

STAY TUNED

ROBERT CUMMING

BRIAN ENO

CHARLES FRAZIER

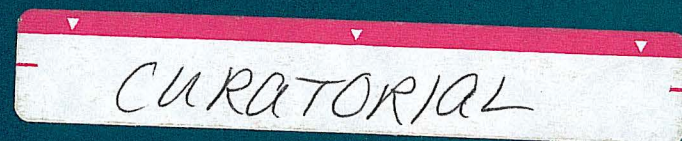
DONALD LIPSKI

HOWARDENA PINDELL

JUDY RIFKA

ALLEN RUPPERSBERG

IRVIN TEPPER



THE NEW MUSEUM

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by Ned Rifkin

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THE NEW MUSEUM

NEW YORK

STAY TUNED

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THE NEW MUSEUM

65 Fifth Avenue
New York, New York 10003

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Preface

For some time, The New Museum has included video works in almost all of our exhibitions, although there were no regularly scheduled shows exclusively devoted to the medium. Because video has become one more technique available to artists, by focusing on the integration of its use in the areas of painting, sculpture, drawing, photography, and documentation, The New Museum hopes to examine some of the ways in which television, which is endemic to contemporary American culture, has been used to intensify and expand the scope of several artist's endeavors.

For the first time, video pieces are placed in a broader context rather than seen as isolated from other means of working. I am most grateful to curator Ned Rifkin, who organized the exhibition and wrote the catalog essay, and to the staff of the Museum, as well as to our interns and volunteers for their continued assistance and involvement in our activities and programs. Special thanks to the artists for their cheerful participation in the show, and to the New York State Council on the Arts and the Jerome Foundation for making this and other New Museum exhibitions possible.

Marcia Tucker
Director

Acknowledgments

Stay Tuned, like all of the exhibitions at The New Museum, could not have been realized without the support and assistance of many people. I would like to thank Robin Dodds for coordinating this publication, Tim Yohn for his insightful editing of the manuscript at various stages of its writing, Joe Del Valle for his design of the catalog, Emory Craig and his crew for their skillful installation, Liz Brown for her persistent research of the artists' bibliographies and exhibition histories, and Marcia Tucker for her inspiration and guidance. I would also like to extend my gratitude to Nina Garfinkel for her careful reading of the manuscript and helpful suggestions. In addition, I am grateful to David A. Ross of the University Art Museum, University of California at Berkeley, and Bob Harris of the Anthology Film Archives for their assistance and recommendations. Jody O'Brien of Electronic Arts Intermix, Ellen Frank of E.G. Records, Marti Mayo of the Contemporary Arts Museum in Houston, Karen Amiel of Multiples/Marian Goodman Gallery, Dick Lerner of Lerner Heller Gallery, Monique Knowlton of Monique Knowlton Gallery, and Brooke Alexander of Brooke Alexander Gallery, Jensen and Lewis Consolidated Canvas, Inc., all facilitated the implementation of the exhibition. I wish to also thank the private collectors, Steven and Diane Jacobson, Paul and Yvonne Schimmel, and Donald Wall for their generous loans to this exhibition. Finally, my greatest debt is to the eight artists included in "Stay Tuned" for creating the works which made this exhibition a reality.

Ned Rifkin
Curator

Stay Tuned

"Video is just one more tool in the artist's toolbox."

—John Baldessari

According to contemporary art lore, it was just over fifteen years ago that Nam June Paik became the first artist to gain access to a portable television camera and recorder, thereby beginning the age of "video art." If the initial impulse for artists to use television was, as David Ross has written, the result of "a wider range of specific aesthetic issues that eventually led to the development of a generalized orientation away from the making of art objects,"² the first round of experiments with television yielded an extremely varied number of approaches to the new medium. The emergence of "video art" was commercially confirmed in 1969 when Bruce Nauman exhibited and sold *Video Pieces A-N* at Nicholas Wilder's gallery in Los Angeles.³

At a time in the United States when social and political upheavals were becoming the rule, artists were trying to break away from formal conventions to investigate new methods of communicating information and to venture into previously unexplored means of self-expression. At the same time, television connoted commercialism, a box in the home that had failed to live up to its potential. Representing the worst in popular taste, it seemed to taint everything it touched. Nevertheless, in the age of McLuhanism, the urge to try this new phenomenon on for size, to tap this mother lode medium, and expand the scope of art onto the air waves, to find a new audience in the home, and to throw off the fetters of gallery and museum isolation was irresistible. Literally translated from the Latin, video means "I see." It was a new term that referred to the actual raw material of the medium and that unmistakably belonged to the future.

Very quickly, many artists were dabbling in video, and much of their preliminary work produced at this time appears rough, highly experimental, often unedited and somewhat unrefined. This was the spirit that engendered what was immediately dubbed "video art," originally referring to work on videotape or over live closed-circuit broadcasts of extremely limited range. "Video art" has become an umbrella term designating nearly anything that departs from the rigidly controlled conventions of commercial broadcast television. Lacking access for financially prohibitive reasons, artists had to either commit themselves to the medium further, investing considerable sums of money in expensive hardware and/or studio time with little hope of subsequent remuneration or sales, or abandon the medium altogether. As access to equipment became more

difficult for artists, a period of video specialization supplanted the initial pluralistic phase.

Video artists became, more often than not, artists who worked exclusively with video. The amount of time and money required to sustain even low-budget productions prevented most artists from keeping other creative activities alive. Frequently, affiliation with a university or a college was the only way to afford producing tapes. While media cooperatives sprang up in most major centers of video activity as a way around these obstacles, this solution was not available to the more isolated regional artists nor was it comfortable for a good number of solitary studio artists who might have had an idea to realize in video.

The age of specialization is still with us. Given the present state of arts endowments agencies, it is unlikely that sizeable grants for artists to explore video or other art frontiers will be forthcoming. The result is that the rich variety of approaches to this medium, still in its infancy as an art form, has been overtaken by the already accomplished look of present video masters. It is unfortunate for all involved, particularly those committed to video exclusively, that fresh ideas and unorthodox orientations will therefore likely be significantly curtailed. There is even the danger that established specialists in video will fail to find a receptive audience among the financial powers that be and that what was once a flourishing locus of activity will wither.⁴

The idea for this exhibition arose in response to the present state of affairs. The originators of "video art" were the handful of adventurous artists who, previously active in another medium, were curious enough (or audacious enough) to find out what this new "tool" could do. They wanted to discover the sculptural characteristics of "real time," to explore and define a new visual space, to probe their own presences as performers or as figures in a cool pictorial mode.⁵

It is no secret that much "video art" today is excessively long, optically fatiguing, or simply uninteresting conceptually. However, there are several artists around the country who work in the spirit of the first years of video and have kept the same honest and open attitudes alive within the context of video. The premise of *Stay Tuned* is that these artists, who are better known for their work in other media, have undertaken an exploration with video that is comparable to the landmark endeavors of Nauman, Serra, Sonnier, Levine, Acconci, Baldessari, and others in the period from 1969-72.

Stay Tuned is an exhibition of works by artists now living in the New

York area who, in most cases, have reached into video once or several times from 1973 to the present. Rather than remain in video exclusively, the eight artists selected have consciously avoided assimilation into the video mainstream. With the exception of Irv Tepper, who has made approximately twenty tapes over a ten year period, these artists looked to video as a means of realizing a different aspect of their previous work. They share the need to extend themselves into a different method of working. The impulse to push one's work can often be restricted by issues specific to a particular medium. Since video has additional elements intrinsic to it that are unique, it offers a legitimate means to stretch oneself esthetically, expanding one's horizons in terms of process as well as medium.

While Robert Cumming is best known for his photographs, his three expeditions into video are, in fact, characteristic of his diversity. Over the past fifteen years, he has made forays into painting, sculpture, drawing and creative writing as well as photography and video. In Cumming's case, the use of video was initially inspired by a commission in 1976 by the University Art Museum at Berkeley. This was followed in the same year by two collaborations with the Long Beach Museum of Art.

Brian Eno has an international reputation for his innovative music and studio production concepts. Since abandoning New Wave and rock music, Eno has manifested a distinctive penchant for modular repetition and systematic loops of sound that fuse into an intricate overall aural ambience. Eno often conceives of his music imagistically and the seven "sky films," as he calls them, which comprise his contribution to this exhibition, are extensions of his previous concerns with sound environments into the visual realm.

Charles Frazier, working in the mid-sixties with air and technology, created metaphorical structures for free flight. This led to a collaboration with Allan Kaprow called GAS, five days of landscape events and Happenings at eastern Long Island. A half-hour program, documented in part by WCBS-New York, was shown to New York City viewers on the public television station.⁶ Following a fellowship at the Center for Advanced Visual Studies at M.I.T., Frazier moved to California where he produced six tapes, the last of which, *Illumination* (1976), is represented in this exhibition.

Judy Rifka's collaboration with Julius Kozlowski in *Slap-Pals* is an instance of an artist virtually requiring film and video to realize fully the animated aspect at work in her new paintings and collages. Rifka's experience with video has clearly nourished substantial growth in her paintings.

Representing a quite different sensibility but a similar impetus, Allen Ruppersberg's singular pass at video, *A Lecture on Houdini (for Terry Allen)*, grows directly out of his discovery of prestidigitation as the consummate performance art. In addition, Ruppersberg's sustained interest in research (literary and historical) and narrative concerns in art figures in his use of video, if only for this one masterful take.

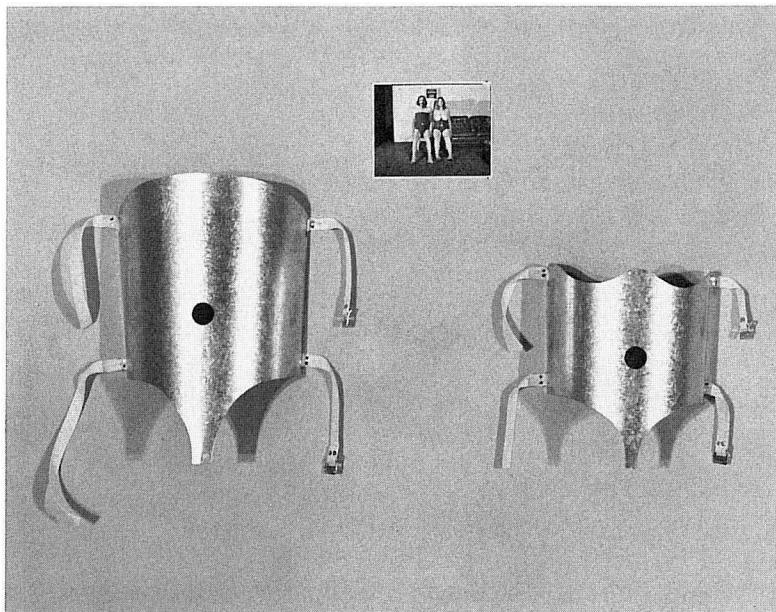
The highly personal voices that narrate Irv Tepper's complex large scale drawings of inanimate objects (hats, cups, telephones) are also active elements in this videotapes. In the two short tapes included in this exhibition, the comic effects are immediate and direct. The darker, more philosophical side of Tepper emerges in the longer *Another Night of Dreams*. His entrance into video was initially meant to enlarge his conceptual base from the ceramic work he had been doing since 1965. By 1971, he sought a more immediate result than the lengthy process of clay work. Photography and video afforded the necessary changes.

Like Tepper, Donald Lipski began his art career with ceramics, but quickly moved beyond it into other forms of sculpture. Scaling down to matchbox-size found objects that Lipski transformed through simple body processes, the collected works become known as *Gathering Dust*. His first use of video was when he was teaching at the University of Oklahoma in 1973. It might seem that his use of video is a significant departure from his sculptural work except that *Art Exercises* reveals an explicitly physical—conceptual dialectic evoking the autonomy of the body and the limits of physical control as analogs of creative industry and finesse, respectively.

Howardena Pindell is the one artist in this exhibition whose decision to utilize video represents a significant departure from the direction her other art has taken. What Pindell has to say in her tape could be neither as effectively nor as dramatically articulated in her customary mixed-media paintings and drawings.

The title of this exhibition was selected because it suggested two things. For those artists who have worked with video as a singular investigation, it suggests a prevailing attitude of keeping their ideas sharp and a flexibility necessary for those who continually seek to renew and expand their creative enterprises. For those who have more recently ventured into the world of video with the possibility of further exploration, the title offers an imperative to the viewers to continue to watch for future works in video by these artists. Ultimately, for all eight of the artists in this exhibition the experience of realizing works that use video has been of lasting value and will inevitably nourish new ideas and fresh insights in their work in the years to come.

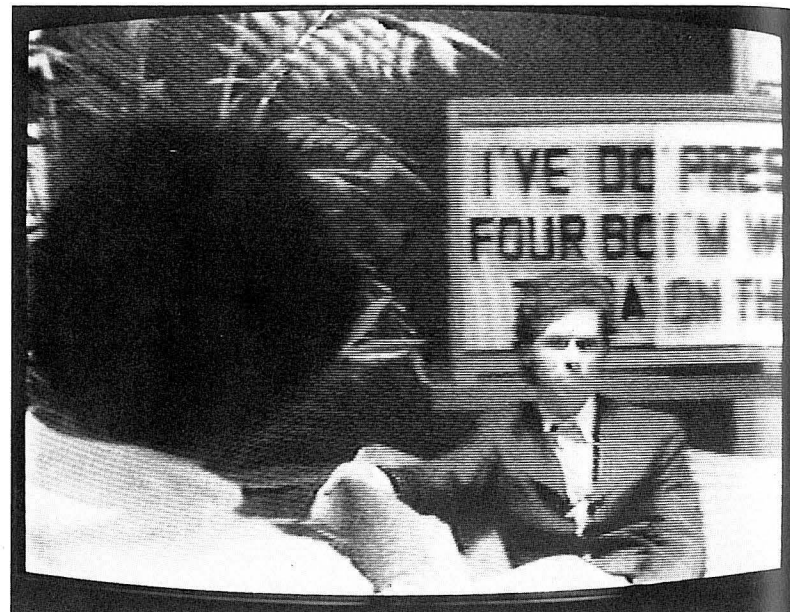
Robert Cumming



1. Robert Cumming
Male Torso Pen Point / Female Torso Pen Point, 1977
 Galvanized tin, cotton straps and buckles, silver print
 Male: 23 x 15½ x 13½"
 Female: 15¾ x 13½ x 6½"
 Photo: 8 x 10"
 Private Collection

A New Englander who attended graduate school in the midwest, Robert Cumming made a pivotal decision in 1970 to take a teaching position in the Los Angeles area. Even before he arrived in southern California, he realized that the photographs he had been taking of his sculptural pieces were, in and of themselves, rather deceptive in their flat representation of three-dimensional objects. Within a couple of years, Cumming had established his reputation for building elaborate tableaux, complete with fabricated sculptural props, in order to photograph them.

