves*, Everson Museum, Syracuse, N.Y.
- 1975 *The Battle of the Bluffs*, Palace of Fine Arts, San Francisco, Ca. [performance]  
*Escape*, Palace of the Legion of Honour, San Francisco, Ca. [performance]  
*The King's Meditations*, Center

- for Music Experiment, University of California at San Diego, La Jolla, Ca. [performance]  
 The Kitchen Center for Video and Music, New York. [video]  
*Two Transformations*, Stefanotty Gallery, N.Y. *The Ballerina Goes to the Big Apple* [performance in conjunction with exhibition].
- 1976 *The Battle of the Bluffs*, American Theatre Association Convention, Los Angeles, Ca. [performance]  
*Eleanor Antin, R.N.*, The Clocktower, Institute for Art and Urban Resources, New York. *The Battle of the Bluffs, Escape from the Tower, It's Still the Same Old Story* [performances in conjunction with exhibition].
- 1977 *The Angel of Mercy*, La Jolla Museum of Contemporary Art, La Jolla, Ca. Catalog essays by Kim Levin and Jonathan Crary; artist's statement. [included performance]  
*The Angel of Mercy*, M.L. D'Arc Gallery, New York. [included performance]  
*The Nurse and the Hijackers*, Ronald Feldman Fine Arts Gallery, New York.  
*100 Boots Once Again* (Part 1), *Choreographies* (Part 2), Wadsworth Atheneum, Hartford, Conn.
- 1978 *The Ballerina*, Los Angeles Institute of Contemporary Art, Los Angeles, Ca. [video]  
 Whitney Museum of American Art, New York. [film and video]  
*The Battle of the Bluffs*, Museum of Contemporary Art Chicago, Ill. [performance]  
 Contemporary Arts Museum, Houston, Tex. [performance]  
*The Nurse and the Hijackers*, Long Beach Museum of Art, Long Beach, Ca.
- 1979 *Before the Revolution*, Ronald

- Feldman Fine Arts Gallery, New York. The Kitchen Center for Video and Music, New York. [performance]  
*The Black Ballerina*, Marianne Deson Gallery, Chicago, Ill.  
*100 Boots: Transmission and Reception*, Franklin Furnace, New York.
- 1980 *Recollections of my Life with Diaghilev*, Ronald Feldman Fine Arts Gallery, New York. [included performance]
- 1981 *The Angel of Mercy*, Los Angeles Institute of Contemporary Art, Los Angeles, Ca. [included performance]

**Group Exhibitions**

- 1969 *Language 3*, Dwan Gallery, New York
- 1970 *2.972.453*, Centro de Arte y Comunicacion (CAYC), Buenos Aires, Argentina. Catalog of quotations on index cards by Lucy Lippard.
- 1971 *Art Systems*, Museum of Modern Art, Buenos Aires, Argentina.  
*Experiment 2*, Midland Group Gallery, Nottingham, England.  
*Image Bank Postcard Show*, University of British Columbia, Vancouver, British Columbia.
- 1972 *Critics Choice*, Focus Gallery, San Francisco, Ca.  
*Invisible/Visible*, Long Beach Museum of Art, Long Beach, Ca. Catalog.
- 1973 *c. 7,500*, California Institute of the Arts, Valencia, Ca. Catalog.  
 Traveled to Institute of Contemporary Art, Boston, Mass.; Moore College of Art, Philadelphia, Penn.; Wadsworth Atheneum, Hartford, Conn.; Walker Art Center, Minneapolis, Minn.; Royal College of Art, London, England; Smith College Museum of Art, Northampton, Mass.



- Dimensional Prints*, Los Angeles County Museum of Art, Los Angeles, Ca. Catalog.
- Idea Art*, Claremont College Art Gallery, Claremont, Ca.
- Projektion Gallery/Ursula Wevers, Cologne, West Germany.
- 1974 *Directions '74*, Focus Gallery, San Francisco, Ca.
- Flash Art*, Kolnischer Kunstverein, Cologne, West Germany. Catalog by Giancarlo Politi.
- In Her Own Image*, Philadelphia Museum of Art, Philadelphia, Penn.
- Antin, Baldessari, Plagens*, Palomar College, Palomar, Ca.
- Personae*, Artists Space, New York
- Project '74/Kunst bleibt Kunst: Aspekte internationaler Kunst am Anfang der 70er Jahre*, Kolnischer Kunstverein, Kunsthalle, Wallraf-Richartz, Cologne, West Germany.
- Woman's Work—American Art 1974*, Museum of the Philadelphia Civic Center, Philadelphia, Pa.
- Video*, Centrodifusione grafica, Florence, Italy.
- 1975 *Autogeography: An Exploration of the Self through Film, Objects, Performances, and Video*, Downtown Branch, Whitney Museum of American Art, New York. Catalog essay by Nancy Drew, et al. [video]
- Bodyworks*, Museum of Contemporary Art, Chicago, Ill. Catalog.
- Lives: Artists Who Deal with People's Lives (Including their Own) as the Subject and/or the Medium of their Work*, Fine Arts Building, New York. Catalog essay by Jeffrey Deitch.
- (photo) (photo)²... (photo)ⁿ: Sequenced Photographs*, University of Maryland Art Gallery, College Park, Md. Catalog essay by David Ross.
- Traveled to San Francisco Museum of Modern Art.
- Southland Video Anthology*, Long Beach Museum of Art, Los Angeles, Ca. Catalog essay by David Ross.
- Sao Paulo Biennale*, Museu de Arte Contemporanea, Sao Paulo, Brazil. Catalog.
- Video Art*, Institute of Contemporary Art, Philadelphia, Penn. Catalog. Traveled to Contemporary Arts Center, Cincinnati, Ohio; Museum of Contemporary Art, Chicago, Ill.; Wadsworth Atheneum, Hartford, Conn.
- 1976 *Autobiographical Fantasies*, Los Angeles Institute of Contemporary Art, Los Angeles, Ca. Catalog.
- The Battle of the Bluffs*, Venice Biennale, Venice, Italy.
- Commissioned Video*, University Art Museum, University of California, Berkeley, Ca.
- Southland Video Anthology*, Long Beach Museum, Long Beach, Ca. Catalog essay by David Ross; artist's statement.
- 1977 *American Narrative/Story Art: 1967-1977*, Contemporary Arts Museum, Houston, Tex. Catalog essay by Paul Schimmel. Traveled to Contemporary Arts Center, New Orleans, La.; Winnipeg Art Gallery, Winnipeg, Manitoba; University Art Museum, University of California, Berkeley, Ca.; USCB Art Museum, University of California at Santa Barbara, Ca.
- Art of the Decade*, Museum of Contemporary Art, Chicago, Ill. Catalog.
- Contemporary Woman: Consciousness and Content*, Brooklyn Museum of Art School, New York.
- Time*, Philadelphia College of Art, Philadelphia, Pa. Catalog essay by Janet Kardon; artist's statement.
- 1978 *Eight Artists*, Philadelphia Museum of Fine Arts, Philadelphia, Pa. Catalog essay by Anne d'Harnoncourt.
- Narration*, Institute of Contemporary Art, Boston, Mass.
- The Sense of Self: From Self Portrait to Autobiography*, Neuberger Museum, Purchase, N.Y. Catalog. Organized by Independent Curators, Inc., New York. Traveled in United States and Canada.
- 1979 *Art as Photography/Photography as Art*, Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria. Catalog. Traveled to Linz, Graz, and Vienna, Austria.
- Dialogue/Discourse/Research*, Santa Barbara Museum of Art, Santa Barbara, Ca. Catalog essay by William Spurlock. *Before the Revolution* [performance in conjunction with exhibition].
- Directions*, Hirschhorn Museum, Washington, D.C. Catalog essay by Howard Fox.
- 1980 *Contemporary Art in Southern California*, High Museum of Art, Atlanta, Ga. Catalog.
- A Decade of Women's Performance Art*, Contemporary Art Center, New Orleans, La. Organized by Mary Jane Jacobs for the National Women's Caucus for Art, College Art Association. [performance]
- 11th Annual International Sculpture Conference, Washington, D.C. [performance at the Ford Theater]
- 1981 *Alternatives in Retrospect: An Historical Overview, 1969-1975*, The New Museum, New York. Catalog by Jacki Apple; essay by Mary Delahoyd.
- Inside Out*, Newport Harbor Art

Museum, Newport Harbor, Ca. Catalog.  
*Other Realities—Installations for Performance*, Contemporary Arts Museum, Houston, Tex. Catalog essay by Marti Mayo. [included performance]  
 Western Front, Vancouver, British Columbia. [performance]

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## **Mr. Apology Selected Radio Interviews**

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Margot Adler. "All Things Considered," National Public Radio/New York Bureau, November 17, 1980.

