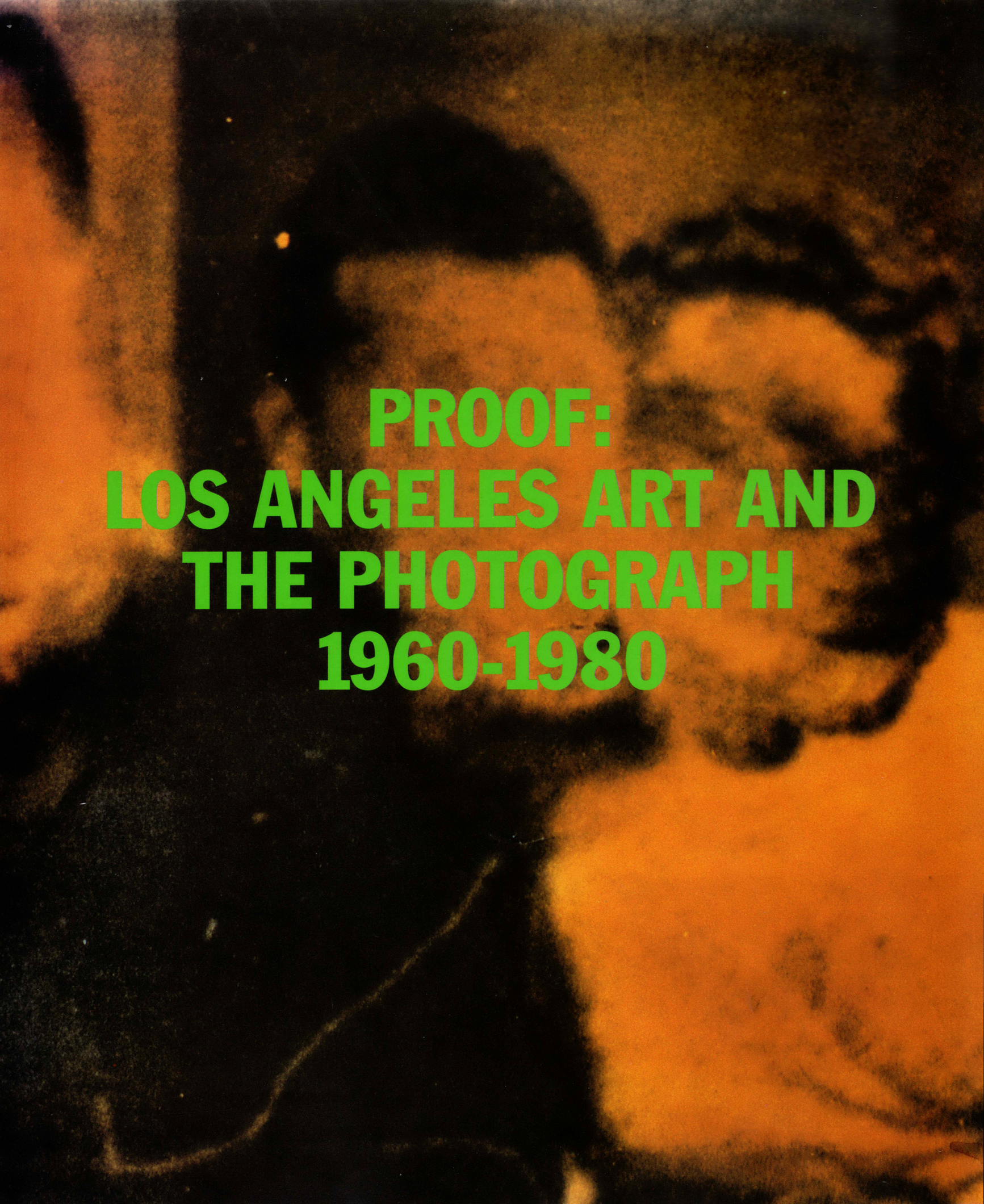

PROOF: LOS ANGELES ART AND THE PHOTOGRAPH 1960-1980



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PROOF: LOS ANGELES ART AND THE PHOTOGRAPH 1960-1980

CHARLES DESMARAIS

Initiated and Sponsored by
FELLOWS OF CONTEMPORARY ART
LOS ANGELES, CALIFORNIA

Organized by
LAGUNA ART MUSEUM
LAGUNA BEACH, CALIFORNIA

This book is published on the occasion of the exhibition *Proof: Los Angeles Art and the Photograph, 1960-1980,* initiated and sponsored by the Fellows of Contemporary Art and organized by the Laguna Art Museum. The exhibition and book were also supported by a grant from the National Endowment for the Arts, Washington, DC, a federal agency.

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Laguna Art Museum
Laguna Beach, California

13 February - 11 April 1993
De Cordova Museum and Sculpture Park
Lincoln, Massachusetts

19 June - 22 August 1993
The Friends of Photography, Ansel Adams Center
San Francisco, California

12 September - 7 November 1993
Montgomery Museum of Fine Arts
Montgomery, Alabama

21 November 1993 - 16 January 1994
Tampa Museum of Art
Tampa, Florida

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Des Moines, Iowa

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SPONSOR'S FOREWORD

The Fellows of Contemporary Art is delighted to sponsor *Proof: Los Angeles Art and the Photograph, 1960-1980* in cooperation with the Laguna Art Museum. The Fellows is a unique organization in that we are not affiliated with any single institution; rather, we work in collaboration with a variety of museums, galleries and exhibition spaces to sponsor exhibitions of work by contemporary California artists.

Since the Fellows' incorporation in 1975, our organization has sponsored twenty-one exhibitions at thirty-four venues nationwide. Exhibitions feature the work of both emerging and mid-career California artists; each exhibition is documented by a fully illustrated, scholarly catalogue. In addition to the exhibition schedule, the Fellows has an extensive education program for its members which includes visits to artists' studios, private and public collections, lectures, panel discussions and both national and international art tours.

We wish to thank several people who were instrumental in the planning and execution of *Proof: Los Angeles Art and the Photograph, 1960-1980.* We are grateful to Charles Desmarais for his excellent work both as curator and catalogue author, as well as for his role as Director of the Laguna Art Museum, the exhibition's organizing institution. Thanks, also, to Lisa Buck, Curatorial Assistant, for her conscientious and detailed work on this major exhibition. Special thanks to Joan Rehnborg, the Fellows' gracious and attentive liaison to the exhibition, and to the current chairman of long range exhibition planning, Catherine Partridge, for their assistance with the show. Further, we are grateful to Alice Momm, Administrative Director of the Fellows, for her invaluable dedication to this project. We express appreciation to all who helped make this exhibition complete by so generously loaning works from their collections, and to the directors of the five institutions to which *Proof: Los Angeles Art and the Photograph, 1960-1980* will travel. Our thanks, too, to the forty-five artists represented in this exhibition whose vision has enriched our lives.

Finally, a very special thank you to the 165 members of the Fellows of Contemporary Art, whose dedication and donations to the support of contemporary California art have made this exhibition possible.

Virginia C. Krueger
Chairman
Fellows of Contemporary Art

PREFACE

Everyone thinks if your shit don't smell in New York then it must not be good shit.
—Jerry McMillan

Photography in LA art is something the rest of the art world knows very little about.
—Allen Ruppersberg

When I decided to undertake this project, I had two main objectives in mind. One was to remind myself, and others who cared to examine the topic with me, of a Los Angeles art that was never quite understood in its time outside its own region, yet was an important precedent for current art issues and techniques. The other was to satisfy myself with an explanation of the commonality I saw in certain LA art of the period: what was it, if more than a perverse interest in photographic weirdness, that tied this work together?

The first objective is realized by the very existence of this book and exhibition; whether the critics and the public take as much pleasure from that achievement as I do remains to be seen.

I have reached my second goal, too, in the realization that this art, ultimately, is the expression of profound doubt. It is an art born of the unreliability of modern social and political structures, anchored in the liberating revelation that there is no such thing as proof—that we can communicate nothing but interpretation.

Beyond these aims I had no agenda. This book is far from a complete history of artists drawing upon photography; even limited to one geographic region and a twenty-year span, such a story would take far more than forty-five artists and ninety-three objects to tell. Nor could I find a way to include even all the artists whose work might fit the thesis, given practical and personal limitations. The prospect that a knowledgeable critic could easily think of artists who might have been included simply reinforces the exhibition concept.

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The idea for this book and exhibition came from several directions at about the same time. I was first asked by James Enyeart to write on American photography in the 1970s for a history he was editing (*Decade by Decade,* 1989), an assignment that forced me to re-think my position on the contributions of several hundred artists working seriously in all regions of the country during that period. Later, conversations with Darryl Curran, and his loan of a large number of slides of relevant work, also helped form my thinking.

But the most important catalyst was the request from the Fellows of Contemporary Art for a written description of an exhibition concept. The Fellows' enthusiastic response to the show idea and their subsequent sponsorship of the project encouraged me to develop the idea and made this work possible. I only hope that my effort will be worthy of inclusion in their extraordinary series of books on art in Southern California.

For the members of the Laguna Art Museum and for myself, I would also like to thank the National Endowment for the Arts for its support of this project. By fostering access to artistic excellence, the Arts Endowment has enriched our community and the nation far beyond the dollars it has distributed.

The trustees and staff of the Laguna Art Museum have provided intellectual and material sustenance

to this project from its inception; their names are listed elsewhere, and I thank each of them for making this work possible. Among staff members I would particularly credit Curatorial Assistant Lisa Buck, who did extensive research, communicated with artists and lenders, handled details of the exhibition tour and prepared much of the support material for this volume. Also very helpful were three Curatorial Interns: Thomas McFadden, Monica Seares and Holly Unruh.

Joan Rehnborg performed the triple function of LAM trustee, Fellows liaison and friend with the good humor, dedication and warm intelligence those who know her have come to love. Alice Momm, Administrative Director of the Fellows, was also extremely pleasant and helpful.

The staffs of galleries, museums and artists' studios too numerous to name provided assistance over the two-year period during which the exhibition and book were in preparation. I thank them all, but must mention several who provided exceptional assistance: Richard Kuhlenschmidt of Richard Kuhlenschmidt Gallery provided access to his extensive files on Los Angeles conceptual art of the early 1970s; David Fahey, Fahey/Klein Gallery, shared information on the gallery scene in photography during the period; Courtney Crane and Rhona Edelbaum of L.A. Louver helped uncover hard-to-find works and arrange loans; and the staff at Gemini G.E.L. worked to help find catalogue illustrations. Also patiently helpful with myriad requests were Robin Berg (assistant to Dennis Hopper), Wanda Hansen (Terry Allen's representative), Pat Poncy (assistant to Edward Ruscha), and Laura Stein (assistant to John Baldessari).

Others who graciously provided research materials and other help were Barbara Bishop (Research Center Manager, Archives of American Art), Erin Bonner (Librarian, Museum of Contemporary Art), Charles Brittin, Rosetta Brooks, Andrea Clark (Registrar, Norton Simon Museum), Susan Kismaric (Department of Photography, Museum of Modern Art), Randolf Laub, Nancy Lutz (Assistant Director, Center for Creative Photography), George Stillman and Kathleen Travers.

The designer of this book, Catherine Lorenz, has made a wonderful product out of diverse and difficult material. Susan Anderson, Lisa Buck, Joan Rehnborg and Steve Richards all read portions of the text and made helpful suggestions; Nancy Coop gave valued advice on design issues.

I would like to thank the many lenders to the exhibition for their essential participation, as well as the staffs and trustees of the other institutions where the exhibition will be presented. Finally, I thank the artists who have agreed to be included. To whatever degree the exhibition succeeds, it is because their work is successful; any failings of the show I claim for my own.

This book and exhibition are dedicated to Kitty Morgan, who made many important suggestions throughout their preparation, but provided the most important support of all by loving me.

Charles Desmarais
Director
Laguna Art Museum



PROOF: LOS ANGELES ART AND THE PHOTOGRAPH 1960-1980

Much of today's most vital art draws upon mass and popular media, and particularly on photography, that most compelling metaphor for the Real World. Photography's history and its cultural function are visually, psychologically and even legally tied up with our society's need for the document, the catalogue, the fact—with our insistence on proof.

Yet photography is half truth, half artifice. It is, at one time, both a dumb recording system and an infinitely manipulable graphic tool.

The work of such ingenious and challenging new artists of the past decade as Dennis Adams, Sarah Charlesworth, Clegg and Guttman, Alfredo Jaar (fig. 1), Barbara Kruger (fig. 2), Sherrie Levine, Richard Prince, Cindy Sherman, Laurie Simmons, the Starn Twins and a host of others both draws upon and critiques this dual potential of the photograph. Their work is testimony to its intellectual and aesthetic power, and the success of such work in the art critical and commodity arenas speaks to photography's final and wholehearted acceptance by the art establishment.

But photography's favor today obscures the fact that until very recently the medium was segregated from the mainstream of art. This book (and the exhibition it accompanies) studies a strain in Los Angeles art that preceded this radical shift by as much as thirty years, and yet anticipated current concerns by using the photograph as a basic tool for examining our culture's self-image and for searching out the genuine in a world of copies.

The cause of the past dissociation of "art photography" from art was part technological, part historical, part sociological,[1] but the effect was artistic: with some glorious exceptions, photography for too long was derivative of painting, preoccupied with the technical, disengaged from cultural or critical dialogue and deeply mired in an aesthetic and social conservatism.

No one familiar with contemporary art would dispute that this has changed. Indeed, though the pendulum will continue on its inevitable way, right now it is painting that can seem quaint in its romantic insistence on the caress of the artist's own hand. And the photograph—whether it be a found picture, torn from its original context and newly construed, or a carefully conceived new image constructed by the artist—is a fully accepted element of the art lexicon.

Such essential change does not happen overnight. Virtually all of today's media-savvy work owes a heavy debt, for example, to the Pop art of the 1960s. And though Douglas Crimp boasted in a 1980 article that he was the first to use the word "postmodernism" to describe the photo-based work of people like Levine, Prince, Sherman, et al., even he found it useful to quote a 1931 Walter Benjamin essay to authorize his main point.[2]

Benjamin and Pop have received an extra measure of attention and re-evaluation in light of the new art of the past decade, as have other pioneer European critics and the whole topic of photography's interaction with other visual art. Somehow, though, in the rush to embrace this work as a critically and financially viable art movement with a proper name—"Postmodernism" has become widely accepted—it has come to be seen as primarily a New York phenomenon, closely tied to a few downtown galleries and to theoretical writings by Crimp, Benjamin Buchloh, Rosalind Krauss and others that began to appear around 1980 in the East Coast journal *October* and elsewhere.[3]

In a sense, this book ends where Postmodernism as a critically endorsed school of art begins. This is not to say that all the work considered here shares that movement's theoretical base—though some Los Angeles artists clearly had a major influence on the art that shaped the theory. Nor is it to ignore the monumental presence in any such

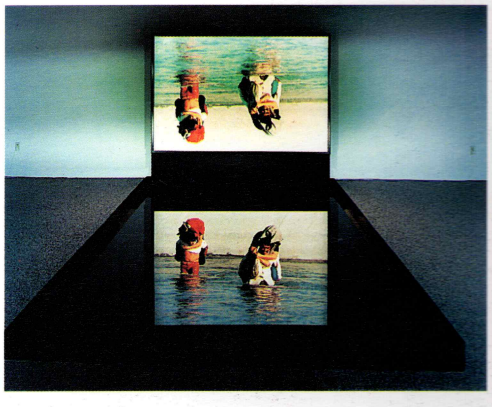


Fig. 1. Alfredo Jaar, *Coyote!,* 1988. Lightbox with color transparency, pool, water, 64 x 96 x 72 in. Fonds National d'Art Contemporain, Paris

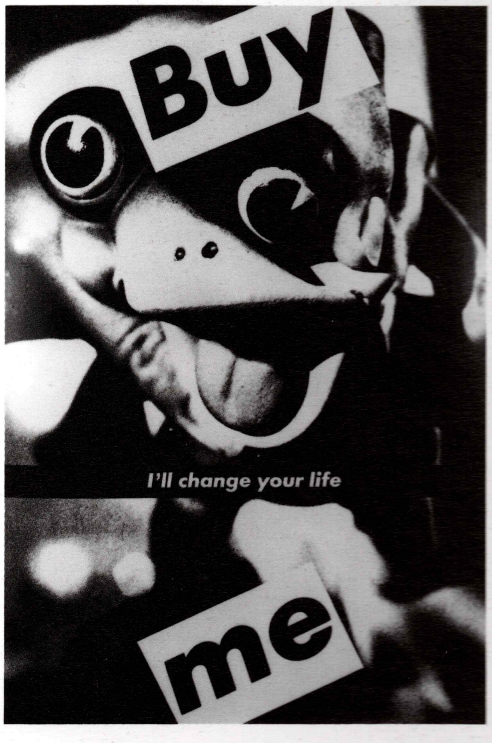


Fig. 2. Barbara Kruger, Untitled (Buy Me, I'll Change Your Life), 1984. Gelatin silver print, 72 x 48 in. Private collection



Fig. 3. Edward Weston, *MGM Studios,* 1939. © Center for Creative Photography, Arizona Board of Regents

discussion of earlier artists from Picasso to Warhol and Rauschenberg. Rather, it is to highlight the spirit of eclecticism, the disregard for Modernism-defined boundaries between media, the recognition of a growing societal inability to distinguish the real from the image—the hallmarks of a Southern California art that has flourished since the early sixties.

The forty-five artists discussed in this book each lived and worked in Southern California during the period between 1960 and 1980, but they are different individuals—some very much different from others. For some of them, photography's mimetic character has been a career-long fascination; for others, photographs were a temporary distraction. But all, by some coincidence of geography (social? industrial? political?) took up for a period an investigation of the photograph's essence. Searching for the answer to what the photograph *is,* they often tested assumptions about what it *is not.* Challenging its authority as repository of fact, they used it to lie, or to detect lies, or to rethink the conventional distinction between lie and truth.

IF YOU LIVE NEAR HOLLYWOOD, YOU CAN'T HELP BUT LOOK LIKE SOME 8X10 GLOSSY

"In Los Angeles," the critic Christopher Knight has written, "the tradition of the visual arts is the tradition of movies and television, of billboards and advertising."[4]

Not only does the rest of the world know Los Angeles by these cultural contributions almost exclusively, but in the past much of the serious art of Southern California—from Nathanael West's novel *The Day of the Locust* to Edward Weston's photographs of studio back lots (fig. 3)—owed a direct debt to the film industry. During the Great Depression, Walt Disney and other studios kept regional painters alive, giving them work as animators and in other creative roles. (The relationship continued beyond the 1930s: Rico Lebrun, famous in high art circles for his dark and brooding depictions of the Crucifixion and other expressionist themes, worked on the Disney film *Bambi,* and even today Disney dollars are essential to the operation of the top regional art school, the California Institute of the Arts).

Actors, directors and other film people, often among the wealthiest and most cosmopolitan people in the community, have played an important role as collectors. Jean Renoir, Mary Pickford, Hedda



Fig. 4. Ilene Segalove, *If You Live Near Hollywood, You Can't Help But Look Like Some 8 x 10 Glossy* (detail), 1976. Four gelatin silver prints, 30 x 150 in. installed

Hopper, Cary Grant, David Geffen, Michael Douglas, Edgar Bergen and his daughter Candice, Eddie Albert, Sterling Holloway, Vincent Price, Dennis Hopper (actor, director, collector *and* artist), Steve Martin and Nicolas Cage are just a few examples of industry figures who have built impressive collections and made important contributions to LA-area museums.

The unique presence of the movie industry affected the course of Southern California art history in other ways. In addition to the direct influence, the indirect sway of the Hollywood Dream Machine could be quite intense.

"LA possessed vulgar magic with no history except that of the movie industry," says Edward Ruscha, asked about the attraction of his adopted city. Many of the artists discussed in this book echo that sentiment. "For me the 'Hollywood state of mind' was the single greatest influence" of the Los Angeles environment, Suda House reports. "Concepts of what was 'real' vs. what was 'illusion,' the set-building—constructed for the camera—sensibility, the glamour, the hype, the increasing nudity and sexual encounters depicted on film for the general viewing public—all contributed to this atmosphere of total freedom and experimentation."

Asked what aspects of the Los Angeles environment and experience of the 1960s and 1970s were influential in the development of her ideas, Judith Golden responds, "The facade. Fantasy. The movies. The movies. The movies!" Douglas Huebler says, "By 1978 I caught the bug—I began to write a screenplay (*Crocodile Tears*)...I learned the craft and was intrigued to find strong connections between the form of the screenplay and conceptualism (as I practiced it)."[5]

Perhaps the title of a 1976 work (fig. 4) by Ilene Segalove says it best: "If you live near Hollywood, you can't help but look like some 8x10 glossy."[6]

Still photography, trusted ally of the scientist, the judge and the journalist, historically has been used to corroborate our visual experience of the world. The earliest photographs were portraits and topographic records. Film's history, on the other hand, is primarily as a story-telling medium, with a romantic train robbery and a trip to the moon among its first subjects. The still photograph is evidence; the moving photograph, illusion.

The conundrum presented by all pictures is this tension between fidelity to the world and the ingenuity of depiction. For visual artists, who faced this enigma at every turn, to become conscious of Hollywood's challenge to the evidentiary value of the photograph would be intensely compelling. And as American art moved away from the rigid formalism (and near-absolute hegemony) of Abstract Expressionism to the mix of narrative-, content- and concept-oriented art embraced by the sixties and seventies, artists living near the film industry were particularly so compelled.

"I adore [photography's] uneasy mix of fact and fiction—its dubious claim to truth—its status as history," Eleanor Antin says. Kenneth Shorr has proclaimed his interest in "photographs as lies that tell the truth."[7] Robert Cumming writes that "hedonism, superficiality and illusionism" are what he remembers of the Los Angeles environment as important to his art, while the photograph's lure is "the gulf between perception of objects (real-time, three-dimensional, parallax, existence in temporal/spatial environment, etc.) vs. the way they're perceived in photographs (frozen time, two-dimensionality, weightless, local environment cut off by the four cropped edges)."

"The photograph as metaphor suggests many possible readings," Eileen Cowin says, "blending memory, fantasy and desire. As in film, the lines between fantasy and reality are blurred."

Allan Sekula, a San Diego artist and theorist, in 1975 published an extraordinarily influential



Fig. 5. Los Angeles County Museum of Art in 1965

essay that expressed a more complex version of these attitudes. "On the Invention of Photographic Meaning," which appeared in the magazine *Artforum,* was among the first widely read political critiques of the medium of photography. "The meaning of a photograph, like that of any other entity, is inevitably subject to cultural definition," he began, making a point that was obvious but (astoundingly) little-appreciated before this time. "The established myth of photographic truth" was based on "a particularly obstinate bit of bourgeois folklore—the claim for the intrinsic significance of the photograph." Photographs give us not truth, however, but interpretation:

> Photographs are used to sell cars, commemorate family outings, to impress images of dangerous faces on the memories of post-office patrons, to convince citizens that their taxes did in fact collide gloriously with the moon, to remind us of what we used to look like, to move our passions, to investigate a countryside for traces of an enemy, to advance the careers of photographers, etc. Every photographic image is a sign, above all, of someone's investment in the sending of a message.[8]

AN ISLAND ON THE LAND

Carey McWilliams, in his great 1946 social history of Southern California, calls the region "an island on the land." He argues that the unique geographic, geological, industrial and social circumstances of Los Angeles set it apart from the rest of the world, and that among the implications of that autonomy are strong cultural effects. "You can't live for twenty summers on the hem of the Sierra Madre's magnificent purple garment," he quotes the painter and critic Antony Anderson as having written, "and still keep your Parisian ideals of seeing and doing. You are bound to start, sooner or later, new fashions of your own that are absolutely in keeping with your environment."[9]

Robbert Flick expanded on the idea in a 1981 interview:

> I always had the sense that Southern California was an entity one to [*sic*] itself, and that Northern California was separate, and that whatever came out of the Southern California melting pot was always going to be different no matter how one looked at it. It was totally unique. It's a regionalism that is international in its impact. Because not all three conditions of network, and device for disseminating information that is accessible aside from the network, and the market system, were present; hence you get a form of inbreeding.[10]

Flick's sensitivity to the lack of a "network" and a market was hardly misplaced. Southern California has had a stormy romance with the art of its time, leaving the area acutely short of serious exhibition spaces, critics and collectors until very recently. As late as 1950, despite desperate attempts to find a home for it in their adopted city, Louise and Walter Arensberg could find no Los Angeles institution prepared to accept their spectacular collection of Duchamps, Brancusis, Ernsts, Legers, Miros and other modern works.[11]

Until 1965, when a new Los Angeles County Museum of Art (fig. 5) was constructed as an entity separate from the county history and science museums, there was no independent art museum in the entire city of two and a half million people. In 1960 there were forty-one commercial galleries active enough to advertize in the yellow pages of greater Los Angeles, includ-

ing frame shops, art associations and "vanity" outlets for the work of a single artist (by 1980 over 200 galleries, many of higher quality, were listed in the local phone books).[12]

There had been some glimmers of hope in the 1960s that the Los Angeles avant-garde might make an assault on New York's preeminence. A handful of contemporary galleries were giving it a go, spurred on by the critical success of the Ferus Gallery (fig. 6), which had come into existence in 1957. *Artforum* magazine, founded in San Francisco to cover the West Coast scene in 1962, moved to LA in 1965. And the tiny Pasadena Art Museum developed an extraordinarily advanced program over the decade, expanding in 1969 to sumptuous new quarters. As important as these events were in galvanizing an art community, however, they were small time in an international context. Nor did they prosper: *Artforum* moved on to New York in 1967, Ferus was closed in 1966 and even the museum failed in 1974.

Islands develop their own ecosystems, frequently engendering indigenous biological strains and even species. If there is one fundamental precept of the Los Angeles art ecology, it is surely the one mentioned by almost all of the artists interviewed for this essay: a sense of freedom from artistic rules and institutional strictures. Without a highly evolved, highly stratified artworld structure, the many artists who would necessarily emerge from a city as large as Los Angeles might have little support, but they also had little to stop them from developing as they wished (or, to overextend the metaphor: they faced few predators). As John Coplans wrote in a 1964 article, "There were no fake dreams, false promises or even pretensions in Los Angeles. The situation was aggressively bad—this was the challenge."[13]

Allen Ruppersberg writes of "the freedom of LA in [the sixties and seventies] to develop on your own at your own pace; the openness of the city to the newness of art in the city and the possibilities of that situation." Eleanor Antin found "an openness not found on the East Coast and a generosity of spirit. New York was always formulating the correct ways to work and think while back here we were always eager to be surprised and engaged in new ways." Gillian Brown, who came from the East in 1977 to study at UCLA, writes, "One of my first impressions of LA was that it had no cultural institutions (I was looking for Whitney, MOMA, etc.) A later impression was that this was freeing."

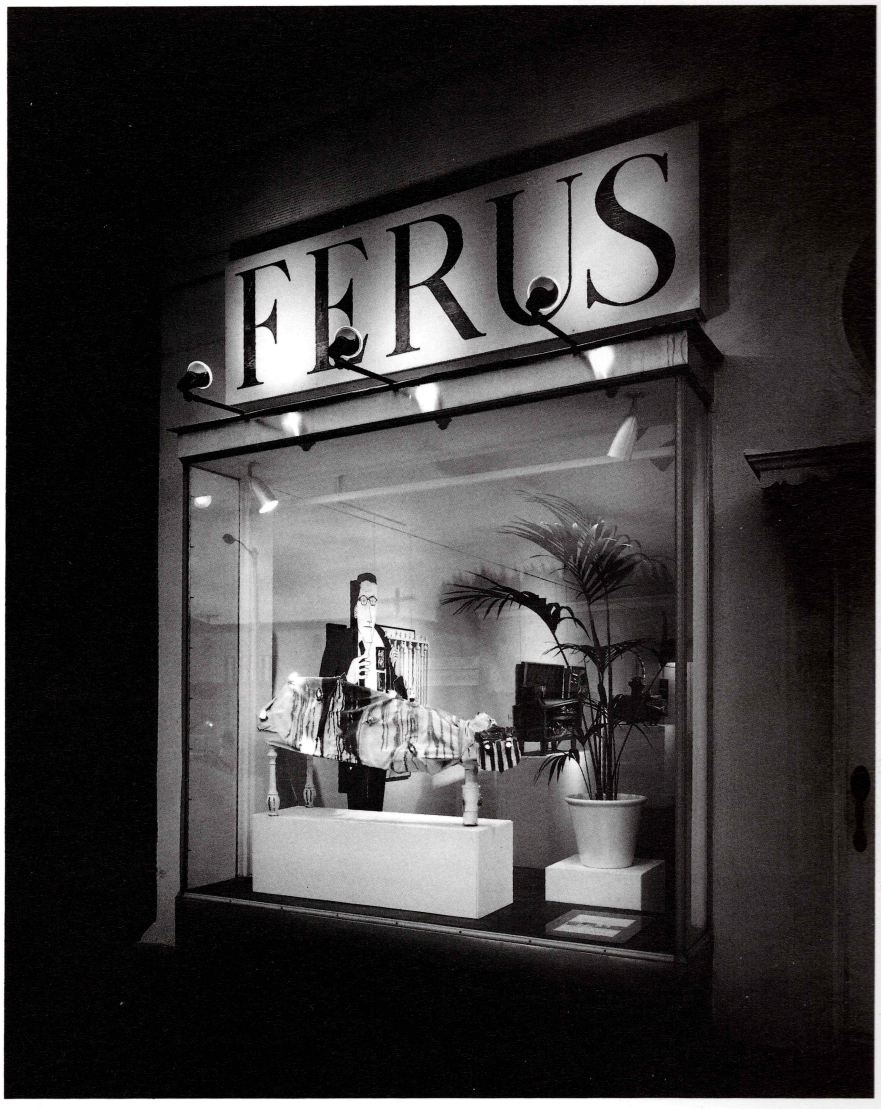
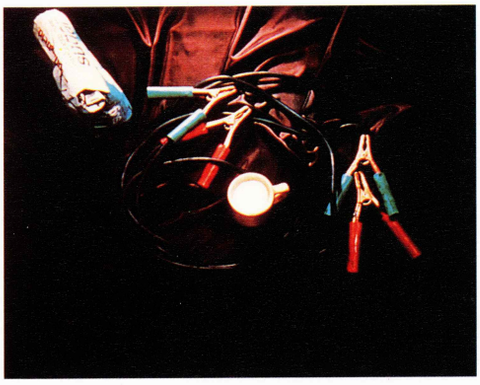
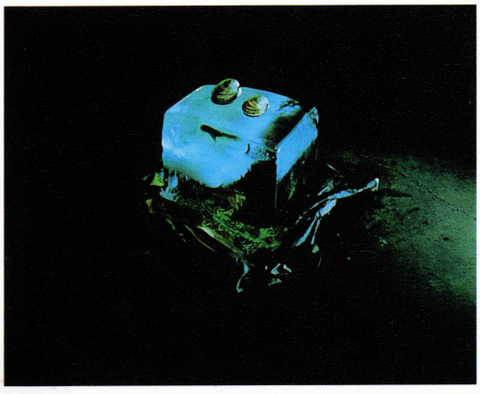
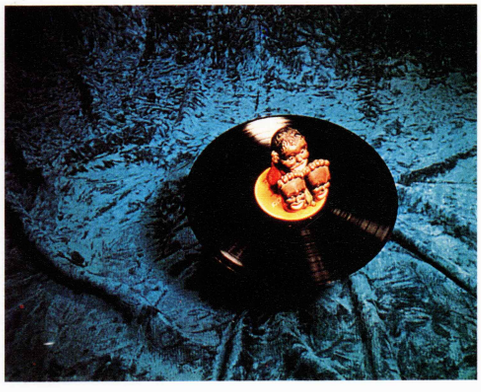


Fig. 6. Ferus Gallery, Los Angeles, 1960. Photograph by Seymour Rosen

As in New York and elsewhere, Los Angeles artists of the sixties and seventies who consciously saw themselves as working in a photography tradition—"photographers," as opposed to "artists who used photography"—were kept at a certain distance by an art world that until that point had known only painting and sculpture.[14] But the same freedom from rules and open structure that appealed to artists generally, gave LA photographers







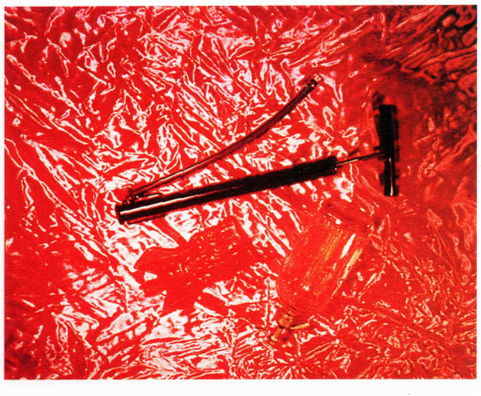


Fig. 7. Edward Ruscha (top to bottom): *Open; Closed; Music; Air, Water, Fire;* all 1974. Silkscreen prints, 25 x 33 in. each. © Gemini G.E.L.

far greater access to their artistic peers in all media and encouraged experimentation.

Southern California's unique, centripetal geography also made interaction and cross-fertilization more likely, because when people live in scattered communities it's hard to maintain a clique-based social structure—you want all the input you can get. Moreover, there was not a highly developed, separate support system for photography (which, regardless of the good such a system might do, encouraged the separatism found elsewhere).[15]

"The almost total lack of a pyramidal structure or hierarchy in the photographic community and the lack of support by local museums and critics [allowed] for an extremely varied and aesthetically diverse creative environment," according to Jack Butler. "Individuals just worked on their work without concern for acceptance by a 'ruling' authority, i.e., John Szarkowski in New York. The dogmatic prejudice of straight photography towards alternative methods of working with the photographic image did not exist here." Darryl Curran looked to non-photographers for inspiration: "Unlike [the] San Francisco/Carmel area which honored view camera/pre-visualization or Chicago's history of street photography/New Bauhaus, LA had no publicly visible photographic presence. Without specific photographic references I turned to artists I admired."

On the other hand, photography's very lack of artworld cachet attracted artists like Edward Ruscha and Allen Ruppersberg. "The fact that few 'painter-fine-artists' used photography in their work made it appealing," says Ruscha (who, despite what he calls the "cruel beauty" of black and white photographs, says he used the medium primarily as a necessary step in the process of making books). Ruppersberg liked the photograph's "accessibility and lack of pretension in the hierarchy of art materials [and] the fact that it had not been used before as a material for an object-oriented art making world and could act subversively in that context."

FAMILY

Far more than in other parts of the country, artists working in various media had regular interaction—socially as well as artistically. Jerry McMillan, who has worked with photographic techniques for most of his career, has been a close friend of painter/printmaker Edward Ruscha since high school; the two moved from Oklahoma City together and shared an apartment as art students. McMillan introduced Ruscha to Robert Heinecken, as well as to Peter Bunnell, then a photography curator at the Museum of Modern Art in New York, and others.

Heinecken lived a block from Wallace Berman in Beverly Glen (they met through their children, who went to the same elementary school). In the early sixties, Heinecken says, "there wasn't any other person that I could share my enthusiasm with...Berman I would think of as a close friend, but that's the only person that I had any direct contact with and the reason for that was we were neighbors."[16]

Ilene Segalove worked as a John Baldessari assistant; the first exhibition ever for either Allen Ruppersberg or Terry Allen was a two-man show at an alternative gallery they helped start; Robert Cumming and William Wegman were friends from graduate school who both ended up in LA by chance; Wegman and Baldessari shared a studio. Steve Kahn was married to the painter Lita Albuquerque, Ellen Land-Weber was married to Victor Landweber, Eleanor Antin was married to artist/critic David Antin. And nearly everyone doing

advanced work was associated—as teacher, student, or both—with either Chouinard Art Institute (later California Institute of the Arts) or the University of California, Los Angeles.

Artistic interborrowings and interactions revealed themselves in the physical form of process and materials. The revitalization of American printmaking, largely attributable to Los Angeles efforts like the Tamarind Lithography Workshop (founded in 1959), Gemini G.E.L. (1966) and Cirrus Editions Limited (1970), could not but have a major impact on artists attracted to photography—which, after all, is a print medium of sorts. In particular, the highly experimental approach to technique and materials fostered at Gemini, and the workshop's contacts with major American artists, was very visible to Los Angeles artists.

(Though the workshop's experimental attitude itself was influential, regardless of process, it is interesting to note that Gemini supported a large number of photo-based projects. Indeed, one of the first collaborations entered into was a photogram silkscreen print on plexiglass by Man Ray. Robert Rauschenberg's famous large print *Booster*, 1967, was produced in the workshop's second year and drew almost exclusively on photographic sources. LA artist Edward Ruscha, who made lithographs at Gemini early on, produced some of his only color photographic works there in 1974-1975 [fig. 7].)

Another apparent influence is the impact of a Southern California predilection for surf and car culture materials, such as high-tech plastic and enamel surfaces (important to artists working in the area variously called Finish Fetish, LA Look or Cool School); Robert E. Brown, Carl Cheng, Darryl Curran, Stanley Mock and Michael Stone all made extensive use of plastics in their photo/sculptural works.

In the rarified atmosphere of the LA art world of the sixties and early seventies, major exhibitions took on overwhelming importance. The fact that the most significant exhibitions were also ones that encouraged experimental attitudes toward photography is worthy of note.

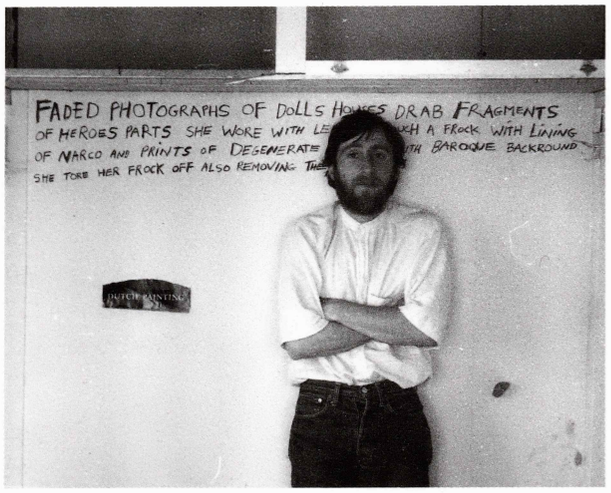
Two of the most important museum shows ever held in the Los Angeles area were presented virtually back-to-back at the Pasadena Art Museum, both of them organized by the legendary Walter Hopps. *The New Painting of the Common Object* (1962) was the first museum exhibition of Pop art presented anywhere; *By or of Marcel Duchamp or Rrose Selavy* (1963) was Duchamp's first retrospective. Both reflected the freewheeling attitude of Southern California art and, to some degree, promoted it. Both held important lessons for artists working with photography: the first validated the Image in an Abstract Expressionist's world, pointing an ironic and self-referential way for artists more or less stuck with Image as a given; the second discredited the merely "retinal" and opened up a vast new range of technical, presentational and conceptual choice.

At around the time of these shows, too, Andy Warhol (fig.8) was introduced to the world via the Ferus Gallery. Founded in 1957 by Hopps (in pre-PAM days) and artist Edward Kienholz, Ferus was the site of the debut exhibitions of Wallace Berman (1957), Llyn Foulkes (1961) and Edward Ruscha (1963), among many other major figures. Warhol's first one-man show—a deadpan presentation of thirty-two paintings of *Campbell's Soup Cans*—was held in 1962; another solo exhibition followed in 1963. Warhol met the Ferus LA stable and one can assume a certain amount of interchange, though the impact of his work was greatest on artists of succeeding generations. (Warhol's first major museum solo exhibition was also held in the LA area, in 1970 at the Pasadena Art Museum.)

Finally, the emergence of the Woman's



Fig. 8. Andy Warhol, *Sixteen Jackies*, 1964. Silkscreen ink on synthetic polymer on canvas, 80-3/8 x 64-3/8 in. Walker Art Center, Minneapolis



Wallace Berman in 1958. Photograph by Charles Brittin

Building, first known as the Feminist Studio Workshop, in 1973 and the Los Angeles Institute of Contemporary Art (LAICA) in 1974 created important gathering places for serious artists. The Woman's Building is credited with a catalytic role in promoting performance art and for giving exposure to artists with otherwise limited opportunities to show (including Eleanor Antin and Ilene Segalove). LAICA took up where the Pasadena Art Museum left off as a major venue for young artists from the region; the premiere issue of its popular *Journal* included a short article by Darryl Curran, reproducing works by Antin, Robert Cumming and Robert Heinecken, among others.[17]

The unique artistic mix of LA is such that it would be impossible to trace a linear history of the photograph's special regional role. Nor, among a large number of innovators, articulate theorists and iconoclasts, can one find an undisputed leadership of an identified Movement. Still, four figures emerge as especially powerful, both for the intelligence of their approaches and for the impact of their ideas on other artists of the region—and, at least in three cases, throughout the nation and even the world. They are Wallace Berman, Robert Heinecken, Edward Ruscha and John Baldessari.

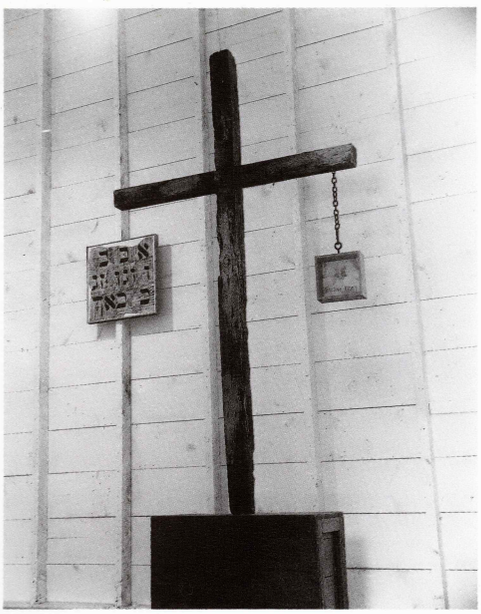


Fig. 9. Wallace Berman, *Cross,* 1957. Photograph by Charles Brittin

A LOW-RENT DUCHAMP

"There is no justice, only revenge," Wallace Berman wrote on a blackboard in 1957. His outburst had a specific and profound source (he had just been found guilty in an LA court of "inciting lewd and lascivious passions" through his art [fig. 9]) but his reference could as easily have been to his entire life and career.[18]

Berman was a brilliant critic of American visual culture whose art is a sometimes-baffling, Beat-era amalgam of social protest, visual be-bop and mystic ritual (his most famous aphorism was "art is love is god"). One historian has called him "a low-rent L.A.-Hebraic Marcel Duchamp."[19] Like Duchamp he was a remarkably magnetic personality with an aversion to the spotlight, and an adroit recycler who found new meaning in society's castoffs. Unlike Duchamp, his work was never widely recognized during his lifetime.

Still, Berman was among the first of a long line of Los Angeles-based artists who realized and aggressively developed the potential of the photograph-as-object: the photograph as an element that could be used as a raw material for complex art-making, rather than an artificial window on the world. He also led the way in treating the photograph as an artifact of culture, in itself worthy of examination.

To be sure, art history for a hundred years had produced examples of artists who altered and reused existing photographic images, or who drew more upon the materiality of the photograph than on its accuracy of delineation.[20] But Berman's early interest in mass and popular imagery, his use of reprographic methods and his appropriation of advertising and other generic images place him squarely beside the first generation of Pop artists as a major innovator. Moreover, his work is a knowing critique of the modernist ideal of originality, as well as an examination of photography's cultural triumph as a kind of substitute reality.

An untitled work from 1968 (page 39) incorporates all of these elements. The piece is one of a large number of Berman works, produced over a period of about twelve years, based on the repeated visual theme of a hand-held transistor radio and images scavenged from advertising and the news. Made on an early Xerox-type machine (the Verifax), the work is a short catalogue of Kennedy-era iconography, both bourgeois and underground. Berman's earliest (1963) experiments with the

Verifax are nearly contemporaneous with Andy Warhol's repetitive presentation of commonplace images and with both Warhol and Robert Rauschenberg's adoption of photographic production techniques.

As a true, Los Angeles-class eccentric and guru of the 1960s, Berman does not perfectly fit the mold of either Pop avatar or proto-Postmodernist. Much has been made, for instance, of his frequent use of Hebrew characters "to create," as one writer put it, "a body of work blessed...by an intuitive Kabbalah."[21] As Anne Ayres has observed,

> Surrealism was especially decisive for Wallace Berman. His 1960s verifax collages—especially those whose large scale disengaged the usual intimacy of his work—just barely slipped into the period's dialogue with pop art. Certainly Berman's occult references and surreal juxtapositions cannot be read as the brand new, deadpan combinations of pop. Nevertheless, some of the feeling of Berman's hermetic laying out of fortune's cards is subverted, in the large collages, by the mechanical repetition, impersonal grid format, and the isolation of individual images. The tonal variations he worked to achieve do not quite overcome the cool, impersonal facture; and if the rudimentary verifax copy machine yields a bit to nostalgia, it is still the pop-related mechanical replication that holds attention.[22]

In his attachment to Surrealism and mysticism Berman shows as close a connection to West Coast alternative social philosophies of the 1960s as to advanced ideas in the period's art. Still, the formal "distancing" of most Pop art was a hand-worked, romantic idealization of the vernacular; Berman's mechanical re-presentation of mass media imagery was a self-referential commentary on media's symbolic power. Even more precocious, the broadcast reference of the radio and the frontal, straight-on presentation format constitute a very early example of an artist's recognition of the image, not as story, but as sign. It is that recognition that links Wallace Berman to the most innovative artists working with photography at that time and since, as well as to ideas current in art today. Berman's "revenge" is to have emerged over time as prophetic of artistic concerns a generation later.

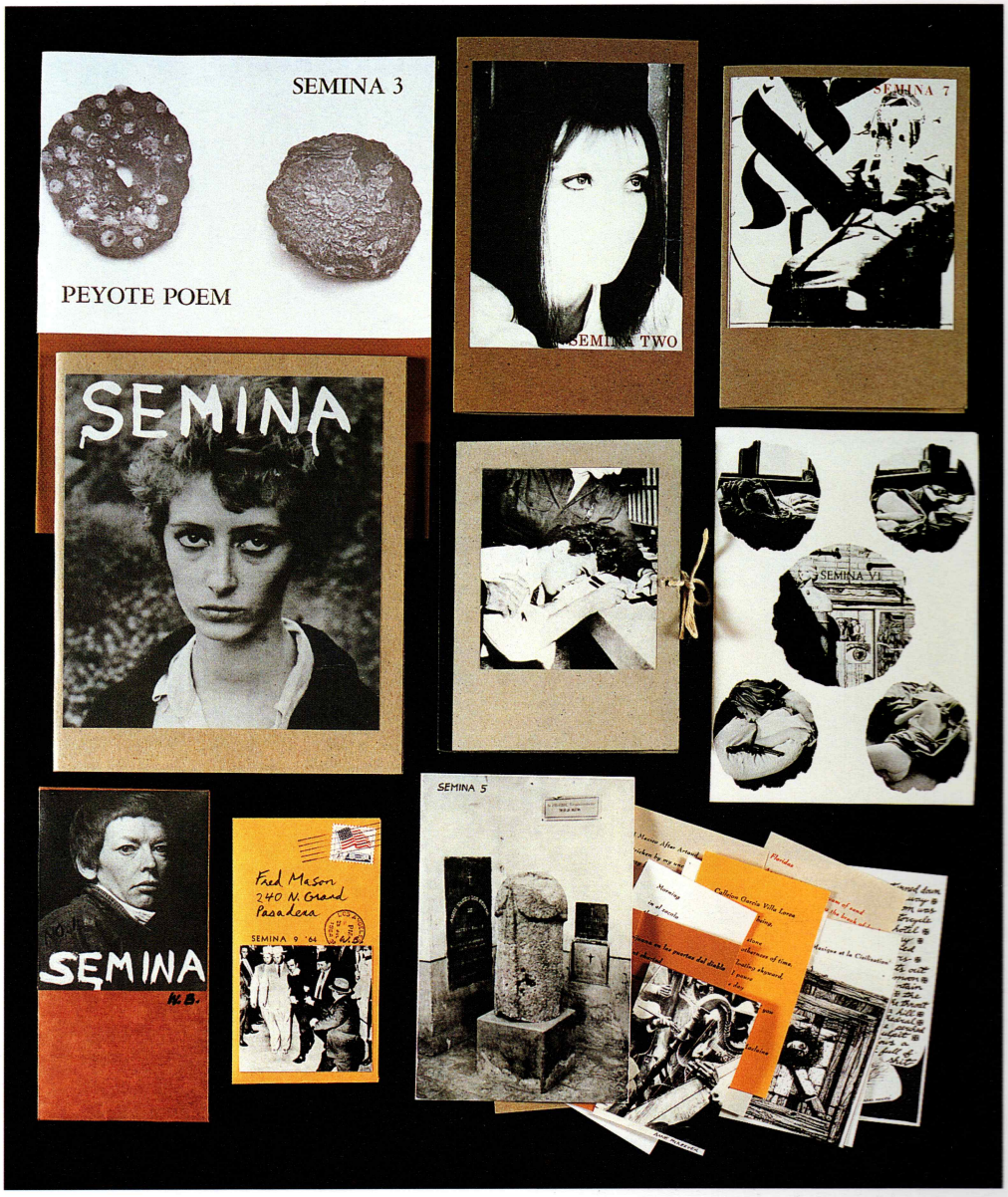


Fig. 10. *Semina,* Wallace Berman's art and poetry journal (recently re-published in facsimile). Photograph courtesy of L. A. Louver Gallery, Venice, CA

SEMINAL INFLUENCE

Even if the mainstream did not know him, Berman had substantial influence in his time as a result of his strong personality and a vaguely organizational

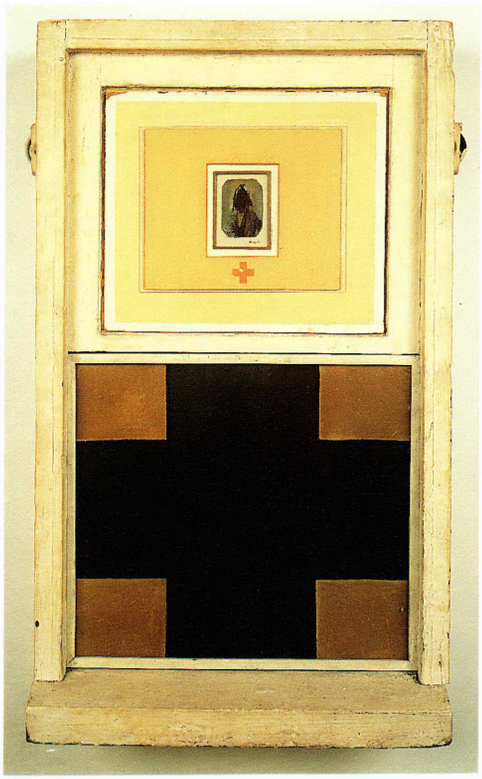


Fig. 11. Llyn Foulkes, *Medic Medic,* 1960. Mixed media, 34 x 20 x 7-1/2 in. Photograph courtesy of Kent Fine Art, New York

bent. His occasional journal *Semina* (fig. 10), produced beginning in 1955 on a 5x8-inch hand press, gathered works of art (drawings and poems solicited from friends) together with snapshots and found images which were reproduced and re-presented, generally in their original format.[23]

He ran a gallery of sorts during a sojourn in Northern California where he showed the work of George Herms, photographer Charles Brittin and others. His home—in various California locations in the fifties and sixties—was a gathering place for poets and artists, also serving the function of underground gallery and library; among his circle were writers Robert Alexander, William Burroughs, Philip Lamantia and Michael McClure, and artists such as Bruce Conner, Herms, Dennis Hopper, Jess, Edward Kienholz, Dean Stockwell and Edmund Teske. He frequently introduced art and artists he respected to curators and other artists.