Moving to L.A., the home of Hollywood and the movie world, Cumming quickly took up illusionism within the "factual" context of the photographic image as his primary theme. Much of his work during the period from 1970 to 1978, when he returned to the east coast, is preoccupied with variations on this concept. The three video tapes that Cumming has



2. Robert Cumming
Outdated Autobiography, 1976 [still]
 Videotape, color, sound
 5 min. 30 sec.
 Collection of the artist

made (all of which are included in the present exhibition) address different aspects of the same issues.

The earliest, *Line Refinements for the Pen* (1976), depicts three artificial writing implements. The first is a seven-pen lining device which the artist assembles in an almost scientific demonstration. There are several parallel lines already shown on the pad beneath, inducing the unwitting viewer into concluding (incorrectly) that they have been done with this instrument. When the device is finally readied with the seven pens, it is gently dragged across the surface without leaving any linear traces at all.

The second "refinement" is a large cardboard pen-point situated with its tip skyward. Without any visible explanation (though rather awkwardly executed), progressively smaller pen-points extend from one another in

ascending sequence. This effect is both humorous and reminiscent of the kind of "special effects" one might see in a movie musical extravaganza of the early sound era.

The last and most impressive writing tools in this tape are the arm-sized pen-points worn by the artist. He fills two buckets that are lashed to his thighs like holsters and, just out of view off the top of the screen, we hear him "writing" vigorously. After he "finishes," he leaves the set. The camera then tilts up to reveal the sentence, written twice, presumably with the left and right hands simultaneously: "The 20th century is tough . . . we can take it!" This pep-talk encouragement to aspiring avant-gardists is tinged with irony, given the fact that the entire written message existed before Cumming came along with his elaborate writing paraphernalia.

Cumming's interest in pen-points grew out of a long sustained interest in graphology as well as his activities as a creative writer. He has published several books, many of which are dominated by his fictional prose. In addition, Cumming's inspiration for the arm scale pen-points springs from an article by Clement Greenburg on abstract expressionism, in which the critic made a distinction between Picasso as a "wrist painter" and Matisse as an "arm painter." This, together with Cumming's experience of working as a sign painter for a year and watching an entire sweep of a man's arm "free hand" the letter "O", informs this tape.

Cumming's quirky sense of process suggested designing the *Male Torso Pen Point/Female Torso Pen Point* (1977). (fig. 1) Originally these garments were custom-fitted for the couple depicted in the photograph that accompanies the galvanized aluminum versions included in the exhibition. The plastic pen-points which appear on the otherwise naked couple look substantially different when worn than the handsome metallic objects that adorn the gallery walls. This is, to a large degree, precisely the point. As Cumming suggests in his third tape, the actual objects have an unmistakable physical presence, whereas any image on film, be it photograph or video, "lacks parallax," and thus loses facticity. "The image is never the same as the direct experience of scale, real dimension, the options of running your hands over the real thing, or rapping on it for substance."⁷ Hence the garments worn remind us more of girdles and corsets while the three-dimensional metallic pieces look like masks or shields.

Cumming's creative writing at first appears to be the subject of the second tape, *Outdated Autobiography* (1976). In a typical talk show set, we see Cumming seated on a couch facing the camera. The archetypal over-the-shoulder shot of the interviewer focuses our attention on Cumming, the subject of the interview and "guest" on this "show." Behind

him to the right is a sign that says, "I've done four books to date," in black letters on a white background. While the two men banter about the artist's trip to the desert and what photographs he shot there, the viewer is bewildered and somewhat distracted by the presence of this sign. The discussion finally turns to Cumming's work with books about which he remarks that he tries "to evade a self-conscious art-making process." Alas, soon after this statement is made, the interviewer asks how many books Cumming has produced, a remark which cues the artist to say, rather naturally, "I've done four books to date." After he speaks the line, another sign is slid across covering the first as he says, "Presently I'm working on a fifth," which is a verbatim reading of the second sign. (fig. 2) Following this, Cumming stands up, asks, "Is that a take?", and proceeds to switch off the spinning periods on the sign. It turns out that the punctuation on this sign is battery powered to spin, a fact revealed to the viewer in an inserted close-up of the sign. He then requests that another take be made, this one with the commas and apostrophes spinning.

What the viewer realizes is two-fold. First, what seems to be an informal talk show interview is actually staged and scripted. Furthermore, the subject of the tape is not the interview at all. This is merely a pretext so that Cumming's sign could be put into operation within the context for which it was originally conceived.

Comparably, *House Siding from Low to High Relief* (1977) is a sculptural piece which presents the viewer with several possibilities. To begin with, the four framed images are either two- or three-dimensional. The viewer can, upon close inspection, discern that the latter is the case. The four flood lights, each illuminating a single rectangular relief, are arranged to shed different angles of light; the higher the angle of the light, the deeper the shadows of the clapboarding appear. Conversely, the lower the position of the flood light, the flatter the objects read. This principle refers directly to both photography's consumption with light as well as to the Hollywood stage set and the film director's *mise-en-scène*.

The curious nature of Cumming's art is that, in some sense, it has been captured by the very thing it so rigorously critiques. He is still best known as a photographer despite the fact that he has worked diligently to undermine the notions of fine photography and has used other media in a consistent manner for well over a decade. He is presently seeking a means of throwing off the somewhat confining label of photographer. Perhaps the *Sketches* (1973-79) provide a solution to this dilemma. Cumming has been germinating new ideas in this more immediate manner for several years. It is unlikely he will venture into video again unless the situation presents itself for, as John Baldessari once noted, "the medium must be as neutral as a pencil."⁸

Brian Eno



3. Brian Eno
 "Dawn" from *Mistaken Memories of Medieval Manhattan*, 1981
 [still]
 Videotape, color, sound
 45 min.
 Collection of the artist;
 courtesy of E.G. Music, Inc., New York



4. Brian Eno
 "Lights" from *Mistaken Memories of Medieval Manhattan*, 1981
 [still]
 Videotape, color, sound
 45 min.
 Collection of the artist;
 courtesy of E.G. Music, Inc., New York

Although his reputation as a musician is international, Brian Eno prefers to think of himself as a composer. In fact, it is only recently that he has learned how to play instruments. Moreover, his sensibility and esthetic temperament are clearly those of the visual artist, and his training in England was in the traditional media of painting and sculpture, albeit in the sixties, a time when both were undergoing radical conceptual upheavals.

Following his early experiences with rock bands and his co-founding of Roxy Music, one of the first art-rock groups, Eno's concerns shifted rather

dramatically. While much of his creative energy had been directed toward the synthesizer (an electronic device used to alter, shape and re-define sound), he continued to experiment with tape loops and lengthy blends of repetitive aural motifs, producing what he called "ambient music." This idea was to provide a musical environment that, unlike Muzak which deadens the imagination into a submissive consumer-oriented trance, affords the listener a clean field of pure sound. As Eno explains, it is "intended to induce calm and a space to think. Ambient music must be

able to accommodate many levels of listening; it must be as ignorable as it is interesting."⁹

Compositionally this led Eno to an active interest in autopoiesis, the concept of self-regulating systems governed internally by improvisation and intuition instead of by an extrinsically imposed structure. This opened up his working methods, enabling him to draw inspiration from his image concepts. He has stated, "When I go into the studio I don't have a specific song in mind or a sequence of words and notes, but I do have some kind of image of a landscape. You might say that I feel an environment that I want to create with sound."¹⁰

Eno's process of working from the mental image reveals his visual training as a painter. In fact, his actual technique of getting sound down on tape is quite painterly. "When I make a record, very often I work like a painter. I put something on, and that looks nearly right, so I modify it a little bit. Then I put something on top of that, and that requires that the first thing be changed a little bit and so on. I'm always adding and subtracting. . . a very different way of working from traditional compositional manner; it's much more like painting."¹¹

Given this sensibility and his familiarity with issues in the visual arts, it is perfectly consistent to find Eno extending his musical concerns into video. The seven parts of the tape entitled *Mistaken Memories of Medieval Manhattan* (1981) were all shot from windows or roof tops high above New York City overlooking various conjunctions of sky and buildings (fig. 3). In the battle of man and nature, it is the latter that triumphs in Eno's world, three-quarters to seven-eighths of the screen appropriated for sky. In a characteristically simple yet ingenious move, Eno decided to turn his camera sideways so that the longer aspect of the screen's rectangle would accommodate the vertical disposition of Manhattan's skyline. One result is that the movement of the tape, most visible when glitches appear, reads as rain and casts a melancholy or subdued feeling over the viewer.

Eno decided not to move his camera in order to capture the essence of time in stasis and the more subtle movements of light and clouds. Other than these minimal shifts of sunlight from one building to the next, there is little significant visible change in the image. The music, the majority of which pre-existed the tapes, is fundamental in determining the viewer's emotional and physical orientation toward the visual material. Eno himself points out, "These pieces were conceived as *Video Music*. The video images aren't intended to stand on their own."¹² One needs only to compare what Woody Allen achieved with a series of short black and white shots of the New York skyline combined with Gershwin's *Rhapsody*

in Blue in the opening sequence of *Manhattan* to comprehend the enormous role music can have in shaping the nature of one's response to an image.

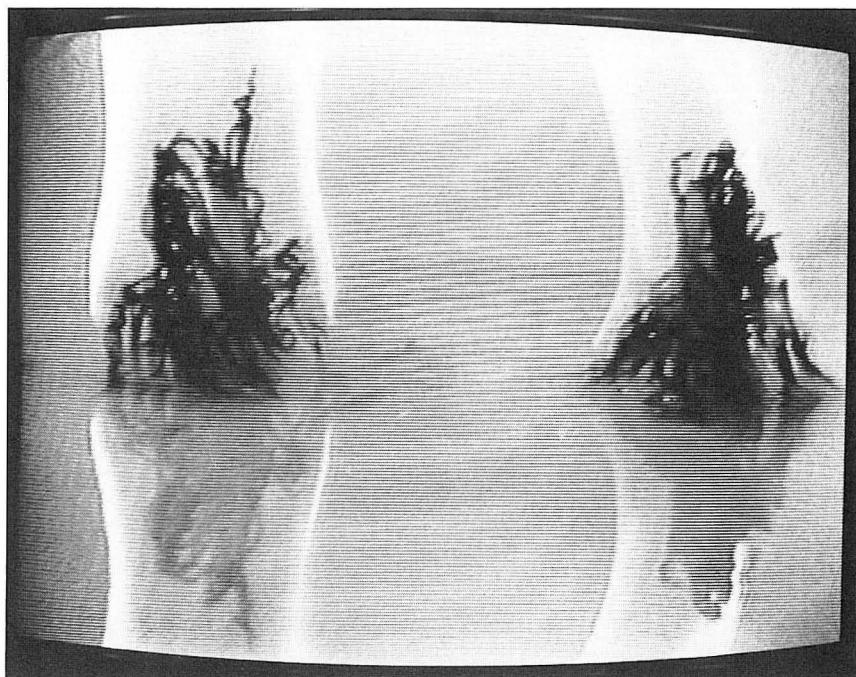
By contrast, in Andy Warhol's eight-hour epic *Empire* (1964), a continuous, entirely silent view of the Empire State Building from dusk to dawn, the camera never moves, as in Eno's work. Whereas Warhol's film could be construed as a statement on man's edifices erected in his own phallic image, there is an undeniable sense of neutrality and boredom that accompanies a screening of this film. However, with Eno's tape, one segment of which has the same title as Warhol's film, the sky dominates the screen. The Empire State Building is more distant, yet not as isolated as it is in Warhol's film. Eno is not interested in boring the viewer; rather he provides a restful and contemplative refuge from urban chaos.

Eno has discussed the possibility of composing for video discs which have a capacity of up to seventy hours each. This, combined with his relatively static imagery, could well rival Warhol's endeavor. Eno has said, "I've been experimenting with what kind of material one could watch many, many times. The interesting conclusion that I came to is that the slower and more static an image is, in fact the more like a painting, the more one could watch it." He added, "I would like to have television screens so big that you can ignore them, screens that become part of your environment. If there were screens as big as a wall one could accept the idea of a tape in which nothing happens except for a change of colors through the spectrum over the period of several hours."¹³

As it is, the experience of viewing Eno's "video music" makes for a supremely sublime sensation. There is time to consider several questions concerning human progress, mankind's gothic aspirations for the sky, and our literal need to rise above the clamor and stress of urban existence. Looking at "Towers," the third segment, one is struck by the Cézannesque effect of the stacked planes, veiled in and out of concrete form by the fog that rolls into view. The choral rapture of "Lights" reveals a layering of voices parallel to the visual patchquilt of buildings in the distance (fig. 4).