Don Herrin. "The Morningside Show," Canadian Broadcasting Corporation, Ottawa, Ontario, November 20, 1980.

Jeff Hillary. "Mother Earth News," Henderson, N.C., March 30, 1981.

Renee Montagne. "Pacifica News Service," Pacifica Radio, San Francisco, Ca., November 25, 1980.

Dan Verbec. "News Script Magazine," News Script Dispatch Service, Inc., San Francisco, Ca., December 10, 1980.

Robert Young. "Copley News Service," San Diego, Ca., December 23, 1980.

### **Radio Interviews 1980**

Bob Lopez, "Daily Lopez," WIYY, Baltimore, Md., November 12.

Dick Fitzmorris, KCBS, San Francisco,

Ca., November 17.

Bill Fraser and Dave Heller, KWST, Los Angeles, Ca., November 18.

Gary Chase, KFFE, Fresno, Ca., November 18.

Mark Rainy, KQFM, Portland, Ore., November 18.

WCME, Rochester, N.Y., November 18.

"Jonathan King Show," WMCA, New York, N.Y., November 20.

Rita Ledbetter, "Pro News," KEZY, Anaheim, Ca., November 20.

WQXI, Atlanta, Ga., November 20.

Michael Knight, KXKS, Portland, Ore., November 20.

Rob Conrad, KYA, San Francisco, Ca., November 21.

Mitch Loran, KLIV, San Jose, Ca., November 21.

Marge Helper, WXRT, Chicago, Ill., November 23.

Larry Dawson, WYSL, Buffalo, N.Y., November 23.

Larry Jacobs, KLOS-NBC, Los Angeles, Ca., November 23.

Jill Savage, WGBQ, Indianapolis, Ind., November 24.

Bo Weaver, KILT, Houston, Tex., November 25.

Tom Virger, WHEB, Portsmouth, N.H., November 25.

"Word Jazz," CJSS, Cornwall, Ontario, November 25.

Marie Hux, CIRK, Edmonton, Alberta, November 26.

Ken Herrera, WOAI, San Antonio, Tex., November 26.

Bill Ellison, WZZQ, Jackson, Miss., November 26.

Marge Helper, WXRT, Chicago, Ill., November 28.

John Satgaust, KBSU, Boise, Idaho, November 28.

Dave Garwood, WKET, Kettering, Ohio.

Mike Simonton, WQRS, Minneapolis, Minn., December 1.

Dave Alpert, WMET, Chicago, Ill., December 2.

Alana Cambell, "New Age News,"

CHOM, Montreal, Quebec, December 3.

Bob Carson, KIMN, Denver, Colo., December 3.

Carol Brittain, CKRD, Red Deer, Alberta, December 3.

"Joel Spivak Show," WRC-NBC, Washington, D.C., December 4.

Tom Collins, WKSO, Des Moines, Iowa, December 4.

Cris Stanley, WPIX, New York, N.Y., December 7.

Jane Haunton, CILQ, Toronto, Ontario, December 8.

Pete Waynor, KOA, Denver, Colo., December 8.

Jaimie Forbes, KCMO, Kansas City, Mo., December 9.

"Hudson and Herrigan Show," KLIT, Pomona, Ca., December 12.

"Toby Gold Show," WPXN, Rochester, N.Y., December 13.

KGNR, Sacramento, Ca., December 15.

Jim Hooley, WCMF, Buffalo, N.Y., December 17.

Rick Olson, KKVI, Seattle, Wash., December 17.

Hilda, WOKY, Milwaukee, Wis., December 17.

Lisa Kinerk, KIRO, Seattle, Wash., December 18.

KKVI, Seattle, Wash., December 18.

Levi, KJLH, Compton, Ca., December 19.

Larry Snyder, KSPO, Spokane, Wash., December 20.

Linda Tracy, KSFO, San Francisco, Ca., December 29.

### **Radio Interviews 1981**

Stu Sirocca, WXKS, Medford, Mass., January 2.

Keith Smith, WPTR, Albany, N.Y., January 3.

Kevin Trudell, CHNS, Halifax, Nova Scotia, January 6.

Denny Carr, CFQC, Saskatoon, Saskatchewan, January 7.

Ken Barrons, WJBC, Bloomington, Ind.,



- January 8.  
Jack Wheeler, WRCC, Cape Coral, Fla.,  
January 9.  
Jim D'Angelo, WKKN, Rockford, Ill.,  
January 9.  
Patty Becker, KXL, Portland, Ore.,  
January 9.  
Bob Leoni, WKOX, Framingham, Mass.,  
January 12.  
"Grafitti Show," WPLJ, Chicago, Ill.,  
January 12.  
Teresa Durbin, KMOD, Tulsa, Okla.,  
January 14.  
Tom McKay, KING, Seattle, Wash.,  
January 14.  
J.B. Miller, WGNT, Huntington, W.Va.,  
January 14.  
Jim Lefivre, WRWH, Cincinnati, Ohio,  
January 14.  
WIRE, Indianapolis, Ind., January 15.  
Don Dresser, WDAY, Fargo, N.Dak.,  
January 16.  
"Grafitti Show," WPLJ, Chicago, Ill.,  
January 19.  
Craig Davis, KFH, Wichita, Kans.,  
January 19.  
Bruce and Tony, KIQQ, Los Angeles,  
Ca., January 19.  
Gary Todd, WIBC, Indianapolis, Ind.,  
January 20.  
Jim Chase, KGVO, Missoula, Mont.,  
January 25.  
Dave Reynolds, CHFM, Calgary, Alberta,  
January 26.  
Ed Hartley, WIS, Columbia, S.C.,  
February 2.  
Bruce Edwards, WNOG, Naples, Fla.,  
February 2.  
"Steve King Show," WIND, Chicago, Ill.,  
February 3.  
Tom McKay, KKNX, Los Angeles, Ca.,  
February 4.  
WBSM, New Bedford, Mass., February 5.  
Jay Scott, WOHO, Toledo, Ohio,  
February 5.  
Brent Hudson, WJMS, Ironwood, Mich.,  
February 5.  
WKEW, Greensboro, N.C., February 8.  
Larry Erans, KKOB, Albuquerque,  
N.Mex., February 11.  
CKGF, Grand Forks, Canada,  
February 13.  
Rick Herman, KTRH, Houston, Tex.,  
February 13.  
Andy Monday, KREM, Spokane, Wash.,  
February 16.  
John Michael, CJRN, Niagara Falls,  
Ontario, February 18.  
Pat Murray, CKEY, Toronto, Ontario,  
February 20.  
Rick Merrick, WIKZ, Chambersburg,  
Penn., February 23.  
Bill Moffet, KAU, Houston, Tex.,  
February 24.  
Bruce Jones, KCMO, Columbia, Mo.,  
February 24.  
John Michael, CJRN, Niagara Falls,  
Ontario, February 25.  
Benn Goff, KAYO, Seattle, Wash.,  
February 26.  
Cris Peterson, WWVQ, Panama City,  
Fla.  
Dave Clark, KVIL, Highland Park, Tex.,  
March 2.  
Mark Mosley, WJDQ, Meridian, Miss.,  
March 2.  
WPSA, Brattleboro, Vt., March 7.  
Kevin Lean, KXEL, Waterloo, Iowa,  
March 9.  
Roy Green, "ML Magazine," CHML,  
Hamilton, Ontario, March 26.  
Stan Roberts, WWGR, Buffalo, N.Y.,  
March 26.  
Mike Uhas, WUSB Radio Free Long  
Island, Stony Brook, N.Y., March 27.  
Jack Cult, WMAJ, Collegestown, Penn.,  
March 30.  
Bill Miller, WTWM, Grand Rapids, Mich.,  
March 31.  
Ron McKay, WKIX, Raleigh, N.C.,  
April 2.  
Irene Aguleta, KMEL, San Francisco, Ca.,  
April 6.  
Ken Akerman, KCBS, San Francisco, Ca.,  
April 6.  
Adam Lee Smasher, WIKS, Indianapolis,  
Ind., April 6.  
Duane Gay, WLPX, Milwaukee, Wisc.,  
April 6.  
Bill Haines, WSMS, Memphis, Tenn.,  
April 7.  
Jim Tate, KTRH, Houston, Tex., April 7.  
Mike Collins, WXYZ-ABC, Detroit,  
Mich., April 9.  
Bryan Thomas, CHIN, Toronto, Ontario,  
April 9.  
Allen Prell, WRNG-CBS, Atlanta, Ga.,  
April 9.  
Mary Anne, CKWX, Vancouver, British  
Columbia, April 10.  
John Decleaux, WWEE, Memphis, Tenn.,  
April 11.  
Marie Hux, CIRK, Edmonton, Alberta,  
April 13.  
Beth Sinclair, "Radio Canada," CFAX,  
Victoria, British Columbia, April 13.  
Harry Smith, KHOW, Denver, Colo.,  
April 13.  
Michael, WAVA, Washington, D.C.,  
April 13.  
Bob Thurgolan, WKHQ, Charlevoix,  
Mich., April 15.  
Jeff Bundy, KEZY, Anaheim, Ca.,  
April 16.  
Fanny Keefer, CJOR, Vancouver, British  
Columbia, April 20.  
Bob Thurgolan, WKHQ, Charlevoix,  
Mich., April 22.  
Peter Robey, CILA, Lethbridge, Alberta,  
April 27.  
Cory Dietz, WOHO, Toledo, Ohio,  
April 30.  
Hans Walter, CKSL, London, Ontario,  
April 30.  
Don Jackson, CJFM, Montreal, Quebec,  
May 6.  
George Wright, WEMJ, Laconia, N.H.,  
May 21.  
Ed Medina and Mike Casan, WBAU,  
Garden City, N.Y., May 30.  
Gayle Bierman, WGST, Atlanta, Ga.,  
June 22.  
Larry Josephson, "Bourgeois Libera-  
tion," WBAI, New York, N.Y., June 28.  
Ted Sax, KIOE, Honolulu, Hawaii,  
July 11.  
Dennis Scanlan, Radio 3DB, Melbourne,