Between the 1957 debut exhibition of assemblages and works on paper that got him busted and 1965 he exhibited not at all. From 1965 to his 1976 death in a car crash he had but four solo shows, one of which was presented at his studio, another running for a single day. But for the large underground that did see the work—often at Berman's personal invitation—it was a revelation.

Berman has been credited, for example, with "prompting Kienholz to move beyond painting," and George Herms says that the experience of Berman's 1957 Ferus Gallery exhibition convinced him to pursue an art career: "That show...turned an art gallery into a temple. That's when I decided that was what I wanted to do for my entire life."[24]

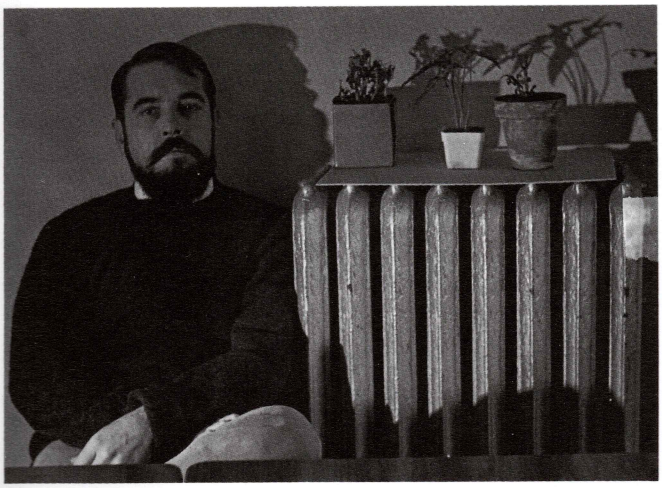
MUTABLE HISTORY

Both Kienholz and Herms are best known for their assemblage sculpture—an area of post-Dada, post-Surrealist art to which Berman also made important contributions. ("The California assemblage movement stems from one artist, Wallace Berman," John Coplans wrote in 1964.[25]) Another important assemblagist, later turned painter, was Llyn Foulkes. He was aware of Berman at an early stage and showed at Ferus as early as 1959, though he never really became part of that circle.

The assemblagists' frequent incorporation of photographs was unusual for sculpture in the late 1950s and 1960s, which still tended toward Modernism's dictates of truth to materials and faithfulness to the inherent formal characteristics of the medium (notwithstanding the comic content of Pop). Kienholz, Foulkes and Herms, along with other California assemblagists including Bruce Conner, Jess, Fred Mason and Ben Talbert, rejected the formalist preoccupation with sculptural form and volume in favor of the associative and mnemonic power of objects with a history. The photograph's special relationship to the experienced world made it a powerful tool in that respect.

It is surprising that, with the recent rekindling of interest in California assemblage (three major books have appeared since 1988), no attention has been paid to the role of the photograph. It is ubiquitous in assemblage sculpture. It can give a narrative, if mutable, history to objects otherwise vaguely nostalgic. The found photograph is cheap—oftentimes worthless—and readily available; yet, pathetically, it would not have been made if it did not have value to someone, once; perhaps it was treasured.

A photograph is a relic, no less than a scrap of cloth from a saint's robe, and the assemblagist makes use of its mystical possibilities. Foulkes, for example, made a nineteenth century photograph, heavily scratched and overpainted, a central element of his 1960 work *Medic Medic* (fig. 11). He told one writer, "I guess in some ways I felt I was bearing



Robert Heinecken in 1966.
Photograph by Robert Fichter.
Courtesy of Curatorial Assistance,
Pasadena, CA

the cross for all the dead people I had seen in old photos, photos of death and desolation, the Jews in Germany (I was in Germany for two years before going to art school)."[26]

In formal terms, the photograph has a surface, a substance, so out of keeping with traditional sculptural materials that it invariably adds to the disruptive experience the assemblage artist wants to provoke. More important, the introduction of pictorial space as a counterpoint to, and extension of, sculptural space is powerfully disjunctive, and it gets to the heart of the photograph's illusion as a window on an infinitely receding world.

NOT A PICTURE OF, BUT AN OBJECT ABOUT

The central artist in Southern California identified with photography as a primary medium is Robert Heinecken. This is so though Heinecken "seldom operates a camera and probably could pursue his art perfectly well if he never did," as William Jenkins has pointed out. For the course of his work over some thirty years has taken him through an extraordinary investigation of the photograph's conceptual possibilities. From the first, this investigation was based on the premise that, in his words of 1965, "the photograph...is not a *picture of* something but is an *object about* something."[27]

Unlike most photographic artists of his generation, the evolution of Heinecken's artistic ideas and career are closely tied to an academic life; in this he is more like artists who entered the field a decade later. Trained in printmaking, drawing and design, Heinecken was hired to teach those subjects at UCLA (his alma mater) in 1960. Within two years, his interests had shifted and he was experimenting with photographic techniques. In 1962 he instituted the photography curriculum for UCLA's Department of Art. It was one of the first such programs in a university art department anywhere, and it rapidly became one of the most influential in the nation.

In 1963 and 1964 Heinecken took part in early meetings of the Society for Photographic Education, where he met many of the key teachers and innovators of the time. The list of contacts he made there reads like a Who's Who of American photography: Harry Callahan, Carl Chiarenza, Van Deren Coke, Kenneth Josephson, Jerome Liebling, Nathan Lyons, Ray K. Metzker, Arthur Siegel, Aaron Siskind, Jerry Uelsmann and Minor White.[28] As a result of the SPE connections, for some time he was the sole Los Angeles artist with ties to the Eastern creative photography scene. It was an important contact, helping him to develop ideas about teaching and giving him an audience that understood and appreciated the subtleties of his increasingly media-referential work. He was, for example, the only West Coast artist included in the important 1967 exhibition "Persistence of Vision," organized by Lyons as Curator at George Eastman House, then the premiere photography exhibition space in the nation. Such support, though fairly limited, surely helped shape Heinecken's perception of himself as an artist working in the photography arena—a "photographer."

Heinecken's earliest important work engages ideas specific to photography, even as it participates in the reproduction and montage strategies of Berman—a nearby neighbor whose work he knew. It also draws on Pop ideas being exposed by the Pasadena Art Museum and Ferus Gallery. It is advanced in its attention to political and social issues (which were not directly addressed in other art photography of the time), perhaps because politics was very much a part of the environment at UCLA, the sister campus to the home of the Free Speech Movement.

Child Guidance Toys, first shown in 1965 but



Fig. 12. Robert Heinecken, *TV/Time Environment* (detail), 1970

conceived in 1963 (page 54), is an appropriation of a department store newspaper advertisement, altered only by slightly rearranging parts of the ad.[29] The result is a political poster of sorts, in the satirical spirit of the great photomonteur John Heartfield, that uses minimal means to suggest a possible source of violence in our society.

Heinecken chose not to produce this work (and others in the same series of enlarged ads) as a print on paper. Instead, he made a film transparency and designed it to be hung several inches from the wall where it is displayed. The reference to a photographic negative is obvious, and when the piece is properly lighted its shadow is indeed "printed" on the wall behind. The shadow image alludes, too, to the subliminal operation of advertising messages.

From a formal point of view, the simple act of presenting a film transparency as a work of art was both radical and advanced. It calls ironic attention to the myth of photography as an unobstructed window on the world (this is a window we can actually see through—though we see only the wall beyond and a duplicate image cast there). Most significant for its advanced understanding of the issue, the piece is experienced *as an object*—a free-hanging strip of plastic with an image on it—more like a sculpture or an abstract painting than an illusory photograph. The almost total lack of perspective, with objects of different sizes represented out of scale and in a horizontal, comic-strip sequence, also helps overcome the illusion.

In the ensuing years after *Child Guidance Toys,* Heinecken tackled a range of topics, often on the dangerous field of sexual politics. Much of this work is a guileless, exuberant response to the liberating atmosphere of the era. Some of it—like the famous *TV/Time,* 1970 (a television viewed through a transparency of a nude: an instrument for spontaneous collage)—clearly functions as a critique of the pervasive sexism and sexual violence of television (fig. 12). But some of it crosses the line into terribly poor taste, if not misogynism—for example, a *Do It Yourself Embroidery Hoop,* also 1970, that suggests a needle and thread might be used to decorate a picture of an anonymous vulva.

Whether it was the times or the influence of his work, many of Heinecken's contacts and students also chose to deal with sexual subjects. Darryl Curran presented stylized nudes as Pop icons; Ellen Brooks was more romantic and, at the same time, confrontational to mores of the day with her sculptural representations of copulating couples; Suda House searched for the line between female sexuality and the pornographic myth; Jack Butler concerned himself with the subject of representation and sexual fantasy.[30]

Heinecken is, as Berman was, a strongly attractive personality with a very inventive mind. Soft-spoken and gently supportive, he has a contagious sense of humor and a zest for life only slightly tempered by sixty years of parties. He is universally loved by past and present students and by colleagues who know him. These personal qualities, as much as his work and ideas, allowed him to bring together an extraordinary nexus of faculty (in undergraduate, graduate and extension programs), students and associates.

"My moving to LA and many of my positive experiences there are directly related to my association with Robert," writes Judith Golden, who taught at UCLA from 1975 to 1980. Ellen Land-Weber says of the period between 1969 and 1974, "[The Los Angeles scene] all kind of revolved around Heinecken and [Robert] Fichter at UCLA."

Among the artists discussed in this book, Robert Cumming, Curran, John Divola, Fichter, Golden, Land-Weber, Jerry McMillan and Todd Walker all taught in the photography program at UCLA at some point. Brooks, Gillian Brown, Butler, Carl Cheng, Curran, Divola, Robbert Flick,



Left to right: Carl Cheng, Ellen Brooks, Michael Stone, Robert Fichter, Robbert Flick, Robert Heinecken, 1970. Robert Heinecken collection; courtesy of Curatorial Assistance, Pasadena, CA

Susan Haller, Victor Landweber, Virgil Mirano, Kenneth Shorr and Michael Stone received their graduate degrees there.[31]

PHOTOGRAPHY INTO SCULPTURE

In addition to his insight as a social critic, Heinecken's free-ranging intellect made him an ingenious technical experimenter as well. He told the *New York Times* in 1970 that his teaching emphasized "ideas, individuality, expression, sensations, responses, ideological and experimental attitudes first, and media second" (an attitude the interviewer attributed to "his acceptance of what might be called the California *zeitgeist*"). In discussing the primary concerns of his own work, he suggested a strong tie between its formal/experimental aspects and its meaning, declaring his interest in

> the relationship and play between an unfamiliar picture-object content and the familiar photographic image...the various ways in which photographic images transcend their relationships to actuality...setting up *real* physical participation by the viewer in the work...[and] relating the concept and content of each piece to the next, so as to be involved in the constant development of individual subjective work.[32]

From early on Heinecken found that to satisfy these interests he had to reject the traditional idea of a flat photograph on paper. In late 1965 he began a series of "multiple solution puzzles" and small sculptures. The puzzles are changeable montages of anthropomorphic shapes—photographic fragments of body parts—that never quite resolve into an entire human form. Some of the sculpture, like *Figure Sections/Beach,* 1966 (page 52) which can also be manipulated by the viewer, works in a slightly different way, walking a tenuous line between human shapes and visual analogues in nature, and between two and three dimensions.



Fig. 13. *Photography into Sculpture* at the Museum of Modern Art, New York, 1970

This work was to have a major impact on the practice of photography as an art. In 1966 Heinecken showed it to John Szarkowski and Peter Bunnell, then director and curator, respectively, of the Museum of Modern Art's Department of Photography. (Bunnell and Heinecken subsequently maintained a strong relationship through the Society for Photographic Education, in which both were active as officers and each eventually served as chairman.) Four years later Bunnell organized the legendary exhibition *Photography into Sculpture* (fig. 13). If not precisely a response to Heinecken's ideas alone, the show was surely under their influence.

Photography into Sculpture was presented at MOMA from 8 April through 5 July 1970. As Bunnell pointed out in the exhibition wall label, the majority of the twenty-three American and Canadian artists included were from the West Coast; what he did not note was that nine were from greater Los Angeles. Even more telling of Southern California's sway: of fifty-two works in the exhibition, thirty were by LA artists.[33]

Four of the artists included had been Heinecken students: Ellen Brooks, Carl Cheng, Darryl Curran and Michael Stone (Brooks and Stone were still in graduate school). At least two of the others—Robert Brown and Jerry McMillan—were introduced by him to Bunnell; the final two from Southern California were Richard Jackson and Leslie Snyder. But Heinecken's influence, even at that time, was considerably wider. Bunnell puts it this way:

> There was no doubt in my mind that [Southern California was the center]. The Vancouver people were not originating it...They told me that they knew what was going on in Los Angeles. They would drive all the way down there, gauge Los Angeles, and turn around and go home again...There was no doubt in anybody's mind that this was a Southern California manifestation...It was clearly Heinecken, or the spirit that he generated, and the curriculum of the school which apparently fostered [it].[34]

The exhibition received extraordinary attention for a photography show of that era. It was presented on the ground floor of the museum, in a high-traffic gallery. Though no catalogue was pub-

lished—typically for a contemporary photography exhibition of the time—articles by Bunnell on the topic appeared in the magazines *Art and Artists, Art in America* and *Artscanada*. It traveled widely, too, showing at eight additional venues and ending up at the Otis Art Institute of Los Angeles County (24 January-5 March 1972).[35]

Critical reception was mixed. The day after the exhibition opened to the public, *New York Times* critic Hilton Kramer slammed it, calling the work "lamentably compromised by facile tricks and vulgar distortions." He devoted a portion of his review to an attack on Bunnell's curatorial integrity and credentials:

> I have no doubt that this exhibition will prove very amusing to the large public that doesn't care a fig about photography as a fine art but only wishes to be entertained by a succession of novelties and "bright ideas" in visual form. Indeed, I can understand their response and even sympathize with it. Theirs, after all, is a response based on ignorance. What I find more difficult to understand is Mr. Bunnell's enthusiasm for this work. Mr. Bunnell is far more knowledgeable about the history and the esthetics of photography than all but a small handful of specialists in this field. He is a true connoisseur. His grasp of the esthetics of sculpture is more questionable, of course. Perhaps it is this that has led him to overvalue the gimmicks on display here.[36]

By the end of its run, however, another *Times* critic would write that the exhibition had

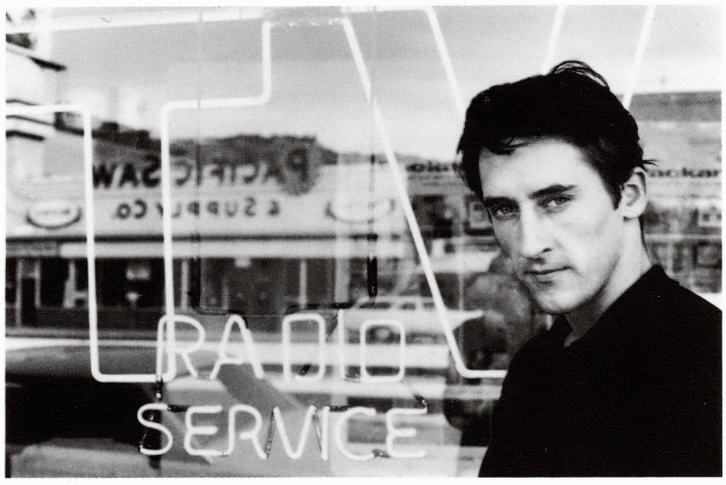
> served notice...that the West Coast was witnessing a resurgence of photographic activity, a renewal of energy so significant that...its impact on the medium promises to be as strong as was that of the "f/64" group several decades ago...In fact, California now rivals New York in terms of the importance of the work being done.[37]

The *San Francisco Chronicle* reviewer saw the exhibition as "photography straining to become something else and not always quite succeeding," but he allowed that, since hybridization was the very point of the exhibition and the work it encompassed, it was senseless to take "a puristic way of looking at a very unpuristic phenomenon, and even the most motley of the show's pieces manage to make a good case for themselves on their own terms."[38]

Despite its tentative critical reception, no single exhibition did more than *Photography into Sculpture* to promote a new attitude toward photography and its possibilities among artists throughout the United States. This was so by virtue of sheer exposure, and because the revolutionary materials and content of the work was in perfect synch with artistic and social attitudes of the time. The exhibition buried forever the notion that photography is a slave to the objects it names.

This profound insight was not fully understood at the time. Kramer might be expected, given his unmitigated disdain for the exhibition, to prattle about "the printed photograph['s]...standards of purity and truth" and what he saw as a violation of "the integrity of the photographic process." But even Bunnell, though he saw an orientation to content in the works' "internal meaning or iconography—of sex, the environment, war," chose to focus on formal and technical matters—on "volumetric properties that intellectually and physically correlate form, space, and light."[39]

Such a preoccupation with formal issues has haunted analysis of this work over the years since 1970. A spate of exhibitions with titles like *Photo/*



Edward Ruscha in 1964. Photograph by Dennis Hopper

Synthesis, The Alternative Image: Photography on Nonconventional Supports and *Images: Dimensional, Movable,Transferable* emphasized technical experimentation with little regard for the meaning of the work or the varying intentions of the artists included. As late as 1987, curator Kathleen Gauss would write of the *Photography into Sculpture* artists, "For the most part, this research was overly attentive to process and materials, and lacked compelling visual or intellectual underpinning," though she recognized that the work "does reflect how attitudes toward scale, color, imagery, and indeed the fundamental ways of reading a photograph were changing."[40]

In fact, such fundamental change was the very point of the best of such work. As Susan Kismaric has said of Heinecken and others in a different context (though, perhaps unbeknownst to her, a context closely related to the long romance between Los Angeles artists and the photograph): "These Californians employ photography to debunk the myths and illusions the medium helps create."[41]

In emphasizing the materiality of the photograph, denying its transparency as a window on the world, Heinecken and the others were questioning its authority—its claim to Kramer's so-called "standards of purity and truth." To make work of this sort in the 1960s was an inherently political act, entirely in keeping with the social and political questions many of the works themselves raised with their images of commercial excess, political satire and sexual freedom.

INFORMATION MAN

> The Information Man is someone who comes up to you and begins telling you a series of related facts about a particular subject in your life. He came up to me and said, "Of all the books of yours that are out in the public only 17 are placed face-up with nothing covering them. 2,026 are in vertical positions in libraries. 2,715 are under books in stacks. The most weight on a single book is 68 pounds and that is in the city of Cologne, Germany, in a bookstore. 58 have been lost; 14 have been totally destroyed by water or fire. 216 books could be considered badly worn. 319 books are in positions between 40 and 50 degrees. 18 of the books have been deliberately thrown away or destroyed. 53 books have never been opened, most of these being newly purchased and put aside momentarily. Of the approximately 5,000 books of Ed Ruscha that have been purchased only 32 have been used in a directly functional manner: 13 of these have been used as weights for paper or other things. 7 have been used as swatters to kill small insects such as flies and mosquitoes. 2 were used as a device to nudge open a door. 6 have been used to transport food like peanuts to a coffee table. 4 have been used to nudge wall pictures to their correct levels. 221 people have smelled the pages of the books. 3 of the books have been in continual motion since their purchase. All 3 of these are on a boat near Seattle, Washington." Wouldn't it be nice to know these things?[42]

Edward Ruscha's 1971 account of a "daydream" may be the artist's clearest statement yet concerning his famous series of enigmatic books, as well as the best critical clue to their meaning. (Not that critical appraisal hasn't been attempted: a bibliography and exhibition history prepared by Michael Kelly in 1989 runs eighty-three pages.)

Beginning in 1962 with *Twentysix Gasoline Stations* (page 48-49), Ruscha published at least

one book a year for ten years, producing a total of seventeen by 1978. With the exception of a few of what Ruscha has called "capers"[43]—self-consciously narrative visual jokes like the 1969 work *Crackers*—all these books are expressionless enumerations of "facts."

As a much-lauded painter and printmaker, Ruscha is well aware that facts recounted are, by nature, interpretations. A recent Whitney Museum of American Art exhibition made this quite clear by juxtaposing Ruscha's photographs for *Some Los Angeles Apartments*, 1965, with drawings based on them (fig. 14).[44] Depicting the same subject with minimal changes, the drawings take on a romantic, dreamy quality totally lost in the tangle of specific details of the photograph.

It was exactly those details, however, that Ruscha sought to extol in the books. *Twentysix Gasoline Stations* collects a series of photographs, more or less randomly chosen, of service stations on old Route 66 between Los Angeles, where the artist currently lives, and Oklahoma City, where he grew up. They are analytical photographs—more like a technician's biopsy slides prepared for a microscope than the product of a craftsman's hands—and certainly not the sentimental story we might expect of a man's journey to his child-hood home.

As Eleanor Antin would have it,

> Ruscha could fulfill the expectations of his critics only by violating his own (and our) experience. It is neither more real nor more abundant material they demand. They want literature, which Ruscha doesn't want. His structure is deliberately sparse and casual and filled with holes, and it is here that actual experience resides.[45]

Ruscha was not, however, seeking only the "actual experience" of the vulgar world described in his books. He also wanted the experience of making and disseminating a product essentially different from painting, "artistic" only by a new definition of the word. As his daydream story makes clear, he is (or, at least, was twenty years ago) absorbed by the image of his books in thousands of mundane situations—common objects integrated, to whatever degree, into everyday life, yet tethered to him by an imaginary lifeline of authorship.

He told an interviewer in 1965, after publication of his second book *Various Small Fires and Milk,* "It is almost worth the money to have the thrill of seeing 400 exactly identical books stacked in front of you."[46] Today some 55,000 of these entirely *sui generis* objects are in circulation. It is that new interaction of the work of art in the culture, even more than the content of the books, that is significant.

Ruscha was adamant, in the early days, that his photographs were not the point of the books: "Above all, the photographs are not "arty" in any sense of the word. I think photography is dead as a fine art; its only place is in the commercial world, for technical or information purposes."[47]

Yet his use of photographs had an enormous impact on American art. Photographers, striving to break the conservative hold of the Eastern curatorial and publishing establishment, recognized that Ruscha's books apprehended an essential fact: that photography's "information purpose" was a valid and productive artistic arena.

At the same time, artists of a more conceptual bent were given permission by the success of Ruscha's books to use the photograph when it suited their purposes, without regard for the traditional hierarchy of media. They very quickly accepted the attitude he expressed in an interview when he said, "I just use [the camera]. I just pick it up like an axe when I've got to chop down a tree. I pick up a camera and go out and shoot the pictures I have to shoot."[48]





Fig. 14. Edward Ruscha. (top): *10401 Wilshire Blvd.* from the book *Some Los Angeles Apartments,* 1965. Heavy Industry Publications, Hollywood. (bottom): *Wilshire Blvd.,* 1965. Graphite drawing, 14-1/2 x 22-5/8. Private collection



Fig. 15. Marcel Duchamp and Walter Hopps at the opening of *Marcel Duchamp: Retrospective,* at Pasadena Art Museum, 1963. © 1992 Julian Wasser from Time Magazine

Ruscha has described book making as "one of the private sides of me that is particularly strong" and a favorite aspect of his entire body of work. The personal satisfactions of producing books were surely great for an artist trained and experienced as a graphic designer. He had also worked for a letterpress book printer; as a result, he says, "I got a flavor of things from him and from that place, the smell of ink, etc., that I got under my fingernails and never got out."[49]

An even more powerful influence, however, was Marcel Duchamp, whom Ruscha met at the famous Dadaist's Pasadena Art Museum retrospective in 1963 (fig. 15)—the same year *Twentysix Gasoline Stations* was actually printed. "Because of Duchamp, it was always an option to stop [painting]," Ruscha has said of the first artist to be celebrated for *giving up* art, "and that offered me a sublime solution if I had needed it."[50] Clearly the books were an antidote to painting-on-canvas-for-collectors'-walls and a way to give primacy to the substance of art—the idea—over its form.

While Wallace Berman's Duchampian frame of mind was important in bringing a neo-Dada sensibility to Los Angeles in the fifties and sixties and in introducing the photomechanically printed page as art, it was Edward Ruscha who broadcast this new awareness well beyond the region's borders, particularly through the widely available books.

Ruscha's bookworks almost single-handedly launched the artists' books explosion of the 1970s. A tradition of the fine *livre d'artiste,* illustrated with original prints, had certainly existed for at least a hundred years, and on the East Coast in the sixties, Dick Higgins and the Fluxus group were experimenting with mail art and underground publication. But it was Ruscha who demonstrated the potential to reach relatively wide audiences with esoteric and challenging ideas via low-cost, artist-designed, artist-controlled book productions. Crucially, these books were *themselves* multiple originals; they were not collections of reproductions or illustrated texts, but final works of art in their entirety.

Todd Walker, a Los Angeles advertising photographer-turned-fine artist whose experimental approach to the medium more closely paralleled that of Heinecken and Robert Fichter, self-produced a sentimental first book effort in 1966, *A Few Poems by John Donne and Photographs by Todd Walker.* Within a few years he had purchased an offset lithography press and, moving toward a formalist interpretation of the artist's book, was a major pioneer in technical printing innovation (page 69).

More in line with Ruscha's low-tech, high concept approach were Heinecken's altered *Periodicals* (page 55), a series begun in the late sixties; a book-a-day series of maquettes (never published) by Terry Allen from 1966 and 1967 (page 86); and Allen Ruppersberg's enigmatic *23 Pieces,* 1969, and *24 Pieces,* 1970 (fig. 16). By the mid-1970s a number of Los Angeles artists were making conceptual, photographically based books, including Eleanor Antin, John Baldessari, George Blakely, Robert E. Brown and Robert Cumming, and the practice spread widely: Franklin Furnace Archive, a New York-based nonprofit group founded in 1976 to preserve artists' books, had built a collection of 11,000 works by 1984.[51]

If Ruscha's books begat books, though, they also engendered a new attitude toward the photograph and, indeed, toward the art object in general. "There were no rules to be written, and no rules to be followed in the same sense that there are in painting and sculpture and other forms of art," he has said.[52]

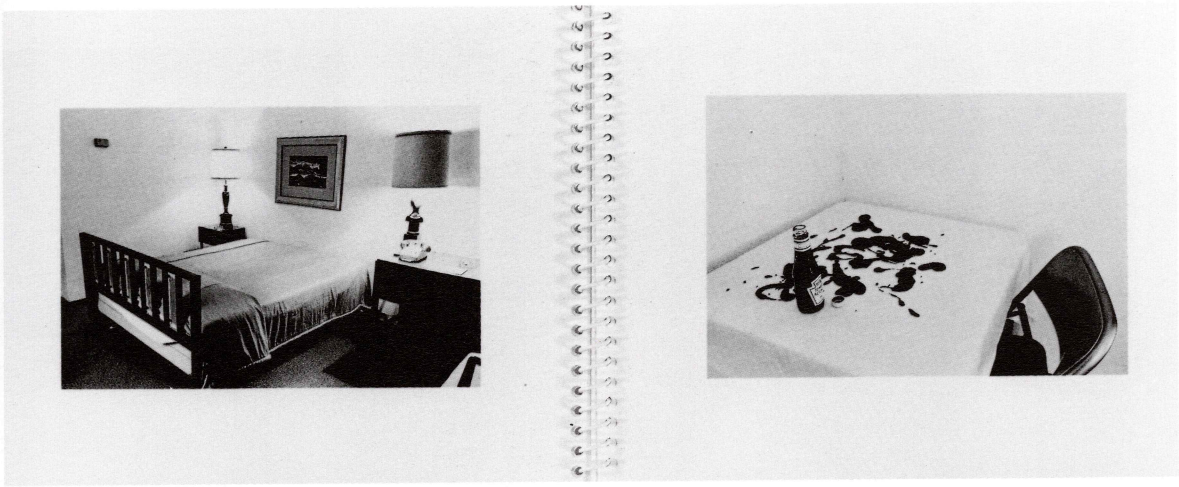


Fig. 16. Allen Ruppersberg, *24 Pieces* (detail), 1970. Artist's book, 6-1/4 x 8 in.

The attraction of photography as information notwithstanding, Ruscha saw no reason, say, to stick to a chronological or geographical order when he published his pictures of gasoline stations along the route to Oklahoma. For the pictures are not ends, but means; they are the raw material of which the art object is composed. In assembling *Various Small Fires,* he says, "I went to a stock photograph place and looked for pictures of fires, there were none."[53]

The very use of the term "art object" in this context is problematic, and would have been particularly so in the 1960s. What mattered most to Ruscha and to those who valued his books were the ideas on which they centered—the art was in what they said, and not in their presence as objects. They may have an air of collectiblity today, but as late as 1972 Ruscha could argue in a *New York Times* interview,

> I know my books are not thought of in the same way my paintings are. People take a painting and they put it in a vault somewhere, but these books they'll just throw on a shelf...and eventually somehow it just kind of ends up in the trash, which is OKAY...it doesn't bother me that much, that they might...not be thought of as "objects of art," because they're definitely *not.*[54]

The critic Lucy Lippard once referred to "Ruscha's extremely influential 'antiphotography' books," missing the point entirely.[55] For, just as the books embrace art while assigning it a new role, so they are anything but *anti*-photography. The very source of their influence is their complete dependence on the photograph—their glorification of its anonymity, their wallowing in its surfeit of detail, their unmasking of its claim to truth, their acceptance of its inevitability.

BOREDOM

One artist who accepted Ruscha's radical analysis of photography's contemporary cultural function was John Baldessari.

A painter of Pop sensibilities in the early 1960s, Baldessari was, he says, "really taken with [*Twentysix Gasoline Stations*]. What I liked was they wouldn't have been seen as art if they weren't made by an artist."[56] Further influenced by John Cage, Marcel Duchamp, Sol LeWitt and "writers that were not involved specifically in art—because I wanted to get fresh insights," he eventually gave up painting and, in a now-famous gesture, had all past canvasses in his possession burned at the local crematorium.

As Robert Pincus has pointed out, a series of works from around 1967—enlarged photographs of nondescript street corners in the San Diego area—share both the look and the attitude of Ruscha's photographic works.[57] Significantly, though, Baldessari's pieces are printed on canvas, adding an extra dimension of irony. What's more, he had a sign painter hand-letter the address of where the picture was shot, pointing up the nature of the photograph as cultural sign.

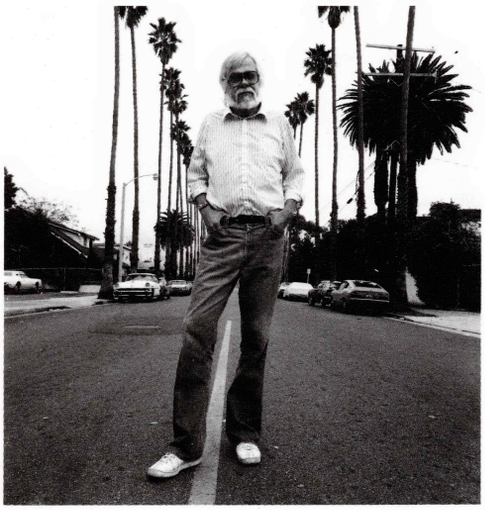
Since the late sixties Baldessari has been American art's most prolific commentator on photography's social workings. In another piece from 1967-1968, *An Artist Is Not Merely the Slavish Announcer of Facts, Which in This Case the Camera Has Had to Accept and Mechanically Record* (page 73), he turns a withering eye on our assumptions about both art and photography. The art, of course, is not in the undistinguished photograph, or in the text—copied by a professional sign painter from a book. Nor is it in the "artistic" material of stretched canvas or an "artistic" arrangement of pictorial ingredients. It is in the artist's sardonic combination of all these elements and his choice of an image











John Baldessari in 1982. Photograph by Robin Holland

that breaks the most rudimentary, photography-manual rules of composition. By knowingly taking the role of slavish announcer, Baldessari undercuts an artspeak bromide and takes his apparently mechanical record to the level of art.[58]

For someone who absolutely refuses to be called a photographer, Baldessari has had a long history of contact with the medium. He told an interviewer,

> I always had a parallel interest in photography. I had a darkroom in high school; I went to photography exhibitions. But I never brought [photography and art] together until the 1960s. Before that I thought of art as painting, but at the same time I was using the camera to document things—I was looking for things that *looked like* my paintings. I began to realize that I was more interested in the image than the painting.

Even in high school, he recognized that people thought about photography differently from the way they approached other media. "I didn't see painters doing paintings of glassware and glass shelves or sand dunes and receding snow fences," he says. He wondered, "Why does that interest photographers and not artists?"[59] (In a 1980 interview he asked, "What photographer would stand to have a finger-print on his photograph? A painter could conceivably allow it.")[60]

Presumably because he wasn't interested in sand dunes, Baldessari studied art—painting—in the 1950s. But he found his own art and the Southern California scene uncomfortably "provincial." Much has been written about his philosophical and artistic journey to leadership in the Conceptual art arena, but he can be quite succinct about it: "A lot of artists around the world got bored at the same time. I was hired at CalArts to teach painting but I just kind of got bored. I guess [as a teacher] I attracted other people who were bored."

The year 1970 was pivotal—it was the year Baldessari burned his paintings and the year he moved from San Diego to join the faculty at California Institute of the Arts (CalArts). It was also the year he began to work almost exclusively in photography and related media, unleashing a frenzy of production that has gone unabated since. He said in 1980,

> The real reason I got deeply interested in photography was my sense of dissatisfaction with what I was seeing. I wanted to break down the rules of photography—the conventions. I discovered I was more of a "thinking" person than a "working" person. Photography allowed me to register my ideas more rapidly than painting them They grew out of a sense of urgency. If you're stranded on a desert island and a plane flew over, you wouldn't write "HELP" in Old English script.[61]

"Art for John Baldessari has to do with...the establishment of certain qualitative levels of order while accepting the formation of other levels of disorder," one critic wrote in 1972, referring specifically to *Aligning Balls* of that same year (fig. 17).[62] Art for Baldessari also has to do with humor, derived, in part, from the nonsense our world sometimes disguises as order.

The rule of order he established for *Aligning Balls* is simple enough to understand and to follow. Written down, it might read: Make a series of photographs of a ball to be hung on the wall in a horizontal line. But Baldessari's interpretation of the mandate points up the capriciousness of rules, for it is not the photographs that are to be hung in line, but the images of the balls within.

Baldessari says that each picture can be read as a photograph either of the ball or of the scene, and



Fig. 17. Aligning Balls (detail), 1972. Color photographs, 3-1/2 x 5 in. each, and chalk; number and dimensions variable. Courtesy of Sonnabend Gallery, New York

that is so. But in the aggregate the series of pictures is also a classic tale of failure to see the forest for the trees: the world around us is reduced to background. Old sing-along movies ("Follow the Bouncing Ball") might come to mind, or Southern California earthquakes (along fault lines?), or even hovering UFOs, but the mundane neighborhood "documented" in these photographs virtually disappears.

Norma's Story, 1974 (page 75), is one of many works that show how the photograph, set free from its mooring of verbal or visual context, can drift from meaning to meaning. This work takes utterly unrelated, found pictures and creates an apparently sequential story; the blanks are readily filled by the viewer, who must have narrative even at the cost of truth or accuracy.

A pair of works from the *Pathetic Fallacy Series, Injured Yellow* and *Stoic Peach,* 1975 (page 72), give the most minimal photographic information—what could they possibly prove? By anchoring the pictures to emotion-charged titles, however, they take on significance. Their meaning is *colored,* in other words. And just as the pictures and their titles may have *shades* of meaning, so are the photographs physically altered according to Baldessari's private and obscure system of color codes.

COOLBED

"If works of art are a hypothesis about what art can be," James Collins wrote in 1973, "Baldessari has shown that objects don't have to be without reference, tedious, or difficult to be important—and interesting."[63] Baldessari's example had particularly strong resonance in Los Angeles and environs, even though (as he wryly points out at any opportunity) his work was not widely shown in the region during the 1970s.

For his part, Baldessari emphasizes that Conceptual art and its employment of photography were international phenomena. He places the development of Los Angeles art and photography during the sixties and seventies in an international context, too: "It was a period of moving from Local Art to International Art," he says, "with all the resulting tension and battles. Specifically it was moving aesthetically away from [1930s Regionalist painter] Millard Sheets to Duchamp and beyond."

Indeed, artists like Vito Acconci, Joseph Kosuth, Richard Long and a host of others made extensive use of photographs in sophisticated ways that went beyond mere documentation. In Los Angeles, however, we can discern a particularly tenacious strain of works primarily dedicated to unmasking the photographic lie.[64]

A number of artists were on parallel tracks to Baldessari in this respect. A goofy humor and self-deprecating humility are marks of this work of the early seventies—characteristics Baldessari's work shared. Among such innovators were Eleanor Antin (page 78), who knew Baldessari from his San Diego days; William Wegman (page 80), who shared a studio with him in 1973; Robert Cumming (page 82) and Allen Ruppersberg (page 88).

Ilene Segalove (page 94) and Alexis Smith (page 92) have each acknowledged a debt to Baldessari, and took his unabashed humor and freedom in incorporating text and collage as a kind of permission to experiment in those areas. Segalove worked as his assistant in the early seventies and audited classes at CalArts; one Baldessari work, *Word Chain: Sunglasses (Ilene's Story),* 1975, is composed entirely of Segalove photographs and text assembled according to minimal instructions.

Having been hired at the inception of CalArts, Baldessari had a major impact on the school and, thus, on contemporary art in Los Angeles and nationally. The school became, he says, not a






hotbed but a "coolbed" of Conceptual art.[65] He was instrumental in bringing on Douglas Huebler, who had close affinities to the LA Conceptual scene, as Dean in 1976. Others who came to teach, often at his invitation, included Acconci, Laurie Anderson, Robert Barry, Daniel Buren, Dan Graham, Hans Haacke, Kosuth, Sol LeWitt, Robert Smithson and Lawrence Weiner.

Among his students Baldessari can count some of the most visible contemporary artists, many of whom, even among the painters, exhibit a sensitivity to the power our society grants the photograph. Ross Bleckner, Barbara Bloom, James Casebere, Eric Fischl, Mike Kelley, Matt Mullican, David Salle and James Welling are a few of these.

TWENTY YEARS

Twenty years—roughly the span between the birth of a child and graduation from college—is a long time.

In 1960 the United States entered the New Frontier with the election of John F. Kennedy; in 1980 the Silent Majority expressed its will, bringing Ronald Reagan to the presidency. It seems almost trite to recount the many ways in which our society was stripped of its illusions: a bloody, losing war; a shift from drug turn-ons to drug overdoses; political "dirty tricks."

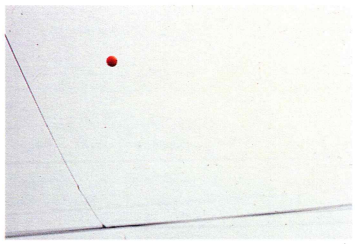
In Southern California, where illusion is a key industry, some artists tracked the inevitable breakdown of trust that followed. There were those who did this more or less off-handedly, as a byproduct of more pressing interests; others, particularly later in the twenty-year period, made it the central theme of their work. For the most part, their art was not polemical, nor did they face our loss of innocence with great regret. On the contrary, a considerable amount of glee accompanies their defrocking of photography as the minister of Truth.

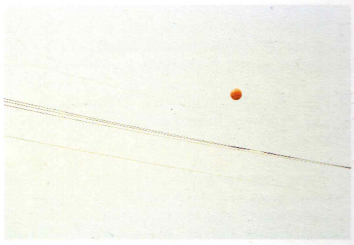
In the work from this period of most of these artists, however, there is also an element of hope. Some, of course, have given up art, or nearly done so. Others learned what they could from their flirtations with the photograph and have proceeded on to work with other media, at least for the moment. But someone who keeps at a question clearly hopes to find an acceptable answer.

For many of those who continue to work with the photograph, the answer now seems to lie in a synthetic art practice, which recognizes the malleability of photographic meaning and uses it to advantage.









NOTES

Throughout this book, quotations undocumented by footnotes are taken from written answers to a two-page list of questions prepared by the author. Most of the artists responded between January and April 1992; these written responses are in the curatorial files of the Laguna Art Museum. Occasional, minor adjustments of obvious spelling and punctuation errors have been made, but the artists' choices of words and punctuation are otherwise intact.

Quotations from personal interviews or conversations with artists are so identified in the notes.

1. One of the basic tenets of modernism is faithfulness to the medium; if painting in its highest form is about paint and surface, then photography presumably should be about illusionistic space, information and narrative—and never the twain shall meet. Moreover, photography requires different skills from drawing or sculpture, a technological distinction that historically was cast as a qualitative one: handmade was seen as better than mechanically or chemically assisted.

Sociological effects followed on the historical: practitioners of the "inferior" medium created a self-sufficient—but isolated—subculture, within which independent standards of achievement were developed. Thus, artists separated at first by a technical choice were divided into camps separated by an ever-widening gap of jargon and internal reference.

2. Douglas Crimp, "The Photographic Activity of Postmodernism," *October* 15 (Winter 1980): 91; he bases his claim on use of the term in his 1979 essay "Pictures." The Benjamin piece quoted is his famous "A Short History of Photography."

3. "It should have become abundantly clear," the critic Abigail Solomon-Godeau confesses, "especially during the Reagan years, that the function of criticism, for the most part, is to serve as a more or less sophisticated public relations or promotional apparatus" (Abigail Solomon-Godeau, "Living with Contradictions: Critical Practices in the Age of Supply-Side Aesthetics," in Carol Squires, ed., *The Critical Image: Essays on Contemporary Photography* [Seattle: Bay Press, 1990], 59). Solomon-Godeau also provides an excellent bibliographical guide to the establishment of "the conception of postmodernism in the visual arts as a critical practice" in a footnote on page 61.

It should be noted that the term "Postmodernism" has been applied to certain non-photographically based work, and is used (with varying definitions) in the performing arts, literature, architecture and elsewhere; however, the photograph is the lynch-pin of Postmodernism in the visual arts.

The most ambitious discussion of photography's relationship to painting and other media is in Andy Grundberg and Kathleen McCarthy Gauss, *Photography and Art: Interactions since 1946* (New York: Abbeville Press, 1987); the book accompanied a 1987 exhibition of the same title.

4. Christopher Knight, "The Word Made Flesh: L.A. Pop Redefined," in Maurice Tuchman, *Art in Los Angeles: Seventeen Artists in the Sixties* (Los Angeles: Los Angeles County Museum of Art, 1981), 26.

5. The full statement continues, "in that one is obliged to produce a mental/conceptual idea without subjective references. And etc., etc., on that."

6. It goes without saying, perhaps, that not every individual discussed in this book feels the same way about every topic. John Baldessari, for instance, in a telephone interview with the author (4 March 1992), was asked whether the proximity of Hollywood and the film industry was an influence. "Instinctively, I want to say no," he said. "But I can't say—subliminally it may have had some effect on me." He went on, however, to say, "The only reason I used film stills is that they were cheap; you found them all around."

7. Quoted in Charles Desmarais, "Faraway Feeling: Kenneth Shorr," *Exposure* 17, No. 2 (Summer 1979): 5.

8. Allan Sekula, "On the Invention of Photographic Meaning," *Artforum* 13, No. 5 (January 1975): 37. Today, almost twenty rears later, Sekula says, "Los Angeles is perpetually in the grip of a generalized, often hallucinatory idealism. The art world perpetuates this in various ways. It's logical that Los Angeles should be the site of the counter-myth that photographs 'don't tell the truth.' I'm interested in a less insipid, more dialectical view of the matter."

9. Carey McWilliams, *Southern California Country: An Island on the Land* (New York: Duell, Sloan and Pearce, 1946), 368-9. McWilliams misidentifies Anderson as "Anthony."

10. Robbert Flick, Interview by Irene Borger for the San Francisco Museum of Modern Art, Inglewood, CA, 5 August 1981, transcript page 26, Archives of American Art, Smithsonian Institution.

11. Naomi Sawelson-Gorse, "Hollywood Conversations: Duchamp and the Arensbergs," in Bonnie Clearwater, ed., *West Coast Duchamp* (Miami Beach: Grassfield Press, 1991), 25-45.

12. The author thanks Kathleen Travers, who provided this information from Los Angeles area telephone directories.

13. John Coplans, "Circle of Styles on the West Coast," *Art in America* 52, no. 3 (June 1964): 33.

Seven years later—during the period when the Pasadena Art Museum was at its peak—much the same opinion was expressed. "The Los Angeles Art scene is alive and well—somewhat," a New York writer observed. "There are so many artists that one might be tempted to characterize the situation as thriving. But this presents a paradox: for if institutional liveliness—museum sponsorship of new art, frequent gallery shows, wide critical response and press coverage...means anything, the Los Angeles art scene appears nearly dead" (Elizabeth C. Baker, "Los Angeles, 1971," *Art News* 70, no. 5 [September 1971]: 27).

14. It would be preferable to ignore completely the once-maintained distinction between the artists in this exhibition who showed and were considered in photography contexts—the "photographers"—and those who, at the time, were seen as artists. Alas, to do so would be to ignore history and thus to distort the record.

It is possible with hindsight, however, to see this distinction for what it really was: not a theoretical difference, but a social one. As John Baldessari says with regard to this issue, "You are known by the company you keep" (telephone interview with the author, 4 March 1992).

It is interesting to note that photographers who figured this out made the transition to artist rather easily. Thus, Ellen Brooks, who moved to New York and got a good gallery, is now seen as part of the Postmodern mainstream, where Robert E. Brown and George Blakely, for example—both brilliant conceptualists with postmodern sensibilities—work today in relative obscurity.

Robert Fichter shared the following notes with the author, which highlight the gulf that existed in 1970: "MacMillan [*sic*] allows as how he's trying to shift his image from photographer to sculpturer or artist/he wants to make [it] on his art alone and god knows I am sympathetic to that problem of labels and about that time the lady from Multiples shows up/is introduced all around/Jerry is careful to say 'teaches art at UCLA' and fortunately she doesn't say what sort/so we can order and all of us sit at the same table and know the same kind of inner state; art conscienceness. so we start talking about how it is colder in LA today than New York...going back and forth like that. MacMillan starts talking about how Robert Frank stayed with him when he was on the west coast and how Frank seemed to him to be very serious, only showing a sense of humor when ladies were around and about then the Lady from Multiples Sez 'Who's, Robert Frank?' I don't have to tell you again about the triple layer understanding I received then of the SUPERORGANIC reality that we laughingly call the art scene" ("Script for 'Transitions and Translations of Photographic Responce,'" a slide show/performance piece presented at George Eastman House, Rochester, NY, 1970; idiosyncracies of spelling and punctuation have been maintained).

15. If the number of general art galleries and museums in Los Angeles was slow in its growth, the validation and sales opportunities afforded specifically to photography were fewer still. In the 1960s there was virtually nothing; beginning in the 1970s college and university galleries occasionally showed photo-derived works (the University of California campuses at Los Angeles—through its Grunwald Center for the Graphic Arts—and Riverside—via the California Museum of Photography—also collected). The artist-run Los Angeles Center for Photographic Studies held exhibitions in other organizations' spaces for several years until opening a modest downtown gallery in 1980.

A photography department—the only one in a Southern California art museum before the past decade—was founded at the Pasadena Art Museum in late 1969; it showed signs of increasing vitality until it was abruptly shut down by the Norton Simon takeover of the museum in 1974. (In New York, by contrast, both the Museum of Modern Art and the Metropolitan Museum of Art have had major photography collections since the 1930s.)

The commercial gallery scene was only slightly better, beginning in a West LA living room with Randolf Laub's Ohio Silver Gallery in 1971. (Laub says, "The sale of photo books kept me going. I was selling Imogen Cunningham prints for sixty dollars and Ansel Adams for ninety—and I couldn't sell them at that. But we would have five hundred people for an opening—and that was in my house!" [Telephone interview with the author, 15 May 1992.]) Ohio Silver closed in 1976.

Starting in the mid-1970s the G. Ray Hawkins (opened February 1975), Stephen White and Susan Spiritus Galleries cultivated small circles of (mostly conservative) collectors. Nothing, however, of the scale and variety of the East Coast market existed and only Hawkins, under director David Fahey, regularly showed advanced work by Southern California artists.

16. Robert Heinecken, interview with the author, Chicago, 3 June 1990.

17. Darryl Curran, "Photography in L.A.," *LAICA Journal* 1 (June 1974): 40. The other artists included were Lewis Baltz, Michael Bishop, Claire Henze, Leland Rice and Edmund Teske.

18. Rebecca Solnit, *Secret Exhibition: Six California Artists of the Cold War Era* (San Francisco: City Lights Books, 1990), 23; John Coplans, "Art Is Love Is God," *Artforum* 2, no. 9 (March 1964), 26.

19. Solnit, *Secret Exhibition,* 5. George Herms feels that "we have had a Duchamp on the West Coast in Wallace Berman," and Walter Hopps, curator of the 1963 Duchamp retrospective at the Pasadena Art Museum, thought to ask Berman's prior opinion on such a show (he pronounced it "a cool idea") ("Appendix C: West Coast Duchamp Symposium, Santa Monica Public Library, 8 December 1990," in Clearwater, *West Coast Duchamp,* 121).

20. Parlor-bound amateurs of the nineteenth century sometimes cut up and reassembled their pictures into surreal scrapbook collages. Their unselfconscious efforts were directed toward the creation of a new and humorous or strange kind of reality and not (of course) to a critique of the alternate world photography, in its ubiquity, would one day propose.

Pablo Picasso's incorporation of photomechanically printed elements in his cubist collages of 1912 and later, and the work of Man Ray, Laszlo Moholy-Nagy and others in ensuing years, stretched the possible artistic uses of the photograph beyond the notational, usually toward surreal purposes or for graphic impact. John Heartfield, in Germany in the years before World War II, constructed photomontage political cartoons from images found in newspapers and magazines; he recognized the visual propaganda strategies of official Nazi images and

laid them bare by recycling and recontextualizing them. Proto-Pop artists Richard Hamilton and Eduardo Paolozzi used similar sources and techniques for their ironic commentary on middle-class British values in the 1950s.

21. David Meltzer, "The Door of Heaven, The Path of Letters," in Hal Glicksman, *Wallace Berman: Retrospective* (Los Angeles: Fellows of Contemporary Art, 1978), 100.

22. Anne Ayres, "Impure Pop: L.A. Painting in the 1960s," in Ayres et al., *L.A. Pop in the Sixties* (Newport Beach, CA: Newport Harbor Art Museum, 1989), 15.

23. Rather than a magazine, *Semina* was more an envelope filled with associated scraps and pieces mailed to a small number of friends and acquaintances. Nine issues were produced between 1955 and 1964 in editions of about 200. See Solnit, *Secret Exhibition,* for a wide-ranging discussion of the journal and its influence.

24. Solnit, *Secret Exhibition,* 20, 22. Herms is apparently committed to his statement; he used almost the identical words in a 1982 interview (see Robert L. Pincus, "George Herms," in *Forty Years of California Assemblage* [Los Angeles: Wight Art Gallery, University of California, Los Angeles, 1989], 156).