In one of his "Oblique Strategies," a series of aphorisms from which he draws inspiration, Eno has noted, "Once the search is in progress, something will be found."¹⁴ This has definite application to those who spend three-quarters of an hour with *Mistaken Memories of Medieval Manhattan*. Moreover, Eno's own exploration of video has only recently commenced. There is every reason to believe that should this artist continue his search in video, the findings will yield a bountiful harvest.

Charles Frazier



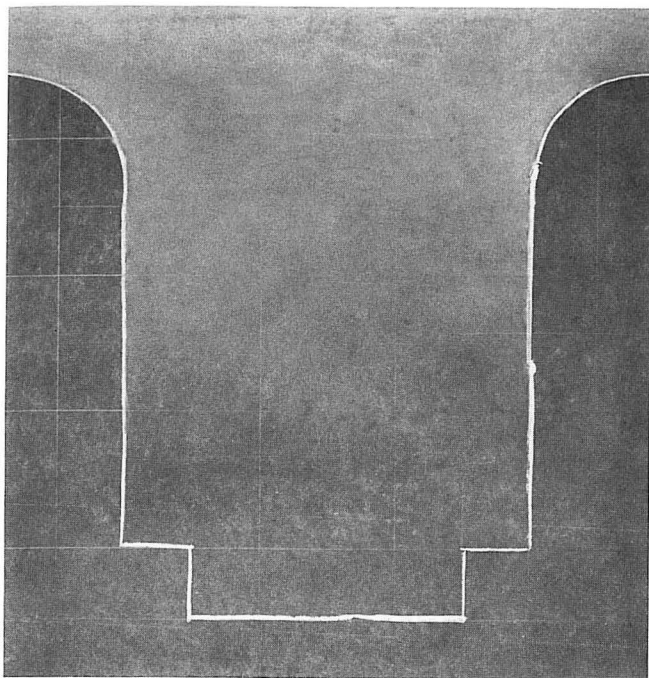
5. Charles Frazier
Illumination, 1976 [still]
Videotape, color, sound
25 min. 30 sec.
Collection of the artist

For nearly thirty years, Charles Frazier has been pursuing a Janus-like muse. His interest in the projected image extends back to his student days at the Chouinard Art Institute in Los Angeles where he studied painting and sculpture. His drawing teacher was Don Graham, who had also taught at the Walt Disney Studios. Frazier became an animator to support his work with constructions and bronze casting. He learned to design sequences of movement from drawings for entertainment films and television commercials. Later he built machines and soft structures that were, themselves, animated.

The contradictions and likenesses between sculpture and the projected image are visible in his videotapes. Unlike many others who were inclined to tinker with the inner workings of the television picture

tube to create patterns of interference, Frazier's work in video discloses a nonmechanistic sensibility. The last two segments of *Illumination* reflect his early discipline acquired while designing short commercials for television. While he has produced five other videotapes, *Illumination* represents a significant crystallization of his evolving understanding of perception and human behavior.

In the first and longest segment, the viewer witnesses the gradual burning of a book which, rather than being a statement on destruction, is an organic choreography of merging, as the pages of the dictionary are gently consumed by the flames, an evocative lament for the passing of time. It also suggests the nature of the mental processes. Inasmuch as the words make up the pages of the dictionary where they are defined by



RICHARD LOVARCH

6. Charles Frazier
Untitled, 1980
 Pastel on paper
 26 x 26"
 Collection of the artist

other words, they engender comprehension, an application of words to even greater ends. So, too, the pages surrender themselves to a higher physical source, fueling the fire's progress. The music, Henry Purcell's *The Gordian Knot Untied*, gives a majestic air to this initial segment.

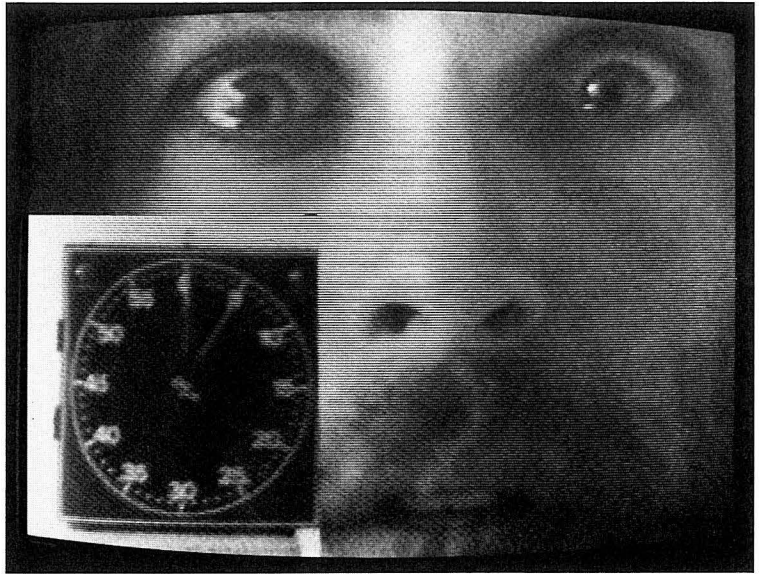
The second part shows a single wick which is encased in a wall of wax. As it burns, the shape surrounding it changes considerably and the descent of liquid wax creates a lyrical flow which is in counterpoint with the upward dancing flicker of the flame. *Lotus Lantern*, the classical Chinese music that accompanies this second part, "symbolizes the virtue of the scholar," according to the artist.¹⁵ The sheer exuberance of this section builds to a crescendo of light and movement leading into the third and final segment.

This begins with the image of two cubes of wax, each containing eighty-one wicks. (In fact, the cubes are actually birthday candles fused together.) The number is based on the magical Vedic Square, a traditional Hindu tool used to generate imagery. When suddenly the tops of the cubes are aflame, they begin to transform from geometric into organic shapes. The music for this segment is *Without a Song*, a Chinese folk song which "describes a process of merging," as the artist explained. The close-up of the wicks burning down and falling into the pool of wax elicits some extraordinary moments of pathos (fig. 5). There is a vivid sense of landscape in this particular imagery, reminiscent of the Northern Sung masters of the eleventh and early twelfth centuries.

Like the videotape, Frazier's pastel drawings, four of which have been selected for the exhibition, convey a definitive feeling of light suffusing and filtering throughout them (fig. 6). While two tend to be read in a traditionally vertical manner, the two similar in composition command an almost aerial perspective, enforcing a sensation of looking down from on high. The architectural references are unmistakable, be it a floor plan in the case of these two drawings, or the post and lintel gateway forms which structure the composition of another drawing. In each, the lines are a result of the mechanism of the hand, beginning where the artist chose to commence and finishing where the gesture ran out of physical sustaining power.

Frazier is involved with synthesizing many diverse ideas. For example he is working on a book which will integrate sources as seemingly disparate as Goethe's theory of the physiology of color and Persian Sufi thought on light and nature as they apply to Western concepts of history and landscape. He has been researching this material for over twenty years and his recent work is beginning to bear the fruit of this monumental project. Indeed, Frazier's vision is not merely one concerned with transformation, but more markedly with transcendence.

Donald Lipski



7. Donald Lipski
"Number 1: Staring" from *Art Exercises*, 1977 [still]
Videotape, b/w, sound
16 min. Collection of the artist

For many years, the objects that Donald Lipski fashioned were made entirely without the aid of any tools. Only his body was employed as the mechanism for fabricating his tiny sculptures. This meant that his eye and brain were forced to retain a virtual inventory of fragmented found objects—information concerning which flotsam to combine, connect or otherwise fasten to what jetsam. Yet this self-imposed discipline, defining the limitations of his working methods, yielded a fertile uniformity while inevitably confining the potential growth of his sculptures.

Lipski's interest in video arose in this period of rigorous restraint. *Art Exercises* (1977), in addition to its humorous qualities, has a residual deliberateness of purpose and seriousness of tone discernible in the sculptures. The tape obliquely refers to the television exercise shows in which some paragon of physical fitness demonstrates the ease and effortlessness of staying in shape, while untold numbers of overweight, struggling viewers vainly attempt to keep pace with him. Generally, these shows are staged in some poolside setting or in a generic living room with shag carpeting so that the viewer has an overall "pleasant" image.

By contrast, Lipski does not permit his viewer (presumably an art viewer) even this small amount of visual luxury. Instead, there is an

extreme close-up of the long-haired, bearded face of the artist. The austerity of his countenance is unrelenting. His monotonal voice repeats, "Do this with me!" an imperative we tend to take seriously but choose to ignore. The inclusion of the timer-clock, inset into the lower left corner of the screen, is likewise head-on dead-pan.

The exercises themselves involve direct references to the nature of art, art viewing, and the socialization of art. The skills required for doing these exercises (let alone those that would develop by repeating them) include manual dexterity, endurance, and intensity of self-imposed purpose. While certainly nowhere as dangerous as some of Chris Burden's actions, there is a degree of risk at hand (not to mention a large measure of strain) in moving one eyeball at a time. The result is an extremely disconcerting experience for the responsive viewer.

On the other hand, it is difficult not to be somewhat amused by Lipski's repeated off-camera fumbling for the switch on the timer to silence its vociferous buzzer. Indeed, even the playfully mundane finesse required to cross his toes elicits a laugh as he successfully pokes fun at the entire notion of artists' skills and the need to keep them in shape.

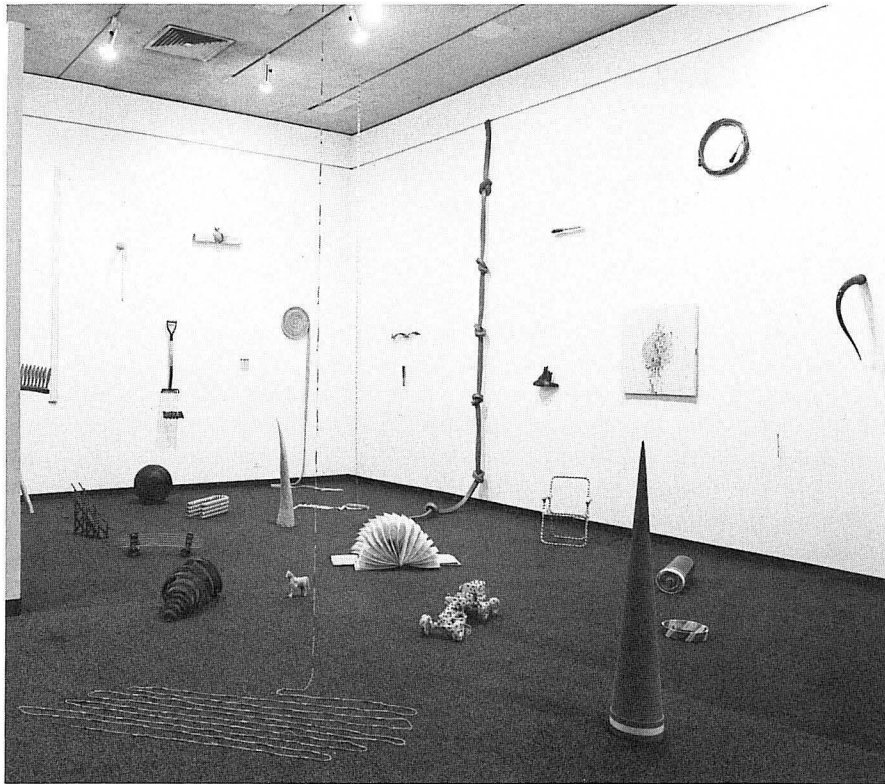
Nevertheless, the image of Lipski's eyes unable to hold back the tears

after two minutes of continual staring (fig 7), the initially funny facial distortions as he frantically sticks out his tongue attempting to touch his nose with it (unsuccessfully), and the manic squeezing of his hand with all of his might into a fist, blocking our view of his face, are all very simple actions which poignantly linger long after the tape has been played.

Since *Art Exercises* was made, some significant changes have happened in Lipski's sculptural works. *Passing Time* (fig. 8), the most recent, contains pieces which are markedly larger and more varied in scale than the diminutive *Gathering Dust*. As opposed to this earlier work's uniformity of presentation—each of some 5,000 little sculptures impaled on specimen needles then stuck onto a wall evenly spaced from one another—the newer pieces display a freedom of placement, occupying floor, ceiling, and wall spaces in a more randomly aggressive

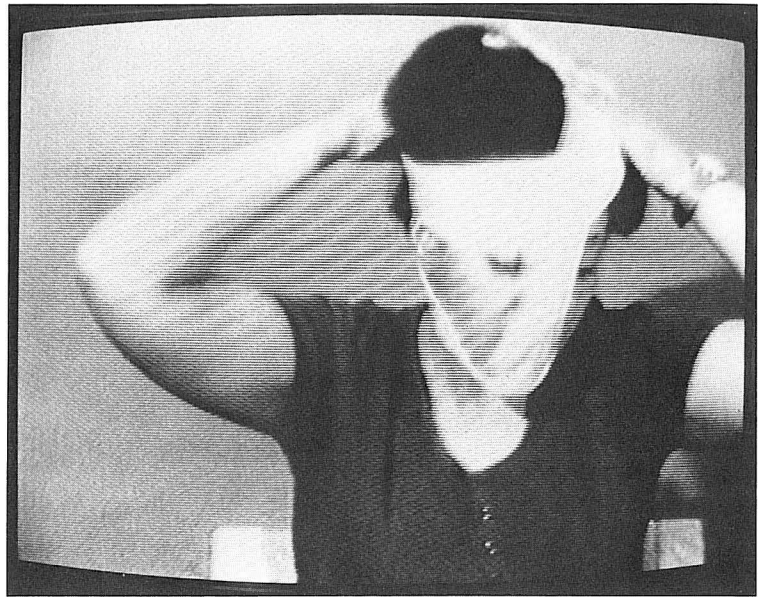
way. While *Gathering Dust* undoubtedly conveyed a physicality via the processes involved (wrapping, biting, bending, twisting) the preciousness of the scale tended to temper this effect. The newer works involve the artist's body more emphatically, extending to the viewer a physical torque not present in the earlier pieces.