- Australia, July 13.  
 David Jones, Radio WINDY 89,  
 Wellington, New Zealand, July 14.  
 Bazz and Pilko, Radio 5AD, Adelaide,  
 Australia, July 15.  
 Linda Sutter, WMCA, New York, N.Y.,  
 July 18.  
 Bert Newton, Radio 3U2, Melbourne,  
 Australia, July 21.  
 Jenny Dixon, "Artists in the City,"  
 WNYC, New York, N.Y., July 23.

### Articles and Reviews

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 Me Very, Very Happy When I Kill  
 You," *The [Sidney] Australian*, July  
 11-12, 1981. "Weekend Magazine,"  
 p. 8.  
 Allen, Henry. "The Strange Career of  
 Mr. Apology," *The Washington Post*,  
 December 1, 1980, pp. D1, 4. Inter-  
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 ton Post News Service, including "Mr.  
 Apology," [London], *International  
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 Behrens, David. "I'm Sorry," [Long  
 Island] *Newsday*, March 19, 1981,  
 Section II, pp. 1, 4-5.  
 Blustein, Paul. "A Chance to Enter the  
 Art Scene as Well as Purge Your  
 Conscience," *Wall Street Journal*,  
 November 24, 1980, p. 33.  
 Cardin, Gwen. "Call Mr. Apology—You  
 Won't Be Sorry," *Weekly World News*,  
 vol. 2, issue 14, January 13, 1981, p. 2.  
 Director, Roger. "I Confess," [New York]  
*Daily News*, March 4, 1981, pp. M1-3.  
 Hammarstrom, Gunne. *Na (Now Maga-  
 zine)* [Oslo, Norway]. Forthcoming.  
 McCollm, R. Bruce. "Mind: Lonely  
 Voices," *Omni*, vol. 3, no. 9, June  
 1981, pp. 26, 129.  
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 24, 1980.  
 McGowan, John. *Salinas Sail*, April 23,  
 1981. [syndicated in Gannet news-  
 papers]  
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- Parker, Jeff. "Mr. Apology—Hearing the  
 Ills of the Nation," [Costa Mesa, Ca.]  
*Daily Pilot*, March 30, 1981, p. B1.  
 Langley, William. "America [column]:  
 Sorry Caller," [London], *Daily Mail*,  
 July 2, 1981, p. 4.  
 "Playboy After Hours: Mea Culpa, Inc.,"  
*Playboy*, vol. 28, no. 5, May 1981,  
 p. 22.  
 Peterson, Craig. "Hot Line for Crooks  
 with a Conscience," *The Globe*  
 [Rouse's Point, N.Y.], vol. 28, no. 18,  
 May 5, 1981, p. 29.  
 Saban, Steven. "Who's Sorry Now?"  
*Soho News*, November 12, 1981, p. 19.  
 Schribman, David. "The Need to Say  
 'I'm Sorry'," *The Washington Star*,  
 May 14, 1981, pp. B1-2.  
 Smith, Howard. "Scenes," *Village  
 Voice*, November 5-11, 1980, p. 22.  
 Stein, Tony. "Dial 'A' for Apology,"  
*The [Norfolk] Virginia Ledger Star*,  
 December 10, 1980, p. B1, B10.

### Colin Campbell

- Born in Reston, Manitoba, Canada, 1942.  
 Studied at University of Manitoba,  
 Winnipeg (B.F.A., 1966) and Claremont  
 Graduate School, Claremont, California  
 (M.F.A., 1969).  
 Lives in Toronto, Canada.

### Solo Exhibitions

- 1972 The Mezzanine Gallery, Nova  
 Scotia College of Art and Design,  
 Halifax, Nova Scotia.  
 1973 A Space, Toronto, Ontario.  
 1974 A Space, Toronto, Ontario.  
 Memorial Art Gallery, University  
 of Rochester, Rochester, N.Y.  
 1975 Art Metropole, Toronto, Ontario.  
 1976 Artspace, Peterborough, Ontario.  
 SAW, Ottawa, Ontario.  
 1977 Thomaslewallen Gallery,  
 Los Angeles, Ca.  
 1978 Art Metropole, Toronto, Ontario.  
 Museum of Modern Art,  
 New York.

- 1979 Art Metropole, Toronto, Ontario.  
 Catalog co-published with  
 Foundation for Art Resources  
 [FAR], Los Angeles, Ca.  
 Arthur Street Gallery, Winnipeg,  
 Manitoba.  
 Cabana Room, Spadina Hotel,  
 Toronto, Ontario.  
 Canada House, London, England.  
 Foundation for Art Resources  
 (FAR), Los Angeles, Ca.  
 University Art Museum, The  
 University of California,  
 Berkeley, Ca.  
 1980 Cabana Room, Spadina Hotel,  
 Toronto, Ontario.  
 Le Plan K, Brussels, Belgium.  
 Libra Gallery, Los Angeles, Ca.  
 Projects Video XXXII, Museum of  
 Modern Art, New York.  
 Pumps, Vancouver, British  
 Columbia.  
 The Western Front, Vancouver,  
 British Columbia.

### Group Exhibitions

- 1973 *Toronto Video Artists*, Everson  
 Museum of Art, Syracuse, N.Y.  
*Video Circuits*, University of  
 Guelph, Guelph, Ontario. Catalog  
 essays by Ira Schneider and  
 Beryl Korot.  
 1974 *Art/video confrontation 74*,  
 Festival d'Automne, Musée d'art  
 Moderne de la Ville de Paris,  
 Paris, France. Organized in part  
 by the Centre National pour  
 l'Animation Audiovisuelle; catalog  
 essay by Suzanne Page.  
*Present Company*, Art Gallery of  
 Ontario, Toronto, Ontario,  
 Catalog.  
*Projekt '74: Kunst bleibt Kunst*,  
 Wallraf-Richartz Museum,  
 Cologne, West Germany.  
 1974- *Videoscape*, Art Gallery of  
 Ontario, Toronto, Ontario.  
 1975 Ontario, Toronto, Ontario.  
 Catalog essay by Peggy Gale.  
 1975 *Video Art*, Institute of Contem-