25. John Coplans, "Wallace Berman: Art Is Love Is God," *Artforum* 2, no. 9 (March 1964), excerpted in Coplans et al., *Assemblage in California: Works from the Fifties and Early Sixties* (Irvine: University of California, Irvine, 1968), 8. Rebecca Solnit argues persuasively against such a characterization of Berman: "The obstacle to understanding Berman's role seems to be the continuing insistence on the medium of assemblage as the significant factor and common denominator" (Solnit, *Secret Exhibition,* 102-3). Primarily concerned with the Beat, neo-Dada, neo-Surrealist roots of her book's subjects, however, Solnit fails to see the Postmodern aspects of Berman's sensibilities.

26. Peter Selz, *Llyn Foulkes: The Sixties* (New York: Kent Gallery, 1987), 8.

27. William Jenkins, "Introduction," in James Enyeart, ed., *Heinecken* (Carmel, CA: Friends of Photography, 1980), 11; Robert Heinecken, "The Photograph: Not a Picture of, but an Object about Something," *ADLA* (October 1965), n.p.

28. Enyeart, *Heinecken,* 139.

29. This important work is dated 1963 in the major Heinecken monograph (Enyeart, *Heinecken,* 66 [plate 40]), but has been reproduced elsewhere with the later date of 1965. Heinecken himself says that he made a study in 1963 but did not assemble the final work until it was shown two years later (telephone conversation with Lisa Buck, 22 May 1992). The Information File of the International Museum of Photography at George Eastman House, Rochester, NY, contains a Photocopy of Robert Heinecken's Master List of Prints (now also in the curatorial files of Laguna Art Museum); that document indicates a date of August 1965, which has been accepted here.

30. Except for Suda House, who studied with Curran at California State University at Fullerton, these artists all received master's degrees at UCLA. House says that people assumed she was Heinecken's student "because of the type of work...I was doing at the time." She did assist him as a technician with work on the 3M Color-in-Color copy machine, and sat in on graduate seminars at his invitation. "It was through these encounters that I was greatly influenced by Heinecken."

31. Robert Heinecken, "Introduction," in *Celebrating Two Decades in Photography: Recent Work by UCLA/MFA Recipients* (Los Angeles: Grunwald Center for the Graphic Arts, University of California, Los Angeles, 1985), 9-10.

Of course, short-term visitors, artists who would only later reach artistic maturity, and those working outside the dominant mixed media and image-recycling strategies also contributed to the intellectual and aesthetic excitement of the program. Significant among those in the period 1962-1980 were perhaps twenty-five people, including major artists like Michael Bishop, Jo Ann Callis, Lee Friedlander, Kenneth McGowan, Philip Melnick, Patrick Nagatani, Pat O'Neill, Bart Parker, Sheila Pinkel, Keith Smith and Edmund Teske.

Finally, teachers in the art department but not in the photography program—among them Llyn Foulkes, Stanley Mock and Alexis Smith—were part of the interaction at UCLA.

32. A.D. Coleman, "Heinecken: A Man for All Dimensions," *New York Times,* 2 August 1970.

33. The Museum of Modern Art Department of Photography maintains meticulous records of past exhibitions, including detailed checklists, press releases, wall texts and annotated installation photographs keyed to the checklist. The author is grateful for access to these files.

34. Peter Bunnell, interview with the author, Chatham, MA, 26 October 1991.

35. The exhibition was also presented at Krannert Art Museum, Champaign, IL; Rice University, Houston; Fort Worth Art Center; Vancouver Art Gallery; Virginia Museum of Fine Arts, Richmond; Phoenix Art Museum; and San Francisco Museum of Art (Peter C. Bunnell, "Photography into Sculpture," *Artscanada* 144/145 [June 1970]: 25).

36. Hilton Kramer, "Modern Museum Displays Photography as Sculpture," *New York Times,* 9 April 1970.

37. A.D. Coleman, "California Report: A Break with Tradition," *New York Times,* 5 July 1970.

38. Thomas Albright, "New Role for the Camera," *San Francisco Chronicle,* 1 December 1971.

39. Kramer, "Modern Museum Displays Photography as Sculpture"; Bunnell, "Photography into Sculpture," 26.

40. K[athleen] M[cCarthy] G[auss], "Breaking the Mold," in Grundberg and Gauss, *Photography and Art,* 111.

41. Susan Kismaric, *California Photography: Remaking Make-Believe* (New York: Museum of Modern Art, 1989), 12.

42. "Interview between Ultra Violet and Edward Ruscha," 6 July 1971, unpublished typescript, roll 1869, Margery Mann Papers, Archives of American Art, Smithsonian Institution, Washington, DC. A slightly longer passage, including supposedly original interview responses, appears without attribution in A.D. Coleman, "'My Books End Up in the Trash,'" *New York Times,* 27 August 1972.

43. A.D. Coleman, "'I'm Not Really a Photographer,'" *New York Times,* 10 September 1972.

44. Richard Marshall, *Edward Ruscha: Los Angeles Apartments 1965* (New York: Whitney Museum of American Art, 1990).

45. Eleanor Antin, "Reading Ruscha," *Art in America* 61, no. 6 (November-December 1973): 66.

46. John Coplans, "Concerning 'Various Small Fires': Edward Ruscha Discusses His Perplexing Publications," *Artforum* 3, no. 5 (February 1965): 25.

47. ibid.

48. Coleman, "'I'm Not Really a Photographer.'"

49. Edward Ruscha, oral history interview conducted by Paul Karlstrom, 1980-81, transcript page 81, Archives of American Art, Smithsonian Institution, Washington, DC.

50. Quoted in Robert Pincus, "'Quality Material...': Duchamp Disseminated in the Sixties and Seventies" in Clearwater, *West Coast Duchamp,* 93.

51. Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook* (Rochester, NY: Visual Studies Workshop Press, 1985): 228.

52. Ruscha, interview by Karlstrom, 82.

53. Coplans, "Concerning 'Various Small Fires,'" 25.

54. Coleman, "'My Books End Up in the Trash.'"

55. Lucy R. Lippard, ed., *Six Years: The Dematerialization of the Art Object...* (New York: Praeger Publishers, 1973), 11.

56. John Baldessari, telephone interview with the author, 4 March 1992. Unless otherwise documented, all Baldessari quotations are taken from this interview or from the questionnaire described in the introduction to these Notes.

57. See note 50 above.

58. Coosje van Bruggen reports (*John Baldessari* [Los Angeles: Museum of Contemporary Art, 1990], 36) that Baldessari saved the list of quotations from which he drew the title of *Slavish Announcer* (though she mistakenly says they are from a book on photography; they are clearly drawn from a text on the use of photographs in art). The list bears repeating, for each potential title, read with its intended irony, is a clue to Baldessari's complex understanding of the relationship of the photograph to art:

- One should adapt from a photograph with imagination and not feel obligated to represent the picture exactly as the camera does.
- What the camera has done is to show us what to concentrate upon; and consequently, what to leave out.
- The photographer can change his position, but the result would be a different kind of picture.
- For many years now the artist has increasingly welcomed the assistance afforded by the photographer.
- The practice of basing a painting on what the mechanical eye of the camera records has been greatly overdone.
- Very rarely does a photograph of Nature fulfill all the requirements of a good composition.
- Without design a photograph will be but an announcement.
- In a mere photograph there is a real danger of losing a picture's chief attribute, its design.
- At first glance a photograph will often appear to add up to the conditions of an adequate composition.
- Here is a typical case of a striking photograph that contains elements from which a good composition can be made; as it stands, it cannot be literally copied without asking for trouble.
- Study in expression: the figure conveys to the viewer that this man has something to say.
- Your photograph should convey the mood of your subject.

59. "John Baldessari," *Current Biography* 52, no. 6 (June 1991): 7.

60. Quoted in Robert Pincus-Witten, "Blasted Allegories! The Photography of John Baldessari" in *John Baldessari* (New York: New Museum, 1981), 53.

61. Ibid., 51-52.

62. Henry Martin, "Milan Letter," *Art International* 16, no. 6 (Summer 1972): 106.

63. James Collins, "Pointing, Hybrids, and Romanticism: John Baldessari," *Artforum* 12 (October 1973): 58.

64. This is not to say that other approaches have not been taken in Los Angeles, of course. Conceptual pioneer Bruce Nauman, for instance, used photographs in his own, thoroughly idiosyncratic, way, and Chris Burden is but one example of a major artist who regularly used photographs, but generally as no more than journalistic notations.

A thorough history of the Conceptual movement has yet to be written, but when it is Los Angeles will be seen to have played an important part. For example, two of the earliest galleries to regularly show such work were based in LA: Seth Siegelaub (widely thought to be the first to deal regularly in Conceptualism) and Eugenia Butler.

TERRY ALLEN
ELEANOR ANTIN
JOHN BALDESSARI
WALLACE BERMAN
GEORGE BLAKELY
ELLEN BROOKS
GILLIAN BROWN
ROBERT E. BROWN
GARY BURNS
JACK BUTLER
CARL CHENG
EILEEN COWIN
ROBERT CUMMING
DARRYL CURRAN
LOU BROWN DI GIULIO
JOHN DIVOLA
ROBERT W. FICHTER
ROBBERT FLICK
LLYN FOULKES
VIDA FREEMAN
JUDITH GOLDEN
SUSAN HALLER
ROBERT HEINECKEN
GEORGE HERMS
DENNIS HOPPER
SUDA HOUSE
DOUGLAS HUEBLER
STEVE KAHN
BARBARA KASTEN
EDWARD KIENHOLZ
ELLEN LAND-WEBER
VICTOR LANDWEBER
JERRY MCMILLAN
VIRGIL MIRANO
STANLEY MOCK
SUSAN RANKAITIS
ALLEN RUPPERSBERG
EDWARD RUSCHA
ILENE SEGALOVE
ALLAN SEKULA
KENNETH SHORR
ALEXIS SMITH
MICHAEL STONE
TODD WALKER
WILLIAM WEGMAN

WALLACE BERMAN

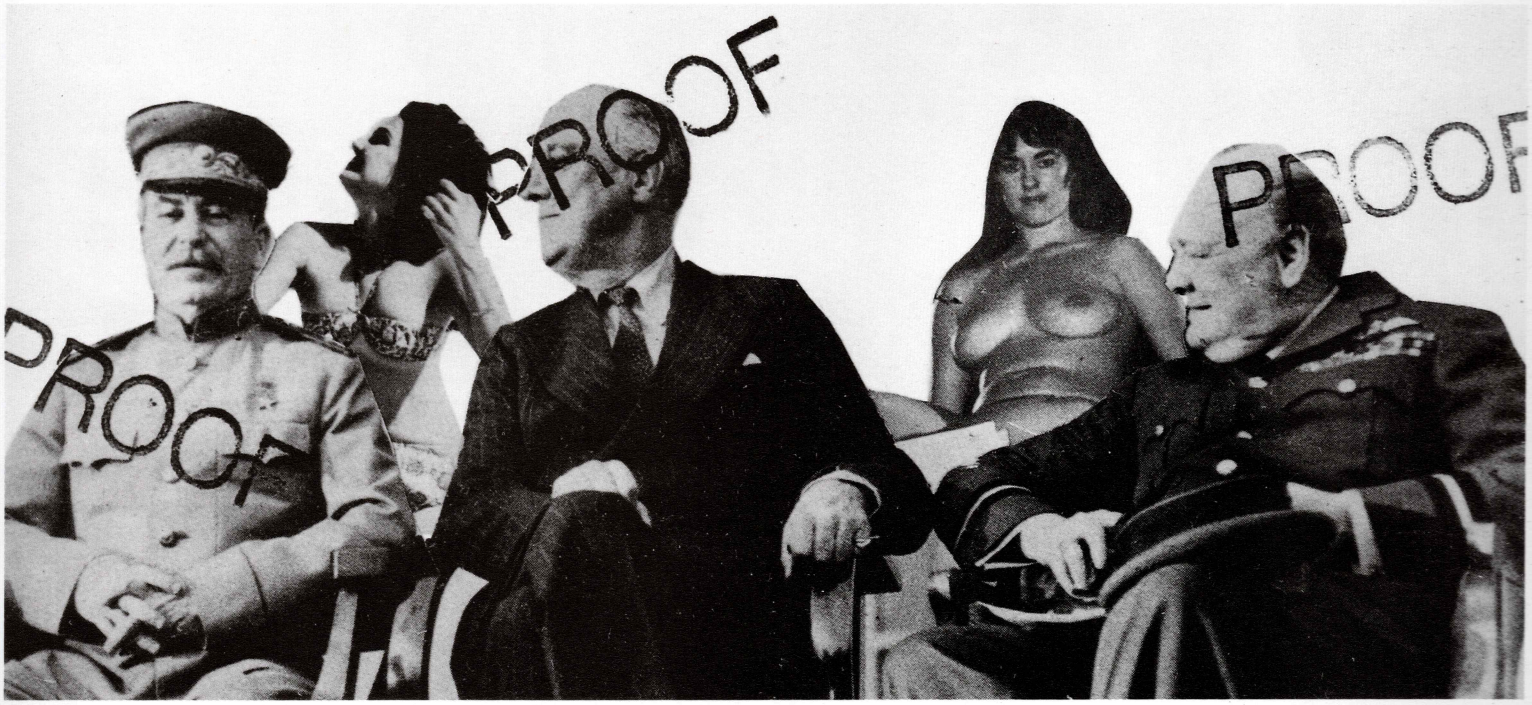
Wallace Berman's contribution to American art at mid-century is only now beginning to be evaluated, but his central role as inspiration to many Los Angeles artists cannot be disputed. Artists as disparate as Ellen Brooks, Robert Heinecken, George Herms, Edward Ruscha and Jack Butler have acknowledged his influence.

In the foreword to the only thorough attempt at a retrospective examination of Berman's work, Hal Glicksman writes, "The order and meaning that we can bring to Berman's work in an exhibition is necessarily a shadow of what is itself a shadow."[1] Largely neglected during Berman's lifetime, much of the work has been lost or destroyed over the years. Much of it is undated, whether because Berman consciously sought to confound art history or, more likely, because such conceits as signatures and dates are by tradition part of the world of art sales and marketing—a world in which Berman played little part. (The approximate dates accepted here were provided by the artist's widow, Shirley Berman.)

Berman made several untitled works now referred to as "faceless faces" around 1963. These share affinities with work by Llyn Foulkes of about the same time (pages 42-43) and anticipate later pieces by Ilene Segalove, John Baldessari and others. In all these works, generic, appropriated portraits are both grievously effaced and pathetically ennobled.



Untitled, 1963-1970
Verifax collage with chrome yellow
35 x 31 in.
Monk and Pamela White, Dallas



Untitled
Collage
5 x 7-3/4 in.
Courtesy of the Berman Estate and L.A. Louver Gallery, Venice, CA



Untitled, c. 1975
Verifax collage
49 x 46-3/4 in.
Courtesy of Tosh Berman and L.A. Louver Gallery,
Venice, CA



Untitled, c. 1968
Verifax collage with hand coloring
20 x 20 in.
The Sadoff Collection, Beverly Hills, CA

LLYN FOULKES

Llyn Foulkes is one of the major artists of his generation to emerge from the Southern California maelstrom of natural beauty, crass commercialism, poetic free thought and riot-prone anger. As a painter, Foulkes has often drawn upon such sources as old postcards and stereographs as compositional devices. He has also borrowed from these same photographic sources (as well as from film) a serial presentation format, and developed paint application techniques that reference the automatic and seamless qualities of photographic tone and shading. ("I wanted [each painting] to look like a photograph and I denied the surface," he told an interviewer in 1974.)[2]

Foulkes is also well known for the assemblage sculpture that was his first entry into the art world in the early 1960s. Like many assemblagists, Foulkes was attracted to the vestigial pathos of old photographs and used them extensively in his work. No other artist, however, has so skirted the brink of obsession with the photograph-as-relic.

In uncounted works from two periods in particular, the early 1960s and early 1970s, Foulkes painted and added collage elements to found, anonymous portraits. Often these are nineteenth century *cartes-de-visite* and cabinet cards, typical small-format pictures of the kind commonly found in old albums. The photographs are Foulkes's Everyman (the portraits are frequently of men) in a hundred repetitions of the same pose: stoic and dignified, even as he is subjected to horrible indignities. He is canceled, crucified, negated. The reference to blood—bright red overpainting—is common. ("I'd been in a mortuary once and saw a corpse with the skin cut from its skull and the top of his head and flipped back over his face—his hair hanging down over his eyes. It was so horrible I laughed.")[3]

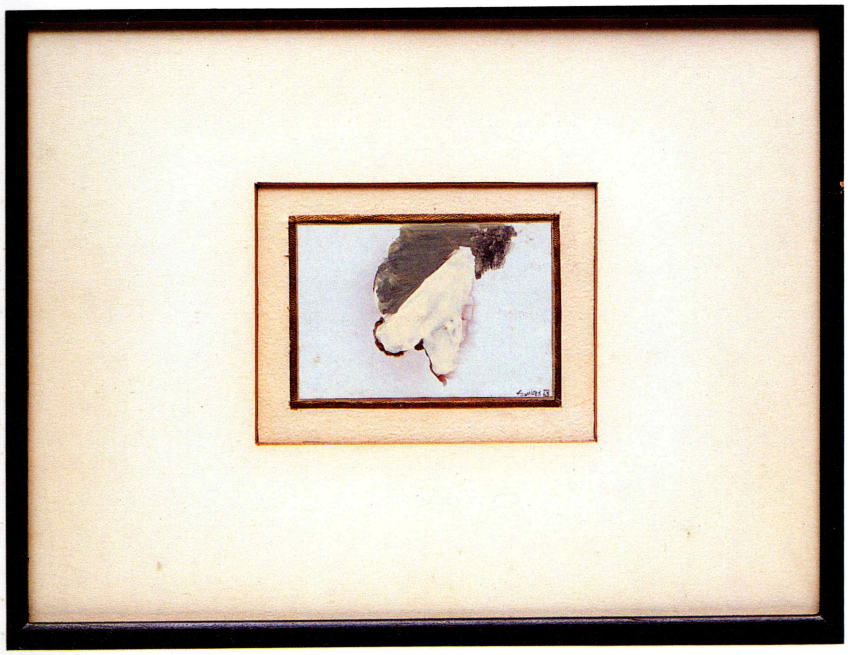


Geometry Teacher, 1974, is the image of humankind blinded by its rationalization of nature. Not a fragment of photographic paper is apparent, because the paint has been applied so heavily, yet the photograph's presence underlies the object like a soul snatched and imprisoned by some voodoo camera. A scale or ruler—the Measure of the Man—borders the figure and contains it. Most frustrating, the figure, a melted blob of a man, faces us from the back of a frame, as if to tell us that it is we who are trapped in a world of artifice, behind a picture plane observed by a monstrous universe.

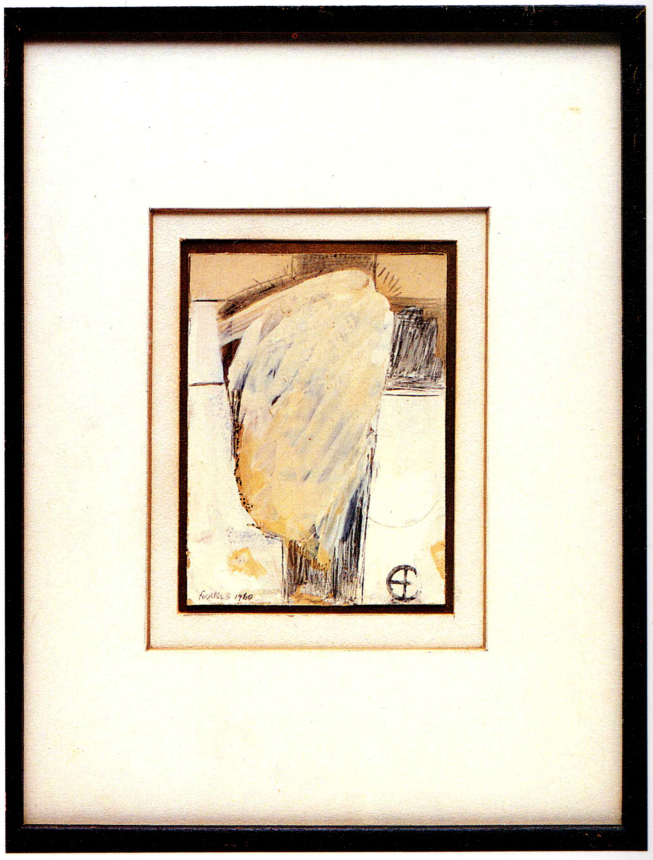
Geographical Survey of Eagle Rock, 1962
Found snapshot with paint and collage
14-1/4 x 10-3/4 in.
Jeri Coates, Los Angeles

Geometry Teacher, 1973
Carte de visite with paint, collage and wooden frame
15-1/2 x 13-1/2 in.
Miani Johnson, New York

MADE IN MEXICO
CUSTOM MADE
#7720



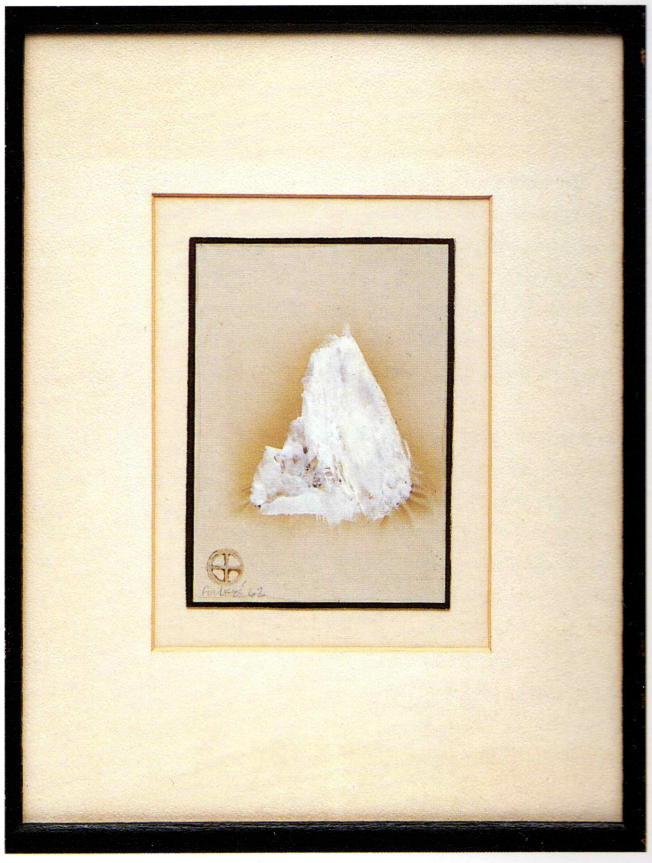
Agon, 1960
Carte de visite with paint and frame
10-1/4 x 13-1/4 in.
Jeri Coates, Los Angeles



Untitled, 1960
Cabinet card with paint and frame
13-1/4 x 10-1/4 in.
Diana Zlotnick, Studio City, CA



Painting, 1962
Cabinet card with paint and frame
10-1/4 x 13-1/4 in.
Jeri Coates, Los Angeles



Untitled, 1962
Cabinet card with paint and frame
13-1/4 x 10-1/4 in.
Diana Zlotnick, Studio City, CA

GEORGE HERMS

> Age twenty-one: visit Charles Brittin's darkroom in Venice, California. Greatly impressed, especially with the wastebasket. Besides Brittin, the photographs of Edmund Teske inspire a renewed interest in photography. First "phaintings" done in Hermosa Beach ("phaintings," inspired by photographers' wastebaskets, are paintings with photo chemicals on photographic paper). *291*, the story of Alfred Steiglitz [*sic*], is my constant companion during six months in jail. Wallace Berman's *Semina* is eye opener.[4]

The sculptor George Herms has had a strong interest in photography since the age of four, he claims; his mature work frequently incorporates photographs, whether they be found images or, as in the works shown here, photograms and photographic prints he himself has made.

As his 1977 statement above makes clear, Herms was extraordinarily attentive to the role photography played in Los Angeles art history. He credits Teske—one of the great photography experimenters—with an exemplary artistic sensibility: "The same thing people go to a bar and have cocktails for, I was getting from his photographs! If you were to look at two or three of peeling paint you would see ninety percent of my aesthetic. It's amazing."[5]

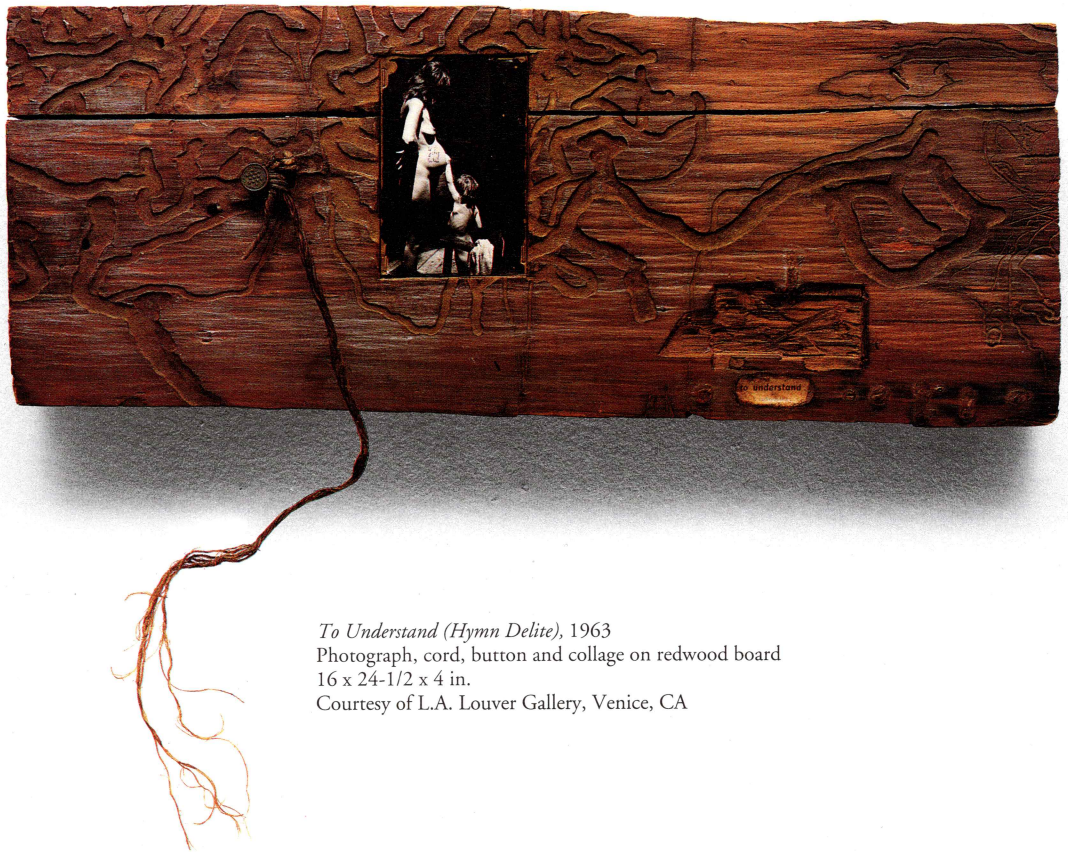
In 1963 Herms made "twelve to fifteen" relief sculptures that he titled *Hymns Delite*, after the photographic technique (basically a photogram) he calls by the same name. These were shown the same year at Rolf Nelson Gallery in a solo exhibition, *Nativity '63: A Joy Jump Temple of Light for Lily Belle,* dedicated to the artist's newborn daughter. Each is a worm-eaten redwood slab into which photographs and other objects are embedded, like nesting larvae—living things drawing sustenance from their hosts.



Anonymous (Hymn Delite), 1963
Photograph on redwood board
23 x 7-1/2 x 4 in.
Diana Zlotnick, Studio City, CA



Bread (Hymn Delite), 1963
Photograph and rhinestone on redwood board
11 x 24 x 4 in.
Courtesy of Temple of Man, Venice, CA



To Understand (Hymn Delite), 1963
Photograph, cord, button and collage on redwood board
16 x 24-1/2 x 4 in.
Courtesy of L.A. Louver Gallery, Venice, CA

DENNIS HOPPER

At least two works by Wallace Berman are called *Proof,* but the title of this book comes from Dennis Hopper's 1963, proto-conceptual object of that name. On the face of it, nothing could be simpler than to present a relief printing block along with a photograph of the block and its ink impression. But the title calls forward myriad associations.

A proof is a test impression in printmaking, and a trial print in photography. In this work, though, the evidentiary meaning of "proof" is also invoked: a photograph is thought to prove some fact about its subject—it attests to the existence of the subject, at least. Here we also have the object itself, as well as its mark—further proof of its actuality.

But wait. These three pieces of evidence are so different in material, in dimension, in color and, ultimately, in probative value that the authority of the photograph is greatly undermined. What kind of proof is this, that so grossly distorts the story it tells?

If Hopper's piece is proof of the photograph's basic unreliability, it also invokes yet another sense of the word in its imperviousness to facile analysis. For the photograph and the print are independent objects unto themselves, and their existence, affirmed by their presence, is proof against the idea that they are insubstantial echoes of an authentic original.

Proof, 1963
Woodblock, photograph and paint on board
47 x 35-1/2 in.
Preston and Gertrude Kline, Beverly Hills, CA

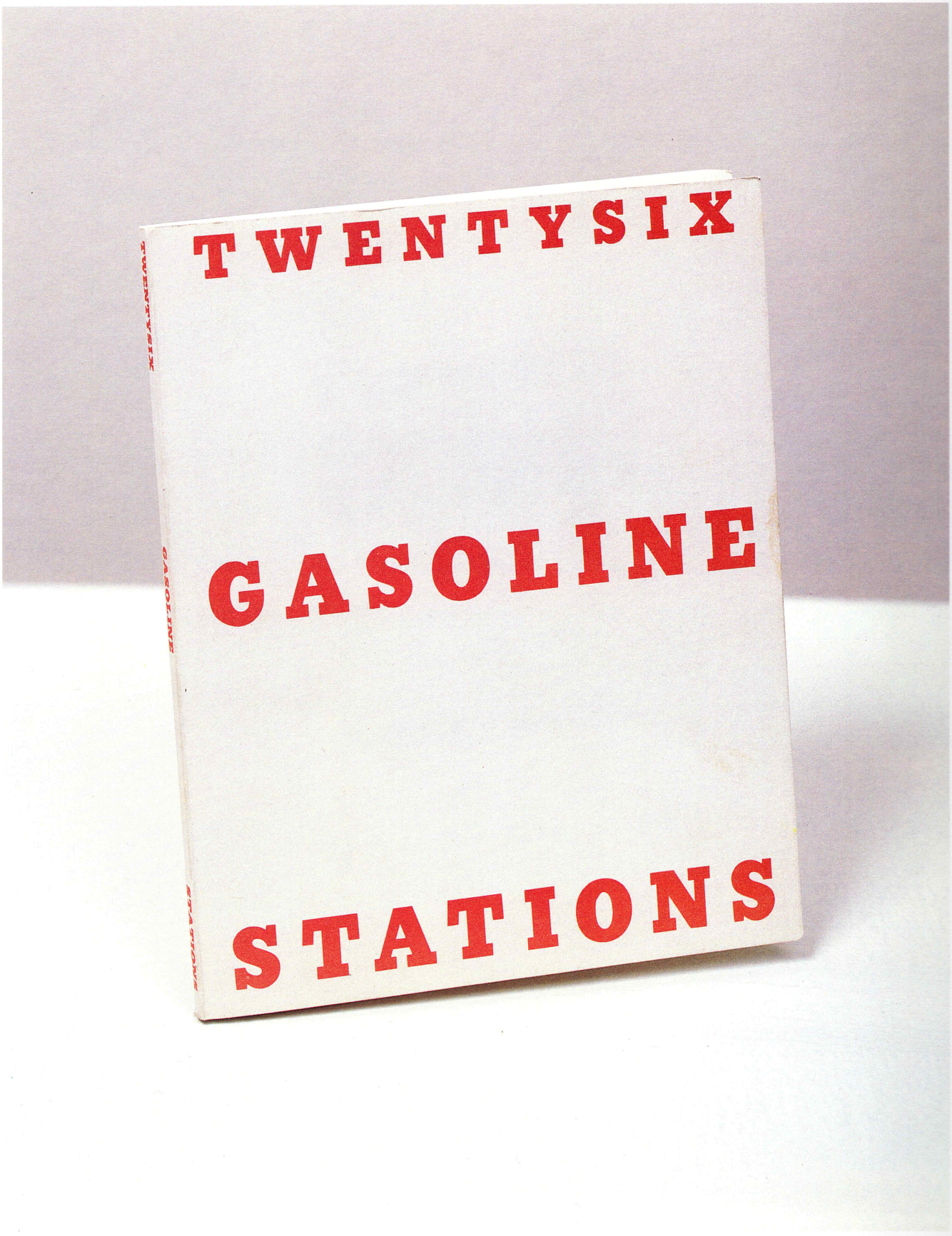
> Above all, the photographs I use are not "arty" in any sense of the word. I think photography is dead as a fine art; its only place is in the commercial world, for technical or information purposes. I don't mean cinema photography, but still photography, that is, limited edition, individual, hand-processed photos. Mine are simply reproductions of photos.[6]

The prescience of Edward Ruscha's 1965 comments on "arty" photography notwithstanding, the use of photographs in making art has become standard practice internationally in the thirty years since publication of his first book, *Twentysix Gasoline Stations*, 1962. Ruscha's attitudes and their widespread dissemination via over fifty thousand copies of his various books had a lot to do with effecting that change, for they pointed the way to a new examination of photography's cultural function.

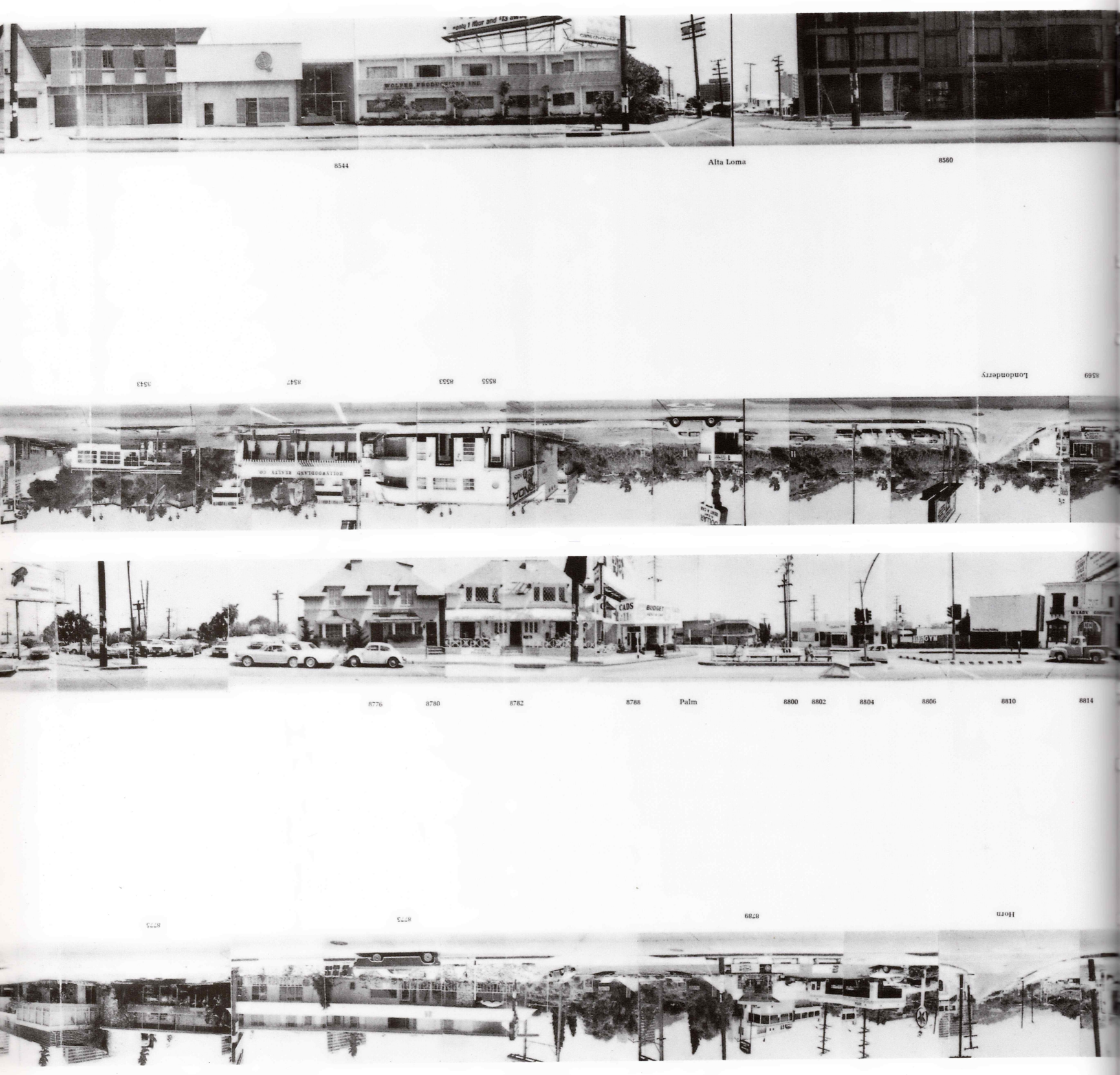
Ruscha recently commented, "Unfortunately, there was no Jackson Pollock of the camera." If the analogy is to an artist who demanded that his audience learn a new pictorial language, Ruscha himself may qualify.



Beeline Gas, Holbroke, Arizona from *Twentysix Gasoline Stations*



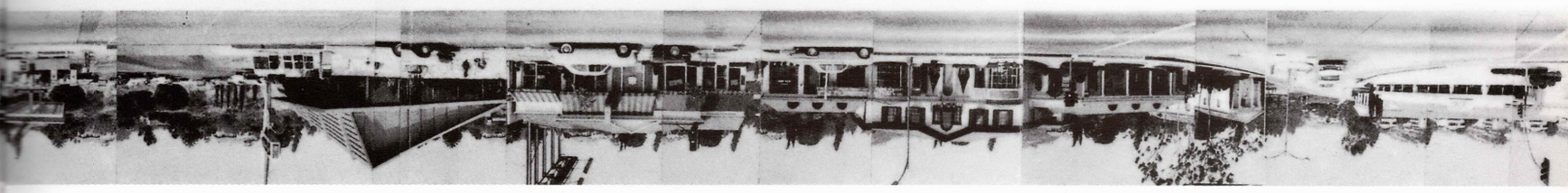
Twentysix Gasoline Stations, 1962
Artist's book
7-1/16 x 5-1/2 in.
Laguna Art Museum, Laguna Beach, CA



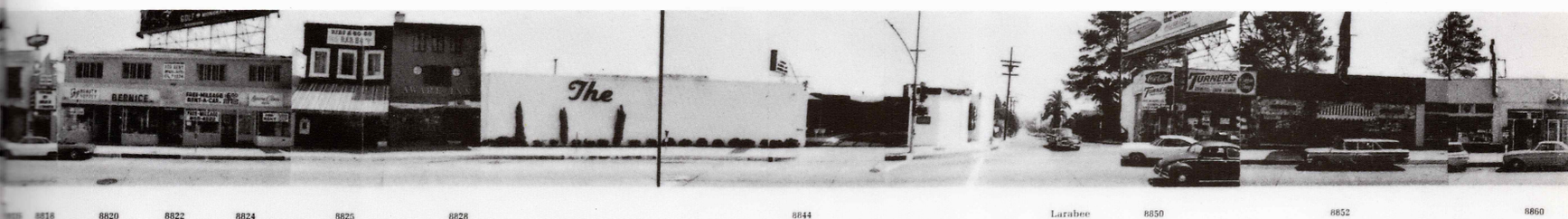
Every Building on the Sunset Strip (detail), 1966
Artist's book
7-1/16 x 5-1/2 in.
Laguna Art Museum, Laguna Beach, CA



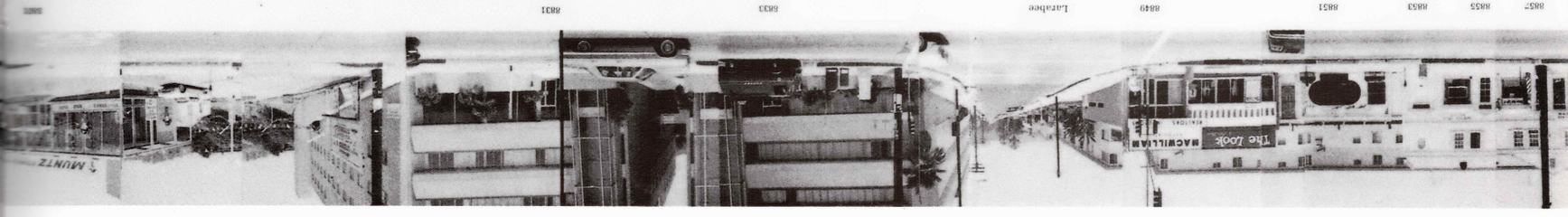
8568 8572 8600 Sunset Plaza



8585 8589 8591 8595 8601 8603 8605 8607 8609 8611 8615 8619 Sunset Plaza 8623



8818 8820 8822 8824 8826 8828 8844 Larabee 8850 8852 8860



8831 8833 Larabee 8849 8851 8853 8855 8857

ROBERT HEINECKEN

52 A broad range of technical approaches and a knife-sharp wit have been hallmarks of Robert Heinecken's art for three decades. His work is a deliberate conflation of sex, violence and commerce; its effect is to reveal our society's inability to keep straight the differences between such interactions.

Figure Sections/Beach, 1966, is typical of Heinecken's earliest mature work. It simultaneously embraces the photograph's analogy to the real and disavows photography's limitations. Such work so intrigued some Los Angeles artists of the late 1960s and 1970s that Heinecken found himself at the center of a movement which saw national exposure for the first time in the important traveling exhibition, *Photography into Sculpture*, organized in 1970 by the Museum of Modern Art (page 24).

After 1970 the face of photography as a separate art practice changed radically, largely in response to the work of Heinecken and the many artists he influenced.

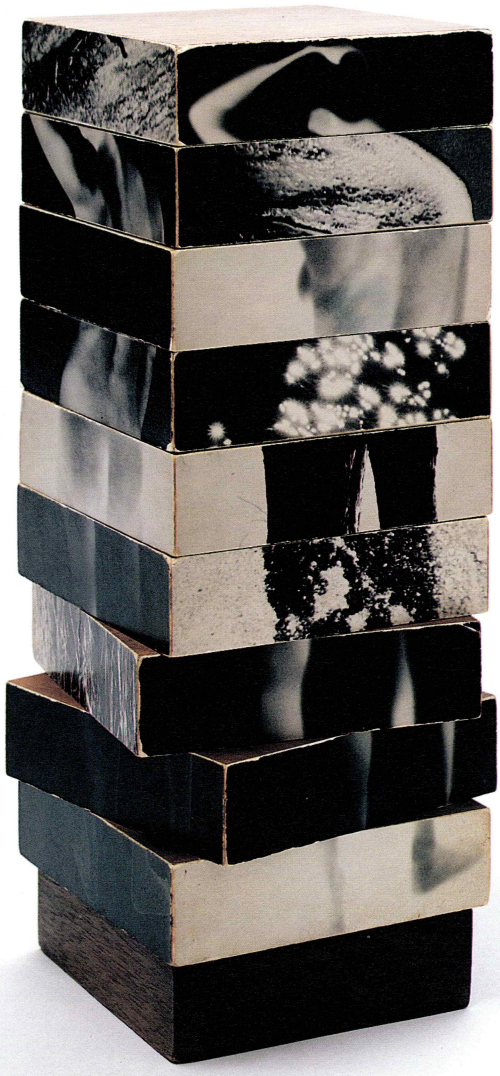
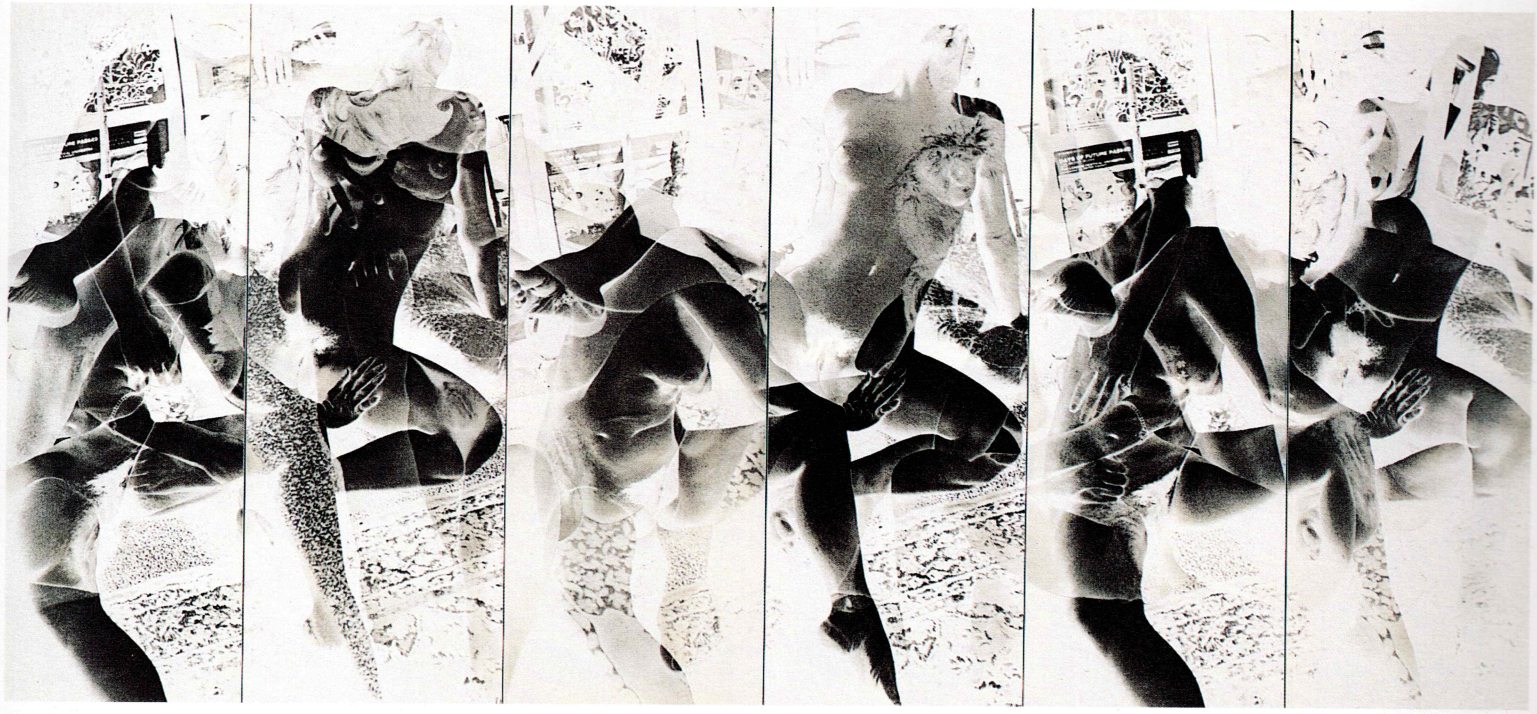
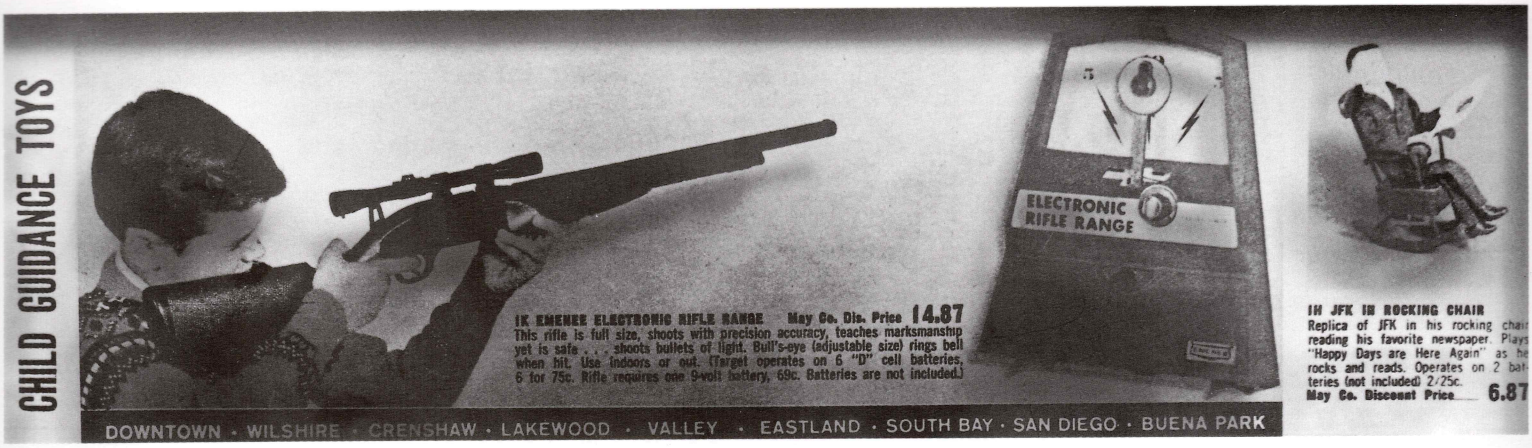


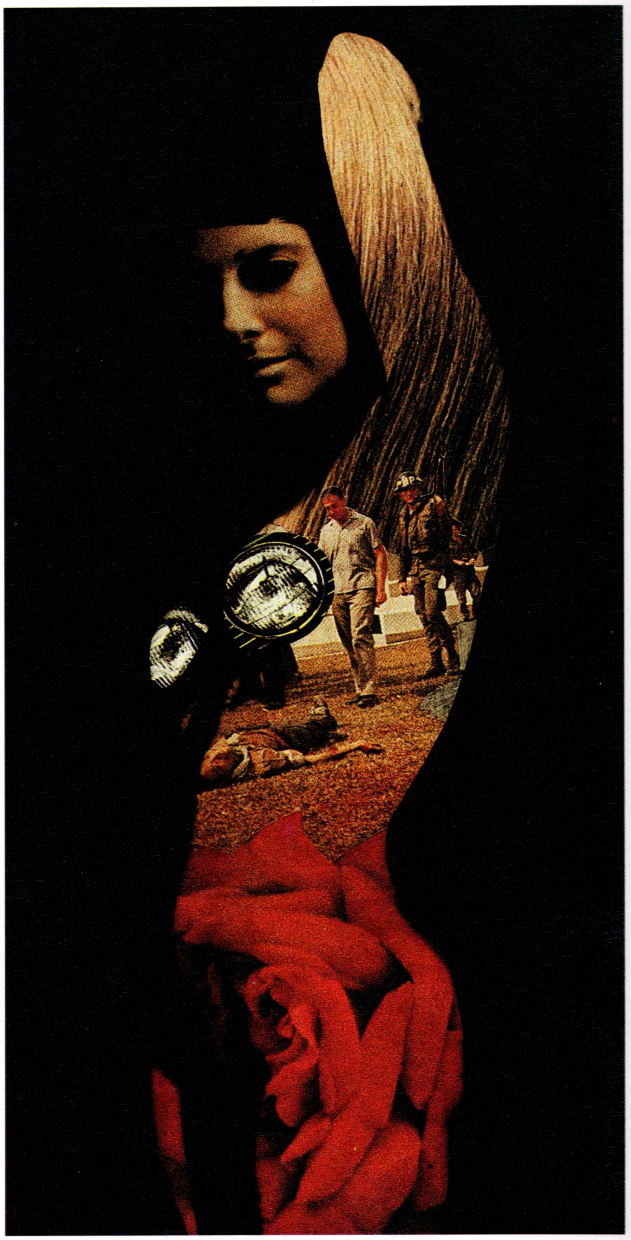
Figure Sections/Beach, 1966
Gelatin silver prints on nine moveable wood blocks
10 x 3-1/2 x 3-1/2 in.
Courtesy of Pace/MacGill Gallery, New York



Cream Six, 1970
Photoemulsion and chalk on canvas
40-1/2 x 89 in.
Center for Creative Photography, University of Arizona, Tucson



Child Guidance Toys, 1965
Black and white film transparency
5-1/4 x 18-3/4 in.
Boardroom/Edelston Collection, New York



Costume for Feb. '68, 1968
Black and white film transparency over collage
9 x 5 in.
Ted and Joyce Strauss, Englewood, CO



Periodical #5, 1971
Altered magazine
11 x 8-1/2 in.
Boardroom/Edelston Collection, New York

JERRY MCMILLAN

As a teacher at California State University, Northridge, Jerry McMillan has had an important influence on a generation of artists, including Gary Burns (page 106), Lou Brown DiGiulio (page 98) and Susan Haller (page 100). His photographic conundrums—metal works of precisely proportional detail, both sculptural and flat; a three-dimensional construction made from two-dimensional, illusionistic renderings of three-dimensional materials—not only question our assumptions but aggressively attack them.