For several years Lipski has developed a sensibility of precision. The artist relishes salvaging nearly invisible detritus and funky minutiae and resurrecting them into noble sculptural objects. These transformations are so often eccentric hybrids of recognizable items that there is an undeniable plausibility to their considerable presence. To walk among these contemporary relics renovated by Lipski's deft hand is to experience a tangible vestige of creative enterprise as it metamorphoses from the conceptual realm into a specific physical state.



8. Donald Lipski
Sculptures from the series *Passing Time*, 1980-1981
Mixed media
Dimensions variable
Private collections; collection
of Roberta Neiman, New York;
and collection of the artist

Howardena Pindell



9. Howardena Pindell
Free, White and 21, 1980 [still]
Videotape, color, sound
18 min.
Collection of the artist

Free, White and 21 (1980) is Howardena Pindell's sole effort in video. Moreover, it represents a radical departure in subject matter, style, and, to a large degree, disposition (in addition to medium) from all of her previous work. The impulse to undertake this project is self-explanatory. In this respect, it is the most succinct manner by which an artist can make a statement—the direct use of self.

Pindell, a black woman, tells of racist incidents which continually subvert and structure her life. This straight-forward documentary style which initiates the tape is qualified from the outset. A quick, silent intercutting technique begins almost immediately, foretelling much of what is to come in the tape.

The horror stories of racial prejudice begin with a particularly harsh one. Pindell recounts how her mother's babysitter thought that the light-skinned black girl must be "dirty" and scrubbed her face with lye hoping to remove the "smudges." This horrifying story sets up the viewer for the inserted image of the artist wrapping her entire head in white gauze as she finishes the subsequent tale. (fig. 9) The whiteness of sanitary gauze

is particularly ironic given the story and the implications of the color "white" throughout the tape.

After the story of her own high school experience involving a blatant case of white racial chauvinism, the artist appears in white face with a blonde wig and dark sunglasses. The "white" woman rebuts, "You must really be paranoid!" in a condemning tone of voice. Throughout the tape this same character superciliously remarks, "Why you ungrateful little . . . after all that we've done for you!"

Perhaps the most interesting comment that the "white" woman offers is the accusation that, "Your art really isn't political either. It's got to be in her art—that's the only way we'll validate you. If her symbols aren't used in her art, it's not valid!" This comes across as both a confession and a denunciation and seems to be at the crux of *Free, White and 21*. This issue is actually quite self-critical inasmuch as Pindell's works with canvas and on paper are not, in fact, overtly political, moral, or social in nature. Her art is involved with mainstream formal issues such as color, texture, scale, and surface as the large *Feast Day of Iemanjá II* (1980) (fig.

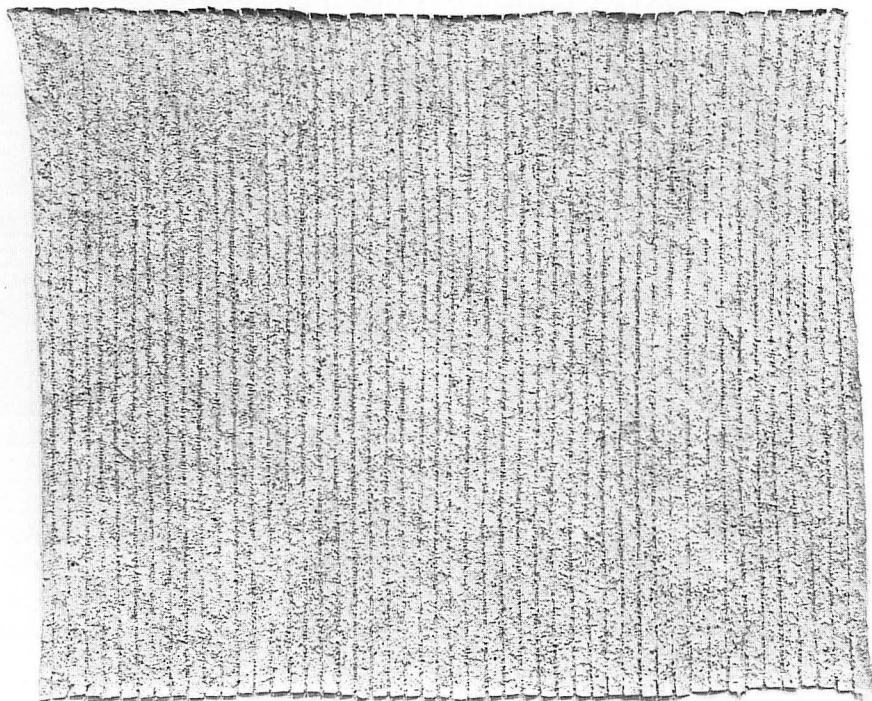
10) dramatically testifies. Indeed, simply because she is a black woman artist does not mean that she should make one kind of art or another. Nevertheless, the fact of the matter is that there are definite expectations placed on Pindell, as there are on all artists to a greater or lesser degree. While her photographs and collages manifest a more specific treatment of subject matter, none of her other works deliver the direct-hit impact of this videotape.

As the viewer becomes increasingly absorbed in the examples of cruel human behavior described by the artist in vignette form, the "white" woman periodically continues her assault. "Don't worry, we'll find other tokens!" she quips. The intercutting becomes more solemn as Pindell is shown peeling off a layer of latex that closely adheres to her face. This act of removal of the skin-like material without any dialogue is followed immediately with a profile view of her fully bandaged head. Next we witness the unwrapping of the gauze set against a deep red background. This sign of seemingly positive renewal is substantially mitigated by the final scene of the "white" woman pulling a white stocking over her already

chalk white face.

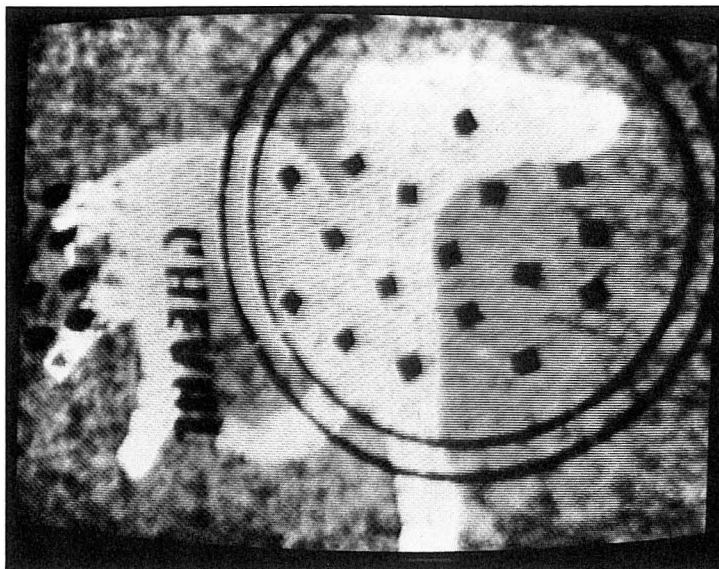
Pindell has described the eeriness of playing this role in whiteface and how she was astonished herself when viewing the tape for the first time. She was shocked to notice that the pitch of her voice had inadvertently risen when she performed in whiteface.

The questions that *Free, White and 21* raise are essential and direct. They could not have been effectively brought to light in a painting or by other more conventional media. Video's temporal, pictorial and narrative qualities lend themselves to Pindell's purposes. The fundamental intercutting, the use of facial close-ups, the oblique dialogue, and the immediacy of its image all work to create an extremely personal yet universally accessible essay on racial attitudes in the world at large and the art world in particular. It remains to be seen whether Pindell will attempt to introduce this subject matter into her other art work more directly or if this experience with video has satisfied her need to express herself in it.



10. Howardena Pindell
Feast Day of Iemanjá II, 1980
 Acrylic, dye, powder, thread, and fragrance on canvas
 Collection of Diane and Steven Jacobson, New York
 86 x 103"

Judy Rifka



11. Judy Rifka with Julius Kozlowski
Slap Pals, 1980 [still]
 Soundtrack by Bruce Tovsky and Robert Raposo
 Videotape, color, sound
 24 min.

Slap-Pals (1980), like much of Judy Rifka's work, manifests a subtle yet deliberate dualism. The videotape, made in collaboration with Julius Kozlowski, is like one of Rifka's paintings or collages brought to life. The rhythms and motions intrinsic to her plastic works seem to pulse through each of the seven segments of the tape, animating her characteristic shapes and figures.

While lively and upbeat in style and pace, the subject matter of Rifka's art is deceptively foreboding. Laced with jet bombers appearing in radar scopes, mid-air collisions, references to heroin, and crippled figures in wheelchairs, the subjects somehow seem camouflaged in the simple cut-out shapes and press-type lettering that move across the screen. Even the palindromic title, *Slap-Pals*, expresses the dichotomy between violence and benevolence that pervades this and other works by the artist.

In form, there is a peculiar blend of low-budget makeshiftness and on-target immediacy. Shot initially in super eight film to produce a photographic look of animation, a television monitor was employed as the light source into which the camera would shoot. This meant that the transparent overlays of figures, letters, and color acetates were illuminated by the stroboscopic cathode ray tube with its raster lines made visible. This innovative set-up yielded not only a head-to-head, film

versus video confrontation, but a curiously photographic, electronic visual texture whose syncopated pulsing reinforces and counterpoints the movements of the scenes depicted.

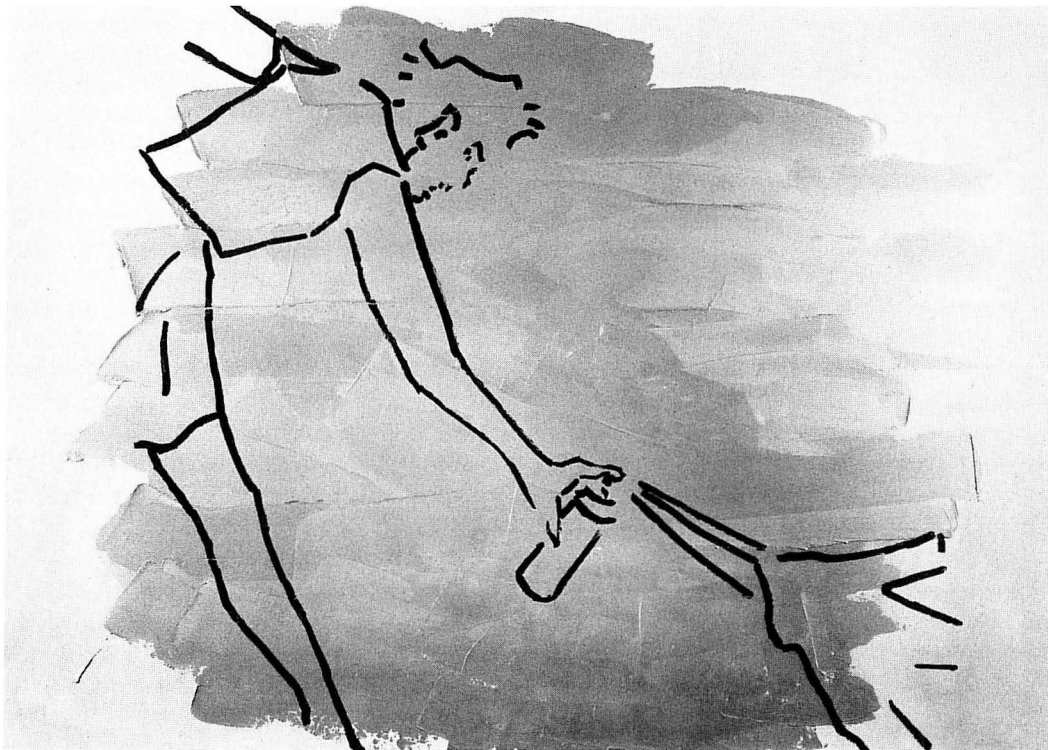
This tape was originally conceived and produced for playback on large video screens in the New Wave clubs of New York. It has been shown to very receptive audiences at Danceteria and the Mudd Club, some of the city's more celebrated night spots. Rifka described the motives behind this dimension as a "challenge to direct night time mentality to larger issues at a time when they weren't really disposed to them."¹⁶

Significantly, Rifka's work over the past three years has actively drawn from this sub-culture, particularly the posters that were made to announce musical groups' appearances at the clubs. The expediency of the press-type "throwaway" look and visually abbreviated information finds its way directly into *Slap-Pals* as well as into her paintings and collages in general.

The use of several languages is a means of gearing the tape to an already international sub-culture. Russian phrases appear throughout the tape asking "What time is it?" somewhat cryptically and symbolically as a bomber zeroes in on a blip. German, French, Italian, and English jargon phrases also weave across the screen, at times signifying various specific slang terms like "bourin" (French for "skagg") in the *Cheval*

segment (fig. 11) *Tout à coup* (*All of a Sudden*), the final segment, ends with *sans issue* (*dead end*)—all to Bruce Tovsky and Robert Raposo's driving musical score.

As Rifka sees it, the so-called New Wave phenomenon is concerned only with survival in the face of the nihilistic terror of the world today. Dancing to the art, rather than keeping still and viewing it as in the conventional museum or gallery situation, represents the New Wave attitude on the part of the artists. The second segment of the tape, "Ecstasy," speaks directly to this issue. The root of the word tells us that it actually means "a being put out of place," hence "movement." In Rifka's newest paintings, *Spra* (1981) (fig. 12) and *Top Banana* (1981), the movement is more emphatically visible than in her works before she became involved making *Slap-Pals*. It would seem that the experience of seeing her art literally move, and watching the response of the club audiences moving to its captivating rhythms, has generated even more velocity in her large paintings newly charged with motion.