- porary Art, University of Pennsylvania, Philadelphia, Penn. Catalog essays by Ira Schneider and Beryl Korot; subsequent tour.
- 1976 *Video International*, Aarhus Museum of Art, Aarhus, Denmark.
- 1977 *Another Dimension*, National Gallery of Canada, Ottawa, Ontario. Catalog.
- XIV Bienal Internacional de São Paulo*, Museu de Arte Contemporânea, São Paulo, Brazil.
- Southland Video Anthology*, Long Beach Art Museum, Long Beach, Ca. Catalog essay by David Ross.
- 1978 Bonnefantenmuseum, Amsterdam, The Netherlands.
- In Video*, Dalhousie Art Gallery, Halifax, Nova Scotia. Catalog essay by Peggy Gale. Traveled to the Art Gallery of Ontario, Toronto, Ontario; Winnipeg Art Gallery, Winnipeg, Mb.; Vancouver Art Gallery, Vancouver, B.C.
- Kanadische Künstler*, Kunsthalle, Basel, Switzerland. Catalog essay by Jean-Christophe Ammann. University Art Museum, University of California, Berkeley, Ca.
- 1979 Art Gallery of Hamilton, Hamilton, Ontario.
- Dieci Anni di Videotape*, Rome, Italy. Organized by Alessandro Silj. Catalog essays by Silj, et al.; publisher: Kane Editore, Rome.
- Los Angeles Institute of Contemporary Art, Los Angeles, Ca.
- Ontario College of Art, Toronto, Ontario.
- University of Ottawa, Ottawa, Ontario.
- Videowochen*, Museum Folkwang, Essen, West Germany. Catalog.
- York University, Toronto, Ontario.
- 1980 *Venice Biennale*, Venice, Italy. [For publication, see Ferguson entry in bibliography.]
- Cabana Room, Spadina Hotel, Toronto, Ontario.
- Canadian Video*, The Institute for Art and Urban Resources at P.S. 1, New York.
- Canadian Video Open*, Ciniplex, Toronto, Ontario. Organized by Arton's. Catalog essay by Clive Robertson, Kerri Kwinter, et al.
- Traveled to The Western Front, Vancouver, B.C.; Centre for Art Tapes, Halifax, N.S.
- Installations/Performances/Video/Artists Publications*, Warehouse 222, A Space, Harbourfront, all of Toronto, Ontario.
- Catalog essay by Tom Sherman.
- Musee Nacional de Arte Contemporânea, Lisbon, Portugal.
- Parachute Performance Festival*, Montreal, Quebec. Organized by Parachute magazine.
- Peripheral Blur*, Adelaide Court Theater, Toronto, Ontario.
- Produced by Factory Theater Lab. [performance]
- Prospekt 80/Z*, Museum van Hedendaagse Kunst, Ghent, Belgium. Catalog essay by Jan Hoet.
- Articles and Reviews**
- Bronson, A.A. "Truth and Beauty," *File* [Toronto], vol. 3, no. 1, Fall 1975, p.44.
- Cameron, Eric. "Videotape and the University Art Programme," *Studio International*, vol. 187, no. 967, June 1974, pp. 289-91.
- . "Colin Campbell: the Story of Art Star," *Vie des Arts* [Montreal], vol. XX, no. 78, Spring 1978, pp. 46-7.
- Durrand, Doug and Fleming, Martha. "Video and Performance Art," *Body Politic* [Toronto], June-July 1980, cover and p. 5.
- Fisher, P. "Videoscape in Toronto: An Interview with Ian Bernie," *Art Magazine* [Toronto], vol. 6, Fall 1974, p. 37.
- Fleming, Martha. "Reviews: Toronto, Ontario," *Artform*, vol. 19, no. 5, pp. 78-79.
- Gale, Peggy, "Video Art in Canada: Four Worlds," *Studio International*, vol. 191, no. 981, May/June 1976, pp. 224-29.
- . "Video Has Captured Our Imagination," *Parachute* [Montreal], vol. 7, Summer 1977, pp. 16-18.
- Guest, T. "Modern Love," *Centerfold* [Toronto], vol. 3, no. 4, May 1979, pp. 196-97.
- Kwinter, Kerri. "Modern Love," *Fuse* [Toronto], vol. 4, no. 2, January 1980, pp. 8-9.
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- "Voice Choices; Video: Modern Love," *Village Voice*, vol. XXV, March 3, 1980, p. 55.
- Books**
- Ferguson, Bruce. *Canada Video*. Ottawa: The National Gallery of Canada, 1980. Published in conjunction with the Biennale de Venezia.
- Gale, Peggy, ed. *Video by Artists*. Toronto: Art Metropole, 1976.
- Gale, Peggy, and Bronson, A.A., eds. *Performance By Artists*. Toronto: Art Metropole, 1979.
- Herzogenrath, Wulf. *Videotapes*. Cologne: Kolnischer Kunstverein, 1974.
- Schneider, Ira and Korot, Beryl, eds. *Video Art*. New York: Harcourt Brace Jovanovitch, 1976.
- Artist's Publications**
- File* [Toronto], vol. 4, no. 2, Fall 1979, pp. 52-3.
- The Woman from Malibu*. Toronto: Art Metropole, 1976.

## Bruce Charlesworth

Born in Davenport, Iowa, 1950.  
Studied at University of Northern Iowa,  
Cedar Falls, Iowa (B.A., 1972), University  
of Iowa, Iowa City, Iowa (M.A., 1974,  
M.F.A., 1975).  
Lives in Minneapolis, Minnesota.

### Solo Exhibitions

- 1975 *Doris Day in Flames*, Clapp  
Hall, University of Iowa, Iowa  
City, Iowa
- 1978 *Tourist*, South Hennepin Avenue at  
31st Street, Minneapolis, Minn.  
[outdoor slide installation]
- 1979 Glenn Hanson Gallery,  
Minneapolis, Minn.
- 1980 *Eddie Glove*, Walker Art Center,  
Minneapolis, Minn.
- 1981 *Special Communiqué*, Film in the  
Cities, St. Paul, Minn. [included  
video]

### Group Exhibitions

- 1976 *Iowa Artists*, Des Moines Art  
Center, Des Moines, Iowa  
University of Iowa Museum of Art,  
Iowa City, Iowa [film]  
Minneapolis Artists' Alliance,  
Minneapolis, Minn. [film]
- 1977 Minneapolis Institute of Arts,  
Minneapolis, Minn. [film]
- 1979 *Recent Acquisitions*, Minneapolis  
Institute of Arts, Minneapolis, Minn.  
*Made in Minnesota*, Rochester Art  
Center, Rochester, Minn.  
*Inch Art Invitational*, Rochester  
Art Center, Rochester, Minn.  
*American Vision*, Washington  
Square East Galleries, New York.  
*SX-70*, Center for Exploratory and  
Perceptual Arts (CEPA), Buffalo,  
N.Y. Catalog.
- 1980 *Painting/Drawing*, Kiehle Gallery,  
St. Cloud State University, St.  
Cloud, Minn. Organized and  
sponsored by Minneapolis Institute  
of Arts, Minneapolis, Minn.  
*Instantanes*, Musée National d'Art

Moderne, Centre Georges  
Pompidou, Paris, France. Catalog;  
traveled to: Musée de Grenoble,  
Grenoble; Centre d'art plastiques  
contemporains, Bordeaux; Musée  
de St. Etienne, St. Etienne; Maison  
de la Culture, Rennes; Musée de la  
Charité sur Loire, La Charité;  
Maison de la Culture, Nevers;  
Musée de Strasbourg, Strasbourg  
(all in France).  
*Likely Stories*, Castelli Graphics,  
New York.  
*Midwest Photo*, The Midwest  
Museum of Art, Elkhart, Ind.  
1981 Minneapolis College of Art and  
Design, Minneapolis, Minn.

### Articles and Reviews

- Ferrer, Esther. "Polaroid Art, et Arte de  
lo Instantáneo," *ERE*, July 23,  
1980, p. 53.
- Glendenning, Margherita. "Artist's Self-  
Portrait Photos Get Beneath the  
Facade," *St. Paul Dispatch*, August 23,  
1979, p. 22.
- Grundberg, Andy. "Fairy Tales," *Sobo  
News*, July 23, 1980, p. 34.
- Hegeman, William. "Looking at Art,"  
*Minneapolis Tribune*, September 2,  
1979, p. G10.
- . "Charlesworth Photos Odd  
but Compelling," *Minneapolis  
Tribune*, July 27, 1980, p. G3.
- King, Shannon. "Artist Develops Tale  
with Photos," *The Minneapolis Star*,  
August 1, 1980, p. C6.
- Lifson, Ben. "Summer Stock," *Village  
Voice*, vol XXV, no. 29, July 16-22,  
1980, p. 72.
- McDarragh, Fred. "Likely Stories,"  
*Village Voice*, vol XXV, no. 30, July  
23-29, 1980, p. 53.
- Skarjune, David. "Remote Control  
Vision," *Minnesota Daily*, February  
19, 1981, p. AE12.
- Thornton, Gene. "Photography View:  
Narrative Works," *The New York  
Times*, August 31, 1980, Section 2, p.19.