McMillan's work, in the words of one critic, "exemplifies the conflict and enigmatic quality of realism versus reality."[7]



Untitled Bag (Wrinkled), 1965
Black and white photographic print construction and shelf
12-3/4 x 11-1/2 x 7 in.
Collection of the artist



Untitled, 1975
Photo-etched brass
12 x 276 x .016 in.
Museum of Contemporary Art, Los Angeles; gift of
Dr. Leopold S. Tuchman

CARL CHENG

As one of the more inventive sculptors in Los Angeles today, Carl Cheng (aka John Doe Co.) is active in designing such massive public art projects as a work for the new Sheriff's facility in San Francisco and an entire Metro Rail station for the Los Angeles County Transportation Commission. It can be surprising, therefore, to those who do not know his early work that Cheng's graduate study was in photography with Robert Heinecken at UCLA.

A careful look at Cheng's recent work reveals its photographic roots, however. A commission for the Kaiser-Permanente Mental Health Center in Los Angeles, for example, is a "water lens tower" designed to project sunshine and water patterns on a seating deck beneath the tower. And Cheng's mechanical "art tools" automatically generate works of art, much in the way the camera is supposed by many to make automatic images. The *Santa Monica Art Tool*, 1988 (fig. 18), is an intaglio template on a concrete roller, nine feet in diameter. When pulled behind a tractor along Santa Monica beach, the tool "prints" a two-inch high cityscape complete with freeways.

Both of the works included here, vacuum-molded plastic sculptures built around monochromatic photographic transparencies, were included in the Museum of Modern Art exhibition *Photography into Sculpture*. Cheng's work of this time is "decidedly serious and evidently pessimistic," Fidel Danieli wrote in *Artforum*, and the essence of his subjects "is distilled to an encapsulated, weightless silence."[8]

U.N. of C., 1967, is a political satire: a swipe at the California state symbol, the bear (in this case, a *yellow* bear), critical of official ignorance and animosity in the arena of racial and ethnic issues—even in a multiracial "U[nited] N[ations] of C[alifornia]."

Sculpture for Stereo Viewers, 1968, manipulates the concept of depth and volume perception. The word "viewers" can refer to the audience that sees the piece. However, stereo viewers are also optical instruments (like the Victorian-era parlor amusements or the Viewmaster of more recent years). They normally present paired, flat images which, seen through the viewer, create the illusion of a third dimension. In this case, both images are simultaneously flat and volumetric, in a subtle critique of photographic illusionism.

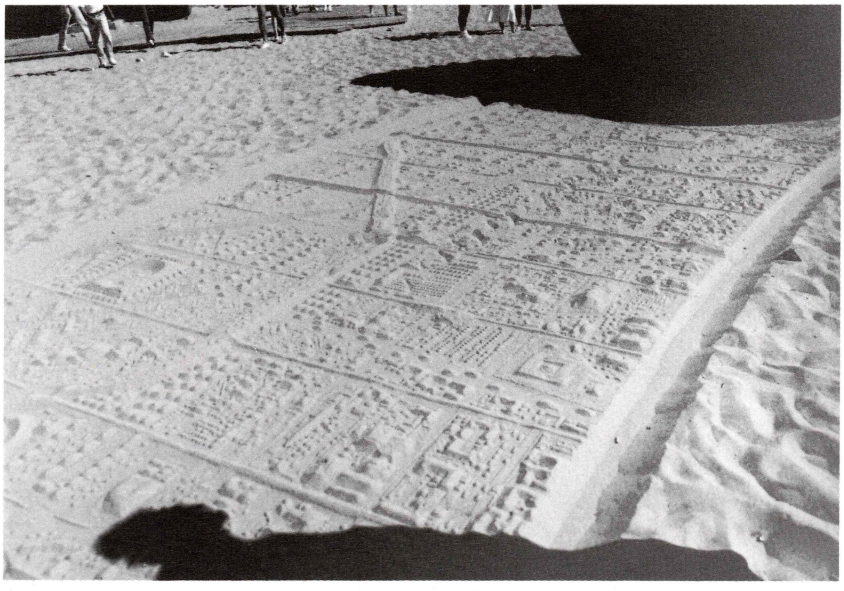


Fig. 18. Carl Cheng, sand impression from *Santa Monica Art Tool*, 1988. Public Art Commission, Santa Monica, CA



Sculpture for Stereo Viewers, 1968
Vacuum molded plastic and film
16 x 18 x 8 in.
John Doe Co., Santa Monica, CA



U.N. of C., 1967
Vacuum molded plastic and film
12 x 17 x 9 in.
John Doe Co., Santa Monica, CA

MICHAEL STONE

60 Many artists of the sixties expressed concern through their work about the materialism of American society, but few made the point so directly as Michael Stone. Stone's sales racks, adapted from actual store fixtures, offered viewers inflated vinyl bags. Each bag holds a plastic-laminated photograph shot from the TV screen—readily available images, but disorientingly recontextualized in their double coats of plastic.

Television news, the Vietnam War, LA Police Chief Tom Reddin or, in the case of the work in the Laguna Art Museum collection, then-governor Ronald Reagan as a B-movie star: all are prepackaged commodities, available for a price.

Untitled, 1969
Laminated gelatin silver prints in inflatable plastic bags on stand
17 x 13 x 13 in.
Laguna Art Museum, Laguna Beach, CA; gift of Robert Heinecken


WORLD SERIES EXTRA

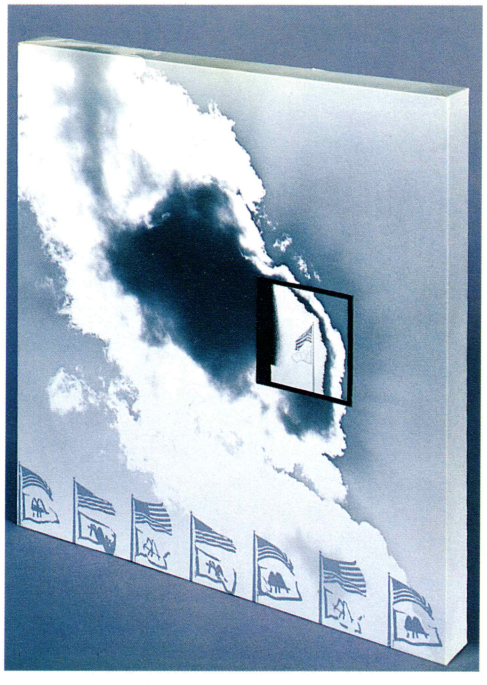
DARRYL CURRAN

If the people whose work is treated in these pages could be simplistically divided into "photographers" and "artists," then Darryl Curran would be counted among the most influential Los Angeles photographers of the past twenty-five years. This is so, ironically, because Curran's ideas—not only in his work but as a teacher, critic and curator—are among the least photographic, incorporating and extending fine art approaches, techniques and traditions.

Technically a student of Robert Heinecken in the early years of the UCLA graduate program, Curran was but a year behind Heinecken as a UCLA undergrad. Rather than master and pupil, the two have shared ideas as colleagues and friends since the early sixties. Among those who have formally studied with Curran are George Blakely (page 123) and Suda House (page 112), but he also has had wide influence as an indefatigable promoter of the Los Angeles scene and the common welfare of its artists. He has, for example, organized at least four important shows examining aspects of advanced Los Angeles photography and written several catalogue introductions and essays on the topic.

Curran's own work has teetered on the brink of printmaking and sculpture for most of his career. The *L.A.* and *Special Ethyl* series of 1969 and 1970 incorporate elements of both, applying an ordered but energetic graphic design sensibility to objects with a very deliberately contrived third dimension—a one-inch deep edge. The effect is to make the works look somewhat like small canvasses, the depth allowing the artist to continue the image along the edge and beyond the two-dimensional surface (in the manner of some painters of the era).

Curran's work of this time draws heavily on the Pop art of the 1960s, which had been well-exhibited in Los Angeles by the end of the decade. There is a much more obvious cynicism in Curran's work than we see in classic Pop, however, born of the political sensibilities that were being kindled at the time. Recurring images of an artificially heroic gas station attendant and a dreamy child—her visage purloined from the wrapper of a popular brand of toilet paper—preside over a disjointed, anachronistic world of commercial excess.



L.A. Series #16, 1970 (oblique view)
Gelatin silver print with collage and silkscreen on masonite and wood
12 x 12 x 1 in.
Collection of the artist

Opposite page from left to right, top to bottom:
L.A. Series #1, 1969
Gelatin silver print and collage on masonite and wood

L.A. Series #5, 1969
Gelatin silver print with matte spray over ferrotype surface on masonite and wood

L.A. Series #8, 1969
Gelatin silver print on masonite and wood

L.A. Series #12, 1970
Gelatin silver prints on masonite and wood

L.A. Series #14, 1970
Gelatin silver prints on plexiglass, masonite and wood

L.A. Series #16, 1970
Gelatin silver print with collage and silkscreen on masonite and wood

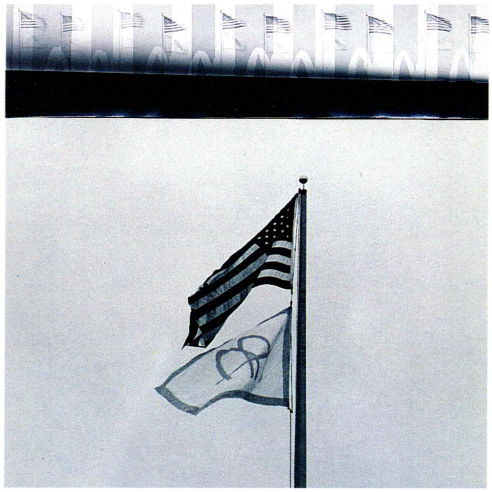
L.A. Series #18, 1970
Gelatin silver print on plexiglass, masonite and wood

Special Ethyl #2, 1969
Gelatin silver print and silkscreen on plexiglass, masonite and wood

Special Ethyl #3, 1970
Gelatin silver prints on plexiglass, masonite and wood

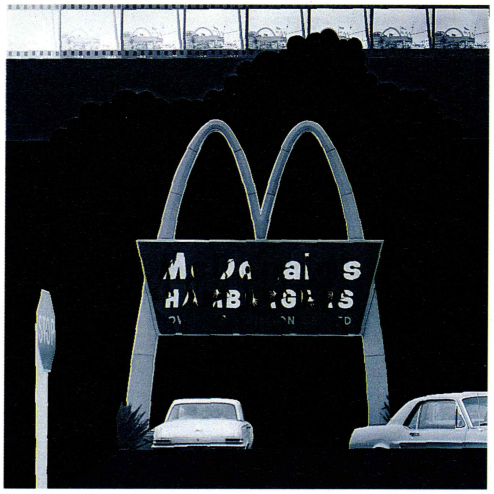
12 x 12 x 1 in. each
Collection of the artist
















Special
ETHYL


Special
ETHYL
GASOLINE

ELLEN BROOKS

Ellen Brooks's *Flats: One through Eight,* 1970, is almost identical to *Flats: One through Five,* 1969, included in the important Museum of Modern Art exhibition *Photography into Sculpture.* The 1969 work has been lost or destroyed.

At twenty-four, Brooks was one of the youngest artists in the exhibition. A MOMA press release announcing the show in 1970 was discreet in describing the work's subject as "couples rolling in the grass." Clearly, though, the sequence depicts a single couple, and sex—natural, wholesome, unencumbered by guilt or social constraints—is the undisguised subject, making the piece a potent reminder of the social/sexual revolution of the sixties.

Brooks's work of this period typically incorporated the physical elements she worked with here. Illusionistic, "sculptural" (stuffed cloth) photographic renderings, often of the nude, were combined with found elements like the "leisure turf" used here.

Brooks was a pioneer of the photographic installation: she, Heinecken and Robert E. Brown each did full-scale rooms for a 1970 exhibition at the Downey Museum of Art,[9] and she partially buried life-size figures in the sand for a short exhibition at Venice Beach in 1970. *Flats* is a kind of miniature, portable installation, more than a sculpture in the formal sense of the word.



Flats, One through Eight, 1970
Photolinen, artificial grass, wood, cloth
Eight constructions, 16-3/4 x 16-3/4 x 4-1/2 in. each
National Gallery of Canada, Ottawa







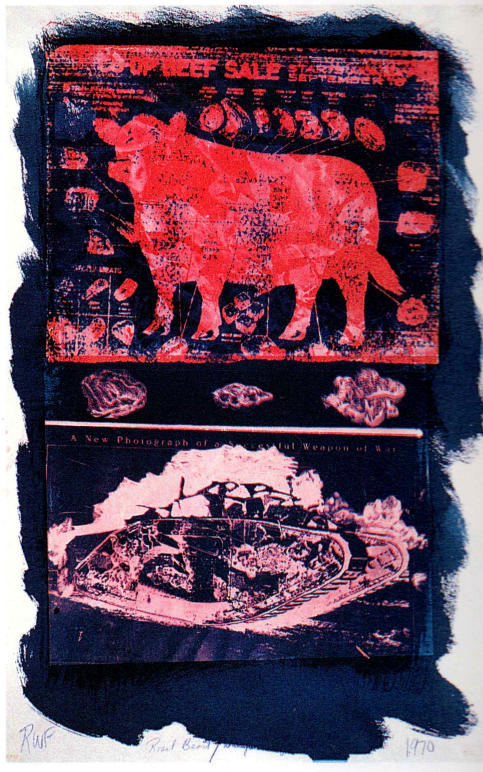

ROBERT W. FICHTER

Robert Fichter was a mature artist even before he came to Los Angeles in 1968. Invited by Robert Heinecken to teach at UCLA, he stayed only until 1972, with a Visiting Professor stint in 1976. Still, Fichter became a central figure in the group of artists who identified themselves as photographers, yet longed to expand the conceptual and material boundaries of that medium.

Fichter seemed to know everybody. He was the link to the country's most vital museum program in photography at the time, the George Eastman House in Rochester, NY, where he had served as Assistant Curator of Exhibitions (1966-1968). The combination of his own prodigious intellect, good humor and freewheeling artistic attitudes with his many photographic art contacts nationwide attracted a following that included Ellen Brooks, Robbert Flick, Stan Mock, Michael Stone and others. He also established strong ties to peers like Heinecken, Darryl Curran and Todd Walker (who was "discovered" by Heinecken and Fichter). His studio and home in Culver City were meeting grounds where curatorial visitors like Nathan Lyons might be introduced to local artists, or where artists from other LA circles, like Jerry McMillan or Walker, could make contact with the UCLA crowd.

Though atypical of Fichter's work in its overall patterning (he tends toward narrative, even illustrative, free association), *Photo Info #2,* 1973, is a superb example of some of his themes. Above all, it is a handmade object much closer to a fine art print than a traditional photograph. At the same time, though, as with so much of his work, photography is its central subject.

In a characteristically ingenious and perverse Fichterly move, he has made in *Photo Info* a work that is both a painting and a photograph at the same time. The obvious brushmarks—at first apparently daubs of paint—are the result of a purposely careless application of photographic emulsions to plain paper. Examination of the color brushstrokes barely reveals smidgens of photographic content—the sensitized paper has been exposed to light through one or more negatives and processed. None of the "info" in the sensitized areas is in the least decipherable as information, however, if by that word we mean a recognizable description of some fact or circumstance. We are presented, not with a photographically described fact, but simply with the fact of something photographic—we see the syntax without reference to the subject.



Roast Beast/Weapon of War, 1970
Cyanotype and gum-bichromate print
19-1/2 x 12-1/2 in.
Collection of the artist

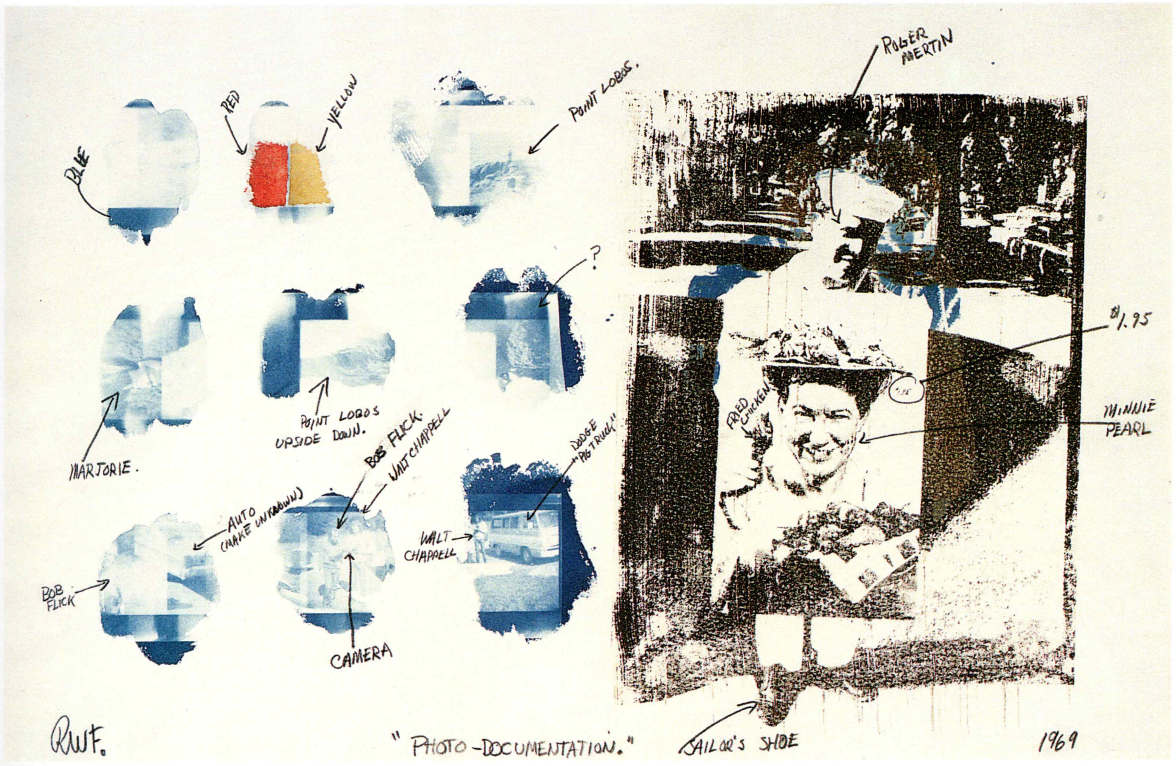


Photo-Documentation, 1969
Cyanotype and verifax transfer print with watercolor and graphite
12-3/4 x 19-4/5 in.
Roger Mertin, Rochester, NY



Photo Info #2, 1973
Inko dye print
19 x 23 in.
Collection of the artist

TODD WALKER

A professional photographer in Los Angeles beginning in 1941, Todd Walker was, by the 1960s, a fixture in the region. He had been peripherally involved in organizing the famous *Family of Man* exhibition and was acquainted with such well-known photographers of the fifties as Robert Frank, Gjon Mili and Minor White. But, though he experimented relentlessly with his medium even as he earned a living photographing Chevrolets, it was not until he started teaching late in the 1960s that he became involved with other artists and reached maturity in his personal work.

"In fall of 1967," he writes,

> ...I met Bob Heinecken. Until then I had no inkling of any thoughtful notion of photography in California outside of Monterey/Carmel. We became friends and when Fichter arrived in the fall of 1968 (I met him first at [the] opening of [the Heinecken-organized exhibition] *Contemporary Photography* at UCLA) the two of them supplied the energy that started what happened subsequently in LA.

In contrast to Edmund Teske, another early experimental photographer who was embraced by the younger artists, Walker realized he had at least as much to learn as to teach. His work changed dramatically as he devoured new technical ideas. Though he remained primarily interested in formal issues, his attitude of discovery and his healthy disrespect for the photograph's authority were influential.



Untitled, 1970
Gum dichromate print
11 x 10 in.
Collection of the artist



Portfolio III, 1970
Fifteen photolithographs
4-1/2 x 3-1/2 in. each
Collection of the artist

EDWARD KIENHOLZ



Fig. 19. Edward Kienholz, *The Wait,* 1964-1965. Tableau, 80 x 148 x 78 in. Whitney Museum of American Art, New York; gift of the Howard and Jean Lipman Foundation, Inc.

Sawdy, 1971, is a multiple developed from one of Edward Kienholz's well-known tableaux. Framed by a Datsun car door is a silkscreen print from a photograph of *Five Card Stud,* a sculptural installation that the artist has said is "symbolic of minority strivings in the world today."[10] The scene is of a racial incident in which a gang of white men attack a black man caught drinking alone with a white woman.

By using a black and white photographic image for *Sawdy,* Kienholz both objectifies the scene and makes reference to photography's common use as evidence—especially in connection with violence involving automobiles. Thus, though the episode is entirely invented, the photograph gives the tableau a credibility not to be found in the deliberately stilted sculptural figures of the "original."

Sawdy goes far beyond merely picturing an event (via the photograph), however. The piece as a whole includes and implicates us. We may be at a distance, protected behind a metal door, but we are *inside* the Datsun observing the incident. If we try to screen ourselves by rolling up the window we are confronted by our own reflected image—the window glass is mirrored. Caught at the wrong end of Kienholz's telescope, we find ourselves reduced, drawn into a constructed environment of less and less trustworthy images: "real" car door altered and recontextualized; "actual" scaled-down photograph of a full-scale fictional scene; reflected images in a normally transparent window.

Kienholz has made extensive use of photographs in his assemblage sculpture, particularly since he began collaborating with the photographically astute Nancy Reddin (now his wife) in 1972. *The Opti-Can Royale,* 1979, is such a collaboration. It offers the viewer a selection of six static images (a seventh may be chosen by the owner of the work) given heightened importance by virtue of their presentation in a vaguely television-derived format.

Even before the partnership, however, Ed Kienholz made a stunning commentary on the shamanistic power of photographic portraits in a large piece called *The Wait,* 1964-1965 (fig. 19). No matter that the photographs were purchased at thrift stores, and that their original subjects no longer have any connection with the generic emblems presented in the work. Or perhaps it does matter, very much.



The Opti-Can Royale, 1979
Metal, Fresnel lens system, light bulb, set of six gelatin silver prints; ed. 4/55
12-1/2 x 8-7/8 x 8-1/2 in.
Kristen Paulson, San Francisco

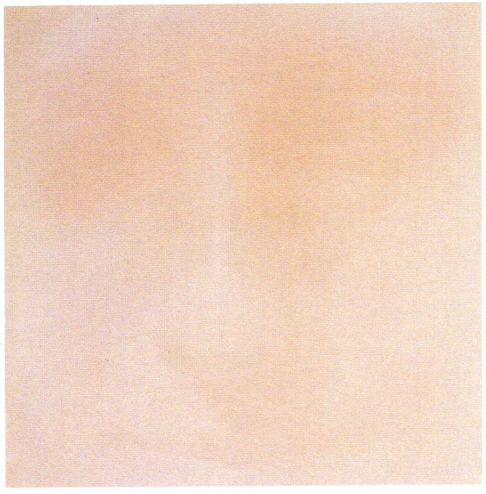
Opposite page:
Sawdy, 1971
Car door, mirrored window, automotive lacquer, polyester resin, silkscreen print, flourescent light, galvanized sheet metal; ed. 10/55
39-3/4 x 36-1/4 x 7 in.
The Oakland Museum; donors' acquisition fund



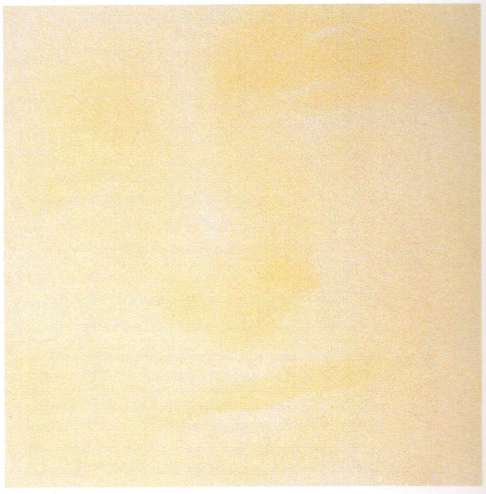
JOHN BALDESSARI

The hallmark of John Baldessari's work is irony. A 1968 piece, *Born to Paint,* presents multiple images of the artist. The pictures are on canvas, but careful examination reveals them to be not painted but printed photographically on emulsion that has been applied to the canvas (a photograph on paper, taped to the canvas, has faded away over the years). Notes on photographic technique are scribbled in the margins, reinforcing the message that this self-portrait of a man "born to paint" has been produced by mechanical means. The piece is closely related to the artist's famous work *Wrong,* 1967, which presents an image of the full negative of the Baldessari portrait, complete with a palm tree "growing" out of his head in violation of a central tenet of amateur photography.

Originally trained as a painter, Baldessari turned to the exclusive use of photographs in the mid-sixties as a way to approach the intellectual purity of the work of Marcel Duchamp and Andy Warhol. He says he made the transition when he compared his work to theirs and realized, "if they are right, then I'm wrong."[12]

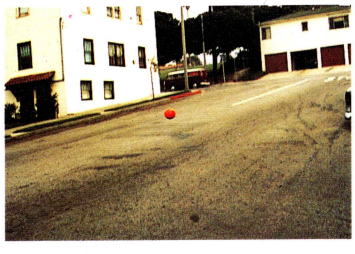


Stoic Peach (Pathetic Fallacy Series), November 1975
Color photograph on board
11 x 11 in.
Stuart and Judy Spence, South Pasadena, CA



Injured Yellow (Pathetic Fallacy Series), November 1975
Color photograph on board
11 x 11 in.
Stuart and Judy Spence, South Pasadena, CA

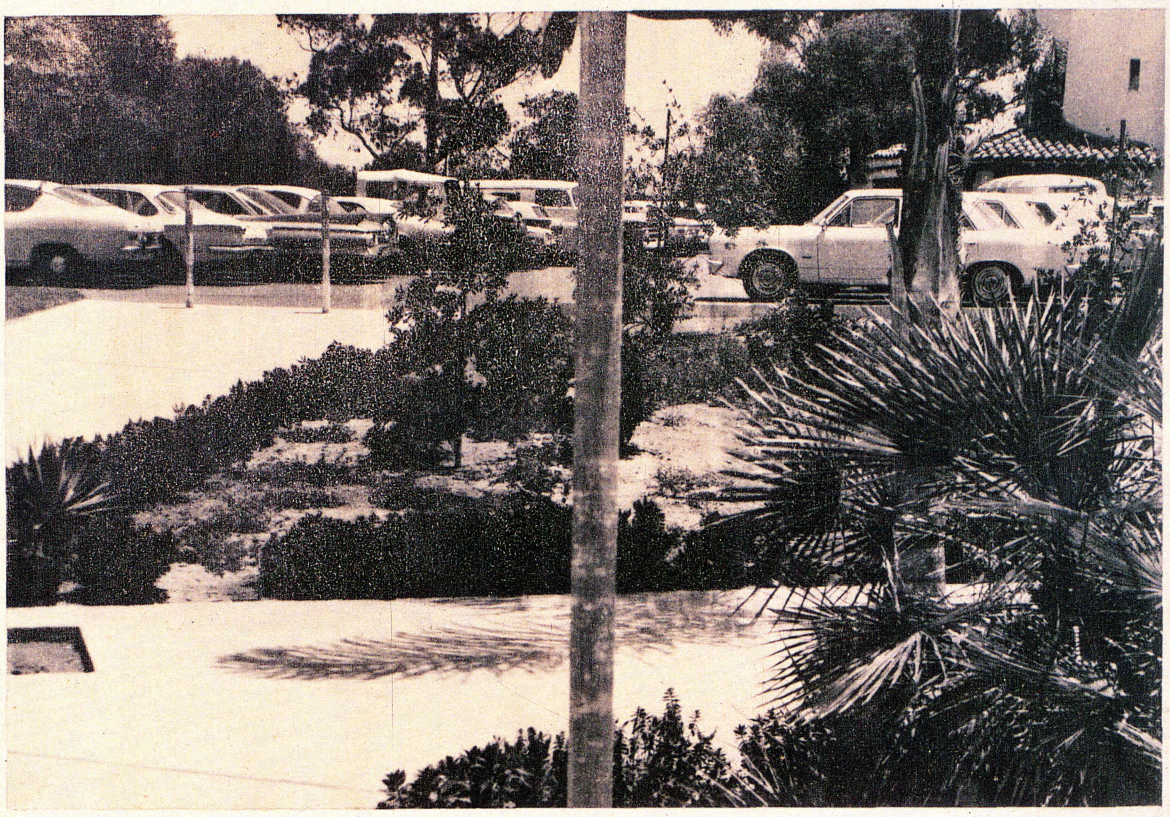




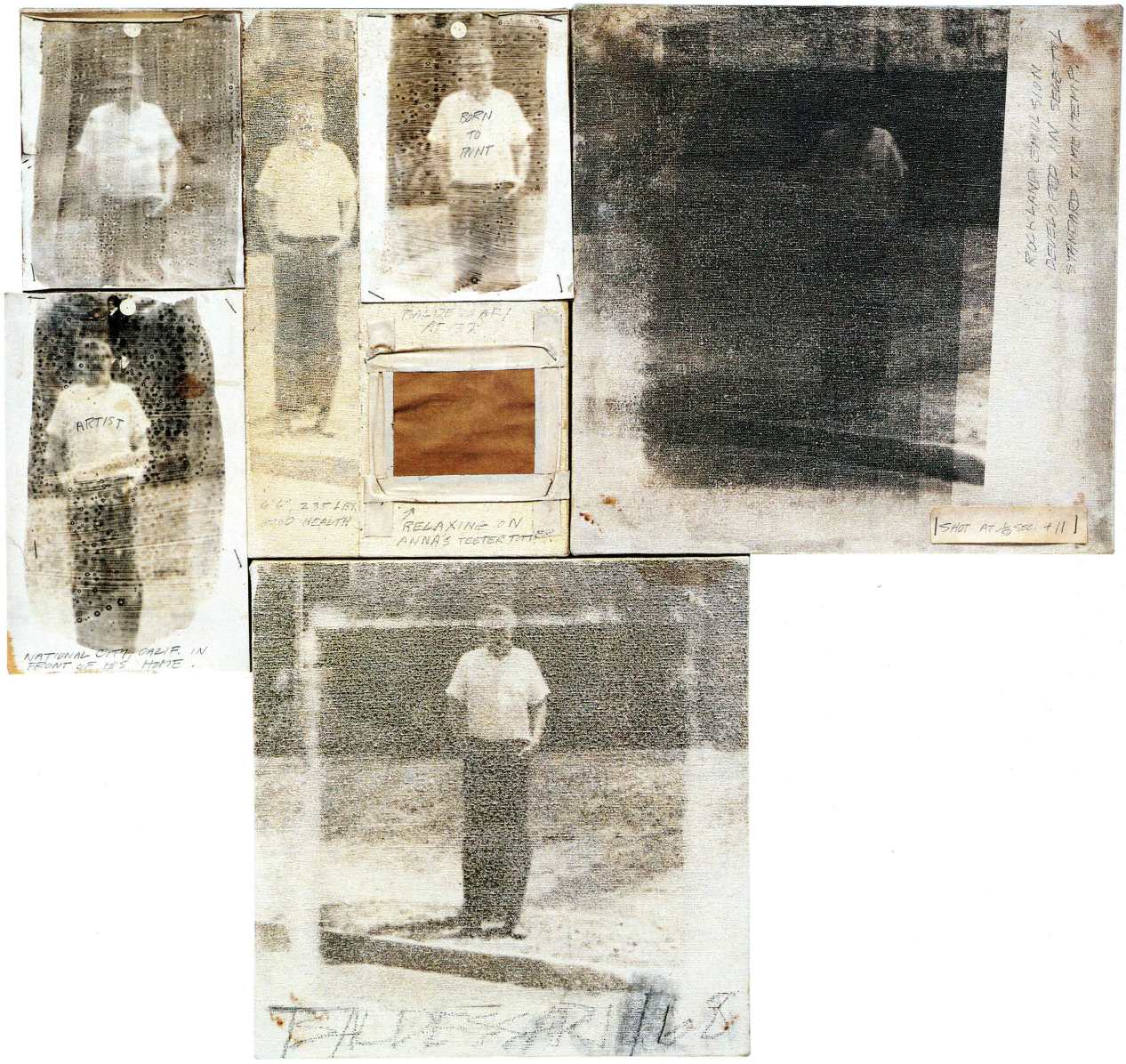




Aligning Balls (detail), 1972
Color photographs, 3-1/2 x 5 in. each, and chalk
Number and dimensions variable
Courtesy of Sonnabend Gallery, New York



An Artist Is Not Merely the Slavish Announcer...,
1967-1968
Synthetic polymer and photoemulsion on canvas
59-1/8 x 45-1/8 in.
Whitney Museum of American Art, New York; purchase,
with funds from the Painting and Sculpture Committee
and gift of an anonymous donor



Born to Paint, 1968
Photoemulsion and collage on canvas
30-1/2 x 30 in.
Ira and Lori Young, Malibu, CA



Norma's Story, 1974
Gelatin silver prints and ink on storyboard layout paper
Five panels: 8-1/2 x 29-7/8 in. each
One panel: 8-1/2 x 20-3/4 in. each
Private collection; courtesy of Sonnabend Gallery, New York

> The world is full of objects, more or less interesting; I do not wish to add any more...Because the work is beyond direct perceptual experience, awareness of the work depends upon a system of documentation. This documentation takes the form of photographs, maps, drawings and descriptive language.[13]

Douglas Huebler goes to great pains to assure anyone who will listen that he is neither a photographer nor a Los Angeles artist. All the same, both landscapes have been substantially altered by Huebler's extended visits.

If he sounds a bit disingenuous when he claims that his conceptual piece on American airspace required photographs to "show I was really there,"[14] much of Huebler's work of the past twenty years or more has relied on photography not just to document an idea, but as the credential about which his dubious claims to veracity revolve. In the case of *Location Piece #1,* 1969, we have no reason to doubt that the photographs were made in the way the artist purports they were. Like much of the data with which we are inundated, however, the information they provide, for all its precision, tells us nothing.

Huebler did not move to Southern California until 1976, though he had extensive contact with the area from the late 1960s. Two important early exhibitions of his work were held at Los Angeles galleries, including the 1969 show at Eugenia Butler where his photo/text pieces were introduced.

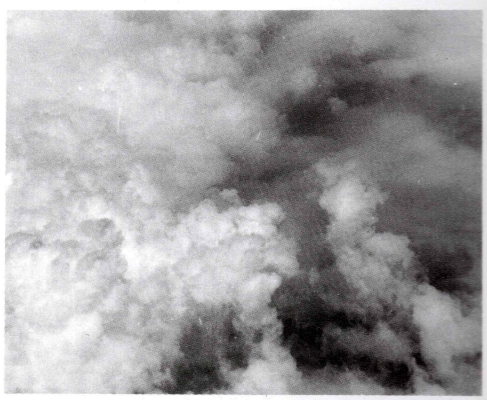
LOCATION PIECE #1
NEW YORK - LOS ANGELES

In February, 1969, the airspace over each of the thirteen states between New York and Los Angeles was documented by a photograph made as the camera was pointed more or less straight out the airplane window (with no "interesting" view intended).

The photographs join together the east and the west coast of the United States as each serves to "mark" one of the thirteen states flown over during that particular flight.

The photographs are not, however, "keyed" to the states over which they were made, but only exist as documents that join with an American Airlines Systems Map and this statement to constitute the form of this piece.

February, 1969
Douglas Huebler







Location Piece #1: New York - Los Angeles, 1969,
February, 1969
13 gelatin silver prints, text
8 x 10 in. each
Collection of Count Giuseppe Panza di Biumo, Milan, Italy; exhibition copy courtesy of the artist and Holly Solomon Gallery, New York

ELEANOR ANTIN

Because they must rely upon the camera to document their ephemeral works, performance artists in Southern California and elsewhere have taken great interest in photography and video. Incidentally, but quite decidedly, performance artists have had an impact on those media as well.

The crossover between video and performance logically follows from their respective contexts and histories. Much so-called "video" today is, in fact, recorded performance, while performance art is often tailored to the video camera. The interaction between the static photograph and performance has been less easy.

Eleanor Antin, who earned a place among the founding mothers of performance art in the early seventies with her adopted personas of ballerina, nurse and king, is among the most adept users of the photograph as a performance supplement. She set up elaborate, period-dress situations in which she would insert herself into history as a female presence. Documenting these actions in black and white photographs lent an air of historical accuracy and legitimacy that the live performance, no matter how well conceived, could never recover.

Unlike most of Antin's projects, which were presented as public performances apart from the photographs, *100 BOOTS,* 1971-1973, was a sort of performance-by-mail. Produced as a series of fifty-one postcards sent to art professionals, colleagues and friends over a two-year period, the work recounts the adventures of a troop of disembodied heroes.

100 BOOTS is an essentially photographic work, in its reliance on the documentary authority of photography, in its reference to the reporting function of the postcard photo and in its canny use of segmented time—the still photograph's primary distinction from film or video.

100 BOOTS on the Job, Signal Hill, CA,
15 February 1972; mailed 11 September 1972.
Half-tone reproduction of photograph
4-1/2 x 7 in.
Courtesy of Ronald Feldman Fine Arts, New York

100 BOOTS on the Ferry, New York City,
16 May 1973; mailed 30 May 1973.
Half-tone reproduction of photograph
4-1/2 x 7 in.
Courtesy of Ronald Feldman Fine Arts, New York



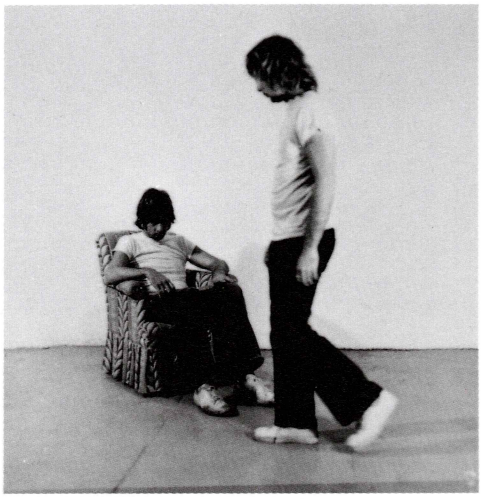


WILLIAM WEGMAN

Though William Wegman lived in the Los Angeles area for less than three years, it was during his Southern California sojourn that he reached maturity as an artist and learned to rely on his complex intelligence and galumphing comic ingenuity. The impact of this work in photography and video was both regional—his first solo museum show was in LA—and international.

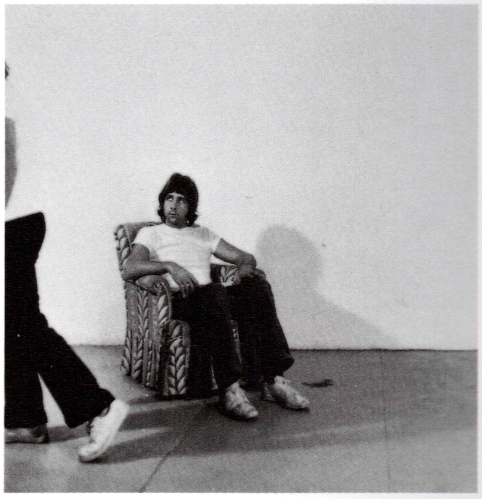
Wegman's earliest photographic works had been documents of ephemeral sculpture (as had those of his friend Robert Cumming—pages 82-85—who shot both his own and Wegman's work). Just prior to moving west, however, he had "discovered" the inherent potential of the photograph as an instrument for dissecting the social conventions to which we adhere in picturing our world.

Employing absurdly simple strategies (cropping, captioning, flipping the negative when making a print), Wegman deftly and humorously deflates the photograph of its fundamental pretense.



AS A JOKE, HE PUT HIS T-SHIRT ON BACKWARDS.

As a Joke, 1971
Two gelatin silver prints
6-3/8 x 6-3/8 in. each
Courtesy of Holly Solomon Gallery, New York



NO ONE GOT IT



ONE OR TWO SPOONS , TWO OR THREE FORKS

One or Two Spoons—Two or Three Forks, 1972
Gelatin silver print
7 x 7 in.
Courtesy of Holly Solomon Gallery, New York



nhoJ, 1970
Gelatin silver print
7-3/4 x 7-3/4 in.
Courtesy of Holly Solomon Gallery, New York

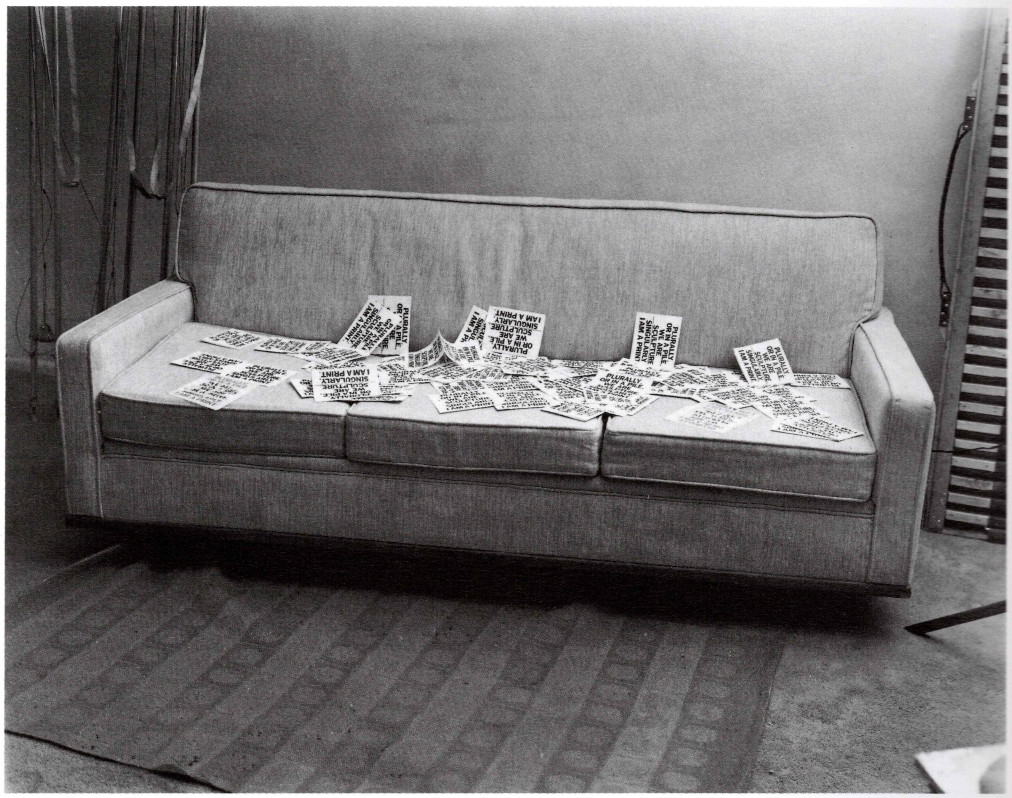
ROBERT CUMMING

The connection between the early work of Robert Cumming and that of William Wegman (page 80) has not been widely remarked—a surprising fact, given the two artists' long friendship, their similar backgrounds and the complimentary sensibilities of their photographic work of the late sixties and early seventies. The two attended college together in Boston; they did not get to know each other well, however, until by chance they applied to the same graduate school, the University of Illinois, from which they graduated in 1967.

Again by chance, both got teaching jobs at the University of Wisconsin. At first they worked at different campuses, but in 1969 Wegman came to Madison, where Cumming was based; that year they shared a studio. In yet another "total coincidence," as Cumming tells it, he got a job as Assistant Professor at California State College, Fullerton (as it was then called), just as Wegman was hired as a Lecturer at the Cal State campus in Long Beach, fifteen miles away.[15]

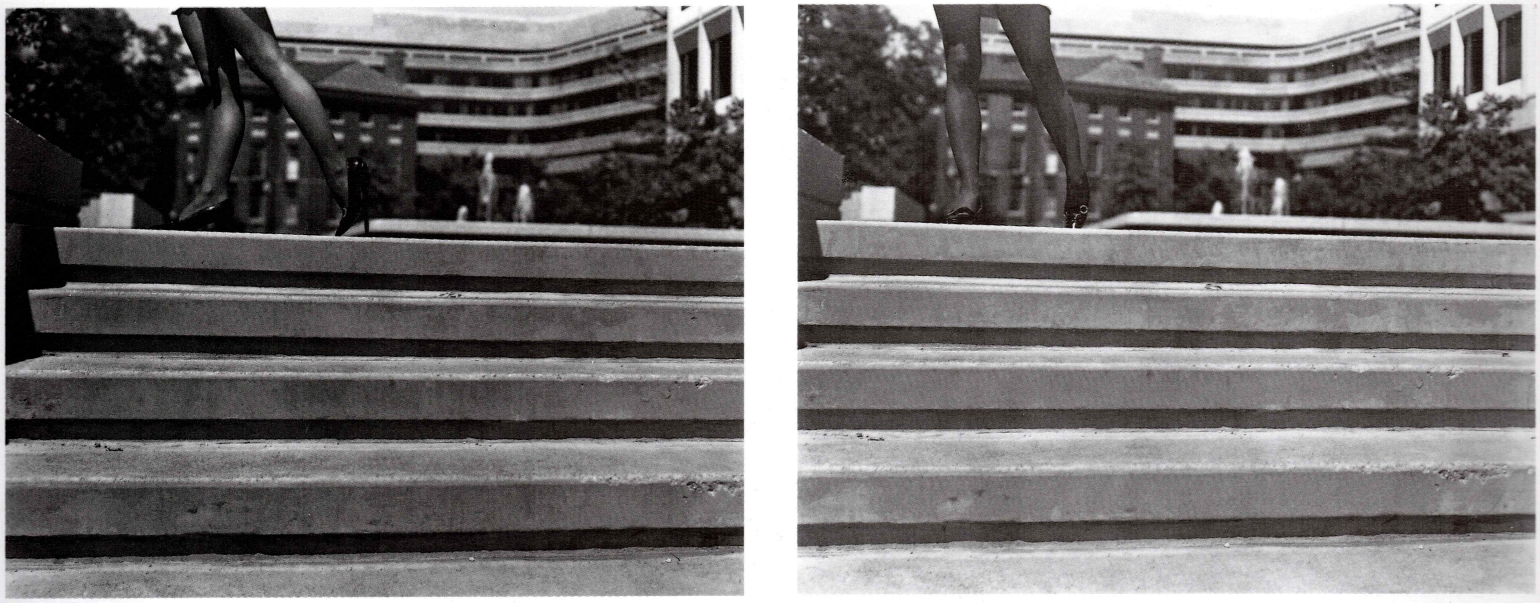
Wegman admits that the two responded to "a certain kind of gallows humor," but Cumming says their artistic interaction didn't go much beyond that: "It was just something you shared in the studio with somebody...We didn't have that sort of relationship where you would intellectualize about what you were doing. It was something that was kind of natural."[16]

Unlike Wegman, Cumming took photography seriously as an art form early on. At Illinois he studied with Art Sinsabaugh, one of the great classic landscape photographers. He learned impeccable technique—which may have slowed his acceptance in the Conceptual art arena, with its penchant for grainy photographic jottings.



120 Alternatives, 1970
Gelatin silver print
8 x 10 in.
Collection of the artist

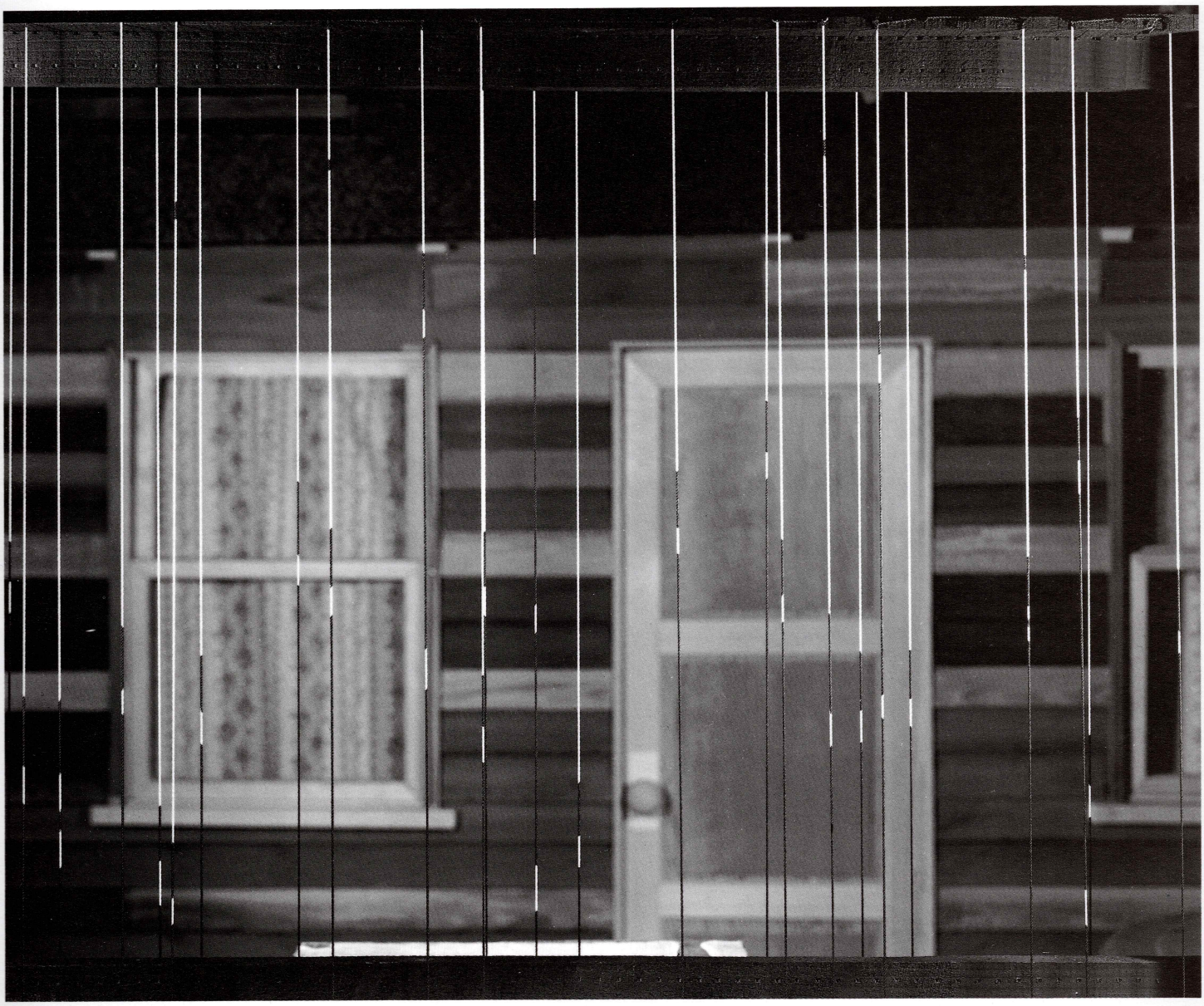
Cumming's primary photographic tactic has been to make things which might then be pictured (a radical difference from Wegman's early work, where the nominal "subject" is generally incidental). His *120 Alternatives,* 1970, is an example of early work, a hybrid photograph/sculpture/print that challenges generally held assumptions regarding art media. Cumming hit his stride a few years later with works like *Fast and Slow Rain,* 1974, and *Walking Shoes Turned Momentarily in Profile,* 1975, which present elaborate sculptural fabrications as elegant photographic lies.