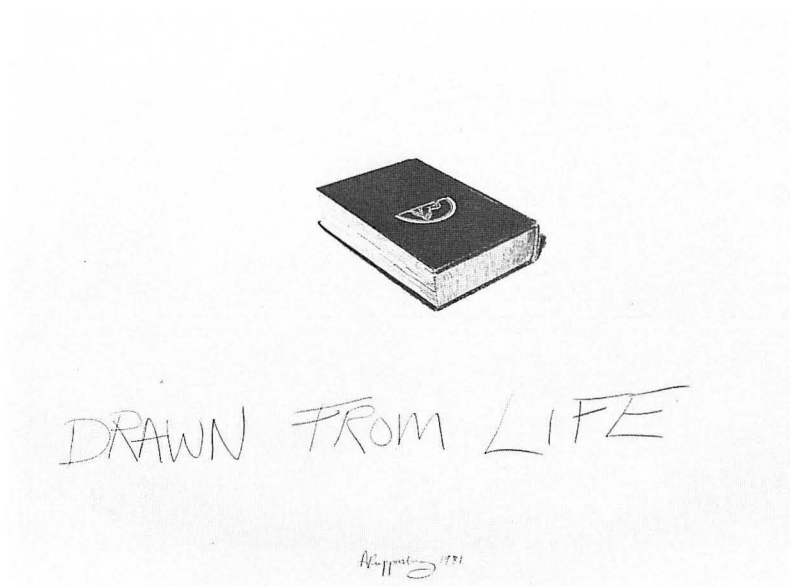


12. Judy Rifka
Spra, 1981
Acrylic on canvas
8½ x 6'
Courtesy of Brooke Alexander Gallery,
New York

Allen Ruppersberg



13. Allen Ruppersberg
A Lecture on Houdini
 (for Terry Allen), 1973
 [still]
 Videotape, b/w, sound
 40 min.
 Collection of the artist



14. Allen Ruppersberg
Drawn from Life, 1981
 Pencil on paper
 23 x 29"
 Courtesy of
 Marian Goodman Gallery,
 New York

The viewer of *A Lecture on Houdini (for Terry Allen)* [1973], Allen Ruppersberg's only video tape, is forced to make some decisions. Not only must one attempt to deal with the disarming fact that the lecturer (the artist himself) wears a strait jacket, but it is necessary to determine whether this is a humorous cue or a grave symbol. Ruppersberg is shown from a slightly high angle in a medium shot, seated at a table upon which lies his typewritten lecture (fig. 13). From this perspective he appears slightly vulnerable. The individual pages are spread before him so that he can read without having to turn them since his hands are immobilized.

The very fact that we are conscious of the format and limitations of the verbal dimension while it is translated from the written into the spoken mode presents us with the second choice: do we listen or watch? Inevitably we attempt both and, just as certainly, we accomplish neither. Furthermore, the emphatic restriction of gesticulation is superseded by the overt gesture—a lecturer confined to impart sincerity of purpose and inflection of meaning through voice alone, with only occasional direct eye contact with the camera.

The crescendo of frustration apparent in the delivery parallels the narrative content. Houdini's desperate search for contact with his deceased mother anchors his life's story. The saga of the greatest escape artist, the consummate performer, centers around his encounters with charlatans who claimed to have access to the world of the spirit. Tragically, Houdini, the man who mastered and extended the limits of his physical being, could not control the emotional realm nor could he successfully gain entry into the domain of the spirit.

This singular venture into video is made in one take. While the subject relates to Ruppersberg's larger involvement with magic at the time it was produced, the form it employs is unique. Research became, and continues to be, an important aspect of his art. Most recently, this manifested itself in a project on Ponce de Leon's quest for the legendary fountain of youth while exploring Florida for Spain. As the artist explained, "I feel that it isn't fair that only writers and filmmakers get to do research in their work. As an artist I wanted to make research an aspect of my work and to integrate it into the form as well as the concept."¹⁷

The drawings included in this exhibition represent more recent activities, though Ruppersberg has been working with pencil and paper for many years. *An Illustration of Stereoscopic Vision* (1979) depicts an Indian couple standing on a promontory looking into the Grand Canyon. Rather than present a double image that we might expect to see in conjunction with the stereopticon (the viewing instrument which affords the "3-D" image), the artist exhibits five contiguous drawings "to confuse the issue," as he explains. The asymmetry of the five drawings creates an unresolved field while suggesting the canyon's awesome scale.

Like this work, *On the Desperate and Long Subverted Need for Small Events* (1981) owes its image to the artist's collection of twelve to fourteen thousand postcards. Ruppersberg creates a mental image which emotionally and psychologically corresponds with the caption or title that he initially conceives. He then inventories his postcard holdings to select the image which precisely matches the picture in his mind's eye. The result is a neutral, anonymous, and placeless lodge which exists more for the viewer's speculation than for the artist's recreation. The tree, situated directly before the drawing, effectively screens the image from view. It assumes a generic position with regard to the drawing. It is curious in its real presence, but is no more or less specific than the drawn image.

Drawn from Life (1981) and *Reading Time 1 min. 30 sec.* (1981) represent the recurrent book motif in Ruppersberg's art. Over the past decade, he has hand-copied the entire contents of several books, Wilde's *The Picture of Dorian Gray* for example, onto large canvases. He has also produced a series of wooden boxes containing first editions of volumes by his favorite authors. *Drawn from Life* (fig. 14) is a simple yet provocative title, playing on its many levels of meaning. The notion of life drawing is perhaps the most obvious, though no sooner do we make this connection than we begin to wonder whether, in fact, the artist has "cheated" and made his drawing of the book with some kind of photographic aid. Is it then a contradiction? Perhaps using a photograph or a found image, itself drawn from life, is the point. It is equally plausible that the contents of this unknown book are drawn from life in a somewhat different sense. The caption is vague yet specifically articulated.

This leads to the formal dimensions which complicate matters. The book is fastidiously rendered to appear three-dimensional. The lettering beneath it is inscribed in a spontaneous yet decisive hand in block letters that betray a human touch. The signature of the artist just below this brings still another aspect of the written word into play. A signature is habitual, yet it validates as it individuates via gestural action. The book is hand-drawn—readable only as an object, but not as the object it represents would normally be read. The words that are legible are, in one instance, ambiguous and in the other autographic. Hence this apparently succinct image offers a rather complex series of questions leading the viewer into the difficult position of having to decide. There are no simple answers to apparently simple questions.

The nature of Ruppersberg's work revolves around his desire to make an art which is entirely personal in its content and impact, yet which reveals no discernible personality. The narrative element, be it a carefully researched lecture or a three-word caption to a drawing, provides the viewer with the "handle" of a vessel. The extent of the insight provided therein is deliberately left in the viewer's hands.

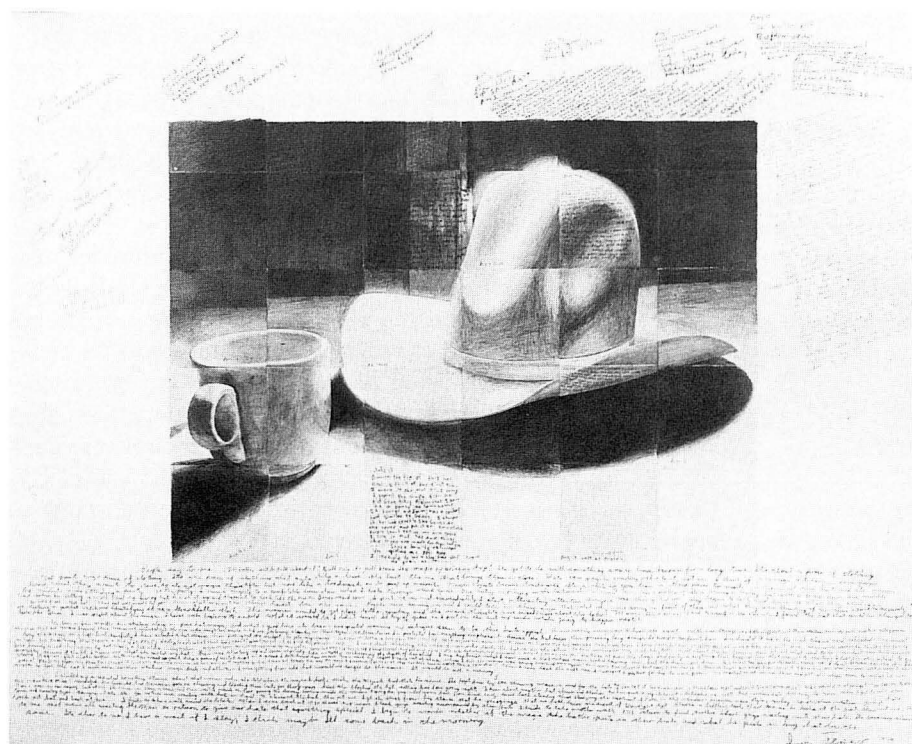
Irvin Tepper

In a sense, Irv Tepper has come full circle. He was trained as a potter and for six years was devoted to the vessel. He left ceramics in 1971 in order to engage in more diverse conceptual work. It was at this time that he began making photographs and video tapes. Ironically, his cup-throwing skills are again at work, now producing motifs for his drawings.

For over four years Tepper has been doing large drawings which are unusual in scale and format. In each one the image has been ruled into a grid, a reference to the old master technique of enlarging the finished drawing for transfer onto a blank canvas or prepared panel. The difference here is that Tepper uses the grid not to transfer the completed drawing, but to focus in on one particular square at a time, covering over all the others so that each section is autonomously rendered, independent of the overall image. The effect of isolating one square at a

time is to create a somewhat disjunctive image; unresolved, unlike traditional still-life pictures.

Moreover, the division of his motif into uniform sections makes the laborious process of rendering more enjoyable for the artist. In fact, he supplements the drawing process with various diaristic activities—documenting his experience with anecdotes from the day (either real or imagined), describing his feelings about the work he has done on a given area, simply telling a story that relates directly to the image depicted, or perhaps explaining his original motives for undertaking the drawing. In some instances, such as *The Cowboy Hat* (1979), (fig. 15) the narration is extensive and complex, sometimes shifting tenses or voices. In every case, however, the tone of story-telling is unpretentious and, at times, endearing. They are always written in Tepper's seemingly infinite varieties



I. TEPPER

15. Irvin Tepper
The Cowboy Hat, 1979
Graphite on paper
23 x 30"
Collection of Paul and Yvonne Schimmel, New York



16. Irvin Tepper
A Southern Girl at a Dance, 1979 [still]
 Videotape, color, sound
 2 min.
 Collection of the artist

of scrawl; he changes penmanship as frequently as he does style in each square of his drawings. There are omissions, erasures, tears, and misspellings throughout, but somehow these only enhance the overall effect of the narratives. These tales and quips are a definite release for the artist, enabling him to extend the notion of concentrated drawing and meticulous detailing into an extremely personalized and accessible idiom.

In two of the four drawings, the coffee cup is the protagonist or subject. *The Complaining Cup* (1980), also represented in its ceramic form in this exhibition, is personified by Tepper as the ubiquitous observer of human melodrama. In this story, the cup has heard enough, brimming over with disdain. The artist goes so far into his self-reflexive mode that the cup even discusses "Tepper, the artist" as its subject—a humorous reversal of the artist-model motif. Here the cup lodges the complaint that in the drawing Tepper "places me off to the side and slightly off the page. He tells people it's to symbolize how the cup is taken for granted. It's true, he's right. But he leaves out my best side and . . ."

Tepper originally created the cup out of porcelain and then sanded it down so thin that it cracked in the desired places during firing. This return to ceramics in 1976 was a means of providing himself with specific still-life props. In this way, he has control over both the object and the rendering of it.

The videotapes selected for this exhibition echo the two sides of Tepper's sensibility that are visible in the drawings. *A Real Work of Art* (originally made in 1975; reshot in 1979) and *A Southern Girl at a Dance* (1978) are both very funny short tapes. In each instance, Tepper has memorized the monologs of the late Ruth Draper, a largely forgotten one-woman theater performer of the thirties and forties. The lip-synching idea is, on the one hand, a direct homage to Draper and, on the other hand, about mimicry and self-imitation. Tepper clearly knows the lines verbatim, yet after many rehearsals, cannot get her timing just right. When he hits it right it is uproariously comical for he is able to interpret the lines with a degree of wit and emotion. When he misses, there is a trace of tension created, and the viewer laughs at Tepper the clown rather than with him.

The incisive caricaturing of the matron who assures the portrait painter that, despite one or two minor changes she suggests (all the while browbeating and scolding the child indiscreetly), they are "crazy about the frame," is a marvellous critique of the artist-patron relationship. The southern belle who tells the sculptor "You're mighty lucky to be an artist!" is a wonderfully conceived piece of satire regarding the nature of the artist's social status. Tepper's presence on screen is designed to trigger laughter since he appears bearded beneath his high-society woman's dark veil and has found the perfect sun bonnet for his genteel southern miss (fig. 16).

Another Night of Dreams (1979-80) is, by contrast, as somber as the other two tapes are humorous. The impetus for this piece was a diary the artist found in a transient hotel in San Francisco's derelict area south of Market Street. While he made significant changes in adapting the text for his script, the inexplicable fact that the woman who actually kept the diary felt the need to continually chronicle "the events of the day," as she calls them, when what she describes is so blatantly *uneventful* is unnerving and disturbing. Tepper decided to parallel this curious situation by

shooting the tape entirely from a subjective point of view and never leaving the hermetic interior space. The camera scans across this rather non-descript apartment while a droning female voice narrates over the bleak imagery. The repetition, out-of-focus shots, lightening and darkening (caused by opening and closing the camera's aperture) are all visual analogs to the numbness this woman portrays as she functions amidst the meaningless rituals of diurnal living. The mundane banality of everything she recounts finally strikes the viewer as tragically unusual.