## Colette

Born in Tunisia, 1947.  
Lives in New York City.

### Solo Exhibitions

- 1970 Sonraed Gallery, New York.
- 1971 Sonraed Gallery, New York.  
[included Streetwork]
- 1972 *Homage to Delacroix* [window  
installation at unspecified site]
- 1973 *The Transformation of the  
Sleeping Gypsy Without the Lion*,  
Stefanotty Gallery, New York.
- 1975 The Clocktower, The Institute  
for Art and Urban Resources,  
New York.
- 1977 Eugenia Cucalon Gallery,  
New York.  
Gillespie de Laage Gallery, Paris,  
France.
- 1978 Banco Gallery, Brescia, Italy.  
*Justine and the Victorian Punks*,  
Fiorucci, Inc., New York.  
[window installation]  
*Ripping Myself Off at Victoria  
Falls*, New York. [window  
installation]
- 1979 *Colette is Dead/The Deadly  
Feminine Line*, Fiorucci, Inc., and  
the Mudd Club, New York.  
[window installation; line of  
clothing]
- 1980 *Conceptual Albums and Jewelry*,  
Elizabeth Weiner Gallery,  
New York.  
Record City, New York. [window  
installation]  
*Beautiful Dreamer*, Danceteria  
Night Club, New York.  
[installation]
- 1981 *Colette: Ten Years of Work*,  
Westfälischer Kunstverein,  
Münster, West Germany. Catalog  
by Giancarlo Politi Editore.

### Group Exhibitions

- 1974- *Imagist Realism*, Norton Gallery  
and School of Art, West Palm  
Beach, Fla. Catalog essay by



- Richard Martin. Traveled to Merriewald West Gallery, Far Hills, N.J.
- 1976 *Collected Ideas at the Idea Warehouse*, The Institute for Art and Urban Resources, New York, Catalog.  
*Lives: Artists who deal with people's lives (including their own) as the subject and/or medium of their work*, Fine Arts Building, New York. Catalog essay by Jeffrey Deitch.  
*New York: Downtown Manhattan/Soho*, Berliner Festwochen, Akademie der Kunst, Berlin, West Germany. Catalog by Ulrich Eckhardt and Werner Duttman, essays by Lucy R. Lippard, Lawrence Alloway, *et al.*  
*Rooms*, Penthouse Gallery, Museum of Modern Art, New York. Organized by Art Lending Service.  
*Rooms: P.S. 1*, The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York. Catalog by Alanna Heiss; artist's statements.
- 1977 *10<sup>e</sup> Paris Biennale: Manifestations Internationales des Jeunes Artistes*, Palais de Tokyo, Musée d'art moderne, Paris, France. Catalog by Georges Boudaille, essay by Michael Compton.  
*American Art from the 10<sup>e</sup> Paris Biennale*, Hudson River Museum, Yonkers, New York. Brochure statement by Catherine Conn.  
*Internationaler Kunstmarkt Kohn 1977*, Cologne, West Germany. Catalog by H.L. Alexander von Berswordt-Wallrabe.  
*Projects for the Seventies—New York Avant-Garde*, The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York.
- 1978 *Out of the House*, Downtown Branch, Whitney Museum of American Art, New York. Brochure essay by Helena Rubinstein Fellows.  
*Obstacle: Manhattan Miniature Golf*, The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York.
- 1979 *Kunst im Schaufenster*, Kastner und Ohler Department Store, Graz, Austria. Catalog essay by Peter Weibel. Organized by Peter Pakesch and Peter Weibel.
- 1979 *Trigon 79: Masculin Feminin*, Künstlerhaus, Neue Galerie, Graz, Austria. Catalog essays by Wilfried Skreiner and Klaus Honnef, *et al.*  
*Five Artists/First Precinct*, Downtown Branch, Whitney Museum of American Art, New York.
- 1979-1980 *Weich und Plastisch/Soft Art*, Kunsthau, Zürich, Switzerland. Catalog essays by Willy Rotzler, Andre Thomkins, *et al.*
- 1980 *Hier et Après (Yesterday and After)*, Musée des Beaux Arts, Montreal, Quebec. Catalog essay by Normand Theriault and Diana Nemiroff; artist's statements.  
*The Age of Architecture-1980; Between Buildings and Bodies*, Rizzoli International Book Store and Gallery, New York.  
*ICA Street Sights*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Penn. Catalog essay by Paula Marincola. [window installation, Wanamaker's department store]  
 Gallery Yves Arman, New York. [opening party "Happening"]  
*Une Idee en l'Air*, 315 Church Street, New York. Catalog essays by Alain Macaire, Michel Tourliere, *et al.* Organized by Canal: Philippe Cazal, *et al.* [included performance]
- 1981 *Cinema off e Videoarte a New York*, Teatro del Falcone, Genova, Italy. Catalog essay by Ester de Miro; publisher: Bonini Editore.  
*Alternatives in Retrospect: An Historical Overview 1969-1975*, The New Museum, New York. Catalog by Jackie Apple; essay by Mary Delahoyd.  
*Other Realities: Installations for Performance*, Contemporary Arts Museum, Houston, Tex. Catalog essay by Marti Mayo.

### Articles and Reviews

- Brown, Gordon. "Gallery Reviews," *Arts Magazine*, vol. 45, no. 6, April 1971, p. 95.
- "Colette, New York," *Flash Art* [Milan], vol. 60, no. 1, December 75—February 76, p. 5.
- Ellenzweig, Allen. "Exhibition Reviews," *Arts Magazine*, vol. 50, no. 4, April 1976, pp. 26-8.
- Frank, Peter. "Auto-Art: Self-Indulgent? And How!" *Art News*, vol. 75, no. 7, September 1976, pp. 43-8.
- . "New York Reviews: Colette at Cicalon Gallery," *Art News*, vol. 76, no. 8, October, 1977, p. 139.
- Goldstein, Richard. "Art Brat," *Village Voice*, vol. XXIV, December 24, 1979, p. 38.
- Gollin, Jane. "Reviews and Previews: Colette at Westbeth," *Art News*, vol. 72, no. 2, February 1973, pp. 91-2.
- Grand Ville, Leone de la. "Exposition de la 10<sup>e</sup> Biennale," *Connaissance des Arts*, no. 307 September 1977, p. 15.
- Heit, Janet. "Visual Diary," *Arts Magazine*, vol. 54, no. 8, April 1980, p. 8.
- Jones, Alan. "Wall Street Profile: Colette of Pearl Street: Working Girl or Work of Art," *Downtown Manhattan*, vol. II, no. 18, May 18, 1981, pp. 11-12, 14-15.
- Kantova, Helena. "Colette," *Flash Art*, vol. 78-9, November-December 1977, pp. 32-5.
- Last, Martin. "Reviews and Previews:

- Colette at Sonraed," *Art News*, vol. 69, September 1970, p. 12.
- Lippard, Lucy R. "Complexes: Architectural Sculpture in Nature," *Art in America*, vol. 67, January 1979, pp. 86-9.
- Lubell, Ellen. "Reviews; Colette at Stefanotty," *Arts Magazine*, vol. 48, no. 5, February 1974, p. 68.
- . "Reviews; Colette at Westbeth," *Arts Magazine*, vol. 47, no. 5, March 1973, p. 82.
- . "Reviews; Sidewalks & Streets of Soho," *Arts Magazine*, vol. 47, no. 4, February 1973, p. 82.
- Milow, James. *New York Times*, February 17, 1973, p. 28.
- Micha, Rene. "Lettre de Paris: La 10<sup>e</sup> Paris Biennale," *Art International*, vol. 21, no. 6, pp. 52-3.
- Perret, George. "Galleries; Colette at Sonraed," *Arts Magazine*, vol. 45, no. 1, October 1970, p. 60.
- Rice, Shelley. "Colette: Elizabeth Weiner Gallery, Rizzoli," *Artforum*, vol. XVIII, no. 7, March 1980, pp. 76-7.
- Rose, Barbara. "Talking about... Art: A shop-window sell-off," *Vogue*, vol. 6, December 1977.
- Russel, Beverly. "Victoria Falls," *Interiors*, vol. 138, May 1979, p. 120.
- Schapiro, Harriet. "Colette," *People*, vol. 11, April 9, 1979, pp. 104-5.
- Schwartz, "Reviews and Previews," *Art News*, vol. 70, no. 3, May 1971, p. 11.
- Selz, Peter. "The Coloratura of Colette," *Arts Magazine*, vol. 53, no. 4, December 1978, pp. 103-5.
- Smith, Howard and Lin Harris. "Scenes," *Village Voice*, vol. XXV, September 24, 1980, p. 26.
- Staniszewski, Mary Anne. "New York Reviews," *Art News*, vol. 79, May 1980, p. 187.
- Stefanotty, Rob. "Notes from New York," *Arts in Ireland* [Eire], vol. 3, no. 1, February 1975, pp. 18-19.
- Suro, Frederico. "A New Colette's Novel Gothic Romance," *After Dark*, vol. 10, no. 8, December 1977.
- . "The Younger Generation: A Cross Section," *Art in America*, vol. 65, no. 5, September-October 1977, pp. 86-91.
- Zimmer, William. *Soho News*, December 10, 1980, p. 18.