Walking Shoes Turned Momentarily in Profile (Denise in Heels), 1975
Two gelatin silver prints
8 x 10 in. each
Museum of Fine Arts, Houston; The Target Collection of American Photography



Fast and Slow Rain, 1974
Two gelatin silver prints
8 x 10 in. each
The Art Institute of Chicago; Chicago Portfolio Purchase Fund



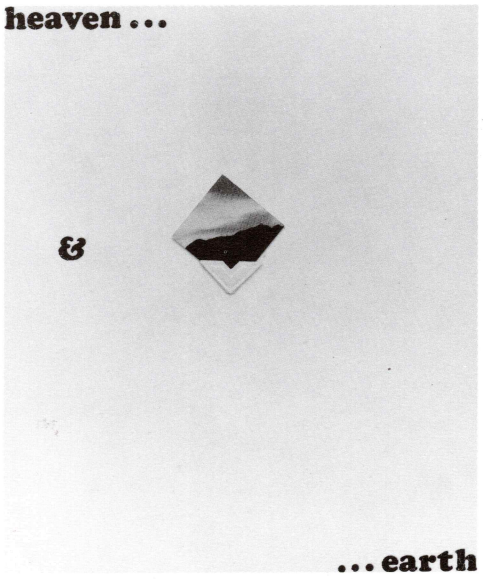
TERRY ALLEN

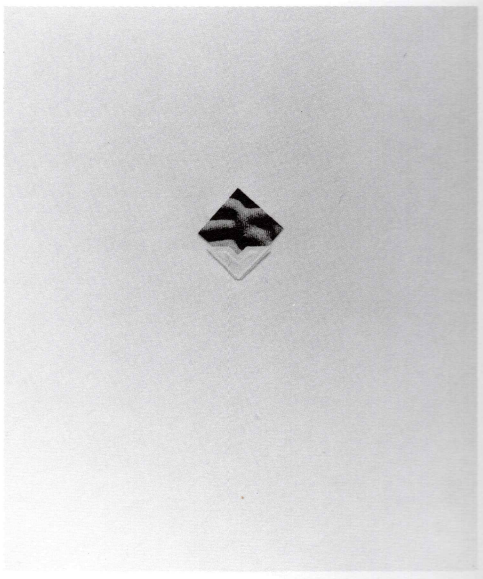
Now widely known for his elaborate installation pieces, theater collaborations and country music-inspired songs of the art world, Terry Allen is what the *New Yorker* magazine calls "an American original" who brings his audiences to "a scenic place: a gonzo, pop-philosophic, white-trash-populated overlook on culture."[17]

Allen's collage sensibility, which today sees him bringing together ornamental sculptures of the Seven Dwarfs and the Virgin Mary, also informed some of his earliest work. The examples included here, never before exhibited, distill ideas presented in more complex works.

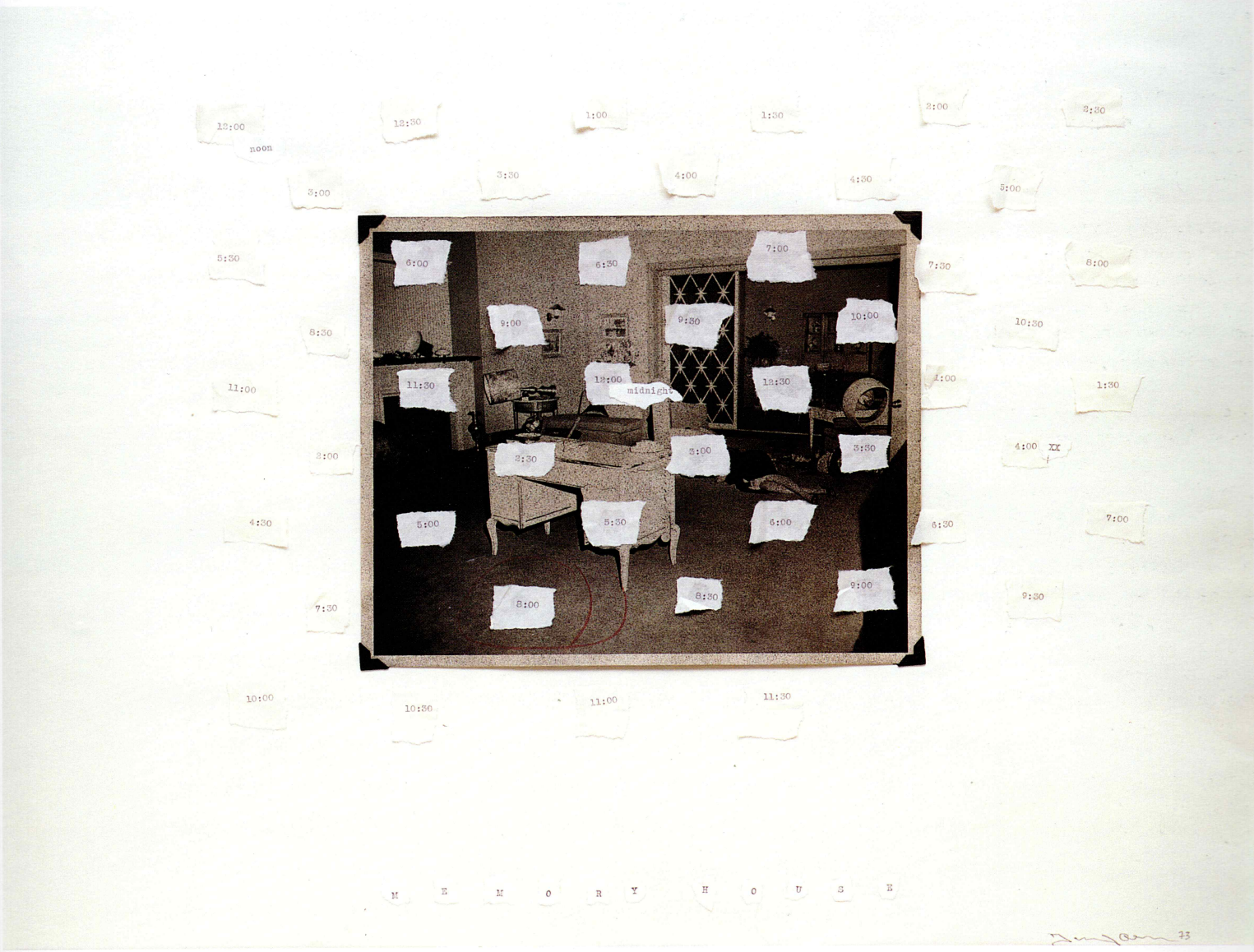
Memory House, 1973, started with a found photograph of, apparently, a murder scene. Allen himself points out that, though the picture could be a police forensic document, it could just as easily be "a still from some anonymous hollowood low budget blockbuster." The addition of a series of times—scraps of torn paper, like clues found at the scene--and the specificity of a particular, circled time of day reclaim the photograph's evidentiary allusions, but no moral, no point, no meaning crops up: we are left with a surfeit of evidence allowing no interpretation but that we might find in our own memory.

Heaven and Earth, 1967, is a unique book made as part of a series the artist called "A Novel a Day." A simple conceptual sketch, the work contrasts an ephemeral, philosophical construct ("heaven"—not "sky" or "air") with the concrete ("earth"). As with *Memory House,* the reliability of the photograph is invoked, this time through the use of snapshot album photo corners (nearly all discussions of snapshots start with the phrase, "This *is*..."). All that is proven in the end, though, is that bits of photographic images cut from magazines are no substitute either for the mundane or for vast abstractions.





Heaven and Earth, 1967
Collage on paper
28 pages, 6-3/8 x 5-1/2 in. each
Courtesy of L.A. Louver Gallery, Venice, CA



Memory House, 1973
Photograph and collage on paper
18 x 23-3/4 in.
Courtesy of L.A. Louver Gallery, Venice, CA

When a critic called an essay on Allen Ruppersberg "An Artist Who Doesn't Tell You Something You Already Know,"[18] he was being both ironic and descriptive. Ruppersberg, after all, is the one who in 1974 hand copied, in ballpoint pen on twenty, six-foot-square canvasses, the entire text of Oscar Wilde's *The Portrait of Dorian Gray.*

Ruppersberg's inventively enigmatic works often bring together photographs and text. These may have some shared source; more likely, their only correspondence is in Ruppersberg's choice to combine them. As often as not, the pictures show the words to be out and out lies (or perhaps it is the words that prove the pictures false). Howard Singerman highlights this aspect of one piece from 1973: "Ruppersberg's captions are, as Roland Barthes describes all text against photographs, 'parasitic'; they 'load' and 'burden' the image...They are misreadings, bad influences."[19]

Between the Scenes, 1973, is a more elaborate fiction which plays four narratives against each other. Three of these combine to place a film-goer (Ruppersberg plays the part) between the film "scene" and the art "scene," between old movie images on the wall and progressively more potent Surrealist artists' names in the credits. The artist's names, which float across the proscenium separating our world from the world in the photograph, include Ruppersberg's as writer, Marcel Duchamp's as producer and, in the final scene, Jacques Vaché, an obscure artist who convinced a friend to join him in suicide because "to die alone is boring," as director. The fourth narrative, which may be the authoritative script, runs parallel to the others, calling an ominous end to all the stories at the moment they converge.

The piece poses yet another question of fact, however. For a careful examination of the sequence suggests that it is we who are the movie, to be watched or ignored by an alternate world that sits in the dark as our story—a fifth narrative—unfolds.

Between the Scenes, 1973
Nine 8 x 10 in. color photographs with text
22 x 96-1/2 in.
Stuart and Judy Spence, South Pasadena, CA



Self-explanatory.



An oversized box arrives from Paris.



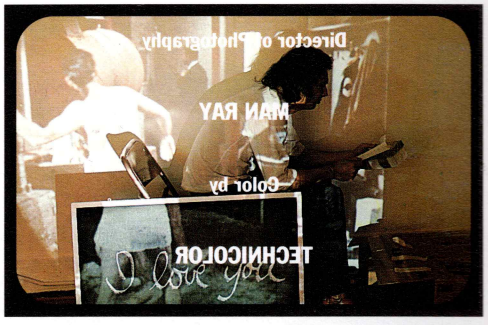
Self-explanatory.



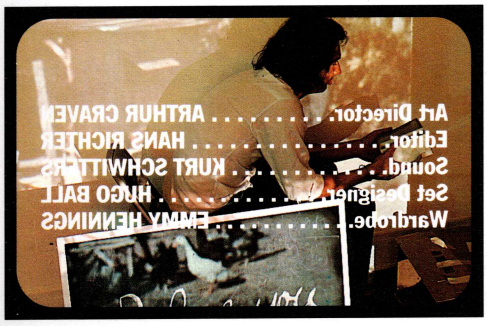
Self-explanatory.



Self-explanatory.



A mysterious note
written in a very female hand.



Self-explanatory.



Self-explanatory.



The End.

Meditations on a Triptych, 1973-1978, is an important work for several reasons. It is an early example of artists' recent tendency to incorporate text with photographs, a method that became increasingly widespread during the 1970s, and it appropriates snapshot images of no intrinsic visual or associative interest for artistic (though not aesthetic) ends. It also anticipates the major themes of Sekula's important 1974 essay *On the Invention of Photographic Meaning,* published in 1975, which had a profound effect on contemporary photographic theory and practice (page 14).

Three, enlarged, "found" snapshots are presented on the wall. In the work's current form, a printed essay of about 3,500 words accompanies the photographs, proposing various, slightly shifting interpretations. Analytical in style and subversively political in content, it shares with the photographs a poignancy that comes of its deadpan telling of a yearning for significance:

> The woman is wearing a red dress. Her mouth is painted with the same red. A century ago this red might have been reserved for a flamboyant eroticism. The red of the courtesan. The red target of male desire. Now this red enters the space of married life. Department stores broadcast a certain poetry of desire. Commodities take on mysterious properties. (It's a marketing strategy, an outcome of "motivational research," that governs the orchestration of this red.)

While the photographs used for *Meditations* have stayed the same, the text was developed over a five-year period as the piece was shown in a variety of situations (fig. 20). It was originally audiotaped, the sound presented with the photographs, for the work's debut in a small gallery at California Institute of the Arts. The printed version, Sekula says, was modified several times before it reached its current form, but the basic structure of alternative readings and the primary underlying argument—that the meaning of any photograph is dependent on an array of social inventions—has existed since 1973. The original text no longer exists.[20]

That the pictures represent members of Sekula's own family, that he made the two on the left as a child, is not revealed in the text. This biographical note, irrelevant on one level, does demonstrate the photograph's fickle relationship to fact: we will read the text differently with this knowledge.

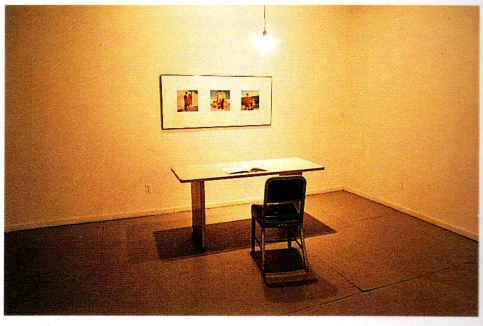
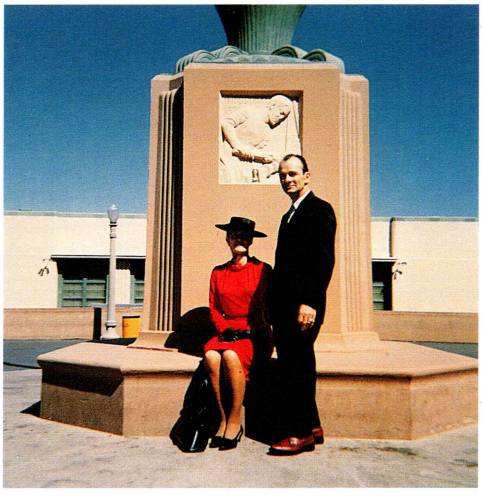


Fig. 20. *Meditations on a Triptych* as installed at Artists Space, New York, 1991. Photograph by Peter Mc Clennan







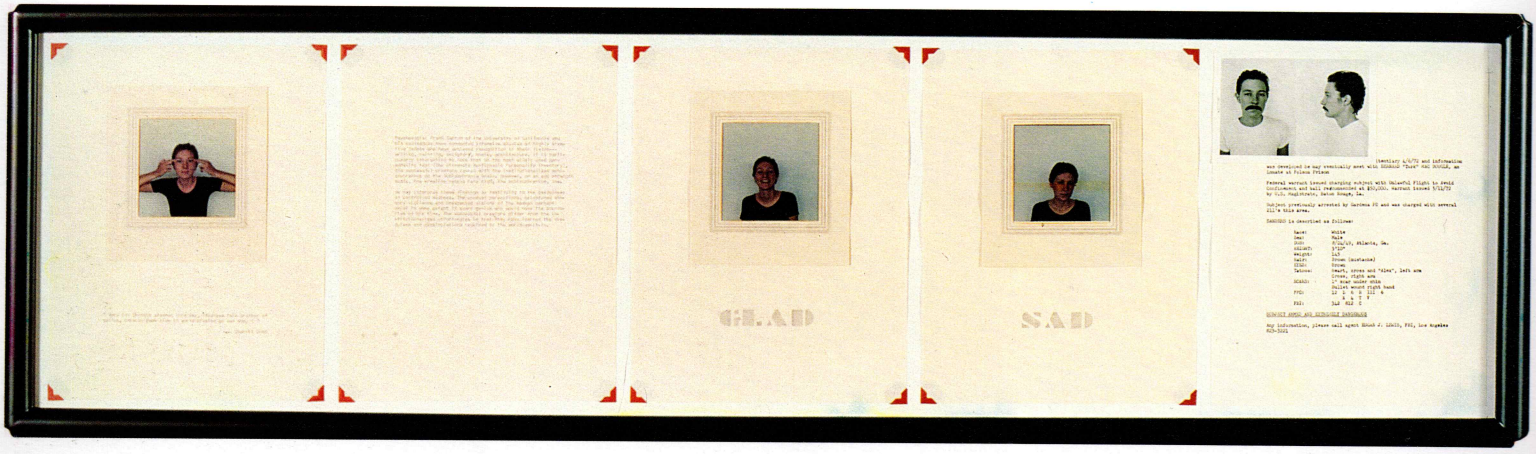
Meditations on a Triptych, 1973-1978
Three 11 x 11 in. color photographs with text, reading table and chair
Dimensions variable
Collection of the artist

ALEXIS SMITH

Making extensive use of found images, Alexis Smith peels the veneer from society's alluring lies. She is "basically interested in the culture's mythology" she says, "and the difference between [that and] people's real experience."[21]

"I've died so often—made love so much—I've lost track of what's real," a series of prints (*The Twentieth Century,* 1983) proclaims. Smith's entire career, launched in the early seventies, has centered on this consummate twentieth century conundrum.

Charlie Chan, 1973-1974, is a rare example of a work incorporating photographs made specifically for the purpose. The color pictures are of Smith, playing various emotional roles for the camera (we know they are roles because the pictures vaguely mimic the publicity still from a Charlie Chan film). The lesson of the piece? That "*successful* creators" differ from certified schizo-phrenics only "in that they have learned the disguises and dissimulations required by the world-as-it-is."



Charlie Chan, 1973-1974
Photographs and typed text on paper
Two panels, 12 x 45-1/2 in. each
Museum of Contemporary Art, Los Angeles; gift of Frank and Berta Gehry


BAD!
BAD
ANGRY
MAD?

ILENE SEGALOVE

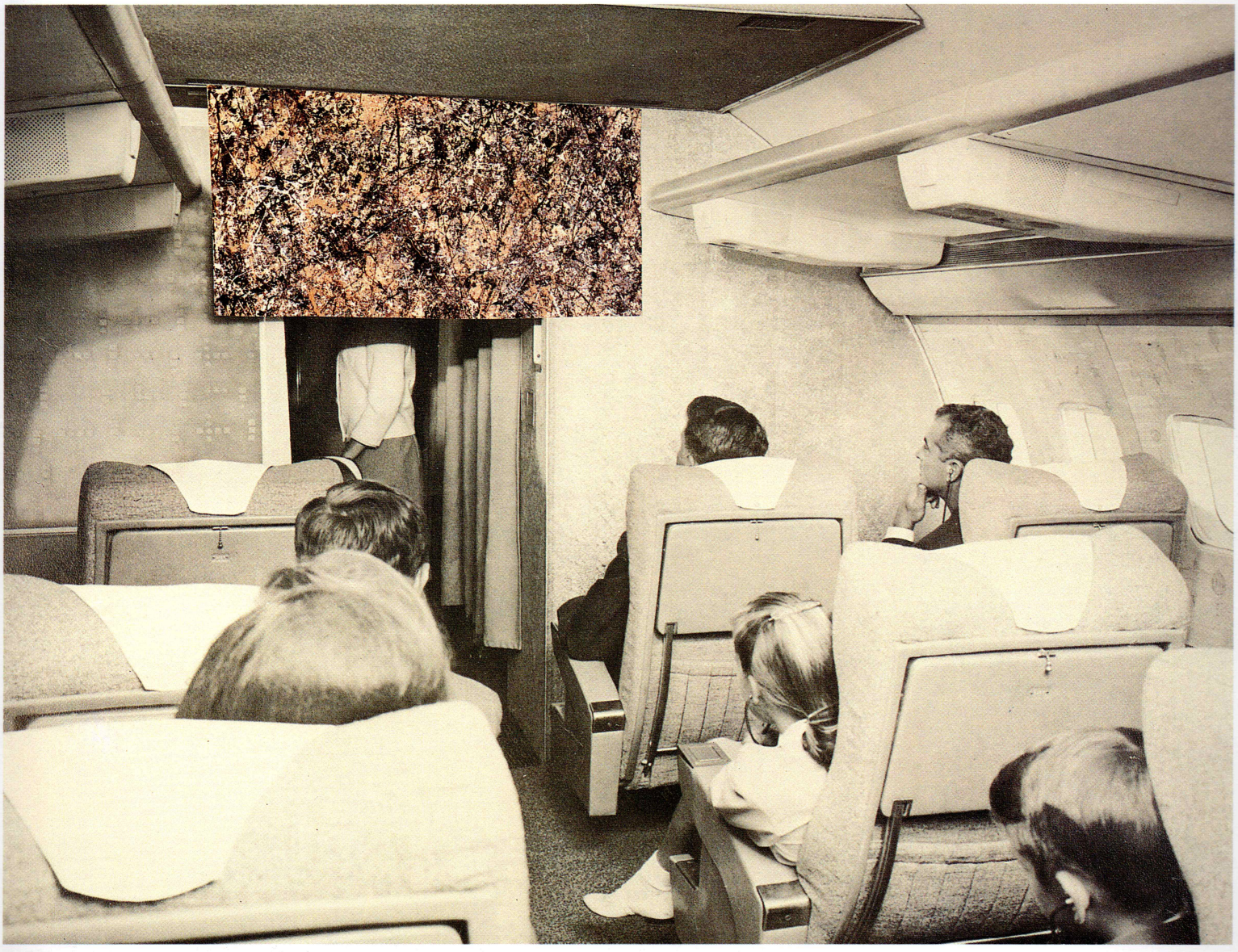
Video maker, radio storyteller, photographic monteur—Ilene Segalove switches roles at will. All her work, though, examines the border—so hard to maintain—between illusion and actual experience; between pre-packaged, for-sale dreams and the ones we get for free.

Close But No Cigar, 1975 (fig. 21), is Segalove's reclamation of history—a history in which the male figures strike noble poses, while the females bare their upper bodies or perform menial work. It is also a history wherein the only modern hero is a plastic goddess, freakishly missing essential parts of her anatomy.

Today's Program: Jackson Pollock, "Lavender Mist," 1950, 1974, is among her first mature works using photographs. It is a work that asks whether the great, passionate art that has shaped our culture is now tamed to bland commercial entertainment, while simultaneously wondering whether movies made to suit the airline traveler will be the cultural heritage we bestow.



Fig. 21. Ilene Segalove, *Close But No Cigar,* 1975. Eight gelatin silver prints (two with collage), 29-1/4 x 78 in. Museum of Fine Arts, Houston



Today's Program: Jackson Pollock, "Lavender Mist," 1950,
1974
Gelatin silver print and collage
14 x 17 in.
Barbara Bishop, Pasadena, CA

ROBERT E. BROWN

Though he is only minimally active as an artist today, Robert Brown was one of the most inventive and refreshing artists working in photography in the late 1960s and early 1970s. Perhaps his critical career error was to allow himself to be identified as a photographer rather than as a Conceptual artist, for his work had an intellectual purity and complexity equal to much contemporaneous work of the early, now famous, conceptualists.

Much of the early work has been destroyed over the years, but documentation of a 1969 installation shows his interest in scale, repetition and transcription. A fifty-four foot strip printed with hand-colored photographs of daisies presented, at first glance, a minimal yellow line, at eye level, across a white field. Only on close examination did the line resolve into a vast "field" of a different sort.

In the early seventies Brown began a series of full-scale, illusionistic copies of walls and garage doors, which led to 1:1 color transcriptions of mundane building details—mail slots, ventilator covers, windows and the like. *Cinder Block Wall* was first shown as *Cinder Block Room* at the M.H. de Young Memorial Museum in 1974 (fig. 22). Though it was produced after Brown moved from Los Angeles to San Francisco, it is an extension of ideas developed earlier and is, according to the artist, among the only early works to survive a studio flood.

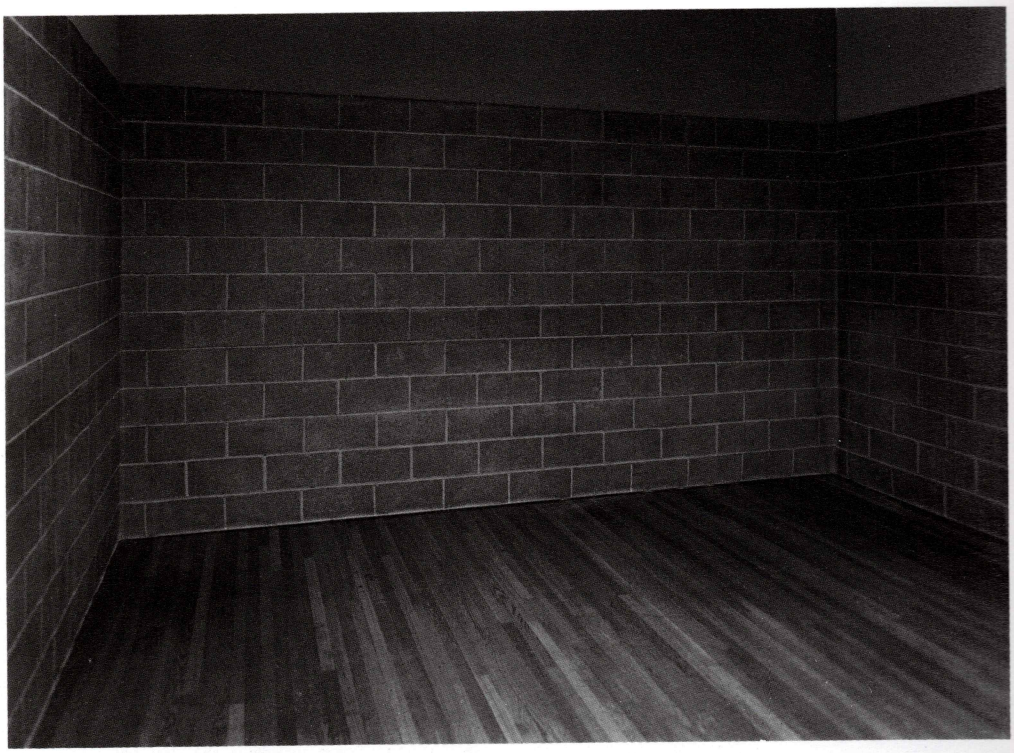


Fig. 22. *Cinder Block Room* at the M.H. de Young Memorial Museum, San Francisco, 1974

Cinder Block Wall, 1974
Toned gelatin silver print
76-1/2 x 192 in.
Collection of the artist



LOU BROWN DI GIULIO

Nineteenth century viewers of the first photographs were fascinated by their fidelity to nature, regretting only that they were not perfect in color and volume, as they were in detail. Lou Brown DiGiulio addresses these failings in a small group of works that received much attention in the early 1970s. Inspired by the *Photography into Sculpture* exhibition (page 24) and the example of Jerry McMillan and others, she tested the proposition that "there is no limit to the possibilities of using photography as a tool to express an idea" by trying to find the limits of reproduction.

A former clothing designer and manufacturer, DiGiulio painstakingly copied on cloth such natural forms as cabbages, butterflies and, in the untitled work from 1974 reproduced here, autumn leaves, sculpting each tiny element by sewing and stuffing it. DiGiulio, who knew an artistic cul-de-sac when she saw one, produced works such as this for only about three years—but not without leaving some perplexing and astonishing objects behind.

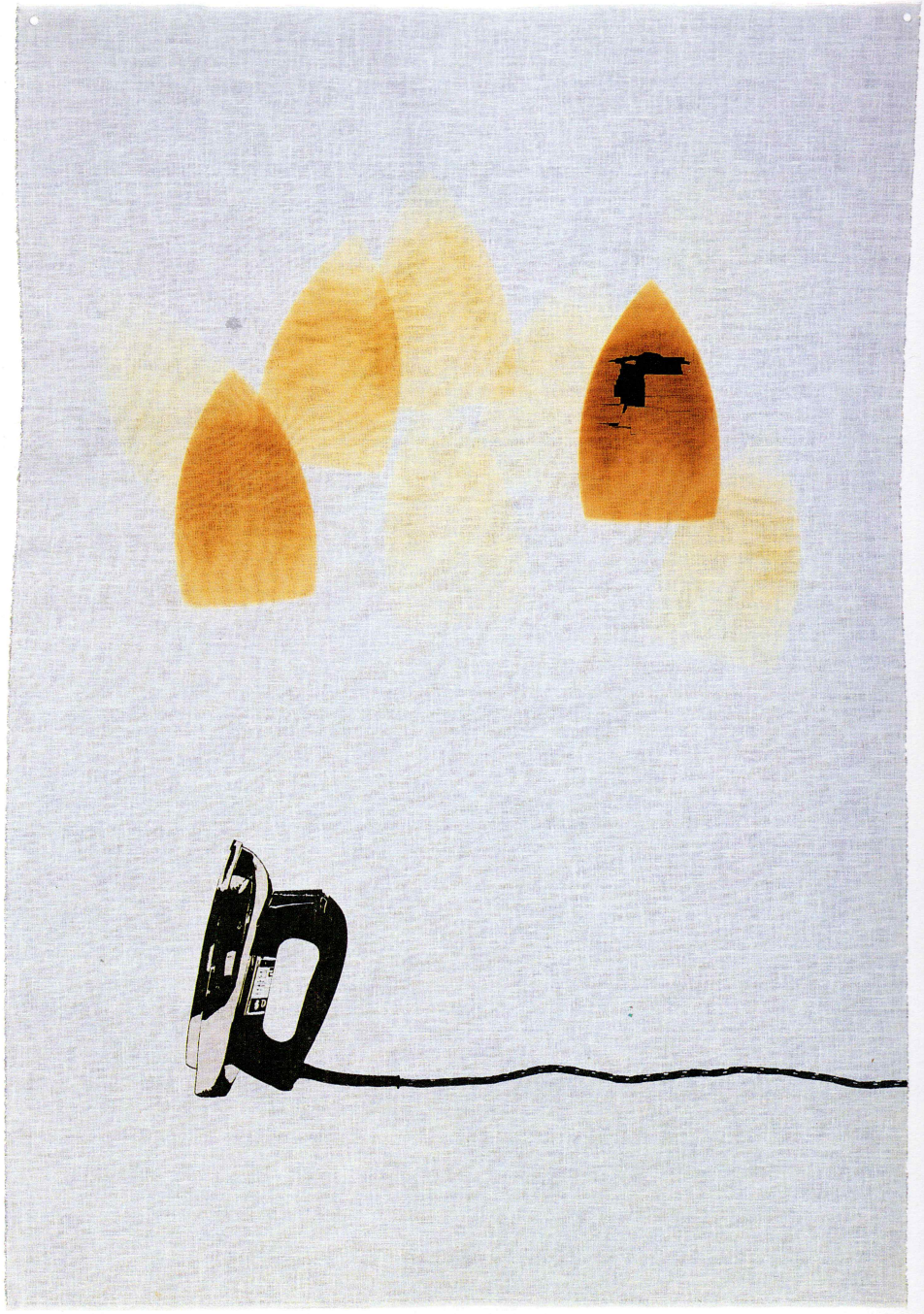


Untitled, 1974
Photo-silkscreen on fabric
Dimensions variable, approx. 25 sq. ft.
Collection of the artist



SUSAN HALLER

100 Susan Haller has an enviable Southern California artistic pedigree, having studied with both Jerry McMillan and Robert Heinecken and having worked as assistant to Edward Ruscha since 1969. Her untitled silkscreen-and-iron-burn print on cotton may be a one-liner, but it's the kind of brain-teaser that keeps returning to insist on our attention. The idea of the photograph as trace of the object it renders had not been articulated as a critical construct at the time this work was made, but Haller intuited the basic idea and explored it in works such as this in the early seventies. The work also toys with our notions of the original print and our preconceptions of women's art and women's work—issues Haller was early in taking on.



Untitled, 1972
Silkscreen print, dye and iron burns on fabric
43 x 30 in.
Collection of the artist

ELLEN LAND-WEBER



Untitled, 1974
3M Color-in-Color transfer print
22 x 30 in.
Collection of the artist

The arrival in Los Angeles in about 1971 of the 3M Color-in-Color photocopier—an "office machine" so expensive, specialized and rudimentary that storefront centers in major cities handled most of the demand—was perhaps received more enthusiastically by artists than by the business community. Though the machine could be found throughout the United States and was used by artists elsewhere, the Los Angeles experimental atmosphere was particularly conducive to its use, with Robert Heinecken, Suda House, Cheryl Leonard, Ilene Segalove, Arthur Taussig and numerous others employing this new photographic technique.

Ellen Land-Weber was one of those who took a deep interest in the new technology. Classically trained in photography at the University of Iowa, she came to Los Angeles in 1969, whereupon she met Heinecken and other prominent figures on the scene. Asked to teach extension courses at UCLA, she introduced a class to the 3M machine. She became so excited that she first took a part time job at the center in exchange for time on the machine, then bought one of her own.

The 1974 work reproduced here takes advantage of the copy machine's precision of detail (and makes a virtue of its pleasantly distorted color) by playing direct, perspectiveless pictures of plant forms against the lens-flattened, camera-produced images of a house and child.

STANLEY MOCK

Trained as a sculptor, Stanley Mock had begun some experiments with photography-based metal etching techniques at the University of Kentucky shortly before he was invited to teach sculpture at the University of California, Los Angeles, in 1970. Landing in the hotbed of photographic experimentation that was the UCLA art department at the time, he quickly became immersed, working with graduate students (such as Ellen Brooks and Michael Stone) who were combining sculptural and photographic ideas. He also created friendships with such UCLA faculty as Robert Fichter, Llyn Foulkes, Judith Golden and Robert Heinecken.

The spectacularly large-scale photographic works Mock produced in the early 1970s relate to his sculptural background, both in their size and their subject matter. ("They deal with figures and structures in spacial situations...set up in my studio," he says.) As roughly 1:1 transcriptions of the conditions presented to the camera, works like *The Dancer I*, 1973, were attempts to replicate significant formal details of the experience. As Mock writes, "I am interested in some small residue of humanity that I find lingers in photographic images."



The Dancer I, 1973
Photoemulsion on paper on muslin
91 x 101 in.
Collection of the artist



VIRGIL MIRANO

Virgil Mirano's big photograms, made by placing objects in direct contact with photo-sensitized paper, operate on two levels. They are both precisely accurate silhouettes and poetic fabrications.



Untitled-29 October 1974, 1974
Diazotype photogram
97 x 36 in.
Collection of the artist

JOHN DIVOLA

For decades the look of most Los Angeles photographs has been either aggressively experimental or purposefully, humorously numskull. But a few artists have clung to the tradition of the well-crafted photographic print, even as they participated in the conceptual revolution centered in the region. John Divola is one of these.

Divola's first important work was his *Vandalism Series,* in which straightforward, forensic photographs describe a manipulated scene. He counters the derelict, found situation with simple formal gestures—graffiti tags claiming new turf. Later work (the *Zuma Series* of the late 1970s) more skillfully combined color and the landscape viewed through doorways and windows of abandoned buildings. This and more recent efforts have rightfully brought Divola an international reputation, but nothing has surpassed the *Vandalism Series* for economy of means and purity of idea.



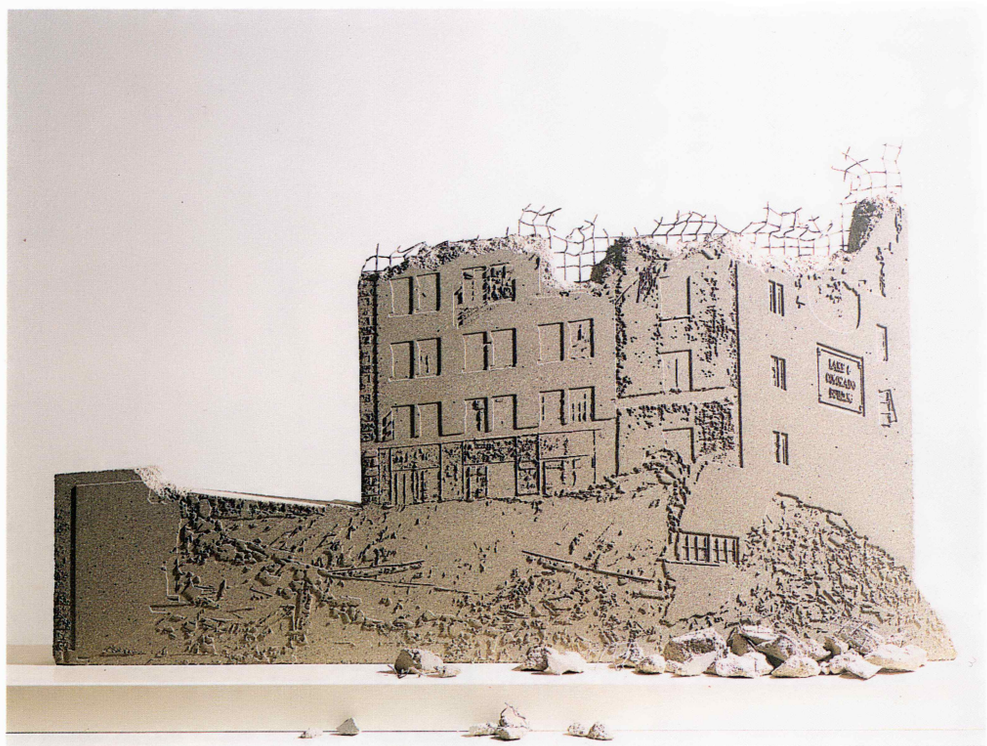
#16 (Vandalism Series), 1974
Gelatin silver print
15 x 15 in.
Collection of the artist



#34 (Vandalism Series), 1974
Gelatin silver print
15 x 15 in.
Collection of the artist

GARY BURNS

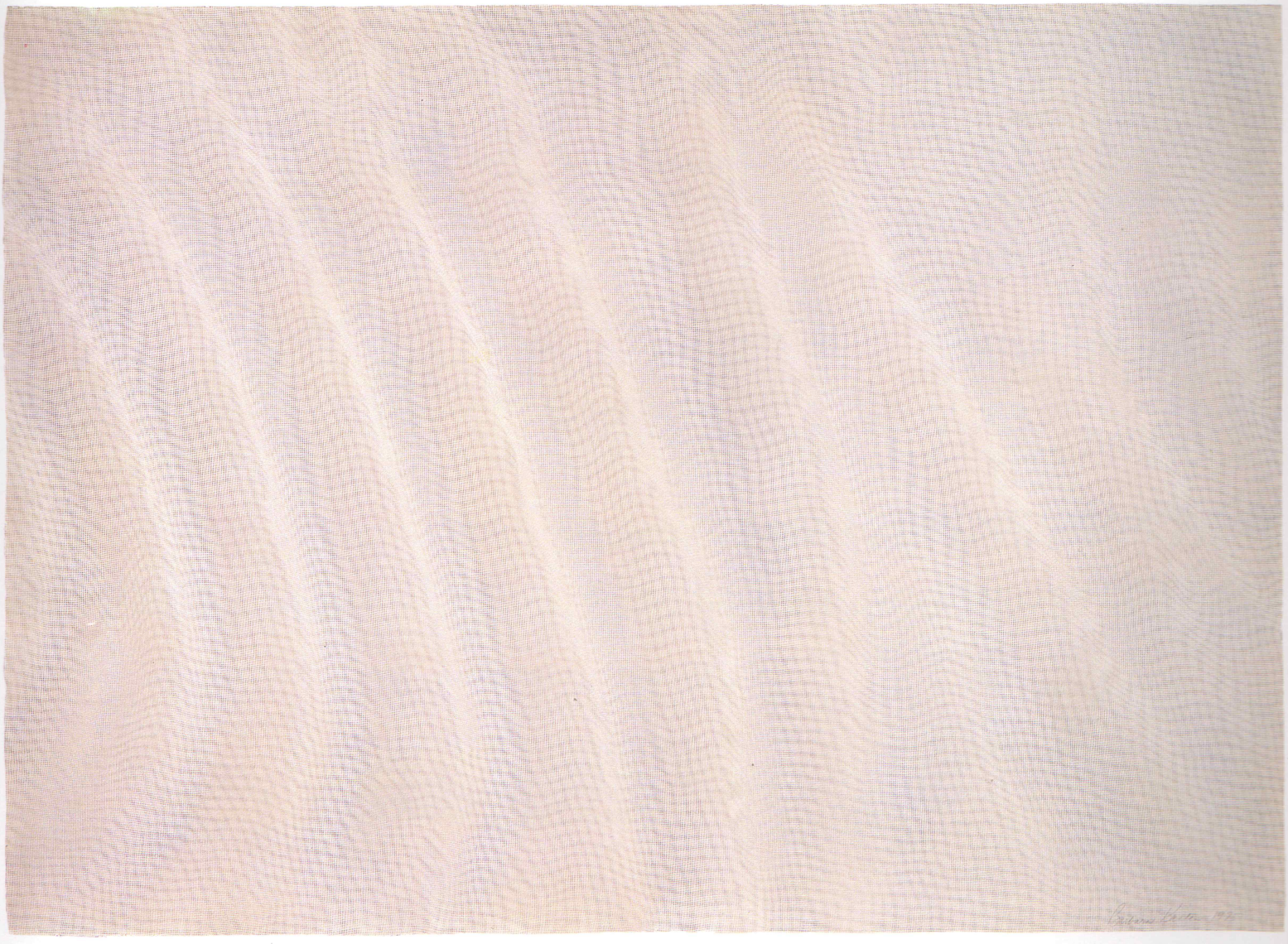
As a student of Jerry McMillan at Cal State Northridge in the early seventies, Gary Burns developed a healthy disrespect for traditional photographic techniques and materials. "I loved the antithetical relationship that was established by using coarse construction materials with a photo process," Burns says. He began by making silk-screen prints on paper printed with cement, rather than inks. By 1974 he had perfected a molding process that allowed him to turn a photograph into a cast cement sculpture - thus satisfying the urge to bring the photograph one step closer to a facsimile of its subject.



Lake and Colorado I, 1974
Concrete photo-relief sculpture
18 x 31 x 8 in.
Lou Brown DiGiulio, Malibu, CA

BARBARA KASTEN

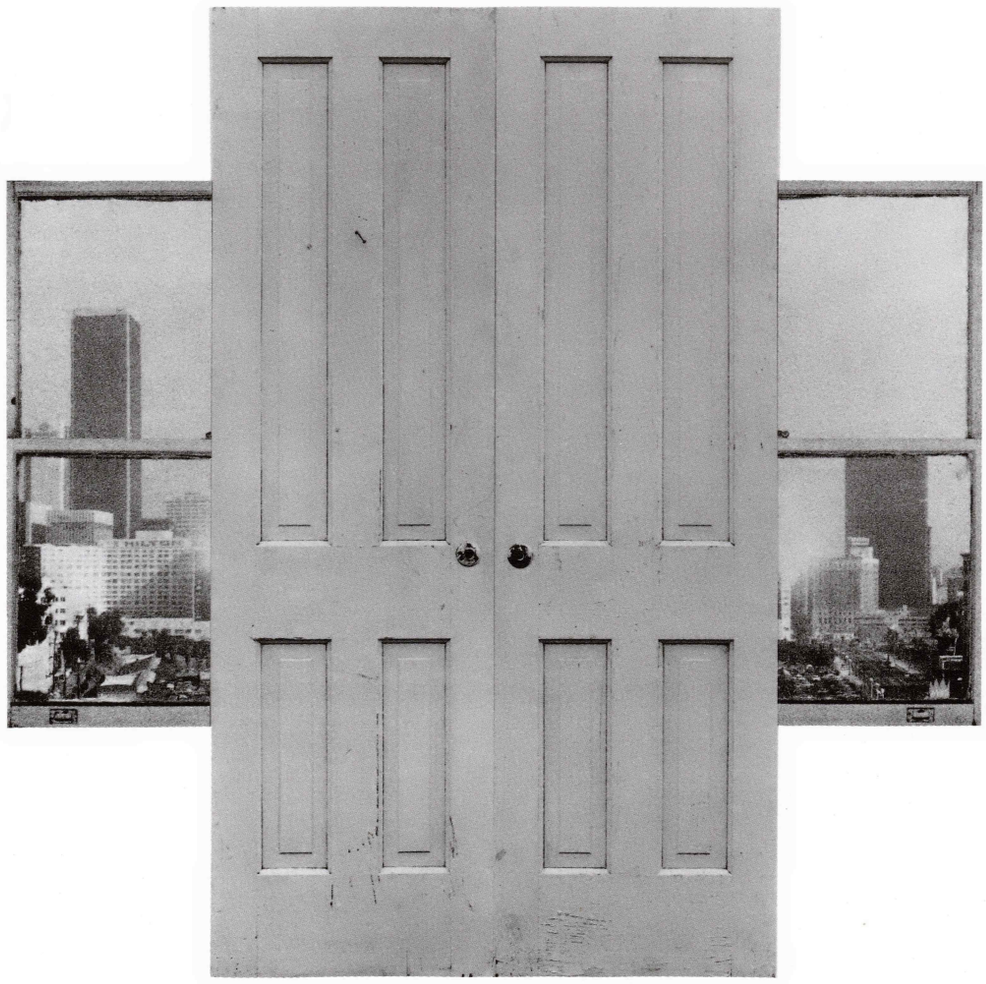
Barbara Kasten is best known today for her color-drenched photographs of architecture, but she trained as a fiber artist. The untitled work from 1975 shown here clearly derives from her earlier interest, though it also draws upon the work of minimal painters she admires such as Robert Ryman and Ad Reinhardt. As a photograph, though, the work cannot escape its ties to its source: even as a barely visible field it remains, resolutely, an image.



Untitled (75/18), 1975
Cyanotype
29 x 41 in.
Collection of the artist

STEVE KAHN

Steve Kahn's large door and window panels read, on the gallery wall, as abstract fields with no possibility of entry, whether through the closed doors or the supposed windows. *Door/Window #3,* 1978, and other works in the series are collages on a monumental scale which, for all their precision of rendering, resist interpretation as either openings on the world or facsimiles of their subjects.



Door/Window #3, 1978
Gelatin silver prints on aluminum panels
54-1/2 x 55 in.
Collection of the artist

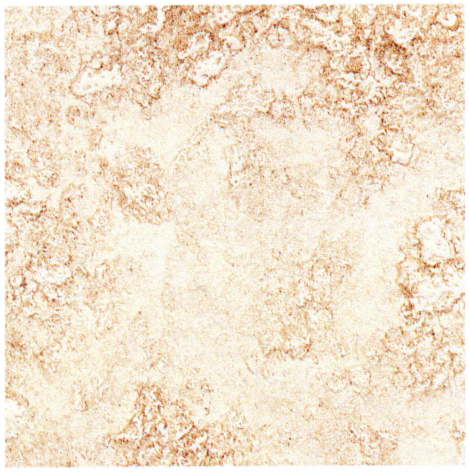
VIDA (FREEMAN)

"The relative ease of producing a complete 'reality' in art" through photography led Vida Freeman to a series of experiments that called upon her background in ceramics. The *Northridge Earth Series,* 1978, allowed her to indulge her penchant for replication. It also enabled her to analyze alternative photographic systems, comparing the functions and syntax of each.

For the series, Freeman presents three elements, side by side: a standard, gelatin silver, black and white photographic print with hand coloring; a paper "earthprint" embossed with a photographic image from a deeply etched metal plate and colored with earth; and a "porcelain photo print"—clay cast or stamped using a similar etched plate, then colored with oxides and earth in two firings.



From the *Northridge Earth Series,* 1978
Hand colored gelatin silver print
7-1/2 x 7-1/2 in.
Collection of the artist



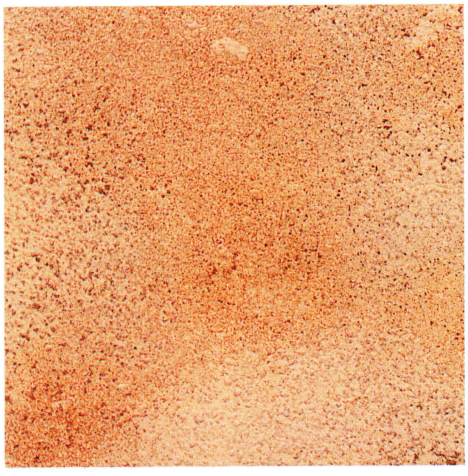
From the *Northridge Earth Series,* 1978
Earth print
7-1/2 x 7-1/2 in.
Collection of the artist



From the *Northridge Earth Series,* 1978
Porcelain photo print
7-1/2 x 7-1/2 in.
Collection of the artist



From the *Northridge Earth Series,* 1978
Hand colored gelatin silver print
7-1/2 x 7-1/2 in.
Collection of the artist



From the *Northridge Earth Series,* 1978
Earth print
7-1/2 x 7-1/2 in.
Collection of the artist



From the *Northridge Earth Series,* 1978
Porcelain photo print
7-1/2 x 7-1/2 in.
Collection of the artist

ROBBERT FLICK

SV-010, 1979, was the first photograph in Robbert Flick's now-famous series of modular images of the Southern California landscape. Flick's system changes from one work of art to the next—an indication, perhaps, of how much trust he actually places in formulae.

SV-010 was made according to an artist-devised code requiring an exposure at each utility pole in an area. Such a scientific method, though—even the excess of a hundred independent exposures—does nothing to explain or relieve the scene's banality.



SV-010, 1979
Gelatin silver print
20 x 24 in.
Courtesy of Turner/Krull Gallery, Los Angeles

VICTOR LANDWEBER

Victor Landweber's *Picturesque Views* convey every bit as much information as most landscape photographs, with their generic claims to satisfaction of our need for wilderness. Landweber borrowed a paint manufacturer's sample chips of the Treasure Tones line to create his Polaroid landscapes. Abstract and representational at the same time, these are views of ideas of beauty.

Landweber credits Robert Fichter with introducing him to Robert Heinecken and Todd Walker. Together, the three "were a liberating influence—indicating a range of alternative possibilities for photography."