In his drawings and videotapes, Tepper has managed to utilize subjects which emanate from a personal source and which explore a range of human emotion. The uncertain vanity between the lines of *The Cowboy Hat*, the intense anxiety of *Why Doesn't It Ring?*, the smug intolerance of *The Complaining Cup*, the matron's transparent manipulations in *A Real Work of Art*, the wide-eyed adulation of *A Southern Girl at a Dance*, and the forlorn despair of the narrator in *Another Night of Dreams*, all map out an emotional and behavioral spectrum of the human condition which reflects the artist's comprehensive world view.

NOTES

1. David Ross, "Introduction," *Southland Video Anthology* (Long Beach Museum of Art, Long Beach, California, 1975), n.p.
2. David Ross, "A Provisional Overview of Artists' Television," *New Artists Video*, Gregory Battcock, ed. (New York, E.P. Dutton, 1978), p. 141.
3. Ross, "Provisional Overview," p. 142.
4. This pattern is not unique to video. Experimental film-makers suffer a similar fate.
5. Cf. Rosalind Krauss, "Video: The Aesthetics of Narcissism," in *New Artists Video*, Gregory Battcock, ed., pp. 43-64.
6. A twenty minute black-and-white film was later shown in the theater at the Guggenheim Museum. All footage and prints were subsequently donated to the film archives of the Museum of Modern Art.

7. Robert Cumming, *Southland Video Anthology* (Long Beach Museum of Art, Long Beach, California, 1977), pp. 17-18.
8. Ross, "Provisional Overview," p. 139.
9. Quoted in Jim Aikin, "Brian Eno," *Keyboard*, vol. 7, no. 7, (July 1981), p. 43.
10. Quoted in Axel Gros, "Interview with Eno," *EG Newsletter* no. 4, 1981, p. 4.
11. Aikin, p. 57.
12. Gros, p. 5.
13. Gros, p. 5.
14. Aikin, p. 64.
15. All quotations are taken from conversations with the artist and unpublished notes of the artist.
16. From conversation with the artist on June 23, 1981.
17. From telephone conversation with the artist on June 22, 1981.

Selected Exhibitions and Bibliography

Researched by Elizabeth A. Brown

Robert Cumming

Born in Worcester, Mass., 1943. Attended Massachusetts College of Art, Boston (B.F.A. 1964) and University of Illinois, Champaign-Urbana (M.F.A. 1967). Lives in West Suffield, Connecticut.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1973 California Institute of the Arts, Valencia
University of California, Irvine
- 1973 John Gibson Gallery, New York (also
1975, 1977)
- 1975 A Space Gallery, Toronto, Canada
Verelst-Poirer Gallery, Brussels
- 1976 Los Angeles Institute of Contemporary Art,
Los Angeles
University of Iowa, Iowa City
- 1977 Thomaslewallen Gallery, Los Angeles
- 1978 University of Rhode Island, Kingston
Gilbert Gallery, Chicago (also 1979, 1980)
- 1979 *Cumming Photographs*, Friends of
Photography, Carmel (cat.)
Nova Gallery, Vancouver
- 1979- Institute of Modern Art, Brisbane, Australia
- 1981 (travelled)
- 1980 Film-in-the-Cities Gallery, Minneapolis
Rhode Island School of Design, Providence
- 1981 Werkstatt für Photographie, Berlin

Group Exhibitions

- 1969 *Art by Telephone*, Museum of
Contemporary Art, Chicago (cat.)
Chicago and Vicinity, Chicago Art Institute,
Chicago (cat.)
Other Ideas, Detroit Institute of Arts, Detroit
(cat.)
- 1970 *9 Artists / 9 Spaces*, Walker Art Center,
Minneapolis (cat.)
- 1971 *24 Young Los Angeles Artists*, Los Angeles
County Museum, Los Angeles
- 1972 *Books by Artists*, Newport Harbor Art
Museum, Newport Beach
- 1973 *Festival of Contemporary Art*, Allen Memorial
Art Museum, Oberlin College, Oberlin,
Ohio (cat.)
- 1974 Jack Glenn Gallery, San Diego

- 1974- *14 American Photographers*, Baltimore
Museum of Art, Baltimore (travelled; cat.)
- 1976 *Chair Show*, Art Gallery of Ontario,
Toronto (cat.)
Narrative Art, Palais des Beaux Arts,
Brussels (cat.)
Picture Puzzles, Museum of Modern Art,
New York
- 1975- *(photo) (photo)² . . . (photo)ⁿ: Sequenced*
1976 *Photographs*, University of Maryland Art
Gallery, College Park (cat.)
- 1976 *Commissioned Video Works*, University Art
Museum, University of California, Berkeley
Narrative Art, Daniel Templon Gallery, Paris
Pan Pacific Biennial, Auckland City Art
Gallery, Auckland, New Zealand (cat.)
Photography and Language, La Mamelle Art
Center, San Francisco (cat.)
Southland Video Anthology, Long Beach
Museum of Art, Long Beach (cat.)
Corcoran Gallery, Washington, D.C. (cat.)
- 1977 *American Narrative / Story Art: 1967-1972*,
Contemporary Arts Museum, Houston
(travelled; cat.)
Bent Photography—West Coast U.S.A.,
Newcastle City Art Gallery, Newcastle,
Australia (travelled; cat.)
Contemporary American Photographic
Works, Museum of Fine Arts, Houston
(travelled; cat.)
Locations in Time, International Museum of
Photography, George Eastman House,
Rochester
Paris Biennale, Museum of Modern Art,
Paris (cat.)
Biennial Exhibition, Contemporary American
Art, Whitney Museum of American Art,
New York (cat.)
- 1978 *Artists' Books U.S.A.*, Dalhousie
University, Nova Scotia (travelled)
Robert Cumming and William Wegman,
Baxter Art Gallery, California Institute of
Technology, Pasadena (cat.)
Hallwalls Gallery, Buffalo (cat.)
Mirrors and Windows, American
Photography Since 1960, Museum of
Modern Art, New York (travelled; cat.)

- Rooms, Moments Remembered*, Newport
Harbor Art Museum, Newport Beach (cat.)
- 23 Photographers, 23 Directions*, Walker
Art Museum, Liverpool
- 1979 *Fabricated to be Photographed*, San
Francisco Museum of Modern Art, San
Francisco (cat.)
Lis '79, National Modern Art Gallery, Lisbon
(travelled; cat.)
- 1980 *The Photographer's Hand*, International
Museum of Photography, George Eastman
House, Rochester (travelled; cat.)
20 x 24 Light, Light Gallery, New York
(travelled; cat.)

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Cumming's 'A Discourse on Domestic Disorder'," *Dumb Ox*, 1/1 (Summer 76), pp. 13, 15.
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a Definition," *Artforum* 15/1 (September 1976),
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America 63/5 (September/October), pp. 94-95.
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Illusions," *Artforum* 13/10 (Summer 1975),
pp. 38-39.
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False Hoods," *Afterimage* 6/5 (December 1978),
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- Onorato, Ronald J. "Robert Cumming at the
University of Rhode Island," *Artforum* 16/8
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- Radice, Barbara. "Story Art: Una Lettura Non
Strutturale," *Data* [Milan] 16/17 (June-August
1975), pp. 81-85.
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Art in America 66/5 (September/October 1978),
pp. 75-83.
- Rees, Jeremy. "Public Sculpture," *Studio*
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pp. 9-15.
- Rosenberg, Ann. "Mac Adams, James Collins and
Robert Cumming at Nova Gallery," *Artscanada*
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Books

- Davis, Douglas. *Art and the Future*. New York: Praeger, 1974.
- Swedlund, C. *Photography: History, Materials and Processes*. New York: Holt, Rhineheart and Winston, 1980.

Artist's Publications

Books

- (Self-published, unless noted otherwise)
- Discourse on Domestic Disorder*. Irvine: 1975.
- Equilibrium and the Rotary Disc*. Meriden [Conn.]: Diana's Bi-monthly Press [Providence, R.I.] (co-publisher), 1980.
- Interruptions in Landscape and Logic*. Irvine: 1977.
- Picture Fictions*: Anaheim: 1971 (reprint 1973).
- A Training in the Arts*. Toronto: Coach House Press, 1973 (reprint 1977).
- The Weight of Franchise Meat*. Anaheim: 1971:

Other Publications by the Artist

- "Idea Poll: Market Research," *Art Rite* 14 (Winter 1976/77) pp. 5-14.
- "Equilibrium and the Rotary Disc," FILE [Toronto] 4/3 (Summer 1980).
- Flash Art* 56-57 (June/July 1975), pp. 32-33. [untitled]

Brian Eno

Born in East Anglia, Great Britain, 1948. Attended Ipswich and Winchester art schools (received degree from the later in 1969). Lives in New York City.

SELECTED VIDEO INSTALLATIONS

- 1979 The Kitchen Center for Video and Music, New York
- 1980 Alan Hooghe Galerie, Brussels
La Guardia Airport, New York
New Gallery of Contemporary Art, Cleveland
Remy Presents: Project Grand Central, Grand Central Station, New York (sponsored by Remy Martin Cognac)
Walker Art Center, Minneapolis
- 1981 *Brian Eno: Matrix/Berkeley 44*, University Art Museum, University of California, Berkeley

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Articles and Reviews

- Aikin, Jim. "Brian Eno," *Keyboard* [Cupertino, Ca.] 7/7 (July 1981), pp. 42-45 ff.
- Bangs, Lester. "Eno," *Musician* [Boulder] no. 21 (November 1979).
- Bizot, Jean-Francois and Jean-Pierre Lentin. "Les Blancs Pense Trop," *Actuel* [Paris], October 1980.
- Bloom, Michael. "Brian Eno: Theory and Practice," *The Boston Phoenix*, October 10, 1978.
- Miller, Gregory. "Brian Eno: On Video," *Soho News* 7/40 (July 2, 1980), p. 14.

Artist's Publications

- "Generating and Organizing Variety in the Arts," *Studio International* 192/984 (November / December 1976), pp. 279-83.

Charles Frazier

Born in Morris, Okla., 1930. Attended Chouinard Art Institute, Los Angeles. Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1961 Huysman Gallery, Los Angeles
La Jolla Museum of Art, La Jolla
- 1962 Everett Ellin Gallery, Los Angeles
- 1963 Kornblee Gallery, New York
- 1965 Dwan Gallery, Los Angeles
Kornblee Gallery, New York
- 1971 Everson Museum of Art, Syracuse
- 1974 Long Beach Museum of Art, Long Beach
- 1977 The Fine Arts Gallery, California State University, Los Angeles

Group Exhibitions

- 1954 Los Angeles County Museum of Art, Los Angeles (also 1957, 1969)
- 1957 San Francisco Palace of the Legion of Honour, San Francisco (also 1959, 1960)
- 1960 Pasadena Art Museum, Pasadena (also 1961, 1962)
- Pennsylvania Academy of Fine Arts, Philadelphia
- 1961 San Diego Museum of Art, San Diego

- 1962 *My Country 'tis of Thee*, Dwan Gallery, Los Angeles
La Jolla Museum of Art, La Jolla (also 1965)
- 1963 Long Beach Museum of Art, Long Beach
- 1964 *Annual Exhibition of Contemporary American Sculpture*, Whitney Museum of American Art, New York (cat.)
Krannert Art Museum, University of Illinois, Champaign-Urbana
Whitney Museum of American Art, New York
67th American Exhibition: Directions in Contemporary Painting and Sculpture, Art Institute of Chicago, Chicago (cat.)
- 1965 *The Wright Collection*, Portland Museum of Art, Portland
- 1966 *The Contained Object*, Los Angeles County Museum of Art, Los Angeles
4th Annual Avant Garde Festival, Central Park, New York
GAS, Hamptons, Long Island, New York (5-day Happening sponsored by Dwan Gallery and aired on WCBS-TV, New York)
Kornblee Gallery, New York
- 1968 *School Art League Experience with Airborne Forms*, Prospect Park, New York
- 1969 *Box*, Cubiculo Theater, New York [in collaboration with Michael Benedikt]
Inflatable Sculpture, The Jewish Museum, New York (travelled)
Pop Art, Hayward Gallery, London
Sixth Annual Avant Garde Festival, Wards Island, New York
- 1970 *Explorations*, The Hayden Gallery, Massachusetts Institute of Technology, Cambridge, and National Collection of Fine Arts, Smithsonian Institute, Washington, D.C. (organized by Gyorgy Kepes and Fellows of the Center for Advanced Visual Studies, M.I.T.)
- 1970- *A.I.R.*, National Gallery of Victoria,
- 1971 Melbourne, Australia (travelled; cat.; sponsored by Phillip Morris Europe)
- 1971 Reese Palley Gallery, New York
This Is Not Here, Everson Museum, Syracuse
- 1973 Boston Museum of Fine Arts, Boston
Circuit, Everson Museum of Art, Syracuse [video]
Kunstverein, Cologne, W. Germany
Los Angeles County Museum of Art,

- Los Angeles
 1975 The Kitchen Center for Video and Music,
 New York
 San Francisco Museum of Modern Art,
 San Francisco
Southland Video Anthology, Long Beach
 Museum of Art, Long Beach
 (cat.; also 1976)
 1977 *Documenta 6*, Kassel, W. Germany (cat.)
 [video]

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 Combine," *Art in America* 56/1 (January-
 February 1968), p. 46.
 Picard, Lil. "Artnews; Inflatable Sculpture," *East
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 "Southland Video Anthology," *Artweek* [Oakland]
 7 (October 9, 1976), p. 1.
 Wortz, Melinda. "Photographs and Video Tapes:
 Los Angeles Exhibitions," *Art News* 76/5
 (May 1977), p. 106.
 Youngblood, Gene. "World Game: The Artist as
 Ecologist," *Artscanda* 32/4 (August 1970),
 pp. 42-49.

