UNTITLED (ART SPEAK?)

BY KANG SEUNG LEE

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To Geoff

Untitled (Artspeak?) by Kang Seung Lee
Essays by Ciara Ennis, Leslie Dick and Jen Hutton

The Counter Archival Tendencies of Kang Seung Lee
Ciara Ennis

"There is no political power without control of the archive, if not memory. Effective democratization can always be measured by this essential criterion: the participation in and access to the archive, its constitution, and its interpretation."[1]

Kang Seung Lee's *Untitled (Artspeak?)* takes as its departure the book of the same name, the mainstream compendium of "contemporary ideas, movements, and buzzwords" from 1945 to 1989. Originally published in 1990, it emerged at a time of immense rupture evidenced symbolically by the collapse of the Berlin Wall (1989) and ideologically by the demise of entrenched political systems. In Europe, this radical reshuffle resulted in a dramatic reshaping of ingrained geopolitical borders where simplistic binary divisions between East and West and capitalism versus communism were no longer valid. However, in the US, struggles focused on identity and control over representation by those defined by the dominant order as marginal—anyone deviating from the heteronormative and white racial standard—which by this time had reached explosive proportions.

However, despite these momentous changes, *Artspeak* displayed both in its tone and lack of complexity its collusion with the uncritical art world, which by the early '90s had become firmly fused with the neo-liberal entertainment industry. A *Cliff* Notes for the uninitiated, *Artspeak* functioned as the perfect précis for the neophyte collector and art world enthusiast delivering easily digestible generalities to those keen to enhance their cultural capital. Existing as an archive of sorts, the book's organization and contents—reflected in its catchy consumable categories and focus on orthodox movements and events—provided a convenient potted history of the art world's recent past. It is this historical moment that is taken to task in Lee's playful re-interpretation of its pages, which are reimagined against the grain of conventional art world knowledge production.

Deploying montage, juxtaposition, and collaboration as his methodology, Lee's large-scale monumental works destabilize official forms of history by presenting an alternative set of narratives previously excluded from the mix. Although faithful to *Artspeak*'s original content and iconographic format, satellite marginalia—contributed by his collaborators from the year of their birth—is overlaid on top. Resounding with different sociopolitical and cultural meanings, their at-times jarring juxtapositions are made palpable by Lee's method of execution, where each image and textual element is painstakingly redrawn by hand. Generative of different subjectivities and experiences, the resulting collages act as a necessary corrective to *Artspeak*'s dominant classifications and value hierarchies, and by extension, the rigorously policed art world apparatus.

In addition to highlighting the disparities between official and sidelined cultures, Lee's idiosyncratic hand-drawn reproductions of photographic and video stills, paintings and movement-specific art world publications, disturbs the authority of *Artspeak*'s thumbnail counterparts, forcing a reevaluation of their selection and placement. Leon Golub's Mercenaries II (1979) is a case in point. Standing in for the late '70s, Golub's significant and multi-faceted contribution to the field of art is here sadly reduced to a mere icon for political art. In contrast, Lee's rendering of Golub's painting is given new life, an effect of his faithful yet imperfect execution as well as its association with different histories and events. This calculated flawed quality is carried through in Lee's scaled-up transcription of the book's printed text. The shift in scale, combined with the handcrafted rendition of the mechanical text, has a discordant and uncanny affect. Familiar yet distorted, the reception and expectations of the original text and images are derailed, causing enhanced scrutiny of their inclusion and intended meanings.

While some artistic and historical references deserve to stand, others are supplanted by previously omitted histories. Thus, in *Millie*, covering the years 1947-50, the births of Ana Mendieta and Adrian Piper are interwoven amongst trivial art world data while references to white suburban flight and crimes against women are scattered around the margins. In Lucia, spanning years 1984-86, Felix Gonzalez-Torres' name is scrawled across George Baselitz's image caption—the featured artist for that page. While references to the birth of the Guerilla Girls, General Idea's *Shut the Fuck Up* video and Group Material's *Americana* installation at the Whitney Biennial—all left out of the official *Artspeak* record—underscore the critical attempts by these artists to challenge the commodity driven, overtly white, and patriarchal hegemony of the '80s art world.

The issue of race is examined in a number of works, which although dominating US twentieth-century history, is largely absent from *Artspeak*. In *Gina*, spanning the early '70s, Ohio and Texas are exposed for their backward racial policies. Beneath a provisionally drawn map of the Midwest, we learn that Gina's mother was unable to identify as Filipino, as that specific race-code had yet to exist. Treatment of the subaltern Other is echoed in Yong Soon's page. *Back of the Bus, 1953*, drawn by Soon in 1984, and then redrawn by Lee here in 2015, records the imperialist racism perpetrated by US soldiers against Koreans in their own country. Covering the same time frame, Tom Knechtel annotates the otherwise bland world history category from 1953-56 with more significant events, such as the desegregation of the US Army, transportation system, and Boy Scouts, as well as the arrest of Rosa Parks and murder of Emmett Till. Recorded in bullet-point fashion, Knechtel's list hints matter-of-factly at the long and sordid reach of US racism, which in light of recent racially motivated homicidal acts by the police underscores its continued existence.