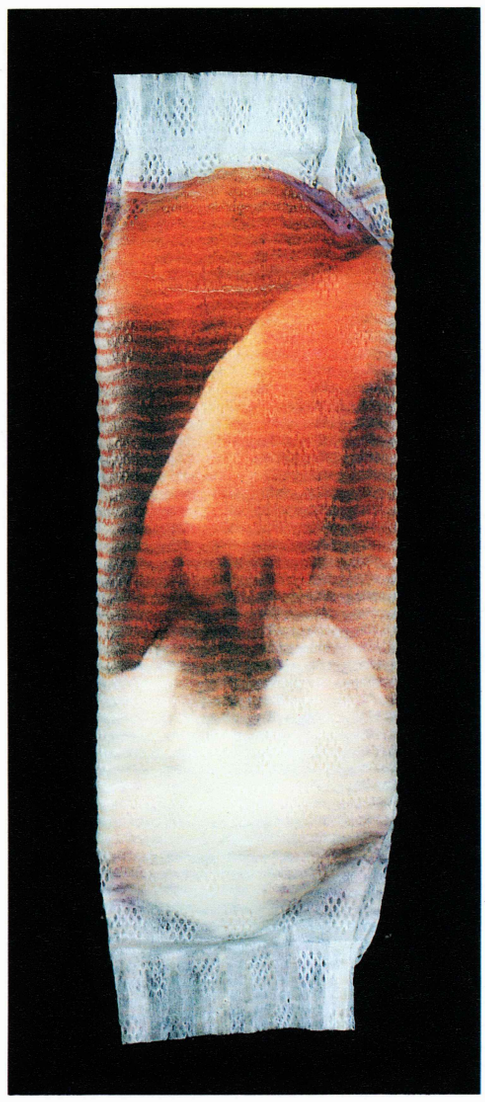
Picturesque Views (Treasure Tones Series, #5), 1975
Polacolor print
6-3/8 x 19 in.
Collection of the artist

SUDA HOUSE

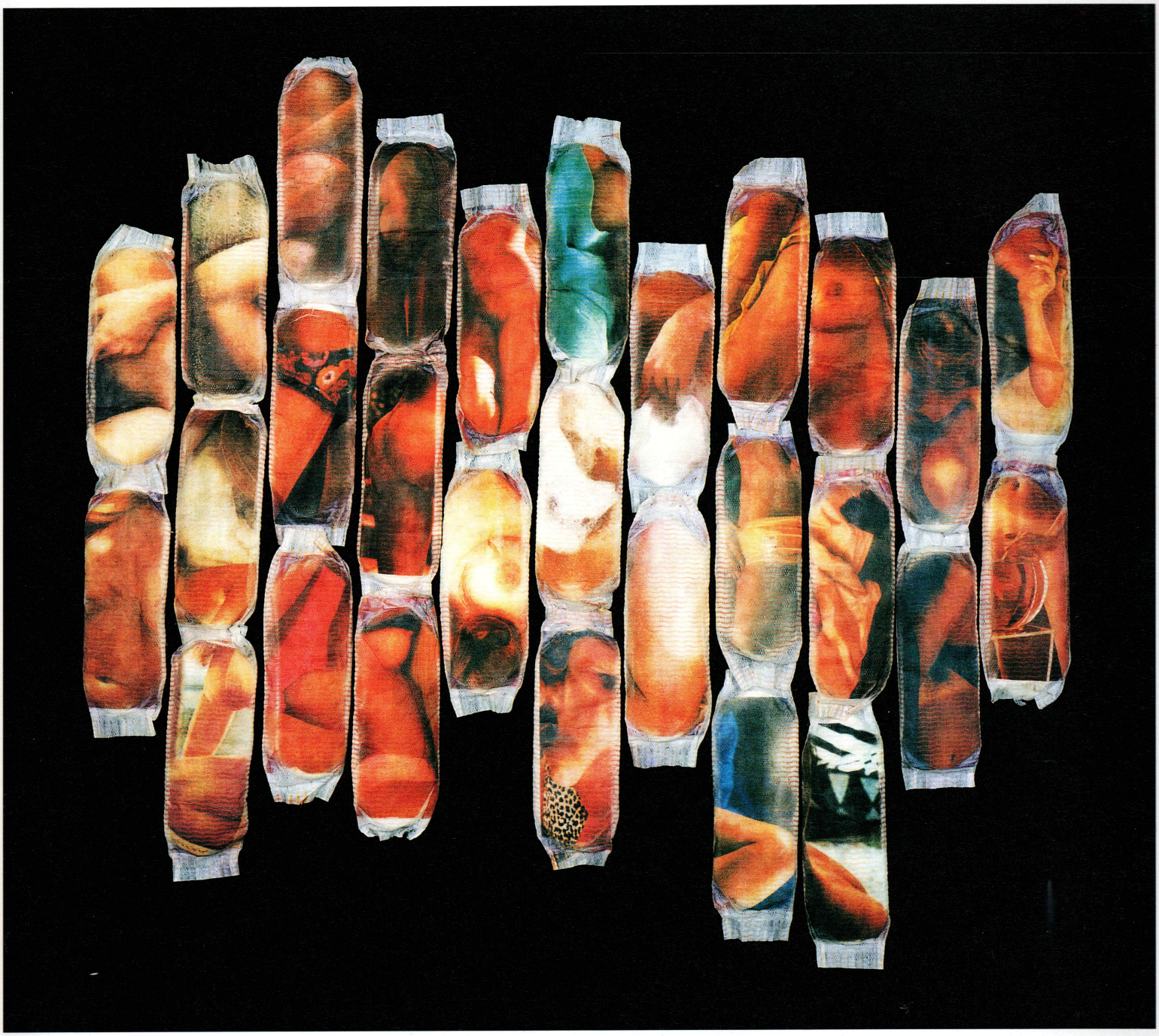
As much as anyone could, Suda House represents the artistic cross-fertilization possible in the Los Angeles of the 1970s. As a student at the University of Southern California early in the decade she was exposed to photography by Philip Melnick and to printmaking by longtime USC professor Ruth Weisberg. In 1973 she became a trainee at the 3M Color-in-Color office, where she met Ellen Land-Weber, the local master of the process, and Robert Heinecken, who invited her to sit in at UCLA graduate seminars. By 1974 she was enrolled in the graduate program at California State University, Fullerton, where she studied with Darryl Curran and Eileen Cowin, and where her fellow students included George Blakely.

House used the 3M machine to make images which she then transferred to fabric, sometimes then stuffing the fabric to heighten the illusion of reality. Her work of the mid- to late seventies dealt exclusively with sexual imagery, satirizing and critiquing our society's fascination with the female body.

The *Stay Free Series* of 1976 presented soft-core sexual images on a material not usually associated with the sexual act of copulation, yet clearly related to women's sexuality: the "sanitary napkin." Even so oblique a reference to menstruation as a wad of cotton and paper was a shock to most people when they saw the piece in a gallery, House says: "It was originally an interactive piece—people would handle them, take them off the wall and move them around...When they realized what they were, people were either repulsed by them or attracted to them."[22]



Detail from the *Stay Free Series*



From the *Stay Free Series,* 1976
3M Color-in-Color transfer on 28 sanitary napkins
9 x 3 in. each
Collection of the artist

JUDITH GOLDEN

Judith Golden lived in Los Angeles for only four years, but she had a substantial impact in the region (among her students at UCLA were Gillian Brown, Jack Butler and Kenneth Shorr). Moreover, as she puts it, "the Hollywood influence" on her own work "cannot be denied."

Golden studied as an undergraduate in Chicago with two artists known for their experimental attitude toward photography, Joyce Neimanas and Keith Smith. As a graduate student at the University of California, Davis, she got a major dose of California Funk, working with Robert Arneson, Roy De Forest, Manuel Neri, Wayne Thiebaud and William T. Wiley.

In Los Angeles Golden's circle included Eileen Cowin, Robbert Flick, Barbara Kasten, Robert Heinecken and Susan Rankaitis, among others. It was in that environment that she produced her first mature work.

The *Magazine Series* and the closely related *Magazine Makeovers* are self-portraits in which the artist inserts herself into magazine versions of ideal beauty. They are direct hits on mass media's impossible standard of glossy perfection.



Rhinestones (Magazine Make-overs), 1976
Gelatin silver print with oil paint
14 x 11 in.
Collection of the artist

JACK BUTLER

Jack Butler is probably best known for a series of distressed appropriations (*Excitable Pages,* 1978-1981) that point up the implicit violence in fashion advertising. Shortly before beginning the *Excitable Pages,* however, he completed a small series of onanistic fantasies he calls *Sex 70s.* The *Sex 70s* series, produced in 1978, marks the beginning of a career-long attention to the mass print media and its undercurrent of titillation and simulated gratification.



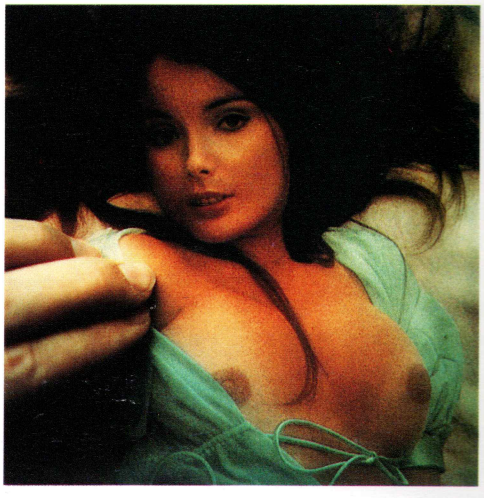
From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist



From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist



From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist



From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist

EILEEN COWIN

Though Eileen Cowin did not move to Los Angeles until 1975, she has acknowledged a strong LA influence beginning in 1968. In that year a college instructor introduced her to the work of Robert Heinecken, which she took as affirmation of her own independent experiments.

Cowin credits the Museum of Modern Art's *Photography in Sculpture* exhibition with expanding geographical and conceptual boundaries. The exhibition, she says,

> was one of the most important photography shows in the last thirty years. I saw that show when I was still in graduate school in Chicago: my impression was that most of the artists were from Los Angeles *and* had some connection to Robert Heinecken. From where *I* was, the Institute of Design in Chicago, Los Angeles suddenly took on the appeal of Paris in the 1920s and Black Mountain College.

Cowin made several Los Angeles trips in the early 1970s to visit friends. During that time she had a particularly close relationship with Robert Fichter, whose work and ideas both influenced the Los Angeles scene and borrowed from it (page 66-67). By the time she moved to the West Coast to teach at California State University, Fullerton, she had already established a solid national reputation for alternative-process photographic work.

Her work changed rapidly after the move, evolving into the complex dramatic tableaux that have won her recognition as a major figure in contemporary art (fig. 22). *Shot*, 1978, is an important transitional work. One of a series of works examining relationships between words and pictures, this piece (and other Cowin works of the same period) also anatomizes generally accepted systems of photographic depiction. The picture on the left is, of course, a photograph of a widely known photograph purporting to prove that Jack Ruby shot Lee Harvey Oswald. The numbing familiarity of the picture of Ruby and Oswald distances us from the original event—we tend not to read the picture as a report, so much as an emblem, like a trademark, an advertising image or a traffic sign. Because it is a black and white image, and because two edges of the original photograph are visible, the "pictureness" of the Ruby/Oswald image is emphasized, at the expense of the immediacy and shock the image originally invoked.

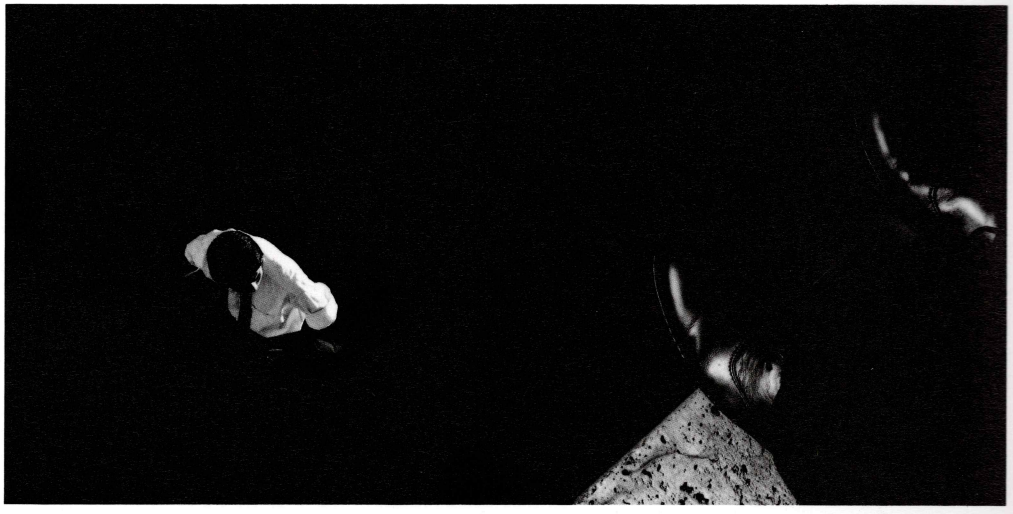
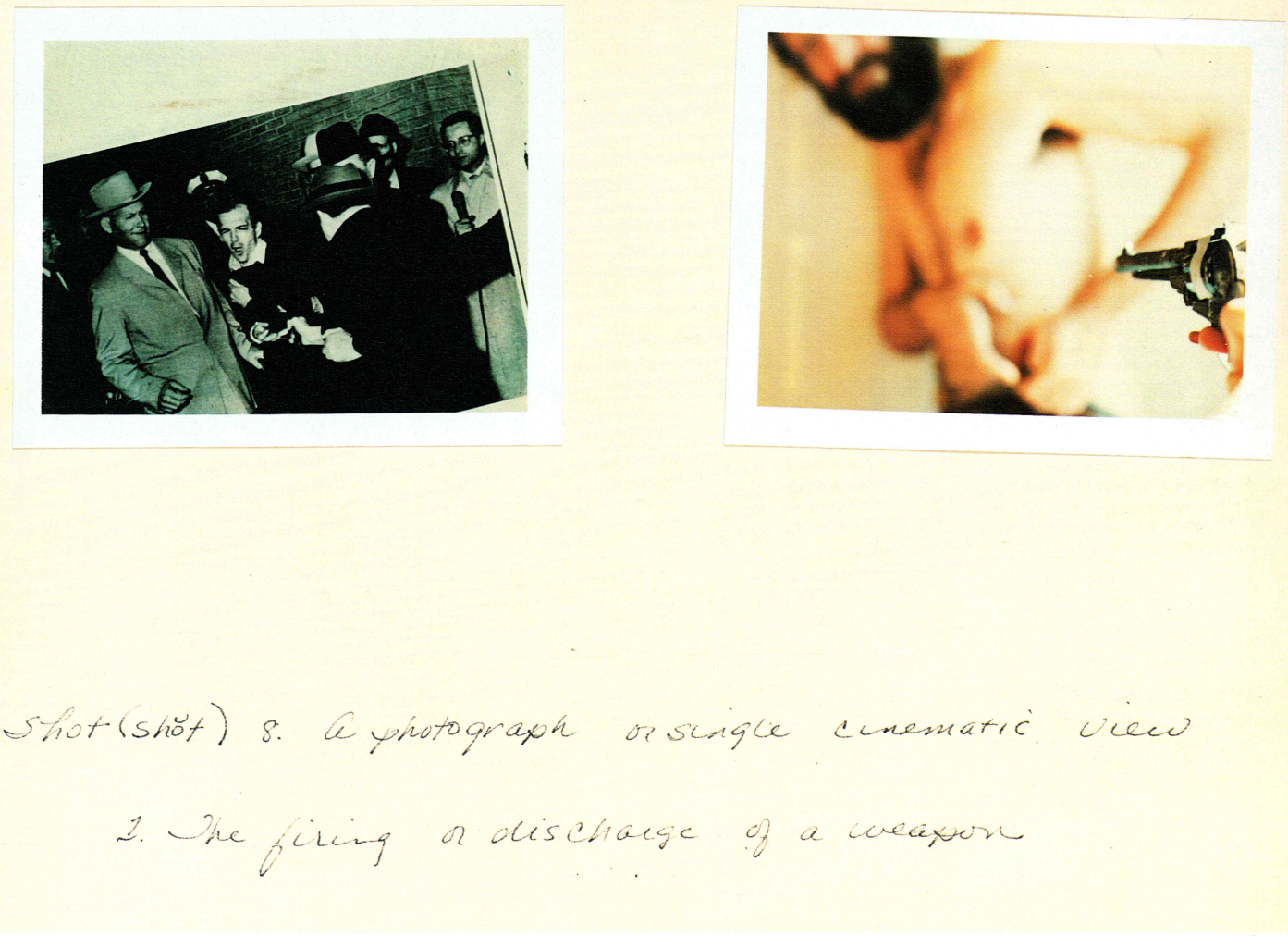


Fig. 22. Eileen Cowin, Untitled, 1990. Gelatin silver print, 48 x 96 in.

The picture on the right, on the other hand, is in color and frames a situation not previously known to us; we read it as a little window on the world. Never mind that this picture was likely staged for the camera: syntactically it appears to be a more "real" event than the historically recognized one. Never mind that in the second panel the photographer—and by extension, the viewer—is implicated as the shooter: it's only a photograph.



Shot, 1978
Two polacolor prints on paper
15 x 20 in.
Collection of the artist

KENNETH SHORR

The tension between the way the world appears to be and its actuality is represented in an art debate pitting "form vs. content." But Kenneth Shorr is one artist who has steadfastly refused to take a side in the debate. *Looking/Forgetting,* 1977, for instance, is a highly formal graphic arrangement of dark verticals on a gray field, reminiscent of photographs by Aaron Siskind or, more to the point, Ray Metzker. But unlike the work of those artists, which relied on metaphor or the charm of design, Shorr's picture is confrontational, clobbering us with its banality and incongruity—forcing a connection between a lighthearted musical riff and a threatened, emaciated figure.

Shorr spent but three years in Los Angeles, but they were crucially formative years. He claims that this was not because the art scene was influential. ("For the longest time I thought Francis Bacon lived in Fresno and he certainly had an influence on me," he says with a typical disregard for candor. "I have no recollection of any art while in LA." He does, though, admit that Robert Heinecken was "the sole reason I moved to LA.")

Rather, it was the city of Los Angeles itself that had an impact:

> My sense of the city was that it was daily disappearing beneath a sludge of pornography, pollution and horror. And it made me giddy. It seemed to be a place where everything had gone amok ages ago, and people simply marveled that it was still going on. Art seemed like a way of pinching yourself, of telling yourself this really wasn't a nightmare...Photography is the only way I can nail things down. I don't think anything is worth doing if you can't take a picture of it.



Looking/Forgetting, 1977
Toned gelatin silver print
40 x 60 in.
Collection of the artist

SUSAN RANKAITIS

An artist who describes herself as "a painter drawn to the alchemy of the photographic process,"[23] Susan Rankaitis chemically attacks the surface of photographic papers, drawing from them a seductive variety of colors and sheens. In all her work, embedded information reveals itself only slowly, and only to the viewer who will give it detailed attention.

Though she was clearly drawn to photography in part through her husband Robbert Flick (by the mid-seventies a prominent figure) and his friends and contacts, Rankaitis's work was utterly original. It made use of some of the techniques of chemical staining, solarization and so forth seen in Flick's important *LA Book of the Dead* series, but left meaning more flexible and open to interpretation. Moreover, the painterly elegance in works by Rankaitis is entirely at odds with the crudely reportorial imagery of Flick's work of the late 1960s.

Plato Image #1, 1977, is among Rankaitis's earliest mature works in photography. Conceptually, it relates to her work as a graduate research assistant in "random access image processing" (on a project called "Plato"), which encouraged her to accept the multiplicity of connotations and implications crowding every nominally denotative image.

Plato Image #1, 1977
Combined media, multiple image print on photographic paper
24 x 18 in.
Courtesy of Ruth Bloom Gallery, Santa Monica



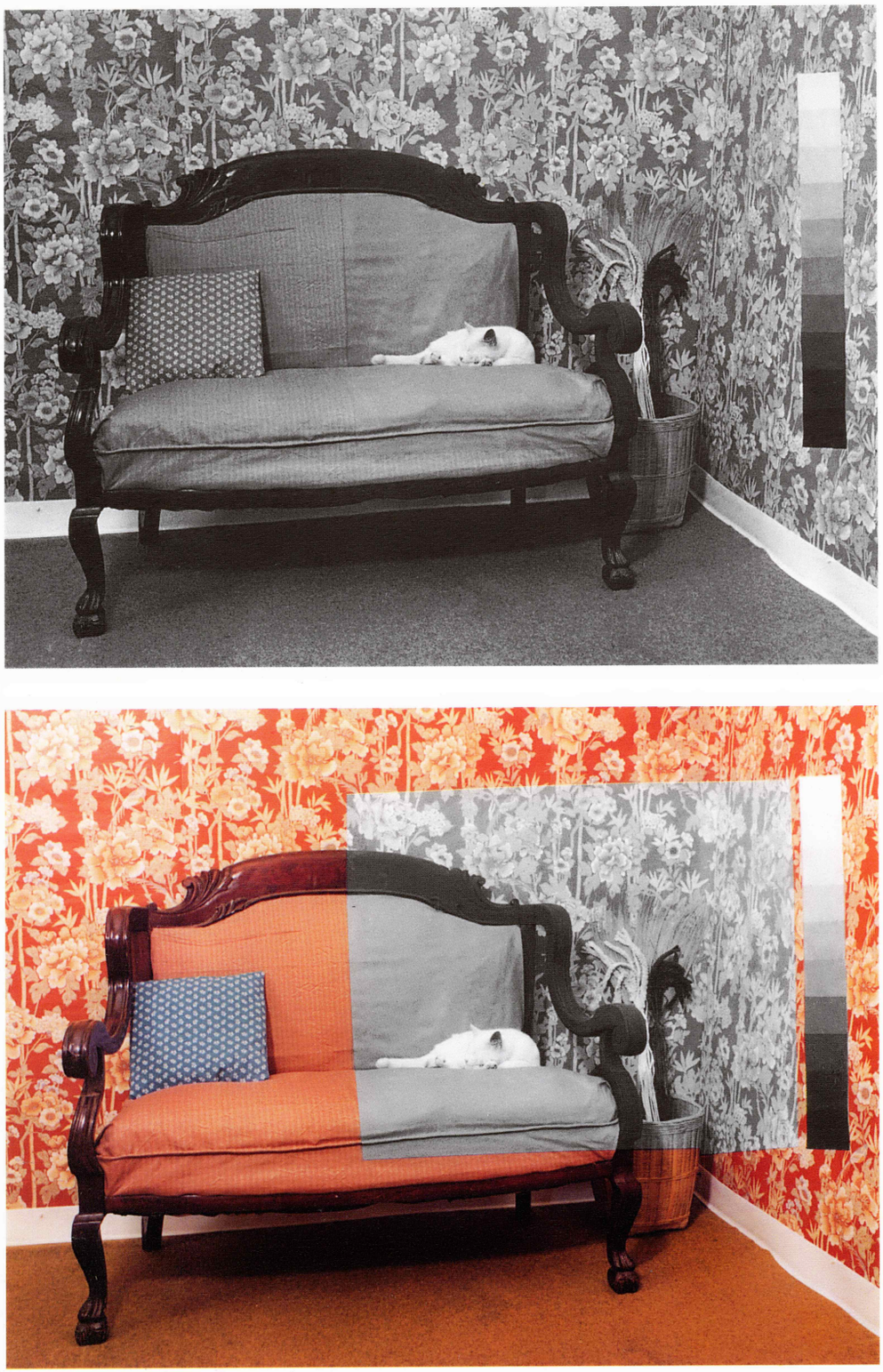
GILLIAN BROWN

By the end of the 1970s, artists' trust in the photograph had withered to lifelessness. Gillian Brown took on a more specific analysis of the workings of photography itself, assembling a catalogue of the medium's limitations and deceptions.

The untitled work presented here consists of two photographs of the same artist-constructed set, made from identical vantage points. The sole difference between the two is a result of the photographic materials used: the film and paper Brown employed for the top picture produced a black and white image; those used to make the bottom one gave her a color photograph, and uncover her deception.

As a UCLA graduate student in the late 1970s Brown was both product and catalyst of an attitude described by James Hugunin as an approach to thought and aesthetics which

> is by its very structure self-conscious, self-reflexive. It is an attempt to think about a given object on one level, and as one does so, to observe at the same time one's own thought processes. Applied to photography, and as taught by Robert Heinecken, the result of such an approach is to be aware of one's "presence" within the photograph as well as how one is "positioning" the potential viewers of the work...The result is often a work of meta-photography, photography-about-photography, that plays with the syntax of photographic rhetoric, that comments upon the fictional, constructed nature of what the average viewer sees as an accurate rendition of things. [24]



Untitled, 1978-1980
One gelatin silver print and one color photograph
11 x 14 in. each
Collection of the artist

GEORGE BLAKELY

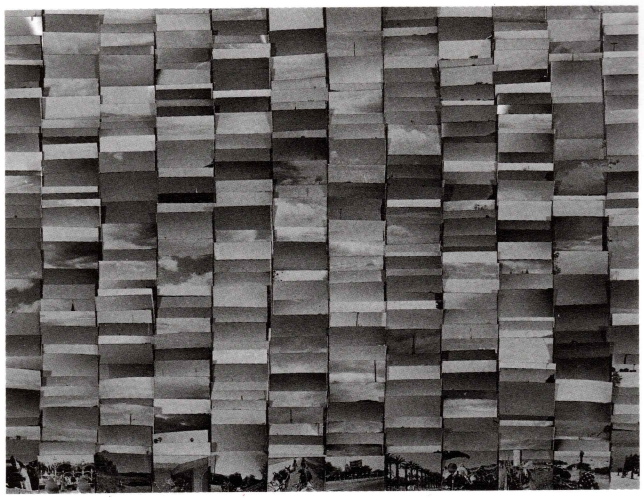


Fig. 23. George Blakely, *Very Blue/ Variable Blue* (detail), 1979. Color snapshot collage, 36 x 60 in.

If there is a quintessentially Southern California artist involved in the present project, that person may be George Blakely. Born in Long Beach in 1951, Blakely studied art with Eileen Cowin and Darryl Curran at California State University, Fullerton. He also worked for seven years for Orange County's fourth-largest employer, the primary image manufactory of American popular culture, Disneyland.

The main themes of Blakely's art are the ubiquity and universality of the photographic experience in modern culture, themes suggested by the frenetic image-making activity in which most Disneyland visitors engage. He has made art from discarded Polaroid paper negatives and found images such as snapshots, sugar packets and book illustrations. But his most evolved and ingenious works are produced using rejected prints from commercial photo-processing labs. These he has organized in various ways, sorting by color or subject matter (fig. 23) or papering gallery walls and floors in eye-dazzling installations.

Surely, though, *A Cubic Foot of Photographs,* 1978, is his most poetic statement, bulging with the weight of dreams, memories and facts, yet as densely inaccessible and generic as a stone.



A Cubic Foot of Photographs, 1978
Color photograph collage
12 x 12 x 12 in.
Laguna Art Museum, Laguna Beach, CA; gift of the artist

NOTES TO PAGES 36-123

Quotations undocumented by footnotes are taken from written answers to a two-page list of questions prepared by the author. Most of the artists responded between January and April 1992; these written responses are in the curatorial files of the Laguna Art Museum. Occasional, minor adjustments of obvious spelling and punctuation errors have been made, but the artists' choices of words and punctuation are otherwise intact.

1. Hal Glicksman, "Foreword," in *Wallace Berman: Retrospective* (Los Angeles: Fellows of Contemporary Art, 1978), 6.

2. Sandy Ballatore, "An Interview with Llyn Foulkes," in *Llyn Foulkes* (Newport Beach, CA: Newport Harbor Art Museum, 1974), n.p.

3. ibid.

4. George Herms statement in David Trowbridge and Peggy Wade, *Photographs by Southern California Painters and Sculptors* (Santa Barbara, CA: University of California, Santa Barbara, 1977), n.p.

5. George Herms, interview with the author, Los Angeles, 21 November 1991.

6. Edward Ruscha quoted in John Coplans, "Concerning 'Various Small Fires': Edward Ruscha Discusses His Perplexing Publications," *Artforum* 3, no. 5 (February 1965): 25.

7. Fidel A. Danieli, "Jerry McMillan, Pasadena Art Museum," *Artforum* 5, no. 7 (March 1967): 62.

8. Fidel A. Danieli, "Some New Los Angeles Artists: Carl Cheng," *Artforum* 6, no.7 (March 1968): 48.

9. *Continuum* (Downey, CA: Downey Museum of Art, 1970). The exhibition, organized by Robert von Sternberg and Darryl Curran, was regionally important for providing early exposure to the work of a number of the artists treated in this book. Significantly, the exhibition was presented at the same time *Photography into Sculpture* was on view in New York and included six of the same artists. Brooks's piece in the show, a full-scale seated nude, was censored by museum staff, who threw an orange towel across the figure's lap.

10. Edward Kienholz, *Documentation Book for* Five Card Stud *Tableau and the* Sawdy *Edition* (Los Angeles: Gemini G.E.L., 1971), n.p.

11. ibid.

12. Quoted in Robert Pincus, "'Quality Material...': Duchamp Disseminated in the Sixties and Seventies" in Bonnie Clearwater, ed., *West Coast Duchamp* (Miami Beach: Grassfield Press, 1991), 90.

13. Douglas Huebler, 1969 statement quoted in Lucy Lippard, *Six Years: The Dematerialization of the Art Object...* (New York: Praeger Publishers, 1973), 74.

14. Douglas Huebler, telephone conversation with Lisa Buck, 16 July 1992.

15. Robert Cumming, interview with the author, Whately, MA, 24 October 1991; also useful were the resumes of the artists and the biography in Lisa Lyons and Kim Levin, *Wegman's World* (Minneapolis: Walker Art Center, 1982), 76.

16. Lyons, 8; Cumming interview with the author.

17. "Goings on about Town," *New Yorker* (25 December 1989): 21.

18. John Yau, "An Artist Who Doesn't Tell You Something You Already Know," *Cover* (June 1988): 9.

19. Howard Singerman, "Allen Ruppersberg: Drawn from Life," in *Allen Ruppersberg: The Secret of Life and Death* (Los Angeles: Museum of Contemporary Art; Santa Barbara: Black Sparrow Press, 1985).

20. Alan Sekula, telephone interviews with the author, 15 May 1992 and 18 May 1992.

21. Peter Kirby (director), *Alexis Smith: Life in America* (New York: Media Art Services and Whitney Museum of American Art, 1991). Videotape.

22. Suda House, telephone interview with the author, 6 March 1992.

23. Quoted in an exhibition brochure essay by Greer Markle accompanying *Susan Rankaitis: Photography Redefined,* at the Schneider Museum of Art, Southern Oregon State College, Ashland, 26 October-30 November 1990.

24. James R. Hugunin, "Uni/di/versity of California, Los Angeles," in *Celebrating Two Decades in Photography: Recent Work by UCLA/MFA Recipients* (Los Angeles: Grunwald Center for the Graphic Arts, University of California, Los Angeles, 1985), 15-16.

CATALOGUE OF THE EXHIBITION

TERRY ALLEN
Heaven and Earth, 1967
Collage on paper
28 pages, 6-3/8 x 5-1/2 in. each
Courtesy of L.A. Louver Gallery, Venice, CA

Memory House, 1973
Photograph and collage on paper
18 x 23-3/4 in.
Courtesy of L.A. Louver Gallery, Venice, CA

ELEANOR ANTIN
100 BOOTS, 1971-1973
Half-tone reproductions of photographs
51 postcards, 4-1/2 x 7 in. each
Courtesy of Ronald Feldman Fine Arts, New York

JOHN BALDESSARI
An Artist Is Not Merely the Slavish Announcer..., 1967-1968
Synthetic polymer and photoemulsion on canvas
59-1/8 x 45-1/8 in.
Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee and gift of an anonymous donor

Born to Paint, 1968
Photoemulsion and collage on canvas
30-1/2 x 30 in.
Ira and Lori Young, Malibu, CA

Aligning Balls, 1972
Color photographs, 3-1/2 x 5 in. each, and chalk
Number and dimensions variable
Courtesy of Sonnabend Gallery, New York

Movie Storyboard: Norma's Story, 1974
Gelatin silver prints and ink on storyboard layout paper
Five panels: 8-1/2 x 29-7/8 in. each
One panel: 8-1/2 x 20 in.
Private collection; courtesy of Sonnabend Gallery, New York

Injured Yellow (Pathetic Fallacy Series), November 1975
Color photograph on board
11 x 11 in.
Stuart and Judy Spence, South Pasadena, CA

Stoic Peach (Pathetic Fallacy Series), November 1975
Color photograph on board
11 x 11 in.
Stuart and Judy Spence, South Pasadena, CA

WALLACE BERMAN
Untitled 1963-1970
Verifax collage with chrome yellow
35 x 31 in.
Monk and Pamela White, Dallas

Untitled
Collage
5 x 7-3/4 in.
Courtesy of the Berman Estate and L.A. Louver Gallery, Venice, CA

Untitled, c. 1968
Verifax collage with hand coloring
20 x 20 in.
The Sadoff Collection, Beverly Hills, CA

Untitled, c. 1975
Verifax collage
49 x 46-3/4 in.
Courtesy of Tosh Berman and L.A. Louver Gallery, Venice, CA

GEORGE BLAKELY
A Cubic Foot of Photographs, 1978
Color photograph collage
12 x 12 x 12 in.
Laguna Art Museum, Laguna Beach, CA; gift of the artist

ELLEN BROOKS
Flats, One through Eight, 1970
Photolinen, artificial grass, wood, cloth
Eight constructions, 16-3/4 x 16-3/4 x 4-1/2 in. each
National Gallery of Canada, Ottawa

GILLIAN BROWN
Untitled, 1978-1980
One gelatin silver print and one color photograph
11 x 14 in. each
Collection of the artist

ROBERT E. BROWN
Cinder Block Wall, 1974
Toned gelatin silver print
76-1/2 x 192 in.
Collection of the artist

GARY BURNS
Lake and Colorado I, 1974
Concrete photo-relief sculpture
18 x 31-1/2 x 8 in.
Lou Brown DiGiulio, Malibu, CA

JACK BUTLER
From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist

From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist

From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist

From the *Sex 70s Series,* 1978
SX-70 Polaroid
4-1/4 x 3-1/2 in.
Collection of the artist

CARL CHENG
U.N. of C., 1967
Vacuum molded plastic and film
12 x 17 x 9 in.
John Doe Co., Santa Monica, CA

Sculpture for Stereo Viewers, 1968
Vacuum molded plastic and film
16 x 18 x 8 in.
John Doe Co., Santa Monica, CA

EILEEN COWIN
Shot, 1978
Two polacolor prints on paper
15 x 20 in.
Collection of the artist

ROBERT CUMMING

120 Alternatives, 1970
Gelatin silver print
8 x 10 in.
Collection of the artist

Fast and Slow Rain, 1974
Two gelatin silver prints
8 x 10 in. each
The Art Institute of Chicago; Chicago Portfolio Purchase Fund

Walking Shoes Turned Momentarily in Profile (Denise in Heels), 1975
Two gelatin silver prints
8 x 10 in. each
Museum of Fine Arts, Houston; The Target Collection of American Photography

DARRYL CURRAN

L.A. Series #1, 1969
Gelatin silver print and collage on masonite and wood
12 x 12 x 1 in.
Collection of the artist

L.A. Series #5, 1969
Gelatin silver print with matte spray over ferrotype surface on masonite and wood
12 x 12 x 1 in.
Collection of the artist

L.A. Series #8, 1969
Gelatin silver print on masonite and wood
12 x 12 x 1 in.
Collection of the artist

Special Ethyl #2, 1969
Gelatin silver print and silkscreen on plexiglass, masonite and wood
12 x 12 x 1 in.
Collection of the artist

L.A. Series #12, 1970
Gelatin silver prints on masonite and wood
12 x 12 x 1 in.
Collection of the artist

L.A. Series #14, 1970
Gelatin silver prints on plexiglass, masonite and wood
12 x 12 x 1 in.
Collection of the artist

L.A. Series #16, 1970
Gelatin silver print with collage and silkscreen on masonite and wood
12 x 12 x 1 in.
Collection of the artist

L.A. Series #18, 1970
Gelatin silver print on plexiglass, masonite and wood
12 x 12 x 1 in.
Collection of the artist

Special Ethyl #3, 1970
Gelatin silver prints on plexiglass, masonite and wood
12 x 12 x 1 in.
Collection of the artist

LOU BROWN DI GIULIO

Untitled, 1974
Photo-silkscreen on fabric
Dimensions variable, approx. 25 sq. ft.
Collection of the artist

JOHN DIVOLA

#16 (Vandalism Series), 1974
Gelatin silver print
15 x 15 in.
Collection of the artist

#34 (Vandalism Series), 1974
Gelatin silver print
15 x 15 in.
Collection of the artist

ROBERT FICHTER

Photo-Documentation, 1969
Cyanotype and verifax transfer print with watercolor and graphite
12-3/4 x 19-4/5 in.
Roger Mertin, Rochester, NY

Roast Beast/Weapon of War, 1970
Cyanotype and gum-bichromate print
19-1/2 x 12-1/2 in.
Collection of the artist

Photo Info #2, 1973
Inko dye print
19 x 23 in.
Collection of the artist

ROBBERT FLICK

SV-010, 1979
Gelatin silver print
20 x 24 in.
Courtesy of Turner/Krull Gallery, Los Angeles

LLYN FOULKES

Untitled, 1960
Cabinet card with paint and frame
13-1/4 x 10-1/4 in.
Diana Zlotnick, Studio City, CA

Agon, 1960
Carte de visite with paint and frame
10-1/4 x 13-1/4 in.
Jeri Coates, Los Angeles

Untitled, 1962
Cabinet card with paint and frame
13-1/4 x 10-1/4 in.
Diana Zlotnick, Studio City, CA

Painting, 1962
Cabinet card with paint and frame
10-1/4 x 13-1/4 in.
Jeri Coates, Los Angeles

Geographical Survey of Eagle Rock, 1962
Found snapshot with paint and collage
14-1/4 x 10-3/4 in.
Jeri Coates, Los Angeles

Geometry Teacher, 1973
Carte de visite with paint, collage and wooden frame
15-1/2 x 13-1/2 in.
Miani Johnson, New York

VIDA (FREEMAN)

From the *Northridge Earth Series,* 1978
Hand colored gelatin silver print
7-1/2 x 7-1/2 in.
Collection of the artist

From the *Northridge Earth Series,* 1978
Hand colored gelatin silver print
7-1/2 x 7-1/2 in.
Collection of the artist

From the *Northridge Earth Series,* 1978
Earth print
7-1/2 x 7-1/2 in.
Collection of the artist

From the *Northridge Earth Series,* 1978
Earth print
7-1/2 x 7-1/2 in.
Collection of the artist

From the *Northridge Earth Series,* 1978
Porcelain photo print
7-1/2 x 7-1/2 in.
Collection of the artist

From the *Northridge Earth Series,* 1978
Porcelain photo print
7-1/2 x 7-1/2 in.
Collection of the artist

JUDITH GOLDEN

Rhinestones (Magazine Make-overs), 1976
Gelatin silver print with oil paint
14 x 11 in.
Collection of the artist

SUSAN HALLER

Untitled, 1972
Silkscreen print, dye and iron burns on fabric
43 x 30 in.
Collection of the artist

ROBERT HEINECKEN

Child Guidance Toys, 1965
Black and white film transparency
5-1/4 x 18-3/4 in.
Boardroom/Edelston Collection, New York

Figure Sections/Beach, 1966
Gelatin silver prints on nine moveable wood blocks
10 x 3-1/2 x 3-1/2 in.
Courtesy of Pace/MacGill Gallery, New York

Costume for Feb. '68, 1968
Black and white film transparency over collage
9 x 5 in.
Ted and Joyce Strauss, Englewood, CO

Cream Six, 1970
Photoemulsion and chalk on canvas
40-1/2 x 89 in.
Center for Creative Photography, University of Arizona, Tucson

Periodical #5, 1971
Altered magazine
11 x 8-1/2 in.
Boardroom/Edelston Collection, New York

GEORGE HERMS

Anonymous (Hymn Delite), 1963
Photograph on redwood board
23 x 7-1/2 x 4 in.
Diana Zlotnick, Studio City, CA

Bread (Hymn Delite), 1963
Photograph and rhinestone on redwood board
11 x 24 x 4 in.
Courtesy of Temple of Man, Venice, CA

To Understand (Hymn Delite), 1963
Photograph, cord, button and collage on redwood board
16 x 24-1/2 x 4 in.
Courtesy of L.A. Louver Gallery, Venice, CA

DENNIS HOPPER

Proof, 1963
Woodblock, photograph and paint on board
47 x 35-1/2 in.
Preston and Gertrude Kline, Beverly Hills, CA

SUDA HOUSE

From the *Stay Free Series,* 1976
3M Color-in-Color transfer on 28 sanitary napkins
9 x 3 in. each
Collection of the artist

DOUGLAS HUEBLER

Location Piece #1: New York - Los Angeles, 1969, February, 1969
13 gelatin silver prints, text
8 x 10 in. each
Collection of Count Giuseppe Panza di Biumo, Milan, Italy; exhibition copy courtesy of the artist and Holly Solomon Gallery, New York

STEVE KAHN

Door/Window #3, 1978
Gelatin silver prints on aluminum panels
54-1/2 x 55 in.
Collection of the artist

BARBARA KASTEN

Untitled (75/18), 1975
Cyanotype
29 x 41 in.
Collection of the artist

EDWARD KIENHOLZ

Sawdy, 1971
Car door, mirrored window, automotive lacquer, polyester resin, silkscreen print, flourescent light, galvanized sheet metal; ed. 10/55
39-3/4 x 36-1/4 x 7 in.
The Oakland Museum; donors' acquisition fund

The Opti-Can Royale, 1979
Metal, Fresnel lens system, light bulb, set of six gelatin silver prints; ed. 4/55
12-1/2 x 8-7/8 x 8-1/2 in.
Kristen Paulson, San Francisco

ELLEN LAND-WEBER

Untitled, 1974
3M Color-in-Color transfer print
22 x 30 in.
Collection of the artist

VICTOR LANDWEBER

Picturesque Views (Treasure Tones Series, #5), 1975
Polacolor print
6-3/8 x 19 in.
Collection of the artist

JERRY MCMILLAN

Untitled Bag (Wrinkled), 1965
Black and white photographic print construction and shelf
12-3/4 x 11-1/2 x 7 in.
Collection of the artist

Untitled, 1975
Photo-etched brass
12 x 276 x .016 in.
Museum of Contemporary Art, Los Angeles; gift of Dr. Leopold S. Tuchman

VIRGIL MIRANO
Untitled-29 October 1974, 1974
Diazotype photogram
97 x 36 in.
Collection of the artist

STANLEY MOCK
The Dancer I, 1973
Photoemulsion on paper on muslin
91 x 101 in.
Collection of the artist

SUSAN RANKAITIS
Plato Image #1, 1977
Combined media, multiple image print on photographic paper
24 x 18 in.
Courtesy of Ruth Bloom Gallery, Santa Monica, CA

ALLEN RUPPERSBERG
Between the Scenes, 1973
Nine 8 x 10 in. color photographs with text
22 x 96-1/2 in.
Stuart and Judy Spence, South Pasadena, CA

EDWARD RUSCHA
Twentysix Gasoline Stations, 1962
Artist's book
7-1/16 x 5-1/2 in.
Laguna Art Museum, Laguna Beach, CA

Every Building on the Sunset Strip, 1966
Artist's book
7-1/16 x 5-1/2 in.
Laguna Art Museum, Laguna Beach, CA

ILENE SEGALOVE
Today's Program: Jackson Pollock, "Lavender Mist," 1950, 1974
Gelatin silver print and collage
14 x 17 in.
Barbara Bishop, Pasadena , CA

ALLAN SEKULA
Meditations on a Triptych, 1973-1978
Three 11 x 11 in. color photographs with text, reading table and chair
Dimensions variable
Collection of the artist

KENNETH SHORR
Looking/Forgetting, 1977
Toned gelatin silver print
40 x 60 in.
Collection of the artist

ALEXIS SMITH
Charlie Chan, 1973-1974
Photographs and typed text on paper
Two panels, 12 x 45-1/2 in. each
Museum of Contemporary Art, Los Angeles; gift of Frank and Berta Gehry

MICHAEL STONE
Untitled, 1969
Laminated gelatin silver prints in inflatable plastic bags on stand
17 x 13 x 13 in.
Laguna Art Museum, Laguna Beach, CA; gift of Robert Heinecken

TODD WALKER
Portfolio III, 1970
Fifteen photolithographs
4-1/2 x 3-1/2 in. each
Collection of the artist

Untitled, 1970
Gum dichromate print
11 x 10 in.
Collection of the artist

WILLIAM WEGMAN
nhoJ, 1970
Gelatin silver print
7-3/4 x 7-3/4 in.
Courtesy of Holly Solomon Gallery, New York

As a Joke, 1971
Two gelatin silver prints
6-3/8 x 6-3/8 in. each
Courtesy of Holly Solomon Gallery, New York

One or Two Spoons—Two or Three Forks, 1972
Gelatin silver print
7 x 7 in.
Courtesy of Holly Solomon Gallery, New York

EXHIBITION HISTORIES

Compiled by Lisa Buck.

A number of important exhibitions have treated aspects of this book's topic and included five or more artists participating in *Proof: Los Angeles Art and the Photograph, 1960-1980.* The entries for these exhibitions are abbreviated in the biographies. They are:

1969
"Recent Acquisitions 1969," Pasadena (CA) Art Museum (catalogue)

1970
"California Photographers 1970," University of California, Davis (traveled/catalogue)

"Photography into Sculpture," Museum of Modern Art, New York (traveled)

"Continuum," Downey (CA) Museum of Art (catalogue)

1971
"Twenty-four from Los Angeles" ("Twenty-four"), San Francisco Museum of Modern Art (catalogue)

"Images: Dimensional, Movable, Transferable" ("Images"), Akron (OH) Art Institute (catalogue)

1974
"Light and Substance," University of New Mexico, Albuquerque (catalogue)

"The Photographic Process," University of California, Riverside (catalogue)

"Photography 1974: Added Dimension" ("Photography 1974"), Los Angeles County Museum of Art

1975
"First All California Photography Show" ("All California"), Laguna Beach (CA) Museum of Art (catalogue)

1976
"Photo/Synthesis," Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY (catalogue)

"Painting and Sculpture in California: The Modern Era" ("Painting and Sculpture in California"), San Francisco Museum of Modern Art (traveled/catalogue)

"Exposing: Photographic Definitions" ("Exposing"), Los Angeles Institute for Contemporary Art (catalogue)

1977
"Emerging Los Angeles Photographers," Friends of Photography, Carmel, CA (traveled/catalogue)

"American Narrative/Story Art: 1967-1977" ("American Narrative"), Contemporary Arts Museum, Houston (traveled/catalogue)

1978
"Interchange," Mount St. Mary's College Fine Arts Gallery, Los Angeles (catalogue)

"Mirrors and Windows: American Photography since 1960" ("Mirrors and Windows"), Museum of Modern Art, New York (traveled/catalogue)

"Contemporary California Photography," Camerawork Gallery, San Francisco (catalogue)

1979
"Photographic Directions: Los Angeles 1979" ("Photographic Directions"), Security Pacific Plaza, Los Angeles (catalogue)

"Attitudes: Photography in the 1970s" ("Attitudes"), Santa Barbara (CA) Museum of Art (catalogue)

"Object, Illusion, Reality," California State University, Fullerton (catalogue)

"Translations: Photographic Images with New Forms" ("Translations"), Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY (catalogue)

1982
"Target III: In Sequence: Photographic Sequences from the Target Collection of American Photography" ("In Sequence"), Museum of Fine Arts, Houston (catalogue)

"California Photography," Museum of Art, Rhode Island School of Design, Providence (catalogue)

"Inquiry," Frederick S. Wight Gallery, University of California, Los Angeles (catalogue)

"Studio Work: Photographs by Ten Los Angeles Artists" ("Studio Work"), Los Angeles County Museum of Art (catalogue)

1984
"Photography in California: 1945-1980" ("Photography in California"), San Francisco Museum of Modern Art (traveled/catalogue)

1985
"Extending the Perimeters of Twentieth Century Photography" ("Extending the Perimeters"), San Francisco Museum of Modern Art (catalogue)

"Celebrating Two Decades in Photography: Recent Work by UCLA/MFA Recipients" ("Two Decades"), Frederick S. Wight Gallery, University of California, Los Angeles

1987
"Photography and Art: Interactions since 1946" ("Photography and Art"), Los Angeles County Museum of Art (traveled/catalogue)

1988
"Lost and Found in California: Four Decades of Assemblage Art" ("Lost and Found"), James Corcoran Gallery, Shoshana Wayne Gallery and Pence Gallery, Santa Monica, CA (catalogue)

1989
"Forty Years of California Assemblage" ("Forty Years"), Frederick S. Wight Art Gallery, University of California, Los Angeles (traveled/catalogue)

"The Photography of Invention: American Pictures of the 1980s" ("The Photography of Invention"), National Museum of American Art, Smithsonian Institution, Washington, DC (catalogue)

1990
"Photography until Now," Museum of Modern Art, New York (traveled/catalogue)

TERRY ALLEN

Born in Wichita, KA, 1943
Lives in Santa Fe, NM
Studied at Chouinard Art Institute (BFA, 1966)

Active as performance artist and musician since 1966. Taught at University of California, Berkeley (1970-1971); California State University, Fresno (1971-1978). National Endowment for the Arts Individual Artist's Fellowship in New Media (1986); John Simon Guggenheim Memorial Fellowship (1986); Bessie Award, New York (1986).

Forty-three solo exhibitions, including:
1968 Pasadena (CA) Art Museum
1981 "Ring," Nelson-Atkins Museum, Kansas City, MO (catalogue)
1983 "Rooms and Stories: Recent Work by Terry Allen," La Jolla (CA) Museum of Contemporary Art (catalogue)
1984 " Sprowl/Prowl/Growl: A Geographical Survey of Works by Terry Allen," ELAC, Lyon, France (catalogue)
1992 "Youth in Asia," Southeastern Center for Contemporary Art, Winston-Salem, NC (traveled/catalogue)

One hundred twenty-four group exhibitions, including:
"Painting and Sculpture in California," "American Narrative," "Lost and Found," "Forty Years" and

1966 "Two Man Show," Gallery 66, Los Angeles
1969 "The Spirit of the Comics," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (traveled/catalogue)
1971 "Continuing Surrealism," La Jolla (CA) Museum of Art (catalogue)
1973 "Extraordinary Realities," Whitney Museum of American Art, New York (catalogue)
1975 "Eight from California," National Collection of Fine Arts, Smithsonian Institution, Washington, DC (catalogue)
1976 "The Great American Rodeo Show," Fort Worth Art Museum (traveled/catalogue)
"Thirty Years of American Printmaking," Brooklyn Museum (catalogue)
1984 "Content: A Contemporary Focus, 1974-1984," Hirshhorn Museum and Sculpture Garden, Washington, DC (catalogue)
1989 "A Different War," Whatcom Museum of History and Art, Bellingham, WA (catalogue)
1990 "Northwest x Southwest: Painted Fiction," Palm Springs (CA) Desert Museum (traveled/catalogue)

Adcock, Craig. *China Night: Terry Allen.* Tallahassee: Florida State University, 1986.

Rooms and Stories: Recent Work by Terry Allen. La Jolla, CA: La Jolla Museum of Contemporary Art, 1983.