Books

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 New York: George Braziller, 1968.
 Davis, Douglas. *Art and the Future*. New York:
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 Fischer, Herve. *Art et Communication Marginale*.
 Paris: Balland, 1974.
 Schneider, Ira and Beryl Korot, eds. *Video Art*.
 New York: Harcourt, Brace and Jovanovitch, 1976.

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- Frazier, Charles. "From a Work Journal of Flying
 Sculpture," *Artforum* 5/10 (Summer), pp. 88-92.
 ———. "The Navigation of Sculpture," *Ace Atlas*, n.p.
 Victoria [British Columbia]: Ace Space Company,
 1971.

Donald Lipski

Born in Chicago, 1947. Attended University of
 Wisconsin, Madison (B.A., 1971) and Cranbrook

Academy of Art, Bloomfield Hills, Mich. (M.F.A.
 1973). Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1973 Contemporary Arts Foundation,
 Oklahoma City
 1975 Everson Museum of Art, Syracuse
 1977 *Gathering Dust: Sorting*, Delahunty Gallery,
 Dallas
 1978 Anthology Film Archives, New York
 Artists Space, New York
 1979 Anthology Film Archives, New York
Projects: Donald Lipski, Museum of Modern
 Art, New York
 Tangeman Fine Arts Gallery, University of
 Cincinnati
 1980 Delahunty Gallery, Dallas
 Eaton-Shoen Gallery, San Francisco
Focus: Donald Lipski, Fort Worth Art
 Museum (brochure)
Gathering Dust: Comparing, Pittsburg Center
 for the Arts
Skinner's Beaut, Open Gallery, Eugene, Ore.
 [outdoor installation]
 1981 Braathen-Gallozzi Gallery, New York

Group Exhibitions

- 1972 *The 59th Exhibition for Michigan Artists*,
 Detroit Art Institute, Detroit
 1974 *Non-Coastal Flatlands Sculpture Show*,
 Wichita Art Museum, Wichita
 1977 *Tenth International Encounter on Video*,
 Mexico City (sponsored by Centro de Arte
 y Comunicacion; cat.)
 1978 *Atlanta Independent Film and Video Festival*,
 High Museum, Atlanta
Eleventh International Encounter on Video,
 Sogetsu Kaikan Gallery, Tokyo (cat.)
 1979 *Sculptors' Photographs*, Hunter College
 Art Gallery, New York (travelled)
 1980 Pam Adler Gallery, New York
The Artists at Work in America, Varna,
 Bulgaria; organized by the International
 Communications Agency, Washington,
 D.C.
 Braathen-Gallozzi Gallery, New York
Seven Artists, Neuberger Museum, State
 University of New York, Purchase (cat.)

Tapes and Drawings, Hunter College Art
 Gallery, New York

- 1981 *Art on the Beach*, Battery Park Landfill,
 New York; organized by Creative Time, Inc.,
 New York

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 4,000 Small Sculptures," *Art News* 80/1
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 An Interview with Donald Lipski," *Cantrill's Film
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 Art," *Museum News*, July/August 1979, p. 50.
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Dallas Times Herald, March 19, 1980,
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Boulevards [San Francisco], February 1981,
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 Zimmer, William. "Small Art," *Soho Weekly News*,
 December 7, 1979, p. 31.
 Artist's Publications
 Kostelanetz, Richard, et al. *Fifth Assembling*.
 New York: Assembling Press, 1974.
 McCarver, Beau, ed. *Volume I, Number I*.
 Norman: MacCarver, 1974.
 "The Mobile Ranch," *Criss Cross Communications*
 [Boulder] 1/4 (November 1976), pp. 14-19.

Howardena Pindell

Born in Philadelphia, 1943. Attended Boston University (B.F.A. 1965) and Yale University, New Haven (M.F.A. 1967). Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1971 Rockefeller Memorial Galleries, Spellman College, Atlanta University, Atlanta (cat.)
- 1973 Douglass College, Rutgers University, New Brunswick
- 1974 *Paintings and Drawings*, Michael Rockefeller Memorial Gallery, State University College, Fredonia, N.Y.
- 1976 *Video Drawings*, Sonja Henie Onstad Foundation, Oslo
- 1977 *Recent Work with Paper and Video Drawings*, Just Above Midtown Gallery, New York
Paintings, Drawings and Video Drawings, Clarence White Fine Art, Chicago
- 1979 *Works on Canvas and Paper, and Video Drawings*, State University of New York, Stony Brook
Works on Paper, Image Gallery, Stockbridge
- 1980 Lerner Heller Gallery, New York
- 1981 *Free, White and 21*, Franklin Furnace, New York [video]
Heath Gallery, Atlanta
Recent Works on Canvas, Lerner Heller Gallery, New York
Recent Works on Paper, Monique Knowlton Gallery, New York

Group Exhibitions

- 1970 *Drawings*, San Francisco Museum of Modern Art, San Francisco
- 1971 *Contemporary Black Artists in America*, Whitney Museum of American Art, New York (cat.)
Twenty-six Contemporary Women Artists, Aldrich Museum, Ridgefield (cat.)
Unlikely Photography, Institute of Contemporary Art, London
- 1972 *Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York
American Women Artists Show, Kunsthhaus, Hamburg, W. Germany (travelled; cat.)

A New Vitality in Art: The Black Woman, John and Norah Warbeke Gallery, Mount Holyoke College, South Hadley, Mass.

- 1973 *New American Graphic Art*, The Fogg Art Museum, Harvard University, Cambridge
Young American Artists, Gentofte Radhus, Copenhagen (travelled)
- 1974 *Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis (travelled; cat.)
- 1975 *IX^e Paris Biennale*, Musee d'Art moderne de la ville de Paris (cat.)
Paintings, Sculpture and Drawings of the '60s and '70s from the Herbert and Dorothy Vogel Collection, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (travelled; cat.)
Three Approaches to Paper, Rosa Esman Gallery, New York
- 1976 *Drawing Now*, Soho Center for Visual Artists, New York (cat.)
The Museum of Drawers, International Culturel Centrum, Antwerp (travelled; cat.)
Handmade Paper Objects, Santa Barbara Museum of Art, Santa Barbara (travelled; cat.)
Rooms: P.S. 1, Institute for Art and Urban Resources at P.S. 1, New York (cat.)
- 1977 *The Dorothy and Herbert Vogel Collection*, University of Michigan Memorial Art Gallery, Ann Arbor
Visual Poetics, São Paulo Institute of Contemporary Art, Brazil
- 1977-1978 *Works of the Seventies—New York Avant Garde*, Institute for Art and Urban Resources at P.S. 1, New York (sponsored by the International Communications Agency, Washington, D.C.; travelled)
- 1978 *Artists Stamps*, Museum of Art, Smith College, Northampton, Mass. (travelled; cat.)
- 1978 *A.I.R. Retrospective (1972-1977)*, Institute for Art and Urban Resources at P.S. 1, New York (travelled)
The Concept of Art, Just Above Midtown Gallery, New York (cat.)
New Ways with Paper, National Gallery of Art, Washington
Thick Paint, The Renaissance Society, University of Chicago

- 1979 *Another Generation*, Studio Museum in Harlem, New York
Exchanges I, Henry Street Settlement, New York (cat.)
- 1980 *Afro-American Abstraction*, Institute for Art and Urban Resources at P.S. 1, New York (cat.)
Black Artists in America: Three Historical Episodes, Jamaica Arts Center and Bronx Museum of the Arts, New York
Dialectics, Book Works, Franklin Furnace Archives, New York
The 1970s: New American Painting, "America Now" geodesic dome, Belgrade (Organized by The New Museum, sponsored by the International Communications Agency, Washington, D.C., travelled; cat.)
- 1981 *Twenty Artists: Yale School of Art, 1950-1970*, Yale University Art Gallery, New Haven (cat.)

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Articles and Reviews

- Alloway, Lawrence. "Art," *The Nation* 230/14 (April 12, 1980), pp. 441-42.
- Bell, Jane. "Drawing Now," *Arts Magazine* 50/1 (June 1976), p. 6.
- Cavaliere, Barbara. "In Recognition," *Arts Magazine* 51/7 (March 1977), p. 27-29.
- Eliet, Francoise. "5 américaines: peinture-travail de femmes," *Art Press* [France] no. 17 (March/April 1975), pp. 20-21.
- Frank, Peter. "Rates of Exchange," *Village Voice* 24/25 (June 18, 1979), p. 88.
- Glueck, Grace. "Art People," *New York Times*, May 28, 1976, p. C19.
- . "Black Show Under Fire at the Whitney," *New York Times*, January 31, 1979, p. D25.
- Hughes, Robert. "Going Back to Africa—as Visitors," *Time Magazine* 115/13 (March 3, 1980), p. 72.
- Kingsley, April. "In and Out of Bounds," *Village Voice*, 23/13 (March 20, 1978), p. 73.
- . "Black Artists Against the Walls," *Village Voice*, September 11, 1978, p. 113.
- Lorber, Richard. "Women Artists on Women in Arts," *Portfolio*, February/March 1980, p. 49.
- Lubell, Ellen. "Invitational: Soho 20," *Soho Weekly News* 6/4 (October 26, 1978), p. 36.

Naimier, Lucille. "The Whitney Annual," *Arts Magazine* 46/5 (March 1972), p. 4.

Perreault, John. "Artbreakers: New York's Emerging Artists," *Soho News*, September 17, 1980, p. 43.

———. "Positively Black," *Soho Weekly News*, February 27, 1980, p. 49.

Ratcliff, Carter. "The Paint Thickens," *Artforum* 14/10 (Summer 1976), pp. 43-47.

———. "The Whitney Annual, Part I," *Artforum* 10/8 (April 1972), p. 32.

Rickey, Carrie. "Reviews," *Village Voice*, April 23, 1980, p. 79.

Russell, John. "Art: Abstractions from Afro-America," *New York Times*, March 14, 1980, p. C18.

Schjeldahl, Peter. "Now and Then It's Nice Just to Look at Things," *New York Times*, August 22, 1972, p. D25.

Staniszewski, Mary Anne. "Howardena Pindell," *Art News* 79 (September 1980), p. 248.

Webster, Sally. "Drawing Now: 10 Artists," *Feminist Art Journal* 5/3 (Fall 1976), pp. 38-39.

Wilson, Judith. "Private Commentary Goes Public," *Village Voice*, April 15, 1981, p. 84.

Zimmer, William. "Artists Only; Exchanges I, Henry St. Settlement," *Soho Weekly News* 6/35 (May 31, 1979), p. 33.

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Lippard, Lucy R. *From the Center: Feminist Essays on Women Artists*. New York: E.P. Dutton, 1976.

School of Visual Art. *Interviews with Women in the Arts*. New York: School of Visual Art, 1976.

Shapiro, Miriam, ed. *Anonymous Was a Woman*. Valencia: California Institute of Art, 1974.

Artist's Publications

"American Printmaking, 1965 to the Present," in *Amerikanische Kunst des 20. Jahrhunderts*. Bern: Kunstmuseum and Cologne: Museum Ludwig, 1979.

"Artists' Periodicals—An Alternate Space," *Print Collectors' Newsletter*, September-October 1977.

"A Black American's African Diary," *Heresies*, "Patterns of Communication and Space Among Women," no. 2 (May 1977), p. 40.

"California Prints," *Arts Magazine* 46/9 (May 1972), pp. 32-33.

"Sea Island Baskets," *Heresies*; "Womens Traditional Arts, The Politics of Aesthetics," no. 4 (Winter 1978), p. 22.

Judy Rifka

Born in New York City, 1945. Attended Hunter College, and New York Studio School, New York; Skowhegan School of Painting and Sculpture, Skowhegan, Maine.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1974 John Doyle Gallery, Chicago
- 1975 Artists Space, New York
- Daniel Weinberg Gallery, San Francisco
- 1976 Susan Caldwell, Inc., New York
- 1977 Hallwalls, Buffalo
- Julian Pretto, New York
- 1977- Franklin Furnace, New York
- 1978
- Gallerie Jean Paul Najar / Guillaume Mollet-Bieville, Paris
- N.A.M.E. Gallery, Chicago
- 1980 Printed Matter, New York
- 1981 Museum für (sub-Kultur), Berlin
- [included video at the Amerikahaus]

Group Exhibitions

- 1974 Bykert Gallery, New York (also 1975)
- 1975 *Biennial Exhibition: Contemporary American Art*, Whitney Museum of Art, New York
- [included video]
- Ideas at the Idea Warehouse*, New York
- John Weber Gallery, New York
- Paintings and Drawings of the '60s and '70s from the Herbert and Dorothy Vogel Collection*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- (travelled; cat.)
- 1976 Cincinnati Fine Arts Center, Cincinnati
- Fine Arts Building, New York
- Rooms, P.S. 1*, Institute for Art and Urban Resources at P.S. 1, New York (cat.)
- New York: Downtown Manhattan: Soho*, Berliner Festwochen and Akademie der kunst, Berlin (cat.)
- 1977 Artists Space, New York
- Gallerie Jean Paul Najar / Guillaume Mollet-Bieville, Paris
- The Painting Show*, Institute for Art and Urban Resources at P.S. 1, New York

- 1977- *Works of the Seventies—New York Avant Garde*, Institute for Art and Urban Resources at P.S. 1, New York (sponsored by the International Communications Agency, Washington, D.C.; travelled)
- 1979 *Batman Show*, Robin Winters' space, New York (organized by members of Collaborative Projects, Inc. [Colab])
- Business and Finance*, 5 Bleecker Street, New York (organized by members of Colab)
- Doctors and Dentists Show*, Robin Winters' space, New York (organized by members of Colab)
- Dog Show*, Robin Winters' Space, New York (organized by members of Colab)
- Manifesto Show*, 5 Bleecker Street, New York (organized by members of Colab)
- Mudd Club*, New York [video]
- Seven Cities: Slow Scan Transmission*, various private and public spaces in seven cities (organized by Liza Bear)
- 1980 Braathen-Galozzi Contemporary Art, New York
- Collaborative Projects Presents a Benefit Exhibition*, Brooke Alexander Gallery, New York
- Danceteria*, New York [film]
- Events: Fashion Moda, Taller Boricua, Artists Invite Artists*, The New Museum, New York
- The Kitchen Center for Video and Music, New York [video and film; separate exhibitions]
- Stedelijk van Abbemuseum, Eindhoven, Holland (series of video programs organized by The Kitchen, New York; travelled in Europe)
- Times Square Show*, Seventh Avenue and 41st Street, New York (organized by Colab)
- 1981 Anthology Film Archives, New York
- The Gallery Above the Mudd Club, New York
- Hallwalls, Buffalo [video installation]

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Bleckner, Ross. "Transcendant Anti-Fetishism," *Artforum* 17/7 (March 1979), p. 51.