## Books

- Arnim, Gabriele von, and Bruni Mayor. *Richtig Reisen: New York*. Cologne: Du Mont Buchverlag, 1978.
- Daval, Jean-Luc. *Actual Art: Skira Annual; The Subjects of Contemporary Art*. Geneva: Editions Skira, 1978.
- De Cesco, Miriam. *Fiorucci Image*. Milan: Fiorucci D'xing and Galeria Passarella, 1978.
- Dittrick, Mark. *The Bed Book*. New York and London: Harcourt Brace Jovanovitch, 1980.
- Goldberg, RoseLee. *Performance: Live Art 1909 to the Present*. New York: Harry N. Abrams, 1979.
- Selz, Peter. *Art in our Times; A Pictorial History 1890-1980*. New York: Harry N. Abrams, 1981.

## Artist's Publications

- "My Life is a Backdrop for Me," *Arts in Ireland* [Eire], vol. 3, no. 2, April 1975, pp. 49-65.
- Untitled Artist's Statement, *La Revue Intervention* [Quebec], vol. 10, no. 11, February-March 1981, pp. 36-7.
- with C. Merrill. "Andy," *Arts in Ireland* [Eire], vol. 3, no. 2, April 1975, pp. 5-11.

## Redd Ekks

- Born in Oslo, Norway, 1937.
- Studied at the San Francisco Art Institute, San Francisco, California (B.F.A., 1959) and the California College of Arts and Crafts, Oakland, California (M.F.A., 1970). Lives in San Francisco.

## Solo Exhibitions

- 1959 David Cole Gallery, Sausalito, Ca.
- 1963 New Mission Gallery, San Francisco, Ca.
- 1966 Pacific Fountain Gallery, Alameda, Ca.
- 1967 Pacific Fountain Gallery, Alameda, Ca.
- 1970 The Egg and the Eye [Craft and Folk Art Museum], Los Angeles, Ca.
- 1971 Emanuel Walter Gallery of the San Francisco Art Institute, San Francisco, Ca.
- 1972 Art Gallery of the University of California, Santa Cruz, Ca.
- 1976 Re: Vision Gallery, Santa Monica, Ca.
- 1977 Zara Gallery, San Francisco, Ca.
- 1980 *Retnec: A Recent Work by Redd Ekks*, David Cole Gallery, Inverness, Ca.

## Group Exhibitions

- 1962, New Mission Gallery, San Francisco, Ca.
- 1963, *Richmond Painting Annual*, Richmond Art Center, Richmond, Ca.
- 1964, *Richmond Art Center*, Richmond, Ca.
- 1965, *Richmond Art Center*, Richmond, Ca.
- 1966, *Art Gallery of the California College of Arts and Crafts*, Oakland, Ca.
- 1967, *Art Gallery of the California College of Arts and Crafts*, Oakland, Ca. Traveled. *Beef Slang Gripe Show*, Art Gallery of the California College of Arts and Crafts, Oakland, Ca.
- 1968, *Emanuel Walter Gallery of the San Francisco Art Institute*, San Francisco, Ca.
- 1969, *The Gallery, University of California, Davis*, Ca.
- 1970, *Emanuel Walter Gallery of the San Francisco Art Institute*, San Francisco, Ca.
- 1971, *California Ceramicists*, Art Gallery of the University of Nevada, Reno, Nev.
- Rich Gulch Gang Works*, Plumas

- County Museum, Quincy, Ca.
- 1972 *A Cup Show*, David Stewart Gallery, Los Angeles, Ca.  
Emanuel Walter Gallery of the San Francisco Art Institute, San Francisco, Ca.
- 1973 *Contemporary Ceramics I*, Art Gallery of the University of California, Santa Barbara, Ca.  
*M.I.X. [Museum Intercommunity Exchange] Show*, San Francisco Museum of Modern Art, San Francisco, Ca.
- 1974 College of Marin Gallery, Kentfield, Ca.  
Emanuel Walter Gallery of the San Francisco Art Institute, San Francisco, Ca.
- 1975 *Brand V Ceramic Conjunction*, Brand Library Art Gallery, Glendale, Ca.  
Emanuel Walter Gallery of the San Francisco Art Institute, San Francisco, Ca.
- 1976 *Rising Stars*, Carborundum Museum of Crafts, Niagara Falls, N.Y.  
*Thirty-Second Annual Ceramics Invitational*, Lang Art Gallery, Scripps College, Pomona, Ca.  
Art Gallery of California State University, Fullerton, Ca. Catalog.
- 1978 Hayward State College Art Gallery, Hayward, Ca.  
Mills College Art Gallery, Oakland, Ca.  
*NCECA [National Council for Education in the Ceramic Arts] Show*, Krannert Art Museum, University of Illinois, Champaign, Ill.  
Works Gallery, San Jose, Ca.
- 1981 *Alumni Show*, Emanuel Walter Gallery of the San Francisco Art Institute, San Francisco, Ca.  
*Betty Asher's Cups*, Newport Harbor Museum, Newport Beach, Ca.  
David Cole Gallery, Inverness, Ca.  
*San Francisco Art Institute: 81*, Richmond Art Center Gallery, Richmond, Ca.

### Articles and Reviews

- Albright, Thomas. "Works by Nine Artists," *San Francisco Chronicle*, July 14, 1973, p. 38.
- Bloomfield, Arthur. "Arabesques and Doodles at Institute," *San Francisco Examiner*, August 6, 1970, p. 26.
- Canavier, Elena. "Feats of Clay," *Coast Magazine*, December 1973, p. 15.
- Eubank, Mary. "A Review: Inverness Exhibit," *The Point Reyes [Ca.] Light*, September 4, 1980, p. 5.
- Frankenstein, Alfred. "Ceramics Today," *San Francisco Chronicle*, March 3, 1974, p. 25.
- . "Romanticism to Reality," *San Francisco Chronicle*, August 19, 1971, p. 46.
- Marlowe, John. "Redd Ekks—An Interview," *Current Magazine*, May-July, 1976, pp. 44, 53-4.
- . "In San Francisco," *Westart*, August 3, 1973, p. 14.
- McCann, Cecile. "MIX Show," *Artweek*, August 18, 1973, p. 4.
- Muchnic, Suzanne. "Northern Ceramics in the South," *Artweek*, December 11, 1976, p. 5.
- Sheer, Charles. "San Francisco Art Institute Show," *Oakland Tribune*, January 26, 1975.
- Terwoman, Beverly. "4 Pie-shaped Paintings," *The [San Rafael] Independent Journal*, September 26, 1980, p. 6.

### Lynn Hershman

Born in Cleveland, Ohio, 1941.  
Studied at Case Western Reserve University, Cleveland, Ohio (B.S., 1963) and San Francisco State University, San Francisco, California (M.A., 1972); Antioch West University, San Francisco, California; Berkeley Film Institute, Berkeley, California.  
Lives in San Francisco, California.

### Solo Exhibitions

- 1965 Feingarten Gallery, Los Angeles, Ca.