ELEANOR ANTIN

Born in New York, 1935
Lives in San Diego
Studied at City College of New York (BA, 1958); New School of Social Research; Tamara Daykarhanova School (1956-1958)

Active as a performance and exhibiting artist since 1968; over fifty performance works worldwide. Published three artist's books. Has taught at University of California, San Diego, since 1975. Currently makes films, including the feature *Man without a World,* 1991.

Twenty-nine solo exhibitions, including:
1973 "100 BOOTS," Museum of Modern Art, New York
1977 "The Angel of Mercy," La Jolla (CA) Museum of Contemporary Art (catalogue)
1978 "The Ballerina," Whitney Museum of American Art, New York
1980 "Recollections of My Life with Diaghilev," Ronald Feldman Gallery, New York
1986 "Loves of a Ballerina," Ronald Feldman Gallery (traveled)

One hundred twenty-three group exhibitions, including:
"American Narrative," "Extending the Perimeters" and

1969 Dwan Gallery, New York
1972 "Invisible/Visible," Long Beach (CA) Museum of Art (catalogue)
1973 "c. 7,500," California Institute of the Arts, Valencia (traveled/catalogue)
1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (traveled/catalogue)
"(photo) (photo)^2...(photo)^2: Sequenced Photographs," University of Maryland Art Gallery, College Park (traveled/catalogue)
1979 "Art as Photography/Photography as Art," Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria (traveled/catalogue)
1980 "Contemporary Art in Southern California," High Museum of Art, Atlanta (catalogue)
1984 "Revising Romance: New Feminist Video," Institute of Contemporary Art, Boston (traveled/catalogue)
"Content: A Contemporary Focus, 1974-1984," Hirshhorn Museum and Sculpture Garden, Washington, DC (catalogue)
1988 "Fabrications: Staged, Altered, Appropriated Photographs," Sert Gallery, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (catalogue)

Crary, Jonathan, and Kim Levin. *Angel of Mercy.* La Jolla, CA: La Jolla Museum of Contemporary Art, 1977.

Deak, Frantsek. "Eleanor Antin: Before the Revolution: Acting as an Art Paradigm." *Images and Issues* (January-February, 1984).

Munro, Eleanor. *Originals: American Women Artists.* New York: Simon and Schuster, 1979.

JOHN BALDESSARI

Born in National City, CA, 1931
Lives in Santa Monica, CA
Studied at San Diego State College (BA, 1953; MA, 1957); Otis Art Institute (1957-1959); Chouinard Art Institute (1957-1959)

Taught at California Institute of the Arts (1970-1985). Twenty-three short films; twenty-six videotapes; nine artist's books. National Endowment for the Arts Fellowship (1976); National Endowment for the Arts Individual Artist's Fellowship in Photography (1982).

Ninety-nine solo exhibitions, including:
1960 "John Baldessari," La Jolla (CA) Museum of Art
1970 "John Baldessari," Eugenia Butler Gallery, Los Angeles
1981 "John Baldessari: Work, 1966-1980," New Museum of Contemporary Art, New York (traveled/catalogue)

1986 "John Baldessari: California Viewpoints," Santa Barbara (CA) Museum of Art (catalogue)
1990 "John Baldessari," Museum of Contemporary Art, Los Angeles (traveled/catalogue)

Two hundred thirty-seven group exhibitions, including:
"Painting and Sculpture in California," "American Narrative," "Attitudes," "Extending the Perimeters," "Photography and Art," "Lost and Found," "Forty Years" and

1969 "Pop Art," Hayward Gallery, London (catalogue)
1973 "Circuit: A Video Invitational," Everson Museum of Art, Syracuse, NY (traveled/catalogue)
1977 "Art about Art," Whitney Museum of American Art, New York (traveled/catalogue)
1981 "Art in Los Angeles: The Museum as Site: Sixteen Artists," Los Angeles County Museum of Art (catalogue)
1982 "Documenta 7," Kassel, West Germany
1984 "Content: a Contemporary Focus," Hirshhorn Museum and Sculpture Garden, Washington, DC (catalogue)
1986 "Individuals: A Selected History of Contemporary Art, 1945-1986," Museum of Contemporary Art, Los Angeles (catalogue)
1985 "Carnegie International: Contemporary Art—Europe and Pittsburgh," Museum of Art, Carnegie Institute, Pittsburgh, PA
1987 "This Is Not a Photograph: Twenty Years of Large-Scale Photography, 1966-1986," John and Mable Ringling Museum of Art, Sarasota, FL (traveled/catalogue)
1989 "L.A. Pop in the Sixties," Newport Harbor Art Museum, Newport Beach, CA (traveled/catalogue)

John Baldessari. New York: New Museum, 1981.

John Baldessari: California Viewpoints. Santa Barbara, CA: Santa Barbara Museum of Art, 1986.

Rose, Frank. "Cool John B.," *California* 15, no. 4 (April 1990).

Van Bruggen, Coosje. *John Baldessari.* Los Angeles: Museum of Contemporary Art, 1990.

WALLACE BERMAN

Born on Staten Island, NY, 1926
Died in Topanga, CA, 1976
Studied at Chouinard Art Institute (1944); Jepson Art School (1944)

Published the art and poetry journal, *Semina* (1955-1964); National Council on the Arts Grant (1966).

Fourteen solo exhibitions, including:
1957 "Wallace Berman," Ferus Gallery, Los Angeles
1968 "Wallace Berman," Los Angeles County Museum of Art (traveled)
1974 "Radio/Aether Series," Gemini G.E.L., Los Angeles
1978 "Wallace Berman," Whitney Museum of American Art, New York
"Wallace Berman: Retrospective," Otis Art Institute, Los Angeles (traveled/catalogue)

Thirty group exhibitions, including:
"Painting and Sculpture in California," "Extending the Perimeters," "Lost and Found," "Forty Years" and

1966 "Los Angeles Now," Robert Fraser Gallery, London (catalogue)
1968 "Assemblage in California," University of California, Irvine (catalogue)
1969 "West Coast 1945-1969," Pasadena (CA) Art Museum (traveled)
"Pop Art," Hayward Gallery, London (catalogue)
1974 "Poets of the Cities: New York and San Francisco," Dallas Museum of Fine Arts (traveled)
1975 "Collage and Assemblage," Los Angeles Institute of Contemporary Art
1976 "The Last Time I Saw Ferus, 1957-1966," Newport Harbor Art Museum, Newport Beach, CA (catalogue)
1981 "Art in Los Angeles: Seventeen Artists in the Sixties," Los Angeles County Museum of Art (traveled/catalogue)
1988 "Different Drummers," Hirshhorn Museum and Sculpture Garden, Washington, DC (catalogue)
1989 "L.A. Pop in the Sixties," Newport Harbor Art Museum, Newport Beach, CA (traveled/catalogue)

Solnit, Rebecca. *Secret Exhibition: Six California Artists of the Cold War Era.* San Francisco: City Lights Books, 1990.

Wallace Berman Papers. Archives of American Art, Smithsonian Institution, Washington, DC.

Wallace Berman Retrospective. Los Angeles: Fellows of Contemporary Art in cooperation with the Otis Art Institute Gallery, 1978.

GEORGE BLAKELY

Born in Long Beach, CA, 1951
Lives in Tallahassee, FL
Studied at California State University, Fullerton (BA, 1974; MA, 1976); Tyler School of Art (MFA, 1978)

Has taught at Florida State University, Tallahassee, since 1978. James D. Phelan Award (1978); National Endowment for the Arts Individual Artist's Fellowship in Photography (1981, 1988). Published three artist's books.

Twenty-five solo exhibitions, including:
1975 California State University, Fullerton
1979 "George Blakely: Photographic Sculpture," San Francisco Museum of Modern Art
"About Photography Itself," Photographic Gallery, Rhode Island School of Design, Providence
1984 "The Florida Pictures Show," Four Arts Center, Florida State University, Tallahassee (traveled/catalogue)
1989 Houston Center for Photography

One hundred twenty-six group exhibitions, including:
"All California," "Uniquely Photographic" and

1975 "Multiple Media," Vanguard Gallery, Fullerton, CA
1976 "Convergence: Six Directions in Photography," Orange Coast College, Costa Mesa, CA (catalogue)
"Photo Visionaries," Floating Wall, Santa Ana, CA
1980 "Contemporary Issues: Visual Articulation of Idea," Visual Studies Workshop, Rochester, NY
1981 "U.S. Eye," State University of New York, Albany (traveled)
1985 "Artist and Photographic Installations," CEPA Gallery, Buffalo, NY (catalogue)
1988 "RE: Presentation: Conception/Perception," Los Angeles Center for Photographic Studies, Fullerton (CA) Museum Center (catalogue)
1989 "Frames of Reference: Photographic Paths," Fine Arts Gallery, University of Maryland (catalogue)
"Southern Expressions: Points of View," High Museum of Art, Atlanta (catalogue)
1990 "Fact and Fiction: The State of Florida Photography," Norton Gallery of Art, West Palm Beach, FL (traveled/catalogue)

Parker, William. *The Florida Picture Show.* Tallahassee: Florida State University, 1984.

ELLEN BROOKS

Born in Los Angeles, 1946
Lives in New York
Studied at University of Wisconsin, Madison (1963-1965); University of California, Los Angeles (BA, 1968; MA, 1970; MFA, 1971)

Taught at University of California, Los Angeles, Extension (1971); San Francisco Art Institute (1973-1982); California Institute of the Arts (1982); New York University (1984-present). James D. Phelan Award (1972); National Endowment for the Arts Individual Artist's Fellowship in Photography (1979, 1990).

Twenty-four solo exhibitions, including:
1977 San Francisco Art Institute
1978 N.A.M.E. Gallery, Chicago
1983 Barbara Gladstone Gallery, New York
1985 New Museum of Contemporary Art, New York
1990 Dorothy Goldeen Gallery, Santa Monica, CA

One hundred forty group exhibitions, including:
"California Photographers 1970," "Continuum," "Photography into Sculpture," "Images," "Light and Substance," "Attitudes," "California Photography," "Photography in California," "Celebrating Two Decades," "Photography and Art," "Photography of Invention" and

1973 "Light and Lens," Hudson River Museum, Yonkers, NY (catalogue)
1975 "New Photography: San Francisco and the Bay Area," M.H. de Young Memorial Museum, San Francisco (catalogue)
1979 "Fabricated to be Photographed," San Francisco Museum of Modern Art (traveled/catalogue)
1982 "Image Scavengers: Photography," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue)
1984 "Anxious Interiors," Laguna Beach (CA) Museum of Art (traveled/catalogue)
1987 "This Is Not a Photograph: Twenty Years of Large-Scale Photography, 1966-1988," John and Mable Ringling Museum of Art, Sarasota, FL (traveled/catalogue)
1989 "L'Invention d'un Art," Centre National d'Art et de Culture Georges Pompidou, Paris (catalogue)
1990 "The Indomitable Spirit," International Center of Photography, New York
1991 "Pleasures and Terrors of Domestic Comfort," Museum of Modern Art, New York (traveled/catalogue)
1992 "Between Home and Heaven: Contemporary American Landscape Photography," National Museum of American Art, Washington, DC (catalogue)

Jones, Ronald. *Ellen Brooks.* New York: Annina Nosei Gallery, 1987.

House, Mary, "Beyond Nature: Ellen Brooks." *Tema Celeste* 19 (January/March 1989).

Tonkonow, Leslie. "Ellen Brooks." *Journal of Contemporary Art* 2, no. 4 (Fall/Winter, 1991).

GILLIAN BROWN

Born in Manchester, NH, 1951
Lives in Takoma Park, MD
Studied at Brown University (BA, 1973); Rhode Island School of Design (MAE, 1977); University of California, Los Angeles (MFA, 1980)

National Endowment for the Arts Individual Artist's Fellowship in Photography (1990); Maryland State Arts Council Grant (1992). Currently does installations using photography.

Five solo exhibitions, including:
1987 "Constructions," Kathleen Ewing Gallery, Washington, DC
Gatehouse Gallery, Mount Vernon College, Washington, DC
1988 Howard Yezerski Gallery, Andover, MA
1990 Notre Dame College, Baltimore
1992 Jones Troyer Fitzpatrick Gallery, Washington, DC

Over thirty group exhibitions, including:
"Contemporary California Photography," "Inquiry," "Celebrating Two Decades" and

1979 "Contemporary Female Self-Portraits," Marcuse Pfeiffer Gallery, New York (traveled)
"Perception: Field of View," California State University, Los Angeles
1980 "Eccentricities," California Institute of the Arts, Valencia, CA
1981 "Multicultural Focus: A Photography Exhibition for the Los Angeles Bicentennial," Municipal Art Gallery, Los Angeles
1986 "Out of L.A.," Allied Arts Council of Southern Nevada, Las Vegas
1987 "Living Spaces," Los Angeles Institute of Contemporary Art
"Poetics of Space: Contemporary Photographic Works," Museum of Fine Arts, Santa Fe, NM
1988 "RE: Presentation: Perception/Conception," Los Angeles Center for Photographic Studies, Fullerton (CA) Museum Center
1990 "Options '90," permanent site work, Washington (DC) Project for the Arts
1991 "Bedrooms," Snug Harbor Cultural Center, Staten Island, NY

Hugunin, James, "Mocking Objects: Lisa Bloomfield, Gillian Brown, Diane Buckler," *Afterimage* 8, no. 5 (December 1980).

ROBERT E. BROWN

Born in Gouverneur, NY, 1937
Lives in Kaaawa, HI
Studied at Rochester Institute of Technology (BFA, 1959); California State University, San Francisco (MA, 1967); San Francisco Art Institute (MFA, 1972)

Taught at California State University, Northridge (1967-1970); University of Nevada, Las Vegas (1976-1986). National Endowment for the Arts Individual Artists Fellowship in Photography (1975).

Over ten solo exhibitions, including:
1968 George Eastman House, Rochester, NY
1969 Camera Work Gallery, Costa Mesa, CA
1979 GO Gallery, University of California, Los Angeles
1981 Los Angeles Institute of Contemporary Art
1982 Sheppard Gallery, University of Nevada, Reno

Forty-eight group exhibitions, including:
"California Photographers 1970," "Photography into Sculpture," "Continuum," "Light and Substance," "Object, Illusion, Reality" and

1967 California State University, Northridge
Focus Gallery, San Francisco
1968 "New Photographers 1968," University of New Mexico, Albuquerque
1969 "The Adventuresome Eye," San Francisco Art Museum
"Vision and Expression," George Eastman House, Rochester, NY (catalogue)
1974 "New Photography: San Francisco and the Bay Area," M.H. De Young Museum, San Francisco (catalogue)
1977 Rochester Institute of Technology, NY
M.H. De Young Museum, San Francisco
1979 Los Angeles Institute of Contemporary Art
1985 Faculty Exhibition, Alta Ham Fine Arts Gallery, University of Nevada, Las Vegas

GARY BURNS

Born in San Diego, 1949
Lives in Los Angeles
Studied at California State University, Northridge (BA, 1972; MA, 1976)

Taught at the Art Center College of Design, Pasadena, CA (1976-1977).

Solo exhibitions:
1974 Gallery Thirty-Seven, California State University, Northridge
1975 Newport Harbor Art Museum, Newport Beach, CA
1977 Margo Leavin Gallery, Los Angeles

Nineteen group exhibitions, including:
"Images" "Photographic Process," "Photography 1974,"
"All California," "Photo/Synthesis," "Exposing," "Emerging Los Angeles Photographers" and

1972 "Survey of Southern California Photography," Los Angeles County Museum of Art
1973 "Emulsion '73," Civic Arts Gallery, Walnut Creek (CA)
"Hardware," Civic Arts Gallery, Walnut Creek, CA
1975 "Artists' Choice," Los Angeles County Museum of Art
"Art USA: Southern California," United States Information Agency (traveled)
"Drawings 1975," Margo Leavin Gallery, Los Angeles
"Five Mile Radius," Pasadena (CA) City College
"Photographer Redefined," Los Angeles Pierce College, Woodland Hills, CA
1976 "Beyond the Silver Print," ARCO Center of Visual Art, Los Angeles
"Developing Photo Images of Today," Rex W. Wignall Museum Gallery, Chaffey College, Alta Loma, CA

JACK BUTLER

Born in Oswego, NY, 1947
Lives in Pasadena, CA
Studied at Pasadena City College (AA, 1968); California State College, Los Angeles (BA, 1970); California State University, Los Angeles (MA, 1972); University of California, Los Angeles (MFA, 1979)

Taught at six Southern California universities and colleges since 1976; Head of the Art Photography Program at California State University, Los Angeles, since 1985. National Endowment for the Arts Individual Artist's Fellowship in Photography (1980).

Fifteen solo exhibitions, including:
1976 Orlando Gallery, Encino, CA
1981 Kansas City (MO) Art Institute
1984 University of Connecticut, Storrs
1987 Pasadena (CA) City College
1988 "Jack Butler: Photographs, 1978-1988," Gallery Min, Tokyo (catalogue)
1991 Fahey/Klein Gallery, Los Angeles

Forty group exhibitions, including:
"Attitudes," "Photographic Directions," "Studio Work," "Celebrating Two Decades," "Extending the Perimeters," "Photography and Art" and

1976 "Photography and Language," Camerawork Gallery and La Mamelle Art Center, San Francisco (catalogue)
1980 "SECA Photography Invitational," San Francisco Museum of Modern Art, (catalogue)
1981 "California Colour," Photographers Gallery, London (catalogue)
1982 "Color as Form: A History of Color Photography," International Museum of Photography at George Eastman House, Rochester, NY (traveled/catalogue)
1985 "Signs of the Times: Some Recurring Motifs in Twentieth Century Photography," San Francisco Museum of Modern Art (catalogue)
1986 "Cross Currents II: Recent Additions to the Collection," San Francisco Museum of Modern Art (catalogue)
1988 "First Person Singular: Self Portrait Photography, 1840-1987," High Museum of Art, Atlanta (catalogue)
1989 "Biennial I," California Museum of Photography, Riverside (catalogue)
1991 "Amb Els 'Media,' Contra Els 'Media'" ("With the `Media,' Against the `Media'"), Sala Arcs Gallery, Barcelona, Spain (traveled/catalogue)
1992 "New Acquisitions, New Work, New Directions: Photographs from the Collection," Los Angeles County Museum of Art

"Jack Butler at Fahey/Klein and in 'With the "Media", Against the "Media"' at the Long Beach Museum of Art," *Visions* 5, no. 3 (Spring 1991)

Jack Butler. Tokyo, Japan: Gallery Min, 1988.

CARL CHENG

Born in San Francisco, 1942
Lives in Santa Monica, CA
Studied at Folkwang School of Art, Essen, Germany (1964-1965); University of California, Los Angeles (BA, 1963; MA, 1967)

National Endowment for the Arts Visual Arts Individual Artist's Grants in Sculpture (1982, 1986). Six public commissions, including the "Santa Monica Art Tool," (1988) and the Los Angeles County Transit Commission's "Art in Public," (to be completed in 1994).

Nine solo exhibitions, including:
1970 "Art Tools and Machines," Esther Robles Gallery, Los Angeles
1976 "Carl Cheng and John Doe Co.," Space Gallery, Los Angeles
1979 "Natural Museum of Modern Art Project," Santa Monica (CA) Pier
1989 "Solid Rain," Rancho Santiago College, Santa Ana, CA (catalogue)
1991 "Carl Cheng, John Doe Co.: Twenty-five Year Survey" Santa Barbara (CA) Contemporary Arts Forum (catalogue)

Eighteen group exhibitions, including:
"Photography into Sculpture," "Photo/Synthesis," "Celebrating Two Decades," "Forty Years" and

1966 "Photography," Purdue University, Lafayette, IN
1968 "Art and Technology Festival," University of Southern California, Los Angeles
1968 "Photographic Imagery/1968," San Diego State College (catalogue)
1969 "Vision and Expression," George Eastman House, Rochester, NY (catalogue)
1976 "Exhibitions 76/77," Cedars-Sinai Medical Center, Los Angeles (catalogue)
"Sounds," Newport Harbor Art Museum, Newport Beach, CA
1980 "Tableau," Los Angeles Institute of Contemporary Art
1981 "Photo-Fusion," Pratt Manhattan Center Gallery, New York (traveled/catalogue)
1984 "Traditions Transformed," Oakland (CA) Museum
1990 "Art from the Exploratorium," San Francisco (traveled/catalogue)

Goldman, Shifra. *Solid Rain.* Santa Ana, CA: Santiago College, 1989.

Hall, Michael, "Forward in an Aftermath: Public Art Goes Kitsch." Arlene Raven, ed. *Art in the Public Interest.* Ann Arbor, MI: UMI Research Press, 1989.

Klausner, Betty. *Carl Cheng, John Doe Co.: Twenty-five Year Survey.* Santa Barbara, CA: Santa Barbara Contemporary Arts Forum, 1991.

EILEEN COWIN

Born in Brooklyn, NY, 1947
Lives in Santa Monica, CA
Studied at State University College of New York, New Paltz (BS, 1968); Illinois Institute of Technology, Chicago (MS, 1970)

Has taught at California State University, Fullerton since 1975. National Endowment for the Arts Individual Artist's Fellowship in Photography (1979, 1982, 1990). Public Art Fund, Penn Station Project, New York.

Twenty-six solo exhibitions, including:
1971 Witkin Gallery, New York
1985 Los Angeles County Museum of Art
1987 Gallery Min, Tokyo (catalogue)
1988 Cleveland Museum of Art
1991 Jayne H. Baum Gallery, New York

One hundred seventy group exhibitions, including:
"Photography Unlimited," "Light and Substance," "Exposing," "Photo/Synthesis," "Emerging Los Angeles Photographers," "Attitudes," "Photographic Directions," "California Photography," "Inquiry," "Studio Work," "Photography in California," "Extending the Perimeters," "Photography and Art," "Photography of Invention" and

1972 "The Multiple Image," University of Rhode Island, Kingston (catalogue)
1980 "The New Vision," Light Gallery, New York (traveled/catalogue)
1982 "The Image Scavengers: Photography," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue)
1984 "Anxious Interiors," Laguna Beach (CA) Museum of Art (traveled/catalogue)
1985 "Eileen Cowin and John Divola: Recent Work, No Fancy Titles," La Jolla (CA) Museum of Contemporary Art (traveled/catalogue)
1987 "Frames of Time and Content: The Development of Photographic Ideas," Security Pacific Bank, Los Angeles (catalogue)
1989 "Fantasies, Fables and Fabrications: Photoworks for the 1980s," Herter Art Gallery, University of Massachusetts, Amherst
"The Photographic: Two Points of View/Eileen Cowin and Darryl Curran," California State University, Fullerton (catalogue)
1991 "De-Persona," Oakland (CA) Museum (catalogue)
"Erotic Desire," Perspektief, Rotterdam, The Netherlands (catalogue)

Freeman, Judi. *The Photographic: Two Points of View/Eileen Cowin and Darryl Curran.* Fullerton, CA: California State University, 1989.

Gauss, Kathleen. *New American Photography.* Los Angeles: Los Angeles County Museum of Art, 1985.

Johnstone, Mark. *Eileen Cowin.* Tokyo, Japan: Gallery Min, 1987.

ROBERT CUMMING

Born in Worcester, MA, 1943
Lives in Whately, MA
Studied at Massachusetts College of Art (BFA, 1965); University of Illinois, Champaign (MFA, 1967)

Taught at nine different Southern California colleges and universities between 1970 and 1978, including California State University, Fullerton (1970-1972); University of California, Los Angeles, Extension (1974-1977); California Institute of the Arts, Valencia (1976-1977). National Endowment for the Arts Individual Artist's Fellowships in Photography (1972), New Media (1975), and Works on Paper (1983); John Simon Guggenheim Memorial Fellowship (1980).

Seventy solo exhibitions, including:
1973 John Gibson Gallery, New York
1976 Los Angeles Institute of Contemporary Art
1979 "Cumming: Photographs," Friends of Photography, Carmel, CA (catalogue)
1986 "Mechanical Illusions of Robert Cumming," Whitney Museum of American Art, New York
1988 "Robert Cumming's Intuitive Inventions," Hirshhorn Museum and Sculpture Garden, Washington, DC

Four hundred twenty-three group exhibitions, including:
"Twenty-four," "American Narrative," "Mirrors and Windows," "Attitudes," "Contemporary California Photography," "Inquiry," "In Sequence," "Photography in California," "Extending the Perimeters" and

1969 "Chicago and Vicinity," Chicago Art Institute
"Other Ideas," Detroit Institute of Arts (catalogue)
1973 "Photograph as Metaphor; Photograph as Object; Photograph as Document of Concept: Minor White, Robert Heinecken, Robert Cumming," California State University, Long Beach (catalogue)
1976 "Fourteen American Photographers," Baltimore Museum of Art (traveled/catalogue)
"Photography and Language," Camerawork Gallery and La Mamelle Art Center, San Francisco (catalogue)
1979 "Fabricated to be Photographed," San Francisco Museum of Modern Art (traveled/catalogue)
1980 "Invented Images," University Art Museum, Santa Barbara, CA (traveled/catalogue)
1984 "Ten Photographers: Olympic Images," Museum of Contemporary Art, Los Angeles (traveled/catalogue)
1989 "Three on Technology: Cumming, Friedlander, Groover," List Visual Art Center, Massachusetts Institute of Technology, Cambridge (traveled/catalogue)
"Image World," Whitney Museum of American Art, New York (catalogue)

Alinder, James. *Cumming Photographs.* Untitled 18. Carmel, CA: Friends of Photography, 1979.

Robert Cumming. New York: Castelli Graphics, 1988.

Robert Cumming: Drawings for Props and Photographs. Adelaide, Australia: Experimental Art Foundation, 1980.

Three on Technology: Cumming, Friedlander, Groover. Cambridge, MA: MIT Press, 1988.

DARRYL CURRAN

Born in Santa Barbara, 1935
Lives in Los Angeles
Studied at University of California, Los Angeles (BA, 1960; MA, 1964)

Teaches at California State University, Fullerton (1967-present). James D. Phelan Award (1971); National Endowment for the Arts Individual Artist's Fellowship in Photography (1980); California Museum of Photography Members' Award (1986).

Twelve solo exhibitions, including:
1972 "Photographs by Darryl Curran," Center of the Eye, Aspen, CO
1975 "Non-Silver Photographs," Focus Gallery, San Francisco
1979 "Photographs, Photolithographs, Cyanotypes," Art Space, Los Angeles
1982 "Darryl Curran Photographs, 1967-1981," Rex W. Wignall Museum Gallery, Chaffey College, Alta Loma, CA (traveled/catalogue)
1984 "A Moment in Photo History," Los Angeles Center for Photographic Studies

Over one hundred group exhibitions, including:
"Recent Acquisitions 1969," "California Photographers 1970," "Photography into Sculpture," "Light and Substance," "All California," "Photo/Synthesis," "Exposing," "Mirrors and Windows," "Photographic Directions," "Translations," "Uniquely Photographic," "Inquiry," "Studio Work," "Photography in California," "Extending the Perimeters," "Lost and Found" and

1968 "Photographic Imagery/1968," San Diego State College (catalogue)
1969 "The Adventuresome Eye," San Francisco Museum of Modern Art
1972 "Photography into Art," British Arts Council, Bath, England
1976 "Mark Cohen/Darryl Curran," Visual Studies Workshop, Rochester, NY
1981 "Altered Images," Center for Creative Photography, University of Arizona, Tucson (catalogue)
1984 "California Book Works," Otis Art Institute, Parsons School of Design, Los Angeles
"Gum Dichromate Photography," Phoenix Art Museum
1988 "The Alternative Image III: Visual Paradox," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
"The Photographic: Two Points of View: Eileen Cowin/Darryl Curran," California State University, Fullerton
1991 "From Dime Store to Museum," California Museum of Photography, Riverside

Darryl Curran Photographs, 1967-1981. Alta Loma, CA: Chaffey College, 1982.

Freeman, Judi. *The Photographic: Two Points of View/Eileen Cowin and Darryl Curran.* Fullerton, CA: California State University, 1989.

Three Photographers: Darryl Curran, Robert Heinecken, Bart Parker. Northridge, CA: Fine Arts Gallery, San Fernando Valley State College, 1970.

LOU BROWN DI GIULIO

Born in Louvale, GA, 1933
Lives in Malibu, CA
Studied at Hunter College (1953-1958); Valley College (1967-1970); California State University, Northridge (1970-1972)

Has lived in the Los Angeles area since 1959.

Solo exhibitions:
1973 Newport Harbor Art Museum, Newport Beach, CA
1975 Founders Gallery, California State University, San Diego
California State University, Northridge

Over thirty group exhibitions, including:
"Images," "Photography Unlimited," "Photography 1974," "Photographic Process," "Photo/Synthesis," "Exposing," "Emerging Los Angeles Photographers," "Photographic Directions," "Uniquely Photographic" and

1972 "Sewn, Stitched and Stuffed," Museum of Contemporary Crafts, New York
1974 "'Heavy' Light," Pasadena (CA) City College
"The Gallery as Studio," Lang Art Gallery, Galleries of the Claremont (CA) Colleges
"Works on Paper and Cloth," Long Beach (CA) City College
1975 National Juried Photographic Exhibition, Ohio Silver Gallery, Los Angeles
1976 "Developing: Photo Images of Today," Rex W. Wignall Museum Gallery, Chaffey College, Alta Loma, CA
"A Magical Mystery Tour," Municipal Art Gallery, Los Angeles
1979 "The New Season: Nine Contemporary Photographers," Lee Witkin Gallery, New York
"Un autre relief," Recontres Internationales de la Photographie, Arles, France
"On Fabric," Security Pacific Bank, Los Angeles

Witkin, Lee. *A Ten Year Salute: A Selection of Photographs in Celebration—The Witkin Gallery, 1969-1979.* Boston: Little Brown and Co., 1979.

JOHN DIVOLA

Born in Santa Monica, CA, 1949
Lives in Venice, CA
Studied at California State University, Northridge (BA 1971); University of California, Los Angeles (MA, 1973, MFA, 1974)

Has taught in Southern California colleges and universities since 1972. Taught at California Institute of the Arts, Valencia (1978-1988); University of California, Riverside (1988-present). National Endowment for the Arts Individual Artist's Fellowship in Photography (1973, 1976, 1979, 1990); John Simon Guggenheim Memorial Fellowship (1986).

Thirty-five solo exhibitions, including:
1975 Visual Studies Workshop, Rochester, NY
1983 Center for Creative Photography, University of Arizona, Tucson
1985 "John Divola, Selected Work, 1974-85," Los Angeles Municipal Art Gallery
1987 Gallery Min, Tokyo (catalogue)
1990 Gallerie Niki Diana Marquardt, Paris

One hundred eight group exhibitions, including:
"Twenty-four," "Exposing," "Emerging Los Angeles Photographers," "Interchange," "Mirrors and Windows," "Attitudes," "Contemporary California Photography," "Photographic Directions," "California Photography," "Inquiry," "Photography and Art," "Photography of Invention" and

1975 "Dimensional Light," California State University, Fullerton (catalogue)
1978 "Photograph as Artifice," California State University, Long Beach (traveled/catalogue)
1980 "Fabwerk" ("Colorworks"), Kunsthaus, Zurich, Switzerland
1981 "1981 Biennial Exhibition," Whitney Museum of American Art, New York (catalogue)
1982 "Color as Form: A History of Color Photography," International Museum of Photography at George Eastman House, Rochester, New York (traveled/catalogue)
1985 "Eileen Cowin and John Divola: Recent Work, No Fancy Titles," La Jolla (CA) Museum of Contemporary Art (traveled/catalogue)
1987 "Poetic Injury: The Surrealist Legacy in Postmodern Photography," Alternative Museum, New York (catalogue)
1989 "Das Konstruierte Bild" ("Constructed Realities"), Kunstverein Munchen, Munich, Germany (traveled/catalogue)
"California Photography: Remaking Make Believe," Museum of Modern Art, New York (traveled/catalogue)
1990 "Photography: 1980s. Discovery and Invention," Basel Art Fair, Switzerland
1992 "Between Home and Heaven: Contemporary American Landscape Photography," National Museum of American Art, Washington, DC (traveled/catalogue)

Johnstone, Mark. *Eileen Cowin, John Divola: Recent Work, No Fancy Titles.* Los Angeles: California/International Arts Foundation, 1985.

ROBERT W. FICHTER

Born in Fort Meyers, FL, 1939
Lives in Tallahassee, FL
Studied at University of Florida (BFA, 1963); Indiana University (MFA, 1966)

Assistant Curator at George Eastman House Museum (1966-1968). Taught at University of California, Los Angeles (1968-1971 and 1976); Florida State University (1972-present).

Forty solo exhibitions, including:
1968 "Robert Fichter's Trips," George Eastman House, Rochester, NY
1975 "The Deguerrian Error," Light Gallery, New York
1982 "Robert Fichter: Photography and Other Questions," International Museum of Photography at George Eastman House, Rochester, NY (traveled/catalogue)
1984 "After Eden," University of South Florida, Tampa (catalogue)
1991 "RFW Recent Work," Virginia Beach (VA) Art Center

Seventy group exhibitions, including:
"Continuum," "Photography Unlimited," "Photo/Synthesis," "Translations," "Invented Images," "Inquiry," "Photography in California," "Extending the Perimeters," "Photography and Art" and

1967 "Contemporary Photographers IV," George Eastman House, Rochester, NY (traveled)
1970 "The Photograph as Object, 1843-1969," National Gallery of Canada, Ottawa
1972 "Photography into Art," British Arts Council, Bath, England
1977 "Painting in the Age of Photography," Kunsthaus, Zurich, Switzerland (catalogue)
1981 "1981 Biennial Exhibition," Whitney Museum of American Art, New York (catalogue)
1982 "The Alternative Image: An Aesthetic and Technical History of Photographic Printing Processes," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
1987 "Fabricated Photographs," Carpenter Center for the Arts, Harvard University, Cambridge, MA
1989 "The Liberated Image: Fabricated Photography," Tampa (FL) Museum of Art
"Das Konstruierte Bild" ("Constructed Realities") Kunstverein Munchen, Munich, Germany (traveled/catalogue)
1991 "Graphic Studio: Contemporary Art from the Collaborative Workshop at the University of South Florida," National Gallery of Art, Washington, DC.

Hugunin, James. *A-X Cavation.* Denver: University of Colorado, 1988.

Sobieszek, Robert. *Robert Fichter: Photography and Other Questions.* Albuquerque: University of New Mexico Press; Rochester, NY: International Museum of Photography at George Eastman House, 1983.

ROBBERT FLICK

Born in Amersfoort, Holland, 1939
Lives in Claremont, CA
Studied at University of British Columbia (BA, 1967); University of California, Los Angeles (MA, 1970; MFA, 1971)

Taught at University of California, Los Angeles, Extension (1970-1971); University of Illinois (1971-1976); University of Southern California (1976-present). Canada Council Grant (1967, 1969); National Endowment for the Arts individual Artist's Fellowship in Photography (1982, 1984); Djerassi Foundation Fellowship (1988); Zumberg Fellow, University of Southern California (1992).

Seventeen solo exhibitions, including:
1969 "Extensions," University of British Columbia, Vancouver (traveled/catalogue)
1976 "Robbert Flick," Light Gallery, New York
1982 "Robbert Flick, 1971-1981," Los Angeles Municipal Art Gallery (catalogue)
1984 "Robbert Flick," Tortue Gallery, Santa Monica, CA
1987 Gallery Min, Tokyo, Japan (catalogue)

Over one hundred group exhibitions, including:
"California Photographers 1970," "Continuum," "Attitudes," "Contemporary California Photography," "Photographic Directions," "California Photography," "Inquiry" and

1966 "Vancouver between the Eyes," Vancouver Art Gallery, British Columbia
1972 "Sequences," Photokina, Cologne, Germany
1976 "Photographer's Choice," Addison House, Danbury, NH
1981 "Year 200: New View of Los Angeles," Mount St. Mary's College, Los Angeles
1982 "Slices of Time: California Landscapes 1860-1880, 1960-1980," Oakland (CA) Museum (catalogue)
1983 "Radical Rational/ Space Time: Idea Networks in Photography," Henry Art Gallery, University of Washington, Seattle (catalogue)
1986 "Facets of Modernism: Photographs from the San Francisco Museum of Modern Art," San Francisco Museum of Modern Art
"Decade by Decade: Twentieth Century American Photography," Center for Creative Photography, University of Arizona, Tucson (book)
1990 "Systems," Los Angeles Municipal Art Gallery
1991 "Motion and Document—Sequence and Time: Eadweard Muybridge and Contemporary American Photography," Addison Gallery of American Art, Andover, MA

Colpitt, Fran, and Mark Johnstone, "Robbert Flick: An Interview," *Afterimage* 8, no. 5 (December 1980).

Johnstone, Mark. *Robbert Flick: Sequential Views 1980-1986.* Tokyo, Japan: Gallery Min, 1987.

Flick, Robbert. Interview by Irene Borger for the San Francisco Museum of Modern Art, San Francisco, CA, 1981. Archives of American Art, Smithsonian Institution

Robbert Flick: Selected Works, 1971-1981. Los Angeles: Los Angeles Municipal Art Gallery, 1982.

LLYN FOULKES

Born in Yakima, WA, 1934
Lives in Topanga, CA
Studied at University of Washington (1953-1954); Central Washington College of Education (1954); Chouinard Art Institute (1957-1959)

Taught at six universities and colleges in the Los Angeles area, including University of California, Los Angeles (1965-1971); Art Center College of Design, Los Angeles and Pasadena (1971-1977). John Simon Guggenheim Memorial Fellowship (1977); National Endowment for the Arts Individual Artist's Fellowship in Painting (1986).

Twenty-four solo exhibitions, including:
1961 "An Introduction to the Paintings of Llyn Foulkes," Ferus Gallery, Los Angeles
1962 Pasadena (CA) Art Museum
1974 "Llyn Foulkes: Fifty Paintings, Collages and Prints from Southern California Collections: A Survey Exhibition - The Years 1959-1974," Newport Harbor Art Museum, Newport Beach, CA (catalogue)
1978 "Llyn Foulkes: Paintings, Collages, Assemblages, 1959-1978," Museum of Contemporary Art, Chicago
1986 "Llyn Foulkes: Portraits," Santa Barbara (CA) Contemporary Arts Forum (catalogue)

One hundred twenty-nine group exhibitions, including:
"Recent Acquisitions 1969," "Lost and Found," "Painting and Sculpture," "Forty Years" and

1959 Ferus Gallery, Los Angeles
1965 "Sao Paolo Biennale," Museum of Modern Art, Sao Paolo
1966 "The Photographic Image," Solomon R. Guggenheim Museum, New York

"Los Angeles Now," Robert Fraser Gallery, London (catalogue)
1967 "Fifth Paris Biennale: United States of America," Musée d'Art Moderne de la Ville de Paris, France
1975 "Four Los Angeles Artists," Visual Arts Museum, New York (traveled)
1977 "Thirty Years of American Art: 1945-1975," Whitney Museum of American Art, New York
1985 "Sunshine and Shadows: Recent Painting in Southern California," Fisher Gallery, University of Southern California (catalogue)
1989 L.A. Pop in the Sixties, Newport Harbor Art Museum, Newport Beach, CA (traveled/catalogue)
1992 "Helter Skelter," Museum of Contemporary Art, Los Angeles (catalogue)

Selz, Peter. *Llyn Foulkes: The Sixties.* New York: Kent, 1987.

Llyn Foulkes. Newport Beach, CA: Newport Harbor Art Museum, 1974.

VIDA (FREEMAN)

Born in Los Angeles, 1937
Lives in Philadelphia
Studied at University of California, Los Angeles (1955-1959); California State University, Los Angeles (BA, 1971); California State University, Northridge (MA, 1975)

Taught in the Los Angeles area (1977-1985); Tyler School of Art, Philadelphia (1988-1992). National Endowment for the Arts Individual Artist's Fellowship in Photography (1981).

Eleven solo exhibitions, including:
1980 "Earthen Images," Palm Springs (CA) Desert Museum
1981 "Earth, Sod, Stone and Bone," Los Angeles Institute of Contemporary Art
1984 "Earth and Stone," Double Rocking G Gallery, Los Angeles
1990 "Cruciare," Nexus Foundation for Today's Art, Philadelphia
1992 "The Blessing of a City," Nexus Foundation for Today's Art, Philadelphia

Twenty-eight group exhibitions, including:
"Exposing," "Attitudes," "Contemporary California Photography," "Photographic Directions," "Object, Illusion, Reality," "Photography in California" and

1972 "Photo Media," Museum of Contemporary Crafts, New York
1977 "Current Directions in Southern California Art," Los Angeles Institute of Contemporary Art
1978 "Artists Investigate the Environment," Municipal Art Gallery, Los Angeles
1982 "The Monoprint and Beyond," Loyola Marymount University, Los Angeles
1985 "Artists and the Landscape," Chapman College, Orange, CA
1986 "Photo Mosaic: The Landscape Reconstructed," Photographic Resource Center, Boston
"With the Land," Sonoma State University Art Gallery, Rohnert Park, CA
1987 "New California Printmaking: Selections from Northern and Southern California," Lang Gallery, Galleries of the Claremont (CA) Colleges (catalogue)
"Poetics of Space," Museum of Fine Arts, Santa Fe, NM
1990 "Collaborative Exhibition," Vox Populi Gallery, Philadelphia

JUDITH GOLDEN

Born in Chicago, 1934
Lives in Tucson, AZ
Studied at School of the Art Institute of Chicago (BFA, 1973); University of California, Davis (MFA, 1975)

Taught at University of California, Los Angeles (1975-present); University of Arizona (1981-present); National Endowment for the Arts Individual Artist's Fellowship in Photography (1979); Arizona Commission for the Arts Individual Fellowship in Photography (1984).

Twenty-two solo exhibitions, including:
1977 "Ode to Hollywood and Magazine Make-overs," G. Ray Hawkins Gallery, Los Angeles
1983 "Relationships," Center for Creative Photography, Tucson, AZ
1986 "Judith Golden: Myths and Masquerades," Museum of Photographic Arts, San Diego (catalogue)
1987 "Judith Golden: Cycles, A Decade of Photographs," Friends of Photography, San Francisco (catalogue)
1991 Etherton/Stern Gallery, Tucson, AZ

One hundred thirty group exhibitions, including:
"Photo/Synthesis," "Emerging Los Angeles Photographers," "Attitudes," "Photographic Directions," "Translations," "Inquiry," "Photography in California," "Extending the Perimeters," "Photography and Art" and

1981 "The Photographer as Printmaker: 140 Years of Photographic Printmaking," Arts Council of Great Britain, London (traveled/catalogue)
"Autoportraits Photographiques: 1898-1981," Centre National d'Art et de Culture Georges Pompidou, Paris (catalogue)
"Photo/Trans/Forms," San Francisco Museum of Modern Art (catalogue)
1982 "Photo-Collage," Contemporary Art Museum, Houston
1983 "Big Pictures," Museum of Photographic Art, San Diego (traveled)
1986 "Photography: A Facet of Modernism," San Francisco Museum of Modern Art (catalogue)
"Staging the Self: Self Portrait Photography, 1840-1985," National Portrait Gallery, London (traveled/catalogue)
1988 "Reflections: Woman's Self Image," Miami University Art Museum, Oxford, OH (traveled/catalogue)
1990 "Selections 5: The International Polaroid Collection," Photokina 90, Koln, Germany (traveled/catalogue)
1991 "Self Portraits of Contemporary Women: Exploring the Self," Tokyo Metropolitan Museum of Photography (catalogue)

Peeps, Claire C.V. *Cycles: A Decade of Photographs by Judith Golden.* San Francisco: Friends of Photography, 1988.

Ollman, Arthur. *Myths and Masquerades.* San Diego: San Diego Museum of Photographic Arts, 1986.

SUSAN HALLER

Born in Oakland, CA, 1949
Lives in Los Angeles
Studied at California State University, Northridge (BA, 1972); University of California, Los Angeles (MFA, 1975).

Taught at University of California, Los Angeles, Extension (1976-1979); California State University, Northridge (1978).

Solo exhibition:
1975 Frederick S. Wight Art Gallery, University of California, Los Angeles

Twenty-five group exhibitions, including:
"Images," "Photography 1974," "Photographic Process," "All California," "Photo/Synthesis," "Exposing" and

1972 "Survey of Southern California Photography," Los Angeles County Museum of Art
1973 "New Photographics/73," Central Washington State College, Ellensburg
"Three Photographers," California State University, Northridge
"Photographic Images on Canvas," Art Fabrics Gallery, Los Angeles
1974 "'Heavy' Light," Pasadena (CA) City College
1975 "Works on Paper and Cloth," Long Beach (CA) City College
1976 "Developing: Photographic Images of Today," Rex W. Wignall Museum Gallery, Chaffey College, Alta Loma, CA
"Beyond the Silver Print," ARCO Center for the Visual Arts, Los Angeles
1977 "Women Photographers," Los Angeles County Museum of Art
1978 "California: Three by Eight Twice," Honolulu Academy of Arts

ROBERT HEINECKEN

Born in Denver, CO, 1931
Lives in Los Angeles and Chicago
Studied at Riverside College (AA, 1951); University of California, Los Angeles (BA, 1959; MA; 1960)

Taught at University of California, Los Angeles (1960-1991). John Simon Guggenheim Memorial Fellowship (1976); National Endowment for the Arts Individual Artists Fellowship in Photography (1977, 1981, 1985); Polaroid Corporation Grant (1988).

Sixty-one solo exhibitions, including:
1968 "Recent Photographs and Photographic Objects," Focus Gallery, San Francisco
1972 "Robert Heinecken: Photographic Work," Pasadena (CA) Art Museum (catalogue)
1976 International Museum of Photography at George Eastman House, Rochester, NY (traveled)
1986 "Heinecken: Selected Works, 1966-1986," Gallery Min, Tokyo (catalogue)
1989 "Robert Heinecken: A Retrospective," Pace/MacGill Gallery, New York

Three hundred eighty group exhibitions, including:
"Recent Acquisitions 1969," "California Photographers 1970," "Continuum," "Photography into Sculpture," "Twenty-four," "Photography Unlimited," "Light and Substance," "Photo/Synthesis," "Exposing," "Mirrors and Windows," "Attitudes," "Contemporary California Photography," "Photographic Directions," "Translations," "Inquiry," "In Sequence," "Extending the Perimeters," Photography and Art" and

1967 "Persistence of Vision," George Eastman House, Rochester, NY
1968 "Photography as Printmaking," Museum of Modern Art, New York (traveled)
1969 "Vision and Expression," George Eastman House, Rochester, NY (catalogue)
1973 "The Photograph as Metaphor; Photograph as Object; Photograph as Document of Concept: Minor White, Robert Heinecken, Robert Cumming," California State University, Long Beach (catalogue)
1974 "Photography in America," Whitney Museum of American Art, New York
1981 "Altered Images," Center for Creative Photography, University of Arizona, Tucson
1983 "Big Pictures by Contemporary Photographers," San Francisco Museum of Modern Art (catalogue)
1988 "Fabrications: Staged, Altered, Appropriated Photographs," Sert Gallery, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (catalogue)
1989 "California Photography: Remaking Make-Believe," Museum of Modern Art, New York (traveled/catalogue)
1990 "Photography until Now," Museum of Modern Art, New York (traveled/catalogue)

Enyeart, James, ed. *Heinecken.* Carmel, CA: Friends of Photography, 1980.

Heinecken: Selected Works, 1966-1986. Tokyo, Japan: Gallery Min, 1986.

Pagel, David, "Sabotaging Time: Robert Heinecken's Manipulated Magazines." *Art Issues* 23 (May/June 1992)

Pastor, Susan. *Robert Heinecken: Food, Sex and T.V.*. Kassel, West Germany: Foto Forum, 1979.

GEORGE HERMS

Born in Woodland, CA, 1935
Lives in Culver City, CA

Has taught at five Southern California universities since 1976, including California State University, Fullerton (1977-1979).

Thirty-four solo exhibitions, including:
1961 Batman Gallery, San Francisco
1963 "Nativity `63," Rolf Nelson Gallery, Los Angeles
1973 "George Herms: Selected Works, 1960-1972," Memorial Union Art Gallery, University of California, Davis (catalogue)
1979 "The Prometheus Archives: A Retrospective Exhibition of the Works of George Herms," Newport Harbor Art Museum, Newport Beach, CA (traveled/catalogue)
1984 "George Herms: Rome Poem," California State University, Fullerton (catalogue)

One hundred nineteen group exhibitions, including:
"Recent Acquisitions 1969," "Painting and Sculpture in California," "Lost and Found," "Forty Years" and

1961 "The Art of Assemblage," Museum of Modern Art, New York (traveled/catalogue)
1968 "Assemblage in California," University of California, Irvine (catalogue)
1972 "Surrealism is Alive and Well in the West," Baxter Art Gallery, California Institute of Technology, Pasadena (catalogue)
1974 "Poets of the Cities: New York and San Francisco 1950-1965," Dallas Museum of Fine Arts (traveled/catalogue)
1977 "Photographs by Southern California Painters and Sculptors," University of California, Santa Barbara (catalogue)
1978 "Deja Vu: Masterpieces Updated," Downey (CA) Museum of Art (catalogue)
1981 "California: The State of the Landscape, 1972-1981," Newport Harbor Art Museum, Newport Beach, CA (traveled/catalogue)
1985 "San Francisco 1945-1965," Oakland (CA) Museum (catalogue)
1988 "Poetic Objects," San Antonio (TX) Museum of Art (traveled/catalogue)
1989 "The 'Junk' Aesthetic: Assemblages of the 1950s and Early 1960s," Whitney Museum of American Art, Fairfield County Branch, Stamford, CT (traveled)

George Herms: Selected Works, 1960-1973. Davis, CA: Memorial Union Art Gallery, University of California, Davis, 1973.

Solnit, Rebecca. *Secret Exhibition: Six California Artists of the Cold War Era.* San Francisco: City Lights, 1990.

DENNIS HOPPER

Born in Dodge City, KS, 1936
Lives in Venice, CA

Directed four films, including "Easy Rider" (1969) "The Last Movie" (1971) and "Colors" (1988). Acted in 54 films and 47 television show episodes.

Seventeen solo exhibitions, including:
1963 Primus/Stuart Gallery, Los Angeles
1982 Rice Museum, Houston, TX
1987 "Dennis Hopper: From Method to Madness," Walker Art Center, Minneapolis, MN (catalogue)
1988 Kunsthalle Basel, Switzerland (catalogue)
1992 James Corcoran Gallery, Santa Monica, CA

Five group exhibitions, including:
"Forty Years," and

1966 "California Now," Robert Fraser Gallery, London
1983 Studio One Gallery, Houston, TX
1992 "Dennis Hopper/Edward Ruscha," Tony Shafrazi Gallery, New York
"Dennis Hopper/William Burroughs," Sena Galleries West, Santa Fe, New Mexico

Ammann, Jean-Christophe. *Dennis Hopper: Photographs from 1961-1967.* Basel, Switzerland: Kunsthalle Basel, 1988.

Barbera, Alberto. *Dennis Hopper-il Cinema.* Torino, Italy: Assessorato per la Cultura, AIACE Torino, 1988.

Hoberman, Jim. *Dennis Hopper: From Method to Madness.* Minneapolis, MN: Walker Art Center, 1987.

Hopper, Dennis. *Out of the Sixties.* Pasadena, CA: Twelvetrees Press, 1986.