Casademont, Joan. "Reviews: Braathen-Galozzi Contemporary Art," *Artforum* 19/3 (November 1980), p. 90.

deAk, Edit and Mike Robinson. "Painters (Group Two)" [group interview], *Art-Rite* issue 9 (Spring 1975), pp. 36-38.

Gilbert-Rolfe, Jeremy. "Reviews: Bykert Gallery Downtown," *Artforum* 12/8 (April 1974), p. 72

Heinemann, Susan. "Reviews: Bykert Gallery Downtown," *Artforum* 13/9 (May 1975), p. 76.

Lubell, Ellen. "Reviews: John Weber Gallery," *Arts Magazine* 50/6 (February 1976), p. 23.

Ratcliff, Carter. "The Art Establishment: Rising Stars vs. the Machine," *New York Magazine*, November 27, 1978, p. 53.

Staniszewski, Mary Ann. "New York Reviews: Fashion Moda at The New Museum," *Art News* 80/3 (March 1981), pp. 23-24.

Artist's Publications

Art-Rite, Issue 21 (1979), entire issue [4 pp.].

"Project," *Artforum* 18/6 (February 1980), pp. 42-45, with Willy Lenski. "The Billiardettes—Social Realism: or Living the Artistic Life," *Art-Rite*, Issue 11-12 (Winter/Spring 1975-76), n.p.

Allen Ruppersberg

Born in Cleveland, Ohio, 1944. Attended Chouinard Art Institute (B.F.A. 1967). Lives in New York City and Santa Monica, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1969 Eugenia Butler Gallery, Los Angeles

1970 Pasadena Art Museum, Pasadena

1971 Art & Project, Amsterdam, Holland (also 1978)

1972 Pomona College Art Gallery, Claremont, Ca. (cat.)

1973 Stedelijk Museum, Amsterdam, Holland (cat.)

1974 Claire Copley, Inc., Los Angeles (also 1976)

1976 Texas Gallery, Houston (also 1978, 1980)

1977 *Projects: Allen Ruppersberg; Art and Illusion through Interplay of Word and Image*, Museum of Modern Art, New York

1979 Rosamund Felsen Gallery, Los Angeles

1980 *Allen Ruppersberg: Some Marvelous Things*, The Clocktower, The Institute for Art and

Urban Resources, New York

Andre Breton, Ponce de Leon and the Fountain of Youth, Marian Goodman Gallery, November 1980.

Group Exhibitions

1969 *555,087*, Seattle Art Museum Pavilion, World's Fair, Seattle

Konzeption / Conception, Städtisches Museum Schlosz Morsbroich, Leverkusen, W. Germany (cat.)

Live in Your Head / When Attitude Becomes Form, Kunsthalle, Berne, Switzerland (sponsored by Philip Morris; cat.)

One Month, Seth Siegelau Gallery, New York
Plane und Projekte als Kunst, Kunsthalle, Berne, Switzerland

1970 *Annual Exhibition, Contemporary American Sculpture*, Whitney Museum of American Art, New York (cat.)

Art in the Mind, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio

1971 *Pier 18*, Museum of Modern Art, New York
24 Young Los Angeles Artists, Los Angeles County Museum of Art, Los Angeles (cat.)

1972 *Documenta 5*, Kassel, W. Germany (cat.)

1973 *Videotapes by Artists*, Festival of Contemporary Arts, Allen Memorial Art Museum, Oberlin, Ohio

1974 *Contemporary Idioms—Some New Los Angeles Galleries*, University of California at Santa Barbara

1975 *Biennial Exhibition, Contemporary American Art*, Whitney Museum of American Art, New York (cat.)

Southland Video Anthology, Long Beach Museum of Art, Long Beach (cat.)

1976 *Projects and Exhibitions*, Los Angeles Institute of Contemporary Art, Los Angeles
California Painting and Sculpture; The Modern Era, San Francisco Museum of Modern Art, San Francisco (travelled; cat.)

1977 *American Narrative / Story Art: 1967-1977*, Contemporary Arts Museum, Houston (travelled; cat.)

Book Works, Museum of Modern Art, New York (cat.)

Nine Young Artists: Theodoron Awards, Simon R. Guggenheim Museum, New York

1979 *American Exhibition*, Art Institute of Chicago, Chicago (cat.)

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Articles and Reviews

Carluccio, Luigi. "Fotografia," *Panorama*, October 4, 1973, p. 24.

Garver, Thomas. "Los Angeles; Allen Ruppersberg at Butler Gallery," *Artforum* 7/10 (Summer 1969), p. 67.

Levin, Kim. "Narrative Landscape on the Continental Shelf: Notes on Southern California," *Arts Magazine* 51/2 (October 1976), pp. 94-97.

———. "Video Art in the Television Landscape," *Los Angeles Institute of Contemporary Arts [LAICA] Journal* 13 (January/February 1977), pp. 12-17.

Lewallen, Constance and Lucille Naimen. "Visual and Lingual Structures," *Artweek* 8/13 (March 27, 1976).

Moser, Charlotte. "Houston: Surrealism and Voyeurism," *Art News* 75/10 (December 1976), pp. 78-79.

Perlmutter, Elizabeth. "Los Angeles; Abstract and so Forth," *Art News* 75/3 (March 1976), pp. 83-84.

Plagens, Peter. "557,087," *Artforum* 8/3 (November 1969), pp. 64-67.

———. "Los Angeles," *Artforum* 9/4 (December 1970), pp. 86-87.

———. "Wilde about Harry," *Artforum* 13/18 (April 1975), pp. 68-69.

Russell, John. "Gallery View; Allen Ruppersberg at Marian Goodman Gallery," *New York Times*, February 22, 1980, p. 23.

———. "Gallery View; Intimations of Catastrophe," *New York Times*, March 20, 1977, p. 27.

Sharp, Willoughby. "Outsiders: Baldessari, Jackson, O'Shea, Ruppersberg," *Arts Magazine* 44/8 (Summer 1970), pp. 42-45.

Terbell, Melinda. "Los Angeles," *Arts Magazine* 45/3 (December 1970/January 1979), p. 48.

———. "Los Angeles: Al Ruppersberg's Grand Hotel," *Arts Magazine* 46/1 (September 1971), p. 53.

———. See also Wortz.

Winer, Helene. "How Los Angeles Looks Today," *Studio International* 182/937 (October 1979), pp. 130-31.

———. "Scenarios/Documents/Images II," *Art*

in *America* 61/3 (May/June 1973), pp. 69-71.
 Wortz, Melinda Terbell. "Is There Any Way Out?"
Art News 78/6 (Summer 1979), pp. 158-60.

Books

Battcock, Gregory, ed. *New Artists' Video*. New York:
 E.P. Dutton, 1978.
 Lippard, Lucy. *Six Years: The Dematerialization of
 the Art Object from 1966 to 1972*. New York:
 Praeger, 1973

Artist's Publications

(Self-published unless otherwise noted.)
23 Pieces. Los Angeles: 1969.
24 Pieces. Los Angeles: 1970.
25 Pieces. Los Angeles: 1971.
Greetings from L.A. Los Angeles: 1972.
Thank You Dr. Duchamp. Amsterdam:
 Art & Project, 1973.

Irvin Tepper

Born in St. Louis, Mo., 1947. Attended Kansas City
 Art Institute, Kansas City, Mo. (B.F.A. 1969) and
 University of Washington, Seattle, Wash. (M.F.A.
 1971). Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1971 James Manolides Gallery, Seattle
 (also 1972)
- 1973 De Saisset Art Gallery, University of Santa
 Clara, Santa Clara, Ca.
- 1974 And/Or, Seattle, Wash. (also 1975)
- 1979 SITE, San Francisco
 University Art Museum, University of
 California, Berkeley [video]
Verbal Eyes, The Farm, San Francisco
 [performance]
- 1980 St. Louis Museum of Art, St. Louis

Group Exhibitions

- 1968 *25th National Ceramic Competition*, Everson
 Museum of Art, Syracuse
- 1969 *Young Americans*, Contemporary Crafts
 Museum, New York (cat.)

- 1971 *Collector's Choice; The Robert Pfannebecker
 Collection*, Swarthmore College Art
 Gallery, Swarthmore, Penn.
Contact Northwest, Seattle Art Museum,
 Seattle
*San Francisco Art Institute Centennial
 Exhibition*, M.H. de Young Museum,
 San Francisco (cat.) [sculpture]
27th Ceramic Invitational, Lang Art Gallery,
 Scripps College, Claremont, Ca.
- 1972 *The Cup Show*, David Stuart Gallery,
 Los Angeles
*A Decade of Ceramic Art 1962-1972, From
 the Collection of Professor and Mrs. R.
 Joseph Monsen*, San Francisco Museum
 of Modern Art, San Francisco (travelled;
 cat.)
- 1973 *Statements*, The Oakland Museum,
 Oakland, Ca.
- 1974 *South of the Slot*, 63 Bluxome Street,
 San Francisco (cat.) [video]
- 1975 *Eight Bay Area Artists Work on Video Tape,
 And/Or*, Seattle (organized by the artist)
*Nancy Blanchard, Eleanor Antin, Irvin
 Tepper; Three Artists Work on Film and
 Video Tape*, 80 Langton Street,
 San Francisco
Second Generation, Museum of Conceptual
 Art, San Francisco
- 1976 *A Conceptual Minute*, cable-television
 broadcast on Channel 6, San Francisco;
 subsequently part of *A Tight Thirteen
 Minutes*, Museum of Conceptual Art, San
 Francisco (both projects organized by
 MOCA)
Exchange: DFW/SFO, San Francisco
 Museum of Modern Art, San Francisco
 (brochure)
San Francisco Arts Festival, Civic Center,
 San Francisco [video]
- 1977 *Fifth National Invitational Drawing Show*,
 Central Washington State College,
 Ellensburg
- 1978 *American Narrative/Story Art 1967-77*,
 Contemporary Arts Museum, Houston
 (travelled; cat.)
Art for Binary Vision, And/Or, Seattle
 (cat.; essay by artist)
- 1979 *Hassan and Speicher Fund Purchase*

- Exhibition*, American Academy of Arts
 and Letters, New York
- 1980 *The Annual: San Francisco Art Institute*,
 M.H. de Young Museum of Art,
 San Francisco
On Paper, Institute of Contemporary Art,
 Virginia Museum of Fine Arts, Richmond
 (co-organized by The Richmond Artists
 Association; cat.)
1 + 1 = 3, School of the Art Institute of
 Chicago, Chicago
*San Francisco International Video Festival
 1980*, several museums and art spaces,
 San Francisco, (organized by The Public
 Eye; cat. in *Video 80* magazine, vol. 1, no. 1)
- 1980- *Currents Nine*, St. Louis Art Museum,
- 1981 St. Louis (brochure)

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- Brown, Christopher. "Looking Through Drawing:
 Irv Tepper, SITE," *Artweek* [Oakland] 10/33
 (October 13, 1979), p. 45
- Green, Roger. "Art Exhibit is 'Contemporary
 Reaction,'" *New Orleans State Item*,
 March 25, 1978, p. B4.
- Juris, Prudence. "Fun and Games at the Institute,"
Artweek 3 (August 12, 1972), p. 12
- Keller, Kathryn. "Irvin Tepper—Documents and
 Video Tapes," *Artweek* 4 (November 24, 1973),
 p. 13.
- Kelly, Claire. "West Coast Drawings," *Artweek*,
 March 5, 1977, p. 16.
- Kent, Tom. "Second Generations," *Artweek* 6
 (March 29, 1975), p. 5.
- King, Mary. "Feeling Fantasy In Currents Show,"
St. Louis Post Dispatch, November 23, 1980, p. 5B.
- Klein, Erica. "Porcelain Cups, Films Speak for
 Irv Tepper," *The Arts* [St. Louis] 9/7 (January 1981),
 n.p.
- Loeffler, Carl. "Artist as Context," *Data* [Milano]
 no. 27 (July/September 1977).
- Ratcliff, Carter. "Report from San Francisco," *Art
 in America* 65 (May/June 1977), pp. 55-60.
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Artweek 10 (September 22, 1979), p. 4.

Books

80 Langton Street Documentation/The First Year

1975-76. San Francisco: 80 Langton Street, 1977
Loeffler, Carl E. and Darlene Tong, eds. *Performance
Anthology, Source Book for a Decade of California
Performance Art, Vol. 1*. San Francisco:
Contemporary Arts Press, 1980.

Artist's Publications

Spanner/NYC [New York], "Green" issue, 1979,
pp. 42-43.

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