- 1966 Santa Barbara Museum of Art, Santa Barbara, Ca.
- 1970 Richmond Art Center, Richmond, Ca.  
William Sawyer Gallery, San Francisco, Ca.
- 1972 De Saisset Art Gallery and Museum, University of Santa Clara, Santa Clara, Ca.  
University Art Museum, University of California, Berkeley, Ca.
- 1973 Dante Hotel, San Francisco, Ca. [hotel room installation and television-commercial broadcast on KABC, San Francisco, and WABC, New York]  
Mills College Art Gallery, Mills College, Oakland, Ca.  
Jody Scully Gallery, Los Angeles, Ca.
- 1974 *Forming a Double Portrait of Las Vegas: Lady Luck*, Circus Circus Casino, Las Vegas, Nev. Brochure by artist. [video installation and performance]  
*Forming a Sculpture/Drama in Manhattan*, Chelsea Hotel, Plaza Hotel, and Y.W.C.A., all in New York. [hotel room installations and television-commercial broadcast on WABC, New York]  
*Re: Forming Familiar Environments*, home of Eleanor and Francis Ford Coppola, San Francisco, Ca. Catalog by artist.  
Sponsored by Society for the Encouragement of Contemporary Art, San Francisco, Ca.  
[environmental installation, performance, video]  
William Sawyer Gallery, San Francisco, Ca.
- 1975 Stefanotty Gallery, New York.
- 1976 The Clocktower, The Institute for Art and Urban Resources, New York.  
Linda Ferris Gallery, Seattle, Wash.  
*25 Windows, A Portrait of New*

- York, Bonwit Teller [department store], New York. Brochure with artist's statement. Sponsored by The Institute for Art and Urban Resources.
- 1977 *Lynn Hersbman Dream Weekend: A Project for Australia*, three private homes in Australia. Organized by The Ewing and George Paton Galleries, Melbourne University Union and the Exhibitions Gallery, Monash University, Victoria, Australia. Catalog essays by Sandy Ballatore and the artist.
- 1978 *The Floating Museum: Global Space Invasion*, San Francisco Museum of Modern Art and public spaces, San Francisco. Brochure with artist's introduction. Organized by The Floating Museum, San Francisco. Gallery Paule Anglim, San Francisco, Ca. *Lynn Hersbman is not Roberta Breitmoe*, M.H. de Young Memorial Museum, San Francisco, Ca. Catalog essays by Jack Burnham, *et al.* [included performance and installation at Baker's Acres] *Roberta Breitmoe*, Palazzo dei Diamonte, Ferrara, Italy. [performance]
- 1980 *Fire Sale*, Artist's studio, San Francisco, Ca. [film installation and performance] *Memory Vault*, Open Gallery, Eugene, Ore. [film installation] *One Story Building*, San Francisco Academy of Art, San Francisco, Ca. [film installation and performance] *Testpatterns* [live television broadcast over KTSS, San Francisco]. Sponsored by La Mamelie, Inc., San Francisco. Subsequent exhibition of videotape at San Francisco

Museum of Modern Art; traveled in Canada.

*Two Story Building*, Portland Center for the Visual Arts, Portland, Ore. [film installation]

- 1981 Annina Nosei Gallery, New York

#### Group Exhibitions

- 1972 *Drawings U.S.A.*, St. Paul Art Center, St. Paul, Minn. *Game Show*, San Francisco Art Institute Galleries, San Francisco, Ca. *May Show*, Cleveland Museum of Art, Cleveland, Ohio.
- 1973 Richard Demarco Gallery, Edinburgh, Scotland. Laguna Beach Museum of Art, Laguna Beach, Ca.
- 1974 *New Acquisitions*, University Art Museum, University of California, Berkeley, Ca.
- 1975 *Monuments*, Linda Ferris Gallery, Seattle, Wash. University of Nevada, Las Vegas, Nev. Catalog. *Women*, Bronx Museum of the Arts, Bronx, New York. Brochure statements by Honey Trueman and the artist.
- 1976 *(H) ERRATA*, Angel Island, Ca. Sponsored by The Floating Museum. Mandeville Art Gallery, University of California, San Diego, Ca. Brochure statement by Moira Roth. *Rooms*, The Institute for Art and Urban Resources at P.S.1, New York. Catalog.
- 1977 *Open to New Ideas*, Georgia Museum of Art, Athens, Ga. Catalog.
- 1977-1979 *American Narrative/Story Art: 1967-1977*, Contemporary Arts Museum, Houston, Tex. Catalog essay by Paul Schimmel. Traveled to Contemporary Arts Center, New Orleans, La.; Winnipeg Art Gallery, Winnipeg, Manitoba;

University Art Museum, University of California, Berkeley, Ca.; UCSB Art Museum, University of California at Santa Barbara, Ca.

- 1978 *Art: Museum des Geldes*, Städtische Kunsthalle Düsseldorf and Kunstverien für die Rheinlande und Westfalen. Catalog essay by Jürgen Harten and Horst Kurnitzky. Traveled to Stedelijk van Abbe Museum, Eindhoven, Netherlands; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France.
- 1980 *Space, Time, Sound*, San Francisco Museum of Modern Art, San Francisco, Ca. Catalog essay by Suzanne Foley; artist's statement. *Video Free America Presents*, Video Free America, San Francisco, Ca. Catalog essay by Joanne Kelly. *Women in Performance*, Contemporary Art Center, New Orleans, La. Organized by the Women's Caucus of the College Art Association.
- 1981 *Distinguished Alumni*, California College of Arts and Crafts, Oakland, Ca. *ICA Street Sights 2*, Institute for Contemporary Art, University of Pennsylvania, Philadelphia, Pa. [installation at Wanamaker's department store]

#### Articles and Reviews

- Albright, Thomas. "Dante Hotel," *San Francisco Chronicle*, November 15, 1973.
- . "Making Art out of the Puerile," *San Francisco Chronicle*, August 3, 1978, p. 52.
- . "One-Woman," *San Francisco Chronicle*, September 19, 1970, p. 23.
- . "A Performance That Actually Works," *San Francisco*



- Chronicle*, July 26, 1978, p. 52.
- Alexander, Terry. "Four at Mills College," *Artweek*, January 14, 1972, pp. 1, 12.
- Allman, Paul. "The Bad and the Beautiful," *Berkeley Gazette*, September 1, 1978, p. 27.
- . "Recognizing Art as Entertainment," *Berkeley Gazette*, August 1, 1978, p. 28.
- Atkins, Robert. "Art in a Shopping Mall," *San Francisco Bay Guardian*, February 13, 1980, p. 23.
- . "Space Age Art from Bart to Bow and Arrow," *San Francisco Bay Guardian*, August 3, 1978, p. 6.
- . "Who is Roberta Breitmore and What is She Doing to the Art?" *San Francisco Bay Guardian*, May 14, 1978, p. 9.
- Ballatore, Sandy. "Lynn Hershman as Roberta Breitmore," *New Performance Magazine*, vol. 1, issue 2, pp. 27-30.
- Battcock, Gregory. "Art in America," *Domus*, vol. 546, May 1974, pp. 53-4.
- . "Cocktails at Bonwit's," *Soho Weekly News*, November 4, 1976, p. 22.
- . "New York Exhibitions; the hypocritical Illusion: 3 artists in New York," *Domus*, vol. 566, January 1976, pp. 53-4.
- Bell, Jane. "Art in a Department Store," *St. Louis Dispatch*, November 21, 1976, p. D5.
- Blum, Walter. "Museum without Walls," *California Living*, April 3, 1977, pp. 16-19.
- Bourdon, David. "A Critic's Diary, The New York Art Year," *Art in America*, vol. 65, no. 4, July-August 1977, pp. 67-78.
- . "Folies Légères at Bonwit's," *Village Voice*, vol. XXIV, November 8, 1976, p. 85.
- Burnham, Jack. "San Quentin Mural Project," *The New Art Examiner* vol. 4, no. 8, May 1977, pp. 4-5.
- Burnham, Linda. "The Twelve Best Performances, 1980-81," *High Performance* (forthcoming)
- Chipman, Jack. "Interview with Lynn Hershman," *Artweek*, July 1, 1972, p. 2.
- Cohen, Ronny H. "Lynn Hershman at Annina Nosei," *Artforum*, vol. 19, no. 9, May 1981, p. 77.
- Cross, Mary. "Three Artists Explore the Contemporary Scene," *Oakland Tribune*, January 14, 1972, p. 35.
- Dunham, Judith. "An Appetite for Death," *Artweek*, October 26, 1976, p. 13.
- . "San Quentin," *Artweek*, September 24, 1976, p. 16.
- Fisher, Hal. "Review: San Francisco: Lynn Hershman, M. H. de Young Museum," *Artforum*, vol. 17, no. 3, November 1978, p. 80.
- Frankenstein, Alfred. "Collage; Lynn Hershman: Bedtime Story," *Art News*, vol. 74, February 1975, pp. 78-9.
- . "Macabre Room of Wax Ladies," *San Francisco Chronicle*, October 13, 1974, p. 27.
- . "Space Invasion in our Midst," *The San Francisco Chronicle*, July 13, 1978, p. 18.
- Glueck, Grace. "Windows," *New York Times*, October 22, 1976, p. C20.
- Harris, Robert. "On the Optical Rotation of Linearly Polarized Light Beams," *Journal of Chemical Physics*, vol. 65, no. 12, p. 5294.
- Heiss, Alana. "Interview with Lynn Hershman," *Current Magazine*, vol. 5, September 1976, pp. 44-50.
- Hurwitt, Robert. "Stagewrite," *The Berkeley Barb*, October-November 1978, p. 9.
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- "Review: Visual Arts at The Edinburgh Festival," *Studio International*, vol. 186, October 1973, pp. 158-60.