SUDA HOUSE

Born in Du Quoin, IL, 1951
Lives in La Mesa, CA
Studied at University of Southern California (BFA, 1973); California State University, Fullerton (MA, 1976)

Taught at five Los Angeles area colleges (1977-1980); Grossmont College, El Cajon, CA, (1980-present). National Endowment for the Arts Emerging Artist's Fellowship in Photography (1980).

Nine solo exhibitions, including:
1980 BC Space, Laguna Beach, CA
1982 Gallery Graphics, Hillcrest, CA
1986 "New Work," Quint Gallery, San Diego
1990 "Infusoria: Wall of Water," Taboo Gallery, San Diego
1991 "Aqueous Myths and Swimmers: Suda House," Foto Galerie Objektief, Enschede, Holland

Fifty-five group exhibitions, including:
"All California," "Exposing," "Emerging Los Angeles Photographers," "Attitudes," "Photographic Directions," "Uniquely Photographic," "Inquiry" and

1974 "New Photographics/74," Central Washington State College, Ellensburg
1976 "Convergence: Six Directions in Photography," Orange Coast College, Costa Mesa, CA (catalogue)
1979 "Approaches to Xerography," Los Angeles Municipal Art Gallery (catalogue)
"Alternative Imaging Systems," Everson Museum, Syracuse, NY (catalogue)
1980 "Electroworks," International Museum of Photography at George Eastman House, Rochester, NY (catalogue)
1981 "The Photographer as Printmaker: 140 Years of Photographic Printmaking," Arts Council of Great Britain, London (traveled/catalogue)
1983 "Polaroid: The Big Picture," Museum of Photographic Arts, San Diego
1985 "A San Diego Exhibition: Forty-two Emerging Artists," La Jolla (CA) Museum of Contemporary Art (catalogue)
1987 "Myth/Ritual," San Francisco Camerawork Gallery (catalogue)
1991 "Virtual Reality: Contemporary San Diego Photography," Combined Organizations for the Visual Arts, San Diego (catalogue)

House, Suda. *Artistic Photographic Processes.* New York: Amphoto, 1981.

Lewinson, David, "A Fluid Fantasy." *San Diego Magazine* (September 1985)

DOUGLAS HUEBLER

Born in Ann Arbor, MI, 1924
Lives in Wellington, FL
Studied at University of Michigan (BSA, 1952; MFA, 1955)

Dean, School of Art (1976-1979), and Head, Program in Art (1979-1988), California Institute of the Arts, Valencia. National Endowment for the Arts Individual Artist's Fellowship in New Media (1986).

Seventy solo exhibitions, including:
1969 Eugenia Butler Gallery, Los Angeles
1972 California Institute of the Arts, Valencia
1978 "Mediations," Leo Castelli Gallery, New York
1984 "Douglas Huebler: 1968-1984," Los Angeles Center for Photographic Studies
1988 "Douglas Huebler," La Jolla (CA) Museum of Contemporary Art (catalogue)

One hundred twelve group exhibitions, including:
"American Narrative," "In Sequence" and

1968 "Conception/Perception," Eugenia Butler Gallery, Los Angeles
1969 "Summer Show," Seth Sieglaub, New York (catalogue)
1970 "Information," Museum of Modern Art, New York (catalogue)
1975 "Visual/Verbal," University of California, Santa Barbara
1977 "View of a Decade," Museum of Contemporary Art, Chicago
1980 "Contemporary Art in Southern California," High Museum of Art, Atlanta (catalogue)
1985 "A Second Talent: Painters and Sculptors Who Are Also Photographers," Aldrich Museum, Ridgefield, CT
"The Real Big Picture," Queens (NY) Museum
1987 "Avant-Garde in the Eighties," Los Angeles County Museum of Art (catalogue)
1990 "L'Art Conceptuel: Une Perspective," Musee d'Art Moderne de la Ville de Paris (traveled/catalogue)

Douglas Huebler, November, 1968. New York: Seth Siegelaub, 1968.

Lippard, Lucy R. "Douglas Huebler; Everything about Everything," *Art News* 71 (December 1972).

Gardner, Colin. "The World According to Douglas Huebler," *Artforum* 27, no. 3 (November 1988).

STEVE KAHN

Born in Los Angeles, 1943
Lives in New York
Studied at Reed College (BA, 1966)

Taught at California Institute of the Arts, Valencia (1978-1979). Published *Stasis,* a book of photographs.

Fourteen solo exhibitions, including:
1975 California State University, Los Angeles
1977 Broxton Gallery, Los Angeles
1979 Young Hoffman Gallery, Chicago
Rosamund Felsen Gallery, Los Angeles
1980 International Culturel Centrum, Antwerp, Belgium (catalogue)

Twenty-four group exhibitions, including:
"Twenty-four," "Light and Substance," "Exposing," "Emerging Los Angeles Photographers," "Interchange," "Attitudes," "Photographic Directions," "In Sequence" and

1975 "Eight Artists from Los Angeles," San Francisco Art Institute
1976 "Contemporary American Photography," University of California, Los Angeles (catalogue)
1977 "Creative Photography of the Twentieth Century from the Collection of the Biblioteque Nationale," Centre Nationale d'Art et de Culture Georges Pompidou, Paris
1978 "Contemporary California Photography," Camerawork Gallery, San Francisco
1979 "The Altered Photograph," Institute for Art and Urban Resources, PS 1, New York
1981 "Wallworks," University of Southern California, Los Angeles (catalogue)
1982 "Contemporary Triptychs," Galleries of the Claremont (CA) Colleges (catalogue)
"Color Photography," Oakland (CA) Museum
1984 "La Photographie Creative," Pavilion des Arts de la Ville de Paris, France
1986 "Five Years of Acquisitions," Musee de La Roche-sur-Yon, France

BARBARA KASTEN

Born in Chicago, 1936
Lives in New York
Studied University of Arizona, Tucson (BFA, 1959); California College of Arts and Crafts (MFA, 1970)

Taught at Orange Coast College, Costa Mesa, CA (1975-1982). Fullbright Hays Fellowship (1971-1972); National Endowment for the Arts Individual Artist's Fellowship in Photography (1977); John Simon Guggenheim Memorial Fellowship (1982).

Forty solo exhibitions, including:
1972 Jack Glenn Gallery, Newport Beach, CA
1982 "Kasten: Installation and Photographs," California State University, Long Beach (catalogue)
1985 "Exact Seeing," Capp Street Project, San Francisco (catalogue)
1989 "Barbara Kasten," International Center of Photography, Midtown, New York
1992 "Tarraco Today," Tinglado 2, Tarragona, Spain (catalogue)

One hundred twenty-five group exhibitions, including:
"California Photographers 1970," "Interchange," "Attitudes," "California Photography," "Studio Work," "Uniquely Photographic," "Photography in California," "Extending the Perimeters," "Photography and Art," "Photography of Invention" and

1971 "Photo Media," Museum of Contemporary Crafts, New York
1979 "The Altered Photograph," Institute for Art and Urban Resources, PS 1, New York
1980 "Reasoned Spaces," Center for Creative Photography, University of Arizona, Tucson (traveled/catalogue)
1982 "Color as Form: History of Color Photography," International Museum of Photography at George Eastman House, Rochester, NY (traveled/catalogue)
1983 "Big Pictures by Contemporary Photographers," Museum of Modern Art, New York (catalogue)
"Polaroid: The Big Picture," Museum of Photographic Arts, San Diego (traveled)
1985 "Images of Excellence," International Museum of Photography at George Eastman House, Rochester, NY (traveled/catalogue)
1988 "Fabrications: Staged, Altered and Appropriated Photographs," Carpenter Center for Visual Arts, Harvard University, Cambridge, MA (book)
1989 "The Modernist Still Life Photographed," University of Missouri, Kansas City and Columbia (catalogue)
1990 "Das Konstruierte Bild" ("Constructed Realities"), Kunstverein Munchen, Munich, Germany (traveled/catalogue)

Barbara Kasten: Works 1986-1990. Tokyo: RAM, 1990.

Constructs: Barbara Kasten. New York: New York Graphic Society, 1985.

London, Barbara, "Public Spaces and Private Places." *American Photographer* (September 1988).

EDWARD KIENHOLZ

Born in Fairfield, WA, 1927
Lives in Hope, ID, and Berlin, Germany
Studied at Eastern Washington College of Education

Founded the Now Gallery, Los Angeles (1956) and the Ferus Gallery, Los Angeles (1957). John Simon Guggenheim Memorial Fellowship (1975).

Over seventy solo exhibitions (since 1972 with Nancy Reddin Kienholz), including:
1959 Ferus Gallery, Los Angeles
1966 Los Angeles County Museum of Art (traveled)
1970 "11 x 11 Tableau," Moderna Museet, Stockholm, Sweden (traveled/catalogue)
1977 "The Art Show," Centre National d'art et de culture Georges Pompidou, Paris (traveled)
1984 "Human Scale," San Francisco Museum of Modern Art (traveled)

Over eighty-five group exhibitions, including:
"Painting and Sculpture in California," "Lost and Found," "Forty Years" and

1961 "The Art of Assemblage," Museum of Modern Art, New York
1964 "Contemporary American Sculpture," Whitney Museum of American Art, New York
1967 "American Sculpture of the Sixties," Los Angeles County Museum of Art (catalogue)
1968 "Assemblage in California," University of California, Irvine (catalogue)
1969 "Pop Art," Hayward Gallery, London (catalogue)
1971 "Continuing Surrealism," La Jolla (CA) Museum of Contemporary Art
1981 "Art in Los Angeles: Seventeen Artists in the Sixties," Los Angeles County Museum of Art (catalogue)
1985 "Gemini G.E.L.: Art and Collaboration," Nelson-Atkins Museum of Art, Kansas City, MO (traveled/catalogue)
1986 "Individuals: A Selected History of Contemporary Art, 1945-86," Museum of Contemporary Art, Los Angeles
1987 "Berlinart," Museum of Modern Art, New York (traveled/catalogue)

Edward and Nancy Kienholz 1980's. Stadtische Kunsthalle Dusseldorf, Germany, 1989.

Pincus, Robert L. *On a Scale that Competes with the World: The Art of Edward and Nancy Kienholz.* Berkeley: University of California Press, 1990.

ELLEN LAND-WEBER

Born in Rochester, NY, 1943
Lives in Arcata, CA
Studied at University of Iowa (BA, 1965; MFA, 1968)

Taught at University of California, Los Angeles, Extension (1970-1974); has taught at Humboldt State University since 1974. National Endowment for the Arts Individual Artist's Fellowship in Photography (1975, 1979 and 1982).

Twenty-two solo exhibitions, including:
1973 George Eastman House, Rochester, NY
1978 San Francisco Museum of Modern Art
1982 "Centric Three: Ellen Land-Weber," California State University, Long Beach
1984 Los Angeles Center for Photographic Studies
1991 "Large Polaroids," Reese Bullen Gallery, Humboldt State University, Arcata, CA

Ninety-two group exhibitions, including:
"California Photographers 1970," "Continuum," "Twenty-four," "Photography Unlimited," "Light and Substance," "Photographic Process," "Photography 1974," "Photo/Synthesis," "Translations," "Attitudes," "Extending the Perimeters," "Photography and Art" and

1969 "Vision and Expression," George Eastman House, Rochester, NY (catalogue)
1971 "Photo Media," San Diego State College
1973 "3M Color in Color," Friends of Photography, Carmel, CA (traveled/catalogue)
"Exposures," Womanspace Gallery, Los Angeles
1975 "Women of Photography," San Francisco Museum of Modern Art (traveled/catalogue)
1981 "The Alternative Image: An Aesthetic and Technical History of Photographic Printing Processes," John Michael Kohler Arts Center, Sheboygan, WI
1984 "Paris Biennale," Musee de l'Art Modern, Paris (traveled)
1986 "Commitment to Vision," University of Oregon, Eugene (traveled/catalogue)
1987 "Poetics of Space," Museum of Fine Arts, Santa Fe, NM
1989 "Light and Shadow: 150 Years of Photography," Printemps Ginza, Tokyo (catalogue)

Land-Weber, Ellen. *The Passionate Collector.* New York: Simon and Schuster, 1980.

VICTOR LANDWEBER

Born in Washington, DC, 1943
Lives in Berkeley, CA
Studied at University of Iowa (BA, 1966); University of California, Los Angeles (MFA, 1976)

Taught at University of California, Los Angeles, Extension (1971-1973 and 1977-1987); Orange Coast College, Costa Mesa, CA (1973-1976); Otis Art Institute, Los Angeles (1982-1984); Academy of Art College, San Francisco (1988-present).

Twenty-four solo exhibitions, including:
1973 Ohio Silver Gallery, Los Angeles
1975 California State University, Northridge
1976 G. Ray Hawkins Gallery, Los Angeles
1985 "Victor Landweber Photographs, 1967-1984," Museum of Photographic Arts, San Diego (catalogue)
1989 Everson Museum of Art, Syracuse, NY

Over eighty group exhibitions, including:
"California Photographers 1970," "Continuum," All California," "Emerging Los Angeles Photographers," "Attitudes," "Photographic Directions," "California Photography," "Photography in California," "Two Decades" and

1972 "Young Photographers from Los Angeles," Oakland (CA) Museum
1976 "Photography and Language, "Camerawork Gallery and La Mamelle Art Center, San Francisco (catalogue)
1977 "Silver See: A Portfolio of Photography from Los Angeles," Los Angeles Institute of Contemporary Art
1979 "The Invented Landscape," New Museum, New York (catalogue)
1980 "Visual Articulation of Idea," Visual Studies Workshop, Rochester, NY
1982 "Color as Form: A History of Color Photography," International Museum of Photography at George Eastman House, Rochester, NY (traveled/catalogue)
1985 "Signs of the Times: Some Recurring Motifs in Twentieth Century Photography," San Francisco Museum of Modern Art (catalogue)
1989 "Picturing California: A Century of Photographic Genius," Oakland (CA) Museum (catalogue)
1992 "Between Home and Heaven: Contemporary American Landscape Photography," National Museum of American Art, Washington, DC (traveled/catalogue)
"Smog: A Matter of Life and Breath," California Museum of Photography, Riverside

Victor Landweber Photographs, 1967-1984. San Diego: San Diego Museum of Photographic Arts, 1985.

JERRY MCMILLAN

Born in Oklahoma City, OK, 1936
Lives Pasadena, CA
Studied Chouinard Art Institute, 1958-60

Has taught at California State University, Northridge, since 1970. National Endowment for the Arts Individual Artist's Fellowship in Photography (1984).

Nineteen solo exhibitions, including:
1966 Pasadena (CA) Art Museum
1971 San Francisco Museum of Art
1974 Margo Leavin Gallery, Los Angeles
1981 Baxter Art Gallery, California Institute of Technology, Pasadena, CA (catalogue)
1989 California State University, Northridge

Forty-nine group exhibitions, including:
"Continuum," "Photography into Sculpture," "Images," "Twenty-four," "Photographic Process," Photography 1974," "All California," "Painting and Sculpture in California," "Photo/Synthesis," "Mirrors and Windows," "Attitudes," "Inquiry," "Photography in California" and

1965 Rolf Nelson Gallery, Los Angeles
1972 "Surrealism is Alive and Well in the West," Baxter Art Gallery, California Institute of Technology, Pasadena, CA
1976 "Art U.S.A.: Southern California," American Center, Fukoka, Japan (traveled/catalogue)
1981 "Los Angeles: The State of the Landscape, 1872-1981," Newport Harbor Art Museum, Newport Beach, CA (catalogue)
1982 "L.A. Ways of Working," Los Angeles Center for Photographic Studies
1984 "The Alternative Image II: Photography on Nonconventional Supports," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
"Contemporary Constructs: Twenty Los Angeles Photographers," Los Angeles Center for Photographic Studies (catalogue)
1987 "Lost and Found in California: Four Decades of Assemblage Art," G. Ray Hawkins Gallery, Santa Monica, CA
1989 "Joe Goode, Jerry McMillan, Edward Ruscha," Oklahoma City (OK) Art Museum
1991 "Picture Plane to Object: Photographic Reality to Photographic Experience," La Brea Civic and Cultural Center Gallery (catalogue)

Jerry McMillen: Recent Work. Pasadena, CA: Baxter Art Gallery, California Institute of Technology, 1981.

Scott, Sue. *Joe Goode, Jerry McMillan, Edward Ruscha.* Oklahoma City: Oklahoma City Art Museum, 1989.

VIRGIL MARCUS MIRANO

Born in Los Angeles, 1937
Lives in Topanga, CA
Studied at California State University, Fullerton (BA, 1974); University of California, Los Angeles (MFA, 1976)

Solo exhibition:
1978 "Virgil Mirano: Recent Work," Camerawork Gallery, San Francisco

Seventeen group exhibitions, including:
"Twenty-four," "Photography Unlimited," "Light and Substance," "Emerging Los Angeles Photographers," "Interchange," "Uniquely Photographic" and

1975 "Summer Light," Light Gallery, New York
"Colors," Florida State University, Tallahassee
"New Photographics/75," Central Washington State University, Ellensburg
"The Juror's Selection for a National Photographic Exhibition," Ohio Silver, Los Angeles
"Eight Los Angeles Photographers," Mills House Art Gallery, Garden Grove, CA
1976 "Emerging Artists," Frederick S. Wight Gallery, University of California, Los Angeles
"New Blues," Memorial Union Art Gallery, Arizona State University, Tempe
"No Space," Florida State University, Tallahassee
1978 "The Art of Offset Printing," School of the Art Institute of Chicago
1980 "Vis a Vis: Art and Photography," Art Institute of Boston

Bridges, Evelyn, "A Democrat Arts Review." *Tallahassee Democrat* (10 November 1976): 24

STANLEY MOCK

Born in New York, 1941
Lives in Los Angeles, CA
Studied at University of California, Santa Barbara (BA, 1964); Cranbrook Academy of Art (MFA, 1966)

Has taught at Santa Monica (CA) College since 1978. National Endowment for the Arts Emerging Artist's Grant (1982).

Solo exhibition:
1977 Art Space, Los Angeles

Twenty-two group exhibitions, including:
"Photo/Synthesis," "Interchange," "Object, Illusion, Reality," "Studio Work," "Extending the Perimeters," "Photography and Art" and

1966 "Michigan Artists," Detroit Institute of Art
1967 "Seven Sculptors," J.B. Speed Art Museum, Louisville, KY
1970 "Ten Alumni Sculptors," Cranbrook Academy of Art Museum, Bloomfield Hills, IL
1971 "Photo Genics," College of Marin, Kenfield, CA
1972 "West of the Rockies," Oakland (CA) Museum
1976 "Imagination," Los Angeles Institute of Contemporary Art
"Newcomers," Los Angeles Municipal Art Gallery
1982 "Contemporary California Hand-Colored Photography," Palos Verdes (CA) Art Center
Carolyn Watson Gallery, Santa Barbara, CA
1983 "Facets of the Collection: The Medium is Photography," San Francisco Museum of Modern Art
1984 "The Alternative Image II: Photography on Nonconventional Supports," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)

SUSAN RANKAITIS

Born in Cambridge, MA, 1949
Lives in Claremont, CA
Studied at University of Illinois (BFA, 1971); University of Southern California (MFA, 1977)

Fletcher Jones Chair in Art, Scripps College, (1990-present). National Endowment for the Arts Individual Artist's Fellowship in Photography (1980, 1988). National Endowment for the Arts USA/France Fellowship (1989)

Fifteen solo exhibitions, including:
1981 Light Gallery, Los Angeles
1983 Los Angeles County Museum of Art
International Museum of Photography at George Eastman House
1988 Gallery Min, Tokyo, Japan (catalogue)
1990 Meyers/Bloom Gallery, Los Angeles

Seventy group exhibitions, including:
"Photographic Directions," "Attitudes," "California Photography," "Extending the Perimeters," "Photography and Art," "Photography of Invention" and

1978 "The Altered Photograph," Cedars-Sinai Medical Center Gallery, Los Angeles (catalogue)
1979 "The Image Considered: Recent Work by Women," Visual Studies Workshop, Rochester, NY
1980 "The Image and the Means," Frederick S. Wight Gallery, University of California, Los Angeles
1981 "The Photographer as Printmaker: 140 Years of Photographic Printmaking," Arts Council of Great Britain, London (traveled/catalogue)
1984 "Contemporary Constructs," Los Angeles Center for Photographic Studies (traveled)
1985 "Altered Images: Photographs by Joyce Niemanas, Susan Rankaitis, and Kathy Fridstein," Seattle Art Museum (traveled)
1986 "Contemporary American Photography," Min Gallery, Tokyo
1988 "Under Construction: New Photomontage," Cranbrook Academy of Art Museum, Bloomfield Hills, MI
"The Alternative Image III: Visual Paradox," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
1990 "The Big Picture," California College of Arts and Crafts, Oakland, CA

Gauss, Kathleen. *New American Photography.* Los Angeles: Los Angeles County Museum of Art, 1985.

Kandel, Susan. *Susan Rankaitis Jargomatique Series.* Santa Monica, CA: Meyers/Bloom Gallery, 1990.

Perloff, Marjorie, and Merle Schipper. *Susan Rankaitis.* Tokyo, Japan: Gallery Min, 1988.

ALLEN RUPPERSBERG

Born in Cleveland, OH, 1944
Lives in New York
Studied at Chouinard Art Institute, Los Angeles (BFA, 1967)

National Endowment for the Arts Individual Artist's Fellowship in Sculpture (1976); Painting and Drawing (1982); Theodoran Award, Solomon R. Guggenheim Museum, New York (1977).

Forty-one solo exhibitions, including:
1969 Eugenia Butler Gallery, Los Angeles
1973 Stedelijk Museum, Amsterdam (catalogue)
1977 "Projects Space," Museum of Modern Art, New York
1985 "The Secret of Life and Death," Museum of Contemporary Art, Los Angeles (traveled/catalogue)
1991 Foundation de Appel, Amsterdam (catalogue)

One hundred nine group exhibitions, including:
"Twenty-four," "Painting and Sculpture in California," "American Narrative" and

1966 "Two Man Show," Gallery 66, Los Angeles
1969 "The Appearing/Disappearing Image/Object,"
1969 "Conception/Perception," Eugenia Butler Gallery, Los Angeles
"Live in Your Head/When Attitude becomes Form," Kunsthalle, Bern, Switzerland (catalogue)
1972 "Documenta 5," Kassel, West Germany
1975 "1975 Biennial Exhibition," Whitney Museum of American Art, New York (catalogue)
1982 "Language, Drama, Source and Vision," New Museum, New York

1987 "L.A. Hot and Cool," List Visual Arts Center, Massachusetts Institute of Technology, Cambridge
1990 "Word as Image," Milwaukee (WI) Art Museum (traveled/catalogue)
1991 "1991 Biennial Exhibition," Whitney Museum of American Art, New York (catalogue)

Allen Ruppersberg. Amsterdam: Stedelijk Museum, 1973.

Van Weelden, Dirk. *Allen Ruppersberg: A Different Kind of Never Never Land.* Amsterdam: De Appel, 1991.

Ruppersberg, Allen. *The Secret of Life and Death.* Los Angeles: Museum of Contemporary Art, 1985.

Plagens, Peter, "Ruppersberg's Encyclopedia," *Art in America* 73, no.12 (December 1985).

EDWARD RUSCHA

Born Omaha, Nebraska, 1937
Lives in Los Angeles
Studied at Chouinard Art Institute (1956-1960)

National Council on the Arts Grant (1967); National Endowment for the Arts Individual Artist's Fellowship in Painting (1969, 1978); John Simon Guggenheim Memorial Fellowship (1971). Published sixteen books, produced two films.

One hundred twenty-seven solo exhibitions, including:
1963 Ferus Gallery, Los Angeles
1973 Leo Castelli Gallery, New York
1982 "The Works of Ed Ruscha," San Francisco Museum of Modern Art (traveled/catalogue)
1989 "Edward Ruscha: New Painting and Drawings," Tokyo Museum of Contemporary Art, Japan (catalogue)
1991 "Edward Ruscha," Centre National d'Art et de Culture Georges Pompidou, Paris, France (traveled/catalogue)

Four hundred forty-four group exhibitions, including:
"Continuum," "Painting and Sculpture in California," "Mirrors and Windows," "In Sequence," "Photography and Art," "Lost and Found" and

1962 "New Painting of the Common Object," Pasadena (CA) Art Museum
1966 "Los Angeles Now," Robert Fraser Gallery, London (catalogue)
1974 "American Pop Art," Whitney Museum of American Art, New York (catalogue)
1970 "35th Venice Biennale," Venice, Italy (catalogue)
1975 "Current Concerns, Part 1," Los Angeles Institute of Contemporary Art (catalogue)
1977 "Illusion and Reality," Australian National Gallery, Canberra (traveled/catalogue)
1981 "Art in Los Angeles: Seventeen Artists in the Sixties," Los Angeles County Museum of Art (traveled/catalogue)
1984 "Gemini G.E.L.: Art and Collaboration," Nelson-Atkins Museum of Art, Kansas City, MO (traveled/catalogue)
1989 "L.A. Pop in the Sixties," Newport Harbor Art Museum, Newport Beach, CA (catalogue)

Edward Ruscha: Prints and Publications, 1962-1974. London: Arts Council of Great Britain, 1975.

Livet, Anne, et al. *The Works of Edward Ruscha.* New York: Hudson Hills Press in association with the San Francisco Museum of Modern Art, 1982.

ILENE SEGALOVE

Born in Los Angeles, 1950
Lives in Venice, CA
Studied at University of California, Santa Barbara (BFA, 1972); Loyola University, Los Angeles (MA, 1975)

Taught at Otis Parsons School of Art and Design, Los Angeles (1976-1981). National Endowment for the Arts Grants for video (1976, 1977, 1983, 1984); James D. Phelan Award (1983); Los Angeles County Museum of Art Young Talent Award (1986).

Over fifteen solo exhibitions, including:
1973 "How to Look Prettier in a Picture," California Institute of the Arts, Valencia
1979 "Videotapes by Ilene Segalove," University Art Museum, Berkeley, CA
1982 "History of the Twentieth Century," ARCO Center for the Visual Arts, Los Angeles
1983 "Ilene Segalove," CEPA Gallery, Buffalo, NY
1990 "Why I Got into TV and Other Stories," Laguna Art Museum, Laguna Beach, CA (traveled/catalogue)

Over one hundred sixty group exhibitions, including:
"American Narrative," "California Photography" and

1974 "Word Works," Mount San Antonio College, Walnut, CA (catalogue)
1975 "Southland Video Anthology," Long Beach (CA) Museum of Art (traveled)
1976 "Autobiographical Fantasies," Los Angeles Institute of Contemporary Art (catalogue)
1978 "The Sense of Self: From Self Portrait to Autobiography," Independent Curators, Inc., New York and Washington, DC (traveled/catalogue)
1979 "The Altered Photograph," Institute for Art and Urban Resources, PS 1, New York
1981 "InsideOut: Self beyond Likeness," Newport Harbor Art Museum, Newport Beach, CA (catalogue)
1983 "Contemporary Collage: Extensions," Montomery Gallery, Galleries of the Claremont (CA) Colleges (catalogue)
1985 "Revising Romance: New Feminist Video," Institute of Contemporary Art, Boston (traveled)
1987 "The Arts for Television," Museum of Contemporary Art, Los Angeles, and the Stedelijk Museum, Amsterdam (traveled)
1989 "Identity: Representations of the Self," Whitney Museum of American Art, New York (catalogue)

Desmarais, Charles. *Ilene Segalove: Why I Got into TV and Other Stories.* Laguna Beach, CA: Laguna Art Museum, 1990.

Podheiser, Linda. "Ilene Segalove: "'Girl' Video Artist." *Boston Review* 9, no. 3 (May/June 1984).

Reidy, Robin. "TV Stories: The Adventures of Ilene Segalove." *Afterimage* 14, no. 3 (October 1986).

ALLAN SEKULA

Born in Erie, PA, 1951
Lives in Los Angeles
Studied at University of California, San Diego (MA, 1972; MFA, 1974)

Taught at five colleges and universities in the Los Angeles area, including California Institute of the Arts (1985-present). National Endowment for the Arts Individual Artist's Fellowship in Art Criticism (1977, 1980); National Endowment for the Arts Individual Artist's Fellowship in Photography (1978); John Simon Guggenheim Memorial Foundation Fellowship (1986); Twenty-two essays and photo-works, published in *Artforum, Art in America, Afterimage, Ten-8, Perspectief, October* and *Assemblage.*

Ten solo exhibitions, including:
1974 "Aerospace Folktales," Brand Library Art Center, Glendale,CA
1984 "Photography against the Grain: Works 1973-1983," Folkwang Museum, Essen, West Germany (traveled/catalogue)
1986 "Geography Lesson: Canadian Notes," Institute of Contemporary Art, Boston (traveled)
1988 Washington Project for the Arts, Washington, DC
1991 Vancouver Art Gallery, British Columbia

Fifty-one group exhibitions, including:
"Attitudes," "American Narrative" and

1973 "Socialist Realism: Photo-Text Works by Fred Lonidier and Allan Sekula," California Institute of the Arts, Valencia, CA
1974 "A Photograph Is Worth a Thousand Questions: A Photo-Text Show," Grossmont College Art Gallery, El Cajon, CA
1975 "Southland Video Anthology," Long Beach (CA) Museum of Art (traveled/catalogue)
1976 "New American Filmmaker Series: Connell, Sekula and Torres," Whitney Museum of American Art, New York
1979 "Social Works," Los Angeles Institute of Contemporary Art (catalogue)
1981 "Absage an das Einzelbild," Folkwang Museum, Essen, Germany (catalogue)
1983 "Art and Ideology," New Museum of Contemporary Art, New York (catalogue)
1990 "Polemical Landscapes," California Museum of Photography, Riverside (catalogue)
"Fotobienal," Centro de Estudios Fotograficos, Vigo, Spain (catalogue)
1991 "A Dialogue about Recent American and European Photography," Museum of Contemporary Art, Los Angeles (catalogue)

Buchloh, Benjamin. "Since Realism there was...(on the current conditions of Factographic Art)." *Art and Ideology.* New York: New Museum of Contemporary Art, 1984.

Sekula, Allan, "The Body and the Archive," *October* 39 (Winter 1986).

Sekula, Allan. *Photography against the Grain: Essays and Photo Works, 1973-1983.* Halifax: Press of the Nova Scotia College of Art and Design, 1984.

KENNETH SHORR

Born in Goodyear, AZ, 1952
Lives in Tucson, AZ
Studied at Arizona State University, Tempe (BFA, 1975); University of California, Los Angeles (MFA, 1978)

Has taught at University of Arizona since 1986. National Endowment for the Arts Individual Artist's Fellowship in Photography (1979, 1982, 1984).

Ten solo exhibitions, including:
1979 Museum of Contemporary Photography, Columbia College, Chicago
1980 San Francisco Camerawork Gallery
1982 "Window Installation," New Museum, New York
1986 Center for Creative Photography, Tucson, AZ
1992 California Museum of Photography, Riverside

Twenty-eight group exhibitions, including:
"Contemporary California Photography," "Inquiry," "Celebrating Two Decades" and

1977 "Polaroid Invitation," San Francisco Camerawork Gallery
1979 "L.A. Perspective," Los Angeles Museum of Science and Industry
"Midwest Photography," Walker Art Center, Minneapolis, MN
1983 "1983 Whitney Biennial," Whitney Museum of American Art, New York (catalogue)
"Chicago Area Artists on Peace," Peace Museum, Chicago
1984 "The Human Condition," San Francisco Museum of Modern Art Biennial II, San Francisco Museum of Modern Art (catalogue)
1985 "Ethical Idiocy, Aesthetic Blindness: Part Two," University of Colorado, Boulder
1986 "Focus on the Image: Selections from the Rivendell Collection," Phoenix, AZ (traveled/catalogue)
1988 Fahey/Klein Gallery, Los Angeles
1992 "Notes from the Material World: Contemporary Montage," John Michael Kohler Arts Center, Sheboygan, MI

ALEXIS SMITH

Born in Los Angeles, 1949
Lives in Los Angeles
Studied at University of California, Irvine (BA, 1970)

Taught at University of California, Los Angeles (1978-1988). National Endowment for the Arts Individual Artist's Fellowship (1976, 1987).

Thirty-eight solo exhibitions, including:
1975 Whitney Museum of American Art, New York (catalogue)
1986 "Viewpoint: Alexis Smith," Walker Art Center (catalogue)
"Currents: Alexis Smith," Institute of Contemporary Art, Boston
1990 Margo Leavin Gallery, Los Angeles
1991 "Alexis Smith," Whitney Museum of American Art, New York (traveled/catalogue)

Ninety-seven group exhibitions, including:
"American Narrative," "Lost and Found," "Forty Years" and

1972 "Southern California Attitudes," Pasadena (CA) Art Museum (catalogue)
1975 "Four Los Angeles Artists: Foulkes, Goode, Smith, Wheeler," Visual Arts Museum, New York (traveled)
"1975 Biennial Exhibition," Whitney Museum of American Art, New York (catalogue)
1981 "Art in Los Angeles: The Museum as Site: Sixteen Projects," Los Angeles County Museum of Art (catalogue)
1983 "New Directions 1983," Hirshhorn Museum and Sculpture Garden, Washington, DC (catalogue)
1984 "An International Survey of Recent Painting and Sculpture," Museum of Modern Art, New York
1984 "Verbally Charged Images," Queens Museum, Flushing, NY (traveled/catalogue)
1986 "Individuals: A Selected History of Contemporary Art, 1945-1986," Museum of Contemporary Art, Los Angeles (catalogue)
1987 "Avant-Garde in the Eighties," Los Angeles County Museum of Art (catalogue)
1989 "Image World: Art and Media Culture," Whitney Museum of American Art, New York (catalogue)

Armstrong, Richard. *Alexis Smith.* New York: Whitney Museum of American Art, 1991.

Drohojowska, Hunter. *Alexis Smith: Public Works.* San Diego: Mandeville Gallery, University of California, 1991.

MICHAEL STONE

Born in Detroit, MI, 1945
Lives in Cle Elum, WA
Studied at the University of California, Los Angeles (BA, 1967; MA, 1970; MFA, 1971)

Taught at University of California, Los Angeles, Extension, (1970); has taught in the public school system, Washington and Oregon, since 1974.

Ten solo exhibitions, including:
1972 Central Washington State College, Ellensburg
1973 School of the Art Institute, Chicago
1975 Addison Gallery of American Art, Phillips Academy, Andover, MA
1977 Everson Museum, Syracuse, NY
1979 Purdue University, West Lafayette, IN

Over forty-three group exhibitions, including:
"Recent Acquisitions 1969," "California Photographers 1970," "Continuum," "Photography into Sculpture," "Celebrating Two Decades" and

1969 "Film and Art," Municipal Art Gallery, Los Angeles
1971 "Photo Media," San Diego State College
1972 "Contemporary Photography," Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
1973 "New Photographics/73," Central Washington State College, Ellensburg
"Photo Fantasy," Florida State University, Tallahassee
1975 "Experimental Photography," Pacific Northwest Arts and Crafts Association, Bellvue, WA
1979 "Trends: Contemporary Photography," Santa Barbara (CA) Museum of Art
1980 "New Photographics Collection," Central Washington University, Ellensburg (traveled)
1982 "Phantasy," Santa Barbara (CA) Museum of Art (catalogue)
1984 "New Photographics/84," Central Washington University, Ellensburg (catalogue)

TODD WALKER

Born Salt Lake City, UT, 1917
Lives in Tucson, AZ
Studied at Art Center School (1939-1941); Glendale Junior College (1939-1940)

Commercial photographer in Beverly Hills, CA (1946-1970). Taught at Art Center College of Design, Los Angeles (1966-1970); University of Florida (1970-1977); University of Arizona (1977-1985). National Endowment for the Arts Individual Artist's Fellowship in Photography (1983).

Fifty-eight solo exhibitions, including:
1963 "Resemblances of Reality," California Museum of Science and Industry, Los Angeles
1974 "Todd Walker," Visual Studies Workshop, Rochester, NY (traveled)
1977 Center for Creative Photography, Tucson, AZ
1985 Friends of Photography, Carmel, CA (catalogue)
1989 International Center for Photography, New York

One hundred twenty-six group exhibitions, including:
"Recent Acquisitions 1969," "Continuum," "Twenty-four," "Attitudes," "Photography in California," "Photography and Art" and

1968 "Contemporary Photography," University of California, Los Angeles
1970 "Nu-Vues: Heinecken, Curran, Fichter, Walker," Orlando Gallery, Encino, CA
1971 "Photo Media," San Diego State College (catalogue)
"Photo/Graphics," George Eastman House, Rochester, NY (traveled)
1974 "Photography in America," Whitney Museum of American Art, New York
1981 "Altered Images," Center for Creative Photography, Tucson, AZ (catalogue)
1982 "The Alternative Image: An Aesthetic and Technical History of Photographic Printing Processes," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
1984 "Gum Prints," Phoenix (AZ) Museum of Art
1987 "Twentieth Anniversary Exhibition, Part One," Friends of Photography, Carmel, CA
1988 "The Alternative Image III: Visual Paradox," John Michael Kohler Arts Center, Sheboygan, WI (catalogue)

Johnson, William S. *The Photographs of Todd Walker:...one thing just sort of led to another.* Tucson, AZ: Museum of Art, University of Arizona, 1979.

Nelson, Julie K. *Todd Walker: Photographs.* Untitled 38. Carmel, CA: Friends of Photography, 1985.

WILLIAM WEGMAN

Born Holyoke, MA, 1943
Lives in New York
Studied at Massachusetts College of Art, (BFA, 1965); University of Illinois, Urbana (MFA, 1967)

John Simon Guggenheim Memorial Fellowship (1975, 1986); National Endowment for the Arts Individual Artist's Fellowship in Photography (1986).

Eighty-three solo exhibitions, including:
1971 Pomona (CA) College Art Gallery (catalogue)
1973 Los Angeles County Museum of Art
1982 "Wegman's World," Walker Art Center, Minneapolis, MN (traveled/catalogue)
1988 "William Wegman: Polaroids and Videos," San Francisco Museum of Modern Art
1990 "William Wegman: Paintings, Drawings, Photographs, Videotapes," Kunstmuseum, Lucerne, Switzerland (traveled/catalogue)

Two hundred seventeen group exhibitions, including:
"Twenty-four," "Attitudes," "Photography and Art," "Lost and Found" and

1968 Walker Art Center, Minneapolis, MN
1976 "Video Art: An Overview," San Francisco Museum of Modern Art
1977 "Photography as an Art Form," Ringling Museum of Art, Sarasota, FL
1978 "Robert Cumming-William Wegman," Baxter Art Gallery, California Institute of Technology, Pasadena
1979 "The Altered Photograph," Institute for Art and Urban Resources, PS 1, New York
1980 "Invented Images," University of California, Santa Barbara, Art Museum (traveled/catalogue)
1982 "'Arti Visivi'—Aperto '82 Artventure," Venice Biennale, Italy (catalogue)
1983 "Big Pictures," Museum of Modern Art, New York
"Verbally Charged Images," Independent Curators, Inc., New York (traveled/catalogue)
1990 "Photography until Now," Museum of Modern Art, New York (traveled/catalogue)

Kunz, Martin, ed. *William Wegman.* New York: Harry N. Abrams, Inc., 1990.

Lyons, Lisa, and Kim Levin. *Wegman's World.* Minneapolis: Walker Art Center, 1982.

Paul, Frederick. *William Wegman.* Limoges, France: Fonds Regional d'Art Contemporain, 1991.

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The Alternative Image II: Photography on Nonconventional Supports. Sheboygan, WI: John Michael Kohler Arts Center, 1984.

The Alternative Image III: Visual Paradox. Sheboygan, WI: John Michael Dohler Arts Center, 1988.

Attitudes: Photography in the 1970s. Santa Barbara, CA: Santa Barbara Museum of Art, 1979.

Ayres, Anne, et al. *L.A. Pop in the Sixties.* Newport Beach, CA: Newport Harbor Art Museum, 1989.

Baker, Kenneth. *Minimalism: Art of Circumstance.* New York: Abbeville Press, 1988.

Baltz, Lewis, ed. *Contemporary American Photographic Works.* Houston: Museum of Fine Arts, 1977.

Barron, Stephanie, ed. *California: Five Footnotes to Modern Art History.* Los Angeles: Los Angeles County Museum of Art, 1977.

CALARTS: Skeptical Belief(s). Chicago: Renaissance Society of the University of Chicago; Newport Beach, CA: Newport Harbor Art Museum, 1988.

Celebrating Two Decades in Photography: Recent Work by UCLA/MFA Recipients. Los Angeles: Grunwald Center for the Graphic Arts, University of California, Los Angeles, 1985.

Clearwater, Bonnie, ed. *West Coast Duchamp.* Miami Beach: Grassfield Press in association with Shoshana Wayne Gallery, Santa Monica, CA, 1991.

Coke, Van Deren. *Fabricated to Be Photographed.* San Francisco: San Francisco Museum of Modern Art, 1979.

Contemporary California Photography. San Francisco: Camerawork Gallery, 1978.

Continuum. Downey, CA: Downey Museum of Art, 1970.

Coplans, John, et al. *Assemblage in California: Works from the Late Fifties and Early Sixties.* Irvine: University of California, 1968.

Cubbs, Joanne. *Visual Paradox: Truth and Fiction in the Photographic Image.* Sheboygan, WI: John Michael Kohler Arts Center, 1988.

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Eight from California. Washington, DC: National Collection of Fine Arts, Smithsonian Institution, 1974.

Emerging Los Angeles Photographers. Untitled 11. Carmel, CA: Friends of Photography, 1977.

Enyeart, James, ed. *Decade by Decade: Twentieth Century American Photography from the Collection of the Center for Creative Photography.* Boston: Little, Brown and Co. in association with the Center for Creative Photography, University of Arizona, 1989.

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Extending the Perimeters of Twentieth-Century Photography. San Francisco: San Francisco Museum of Modern Art, 1985.

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Forty Years of California Assemblage. Los Angeles: Wight Art Gallery, University of California, Los Angeles, 1989.

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Garver, Thomas H. *New Photography: San Francisco and the Bay Area.* San Francisco: M.H. De Young Memorial Museum, 1974.

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Golden, Judith, and Joanne Leonard. *Photo/Trans/Forms.* San Francisco: San Francisco Museum of Modern Art, 1981.

Greenough, Sarah, et al. *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography.* Washington, DC: National Gallery of Art; Chicago: Art Institute of Chicago, 1989.

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Light and Substance. Albuquerque: University Art Museum, University of New Mexico, 1974.

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The Photographic Process. Riverside: University of California, 1974.

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Leider, Philip. "The Cool School." *Artforum* 11, no. 12 (Summer 1964): 47-52.

"The Pasadena Art Museum." *Artforum* 11, no. 12 (Summer 1964): 23.

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The concept of the Fellows of Contemporary Art as developed by its founding members is unique. We are an independent organization established in 1975. Monies received from dues are used to underwrite our exhibitions, catalogues and videos at tax-exempt museums and galleries which have their focus in the field of contemporary art. We do not give grants, sponsor fundraising events, maintain a permanent facility or collection. In addition to the exhibition schedule, the Fellows have an active membership education program.

1976 Ed Moses Drawings 1958-1976
Frederick S. Wight Art Gallery, University of California, Los Angeles
13 July - 15 August 1976
Catalogue with essay by Joseph Masheck

1977 Unstretched Surfaces/Surfaces Libres
Los Angeles Institute of Contemporary Art
5 November - 16 December 1977
Catalogue with essays by Jean-Luc Bordeaux, Alfred Pacquement and Pontus Hulten
Artists: Bernadette Bour, Jerrold Burchman, Thierry Delaroyere, Daniel Dezeuze, Charles Christopher Hill, Christian Jaccard, Allan McCollum, Jean-Michel Meurice, Jean-Pierre Pincemin, Peter Plagens, Tom Wudl, Richard Yokomi

1978-1980 Wallace Berman Retrospective
Otis Art Institute Gallery, Los Angeles
24 October - 25 November 1978
Catalogue with essays by Robert Duncan and David Meltzer
Supported by a grant from the National Endowment for the Arts, Washington, DC, a federal agency. Exhibition traveled to: Fort Worth (TX) Art Museum; University Art Museum, University of California, Berkeley; Seattle Art Museum

1979-1980 Vija Celmins, A Survey Exhibition
Newport Harbor Art Museum, Newport Beach, CA
15 December 1979 - 3 February 1980
Catalogue with essay by Susan C. Larsen
Supported by a grant from the National Endowment for the Arts, Washington, DC, a federal agency. Exhibition traveled to: Arts Club of Chicago; Hudson River Museum, Yonkers, NY; Corcoran Gallery of Art, Washington, DC

1980 Variations: Five Los Angeles Painters
University Art Galleries, University of Southern California, Los Angeles
20 October - 23 November 1980
Catalogue with essay by Susan C. Larsen
Artists: Robert Ackerman, Ed Gilliam, George Rodart, Don Suggs, Norton Wisdom

1981-1982 Craig Kauffman Comprehensive Survey 1957-1980
La Jolla (CA) Museum of Contemporary Art
14 March - 3 May 1981
Catalogue with essay by Robert McDonald
Supported by a grant from the National Endowment for the Arts, Washington, DC, a federal agency. Exhibition traveled to: Elvehjem Museum of Art, University of

Wisconsin, Madison; Anderson Gallery, Virginia Commonwealth University, Richmond; Oakland (CA) Museum

1981-1982 Paul Wonner: Abstract Realist
San Francisco Museum of Modern Art
1 October - 22 November 1981
Catalogue with essay by George W. Neubert
Exhibition traveled to: Marion Koogler McNay Art Institute, San Antonio; Los Angeles Municipal Art Gallery

1982-1983 Changing Trends: Content and Style Twelve Southern California Painters
Laguna Beach (CA) Museum of Art
18 November 1982 - 3 January 1983
Catalogue with essays by Francis Colpitt, Christopher Knight, Peter Plagens and Robert Smith
Exhibition traveled to: Los Angeles Institute of Contemporary Art
Artists: Robert Ackerman, Caron Colvin, Scott Grieger, Marvin Harden, James Hayward, Ron Linden, John Miller, Pierre Picot, George Rodart, Don Suggs, David Trowbridge, Tom Wudl

1983 Variations II: Seven Los Angeles Painters
Gallery at the Plaza, Security Pacific National Bank, Los Angeles
8 May - 30 June 1983
Catalogue with essay by Constance Mallinson
Artists: Roy Dowell, Kim Hubbard, David Lawson, William Mahan, Janet McCloud, Richard Sedivy, Hye Sook

1984 Martha Alf Retrospective
Los Angeles Municipal Art Gallery
6 March - 1 April 1984
Catalogue with essay by Suzanne Muchnic
Exhibition traveled to: San Francisco Art Institute.

1985 Sunshine and Shadow: Recent Painting in Southern California
Fisher Gallery, University of Southern California, Los Angeles
15 January - 23 February 1985
Catalogue with essay by Susan C. Larsen
Artists: Robert Ackerman, Richard Baker, William Brice, Karen Carson, Lois Colette, Ronald Davis, Richard Diebenkorn, John Eden, Llyn Foulkes, Charles Garabedian, Candice Gawne, Joe Goode, James Hayward, Roger Herman, Charles Christopher Hill, Craig Kauffman, Gary Lang, Dan McCleary, Arnold Mesches, John M. Miller, Ed Moses, Margit Omar, Marc Pally, Pierre Picot, Peter Plagens, Luis Serrano, Reesey Shaw, Ernest Silva, Tom Wudl

1985-1986 James Turrell
Museum of Contemporary Art, Los Angeles
13 November 1985 - 9 February 1986
A book entitled **Occluded Front James Turrell** was published in conjunction with the exhibition

1986 William Brice
Museum of Contemporary Art, Los Angeles
1 September - 19 October 1986
Full color catalogue with essay by Richard Armstrong
Exhibition traveled to: Grey Art Gallery and Study Center, New York University

1987 Variations III: Emerging Artists in Southern California
Los Angeles Contemporary Exhibitions
22 April - 31 May 1987
Catalogue with essay by Melinda Wortz
Exhibition traveled to: Fine Arts Gallery, University of California, Irvine; California State University, Northridge
Artists: Alvaro Asturias/John Castagna, Hildegarde Duane/David Lamelas, Tom Knechtel, Joyce Lightbody, Julie Medwedeff, Ihnsoon Nam, Ed Nunnery, Patti Podesta, Deborah Small, Rena Small, Linda Ann Stark

1987-1988 Perpetual Motion
Santa Barbara (CA) Museum of Art
17 November 1987 - 24 January 1988
Catalogue with essay by Betty Turnbull
Artists: Karen Carson, Margaret Nielsen, John Rogers, Tom Wudl

1988 Jud Fine
La Jolla (CA) Museum of Contemporary Art
19 August - 2 October 1988
Catalogue with essays by Ronald J. Onorato and Madeleine Grynsztejn
Exhibition traveled to: de Saisset Museum, Santa Clara (CA) University

1989-1990 The Pasadena Armory Show 1989
The Armory Center for the Arts, Pasadena, CA
2 November 1989 - 31 January 1990
Catalogue with essay by Dave Hickey, and curatorial statement by Noel Korten
Artists: Carole Caroompas, Karen Carsen, Michael Davis, James Doolin, Scott Grieger, Raul Guerrero, William Leavitt, Jerry McMillan, Michael C. McMillen, Margit Omar, John Outterbridge, Ann Page, John Valadez

1990 Lita Albuquerque: Reflections
Santa Monica (CA) Museum of Art
19 January - 1 April 1990
Catalogue with essay by Jan Butterfield, and interview between curator Henry Hopkins and Lita Albuquerque

1991 Facing the Finish: Some Recent California Art
San Francisco Museum of Modern Art
20 September - 1 December 1991
Catalogue with essay by John Caldwell and Robert Riley
Exhibition traveled to: Santa Barbara (CA) Contemporary Arts Forum; Art Center College of Design, Pasadena, CA
Artists: Nayland Blake, Jerome Caja, Jim Campbell, David Kremers, Rachel Lachowicz, James Luna, Jorge Pardo, Sarah Seager, Christopher Williams, Millie Wilson

1991-1993 Roland Reiss: A Seventeen Year Survey
Los Angeles Municipal Art Gallery
19 November 1991 - 19 January 1992
Catalogue with essays by Betty Ann Brown, Merle Schipper, Buzz Spector, Richard Smith and Robert Dawidoff
Exhibition traveled to: University of Arizona Museum of Art, Tucson; Neuberger Museum of Art, State University of New York at Purchase; Palm Springs (CA) Desert Museum

Video Series: Videos are produced and directed by Joe Leonardi, Long Beach Museum of Art Video Annex, for the Fellows of Contemporary Art
"Red is Green: Jud Fine," 1988
"Horace Bristol: Photojournalist," 1989
"Altering Discourse: The Works of Helen and Newton Harrison," 1989
"Frame and Context: Richard Ross," 1989
"Experience: Perception, Interpretation, Illusion (The Pasadena Armory Show 1989)," 1989
"Secrets, Dialogs, Revelations: The Art of Betye and Alison Saar," 1990
"Lita Albuquerque: Reflections," 1990
"Los Angeles Murals," 1990
"Stretching the Canvas," compilation tape narrated by Peter Sellars, 1990
"Michael Todd: Jazz," 1990
"Roland Reiss: A Seventeen Year Survey," 1991

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