As an archival form, *Artspeak* presents a snapshot of recent thinking about contemporary art, and although published in the early '90s, provides enough historical distance to excavate the ideological positions framed within and to evaluate the longevity of their effects. It is this archeological enterprise that lies at the heart of Lee's collaborative project, which presents a parallel system where different artworks, practitioners, and significant world events are valued. Taken as a whole, these particularized interventions re-imagine history from the ground up by reasserting the agency of marginalized cultures and identities previously excluded from dominant narratives. As such, Lee's queering of official records brings to light institutionalized biases and exposes the codes and conventions governing these systems of inclusion and exclusion—their classificatory structures and assumed neutrality. Furthermore, while acknowledging that history is written from the perspective of those in power, Lee's counter-archival approach in *Untitled (Artspeak?)* demonstrates ways in which such authorities can be overturned. In doing so, Lee encourages a reappraisal of other disciplinary technologies and forms of officialdom and suggests that we cultivate and memorialize our own exuberant heterogeneity.

1 Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago and London: University of Chicago Press, 1995): 4, note 1.

History Dances: Kang Seung Lee's *Untitled (Artspeak?)*

Leslie Dick

The one duty we owe to history is to re-write it.
Oscar Wilde, "The Critic as Artist" (1891)

And even I can remember
A day when the historians left blanks in their writings,
I mean for things they didn't know
Ezra Pound, *A Draft of XXX Cantos* (1930) no.13

Where to begin? The project of writing a history demarcates a period: the timeline in the first edition of *Artspeak* (1990) by Robert Atkins begins in 1945 and ends in 1989. The beginning excludes what came before, just as the end point seems to know nothing of what came after; such strict boundaries are required by the mechanics of print publication, in order for the book to exist as an object. Unlike a website, a book printed on paper cannot shift in time, except through personal annotations, marginalia, post-it notes, informal inserts of one kind or another. (Occasionally one pulls a novel from the shelf and finds a photograph, black and white, or a receipt, forgotten among the silent pages.) And printed books acquire wear and tear: their pages marked by spots of time, "foxed," as the book dealers say, the paper decaying, becoming porous, the edges of pages losing definition. Open the front cover and there's evidence of possession: *For Alice, with love*, a bookplate, or simply the handwritten name of the owner, staking a claim. (For years I wrote the date of acquisition next to my name on the first page inside the front cover, one eye on the future.) Sometimes a collector will maintain a copy of a book in pristine condition, while keeping a second identical copy for use: to be carried on the train, read in the bath, marked with notes and exclamations. (Last week I found a penciled note I made aged 22 at the end of Walter Benjamin's essay on Franz Kafka. I had written: "God." As one might say, "Wow.")

Historians would argue that these points of starting and stopping are not meaningless or arbitrary; 1945 is the year that World War II ended, the end of an era, the beginning of the "post war period." Yet the era didn't change on January 1, 1945, when the date changed. The European War went on for another four months, officially concluding on May 8, 1945. The War in the Pacific didn't end until August 15, 1945. The Soviet Army liberated Auschwitz on January 27, 1945. A nuclear bomb named Little Boy was dropped on the city of Hiroshima on August 6, 1945, and a different type of nuclear bomb, called Fat Man, hit Nagasaki on August 9, 1945. Beginnings or endings? It was said that human consciousness changed 70 years ago, with this first (and so far only) military use of nuclear weapons, with the dissemination of photographs from the concentration camps. Yet *Artspeak*'s timeline cannot begin on the date when such transformations in consciousness occurred, because they unfolded across time and space and individuals. Perhaps the most important things are intangible: they take the form of relationships. The timelines of history are constructed out of the material traces of these relationships, ideas taking form as events, artworks, and catastrophes.

That's the first, most obvious boundary in *Artspeak*: the first page of the list of events, 1945, with each subsequent year divided into events taking place in The World and events taking place in The Art World. The page shows one reproduction of an art work, apparently typical of the period, and a list of a few years: for example, on one page there's 1953, 1954, 1955, part of 1956, with some events belonging to the category The World (in 1953, there are six) and some belonging to The Art World (in 1953, there is one). Turning the pages, the decades pass, punctuated by events. What has been left out is vast, immeasurable, and indescribable.