#### James Hill

Born in Sherman, Texas, 1945.  
Studied at North Texas State University, Denton, Texas (B.A., 1967); Southern Methodist University, Dallas, Texas (M.F.A., 1972).  
Lives in New York City.

#### Solo Exhibitions

- 1972 Hardin-Simmons University, Abilene, Tex.
- 1977 Lower Level Gallery, Contemporary Arts Museum, Houston, Tex.
- 1978 *Gorilla Process: James Hill*, St. Thomas University Art Gallery, Houston, Tex.
- Ida Green Gallery, Austin College, Sherman, Tex.
- 1979 D.W. Co-Op Gallery, Dallas, Tex.
- 1980 Galerie Simonne Stern, New Orleans, La.
- 1981 Art Gallery, Stephen F. Austin State University, Nacogdoches, Tex.

#### Group Exhibitions

- 1969 *Prints, Drawings and Craft Annual*, Arkansas Art Center, Little Rock, Ark.
- 1970 *Eighth Street Annual*, Oklahoma Art Center, Oklahoma City, Okla.
- 1971 *Texas Painting and Sculpture*, Dallas Museum of Fine Arts, Dallas, Tex.
- 1972 Pollock Gallery, Southern Methodist University, Dallas, Tex.
- 1973 Abilene Fine Arts Museum, Abilene, Tex.
- Five States Show*, Gates Gallery, Port Arthur, Tex.
- 1974 *44th Annual*, Art League, San Antonio, Tex.
- National Drawing and Sculpture Annual*, Del Mar College, Corpus Christi, Tex.
- Prints, Drawings and Crafts Annual*, Arkansas Art Center, Little Rock, Ark.

- 1975 *Dog Show*, Owens Fine Arts Center, Southern Methodist University, Dallas, Tex.
- Five States Show*, Gates Gallery, Port Arthur, Tex.
- James Hill and Edward Whiteman*, Galerie Simonne Stern, New Orleans, La.
- Laguna Gloria Art Museum, Austin, Tex.
- 1975 Artists' Biennial*, New Orleans Museum of Art, New Orleans, La. Catalog by Jane Livingston.
- Southwestern Prints & Drawings Exhibition*, Dallas Museum of Fine Arts, Dallas, Tex.
- 1976 *Acquisitions & Collectors' Exhibition*, Art Museum of South Texas, Corpus Christi, Tex.
- Animal Show*, Galerie Simonne Stern, New Orleans, La.
- Miniature Show*, D.W. Co-Op Gallery, Dallas, Tex.
- The 1975 Artists' Biennial Winners*, New Orleans Museum of Art, New Orleans, La. Catalog; traveled to North Texas State University Art Gallery, Denton, Tex.
- 1977 *Art Park 1977*, Lewiston, N.Y. Catalog.
- James Hill and Nancy Maass Mosen*, Galerie Simonne Stern, New Orleans, La.
- The Texas Thirty*, The Nave Museum, Victoria, Tex.
- Whitney Biennial*, Whitney Museum of American Art, New York. Catalog essay by Barbara Haskell, Marcia Tucker, and Paterson Sims.
- 1978 *Aesthetics of Graffiti*, San Francisco Museum of Modern Art, San Francisco, Ca. Catalog essay by Rolando Castellón.
- Art of Texas*, The Renaissance Society at the University of Chicago, Chicago, Ill. Traveled to John Michael Kohlar Arts Center,

- Sheboygan, Wisc.  
*Four Houston Artists*, The University Fine Arts Gallery, Florida State University, Tallahassee, Fla. Catalog.  
*Outside New York*, The New Museum, New York. Catalog.
- 1979 *Fire Show*, Contemporary Arts Museum, Houston, Tex. Catalog essay by James Surls.  
*Midway Between Comedy and Art*, Department of Art at Midway Studios, University of Chicago, Chicago, Ill. Catalog.  
*Weich und Plastisch/Soft Art*, Kunsthaus Zürich, Zürich, Switzerland. Catalog.
- 1980 *Dialogues*, Just Above Midtown Gallery, New York.  
*The Mask as Metaphor*, Craft and Folk Art Museum, Los Angeles, Ca.  
*Self Portrait Show*, D.W. Gallery, Dallas, Tex.
- 1981 *Mapped Art: Charts, Routes, Regions*, University of Colorado Art Galleries, Boulder, Col. Catalog essay by Peter Frank. Organized by Independent Curators, Inc., New York. Currently traveling.

#### Articles and Reviews

- Frank, Peter. "Outside, Inside, All Around the Town," *Village Voice*, vol. XXIII, November 13, 1978, p. 112.
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- Jordan, George E. "Galerie Stern Showing Whiteman, Hill Exhibits," [*New Orleans*] *Times-Picayune*, June 3, 1976, p. 1.
- Lippard, Lucy R. "Report from Houston: Texas Red Hots," *Art in America*, vol. 67, no. 4, July-August 1979, pp. 30-31.
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- Rifkin, Ned. "Fire or Flood," *Artweek*, vol. 10, no. 10, March 10, 1979,

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- Smith, Roberta. "The 1970s at The Whitney," *Art in America*, vol. 65, no. 3, May-June 1977, pp. 91-93.
- Zimmer, William. "Two-Fisted," *Sobo Weekly News*, vol. 6, no. 3, October 19, 1978, p. 42.

#### Martial Westburg

Born in Des Moines, Iowa, 1939. Studied at San Francisco State College, San Francisco, Ca. (B.A., 1962) and the University of California, Davis, Ca. (M.A., 1963).  
 Lives in New York.

#### Solo Exhibitions

- 1964 Richmond Art Center, Richmond, Ca.
- 1975 South Street Seaport Museum, New York.
- 1976 "Ray Rodrique: The Mother and Father of Invention," Cabrillo Gallery of Cabrillo State College, Santa Cruz, Ca.
- 1977 *Ray Rodrique: The "Interesting" Artist*, Student Union Gallery of the University of Massachusetts, Amherst, Mass.
- 1979 *Ray Rodrique Goes Too Far Again*, Neikrug Gallery, New York.

#### Group Exhibitions

- 1963 New Mission Gallery, San Francisco, Ca.  
*Artists of the University of California*, the Frederick S. Wright Art Gallery of the University of California, Los Angeles, Ca.
- 1970 *The Cup Show*, Museum of Contemporary Crafts, New York.
- 1971 *Art and Technology*, Los Angeles County Museum of Art, Los Angeles, Ca. Catalog essay by Maurice Tuchman, artist statements.

- 1975 "Pictorial History of the World," Kansas City Art Institute, Kansas City, Mo.  
 Prints on Prince Street Gallery, New York.
- 1976 United Federation of Teachers Art Committee, Metropolitan Museum of Art, New York.
- 1977 *Paper*, M.C. Rockefeller Arts Center Gallery of the State University of New York, Fredonia, N.Y.
- 1980 *Images*, William Cooper Proctor Art Center of Bard College, Anandale-on-Hudson, N.Y.

#### Articles and Reviews

- Grossman, Robert. "If It's Funny Can It be Art?" *The North American Mentor* [Fennimore, Wisc.], vol. XIII, no. 3, Fall 1975, p. 2.
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- Rosenthal, Tom. "An Artist's Tale of Donuts and Beards," *Chelsea Clinton [New York] News*, vol. XI, no. 32, September 11, 1975, p. 8.
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