Kang Seung Lee's invitation to a bunch of collaborators was to re-write history, and each of us had to acknowledge the limitations of the form: we could add as much as we liked as long as it would fit on the page, a page from *Artspeak*'s timeline. Kang expanded the original page into a large drawing: from 7 ¾ x 9 ¾ inches to 38 x 52 inches, with the original text and the singular artwork enlarged in proportion and reproduced by hand on the new heavy paper. The large sheet of drawing paper did not match the original page, edge to edge; it was therefore less reminiscent of an old-school photocopy of the book than it was like a screen grab, scaled up and printed out. Yet the relentlessly hand-made quality of every mark on the paper worked to unravel any reference to photocopiers or screens. The information Kang presented became visual information, as the distinctions between text and image, and the boundaries of Atkins' pages, dissolved in the larger drawings. Still, the wider, looser margins made room for our additions, and each participant's idiosyncratic propositions took the form of marginalia, annotations, or fragmentary supplements to an apparently immutable text.

The edges, boundaries, and limitations of the original book became clearer and more emphatic through the participants' supplemental additions. One page cannot hold more than a sliver of historical information; the selection process (what to leave out, what to put in) requires a value system, a sense of what's more or less important, based on a set of preconceived ideas that generally go unquestioned. Nevertheless, each participant entered into an argument with the value systems embedded in *Artspeak*, through adding a different set of events, different artworks in reproduction, and all kinds of commentary to the timeline. The official bare-bones history was draped in other fabrics, like a skeleton putting on drag.

No one imagines that compiling a list of events is equivalent to the writing of history. Arguably, the openness of such a list implicitly allows for the critical thinking required to make sense of it. How did Atkins decide what to leave out? How did the different participants in Kang's project decide what to put in? Eventually, in the gallery, viewers were invited to consider these decisions, finding traces of them in the interventions on the page made by the different participants, handwritten in pencil, ink, permanent marker, and puff paint. But maintaining this distinction—between the hand-written annotations and the hand-drawn reproduction of the *Artspeak* page—becomes difficult, because Kang's drawings are themselves fascinating, and his repetitions seductive.

There's a layering of time here as well as a layering of selection. The events themselves took time, once upon a time, as did Atkins' selective editing of the events. We consider his research, his investment and interest in choosing artworks, artists, and facts from history, to construct this timeline. Then there's Kang's time, his embodied engagement with Atkins' original: a copying, where the printed text is transformed into a hand-drawn text, ink on paper, and the reproductions reappear in watercolor, colored pencil, gouache, graphite, as the apparent transparency of print is superseded by the undeniable materiality of gesture and skill. Copying these pages, information enters Kang's body through his eyes, to travel down his arm and emerge as marks through the movement of his hand, his wrist. Visual information slows down, translated into physical gesture, to become another kind of visual information, the non-mechanical kind. The work of art in the age of post-mechanical reproduction? No, that makes us think of digital

scanning, and this copying is different. It's pre-mechanical, clearly, and it requires concentration, discipline, and an untallied number of hours of work. So there's another history buried in these drawings, measured in the embodied labor of their making.

Then the participants, the collaborators, make their unreasonable demands, as Kang asked each of us to propose yet more images for him to copy, marginal supplements to the original solitary reproductions that dominate each page of Atkins' timeline. These new images were woven into the drawing, as a certain kind of intimate exchange unfolded, first Kang redrawing Atkins' reproductions, then Kang redrawing ours. At last, the different participants put in their time: doing the research, finding the right pen or pencil, daring to make their marks, to deface the large drawing, and throughout engaging in the process of figuring out what to put in, what to leave out.

This is what I remember: spreading Kang's enormous drawing out over the table where I eat my breakfast and dinner and do my writing work, the drawing larger than the table, heavy paper curling up at the ends, and weighing it down with cups and dishes taken from my kitchen cabinets, concerned about harming the drawing, overcoming that concern, but going to the trouble of finding my good eraser and my soft mechanical pencil, 2B, feeling dismayed when I smeared the graphite over the surface of the paper, trying always to write legibly but trying to make it my writing still, my hand, the trace of my body. All this after days of research, because of course I knew very little about my birth year, 1954, I knew almost nothing, and I found so many different things compelling. Thinking about how to make a cluster meaningful, how to make a synchronic slice through the diachronic timeline, and working to uncover a constellation of elements that almost coincided in time and therefore relate to each other, and yet connect to this present moment where I sit, looking back. And always aware of this work as a gift for Kang, a gift from Kang, an opportunity to make something complicated make sense.

The time spent deciphering these drawings belongs to the viewer, who is aware of the events as marks of time passing, research as a process of evaluation and education, and the interweaving of Atkins time, Kang time, participant time. The layering of these different times is where the work opens up a space for reflection. The original text, the Atkins timeline, is transformed by its new contexts; you can almost see the authority draining out of it, the holes opening up, as you move from one drawing to another. Something as fundamental as his distinction between The World and The Art World starts to wobble and come apart: it seems paradoxical, when so many of the artists of this period struggled to undo the structures separating art and life.

Each collaborator was given the space to make a kind of self-portrait, as every addition and mark proposes an alternative value system, a different set of priorities. Some are more informative: as if excited by the evidently incomplete list of events and artworks, still more events are listed, more inventions, more names and places included. Some are more legible, taking into account the scale of the drawing; others use the large paper as if it were a page in a book, leaving tiny handwriting that cannot be deciphered without going in close. In some, geographical hierarchies are undone, tipping the emphasis to Australia or Central America, Korea or Canada. Others are more meditative, including long quotations and texts that implicitly critique the structure of the list itself. As Millie succinctly wrote on her page: "MILLIONS OF UNKNOWN EVENTS THAT ACTUALLY HAPPENED." And others are emphatically idiosyncratic: Lecia's is mostly about music, movies, and fashion, as if digging deeper into one's passions would be more meaningful than trying to skim the surface of the entire period. Lecia's drawing is a self-portrait, no doubt, as well as a personal map of a cultural moment, and this dimension of the work infiltrates Atkins' original timeline, as his attempt at an objective history starts to look like a self-portrait too. And Kang? His portrait is dispersed across the disparate community of people he invited to collaborate with him, these different marginalized individuals articulating their passions, their interests, and identities, in the margins of his drawings.

The structure of *Untitled (Artspeak?)* is simple and reflects key decisions made by the artist before the project began. First, the decision to use Robert Atkins' book, very aware of Atkins' role as a gay art historian and activist, one of the founders of Visual AIDS. It follows therefore that Atkins' original includes a lot of art, artists, and historical events that would most likely be excluded by a more conservative art historian. Nevertheless, his book excludes and includes according to an invisible value system, its authority propped up by the business of publishing. (*Artspeak* is a bestseller.) Happily, the inflexible structure of his timeline is called into question, as the elated collaborators take over the institution and dance. Still, it's crucial that the original *Artspeak* includes a large number of women artists, queer artists, and artists of color, because this fact proves how even an inclusive strategy falls short, its implicit idealism stymied by the hierarchical structure of a single history.

The second key decision on Kang's part was to invite his participants to mark the page that correlates to the year we were born, a moment before memory. The additions we made to Kang's drawings were evidence of a process of digging: in my case, lots of time with Wikipedia, lots of Google image searching. The mobility and speed of the digital search stood in dramatic contrast to the stasis of the printed page: 16 world events in total on my *Artspeak* page, covering over three years, and five art world events. These five include mention of the Bienal de São Paulo in Brazil, the Gutai group in Japan, Documenta in Germany. It's geographically expansive and extremely limited at the same time.

Our dates of birth verify our identities, like the scribble of a signature, the tiny photo on a driver's license. Among all these, the accident of birth is, most emphatically, outside our control. Like my name, given to me by my parents, my birth date reminds me that "who I am" is determined by forces outside myself, through the recognition of others and the verifications of the law. I can change my name, my gender, my appearance, and my sexual orientation, among other things, and I can lie about my age, or leave it vague, but my date of birth remains, immoveable, a critical component in the verifications of identity, an indelible fact, extremely useful to astrologers and law enforcement, and at the same time, meaningless.

Kang's invitation was to intervene on the drawing of the page that included my year of birth, a page that spilled into the year before, the year after, a little bit of the year after that. I could choose to write about events or artworks or births or deaths or anything I liked, as long as there was some connection to some of those years. So the actual date of birth was a figment that haunted the project, rather than a determining factor in its construction, and my self-portrait, displaced through information and annotation, was ghostly too. Something apparently solid, like an identity, or a subject position, a point of origin, was both proposed and undone in the process.

In this work, each annotation functions as a

proposition, an argument for its inclusion, while Kang's drawing itself recalls the individual body of the artist. There's a layering of traces, like graffiti on a wall, the various participants' marks inscribed among and over the marks made by Kang. (It's like sex, with our bodies displaced onto ink and paper!) The coincidence of more than one collaborator being born "on the same page" allows a viewer to recognize that each participant leaves their own specific traces, and there is no perfect version, no list that includes everything. The propositional, provisional quality of these annotations opens up a space for viewers to consider what they would put in, what they would leave out. And how they would interact with the page: with neatly penciled margin notes? With bubbles of puff paint, like Alice? A thick red marker, like Lúcia? A fluorescent pen, like Pilar? Or a fountain pen, like Tom? All of the above? Or none?

Material traces of different bodies accumulate and overlap, making what was once simply legible (and in that legibility, legitimate) more complicated. Dominant ideology insists on the transparency of signification: we don't pay much attention to the printed page—the design, the layout, the size or shape of the letters—because we are simply going after the meaning, the message. But there is no meaning without a material support: if I whisper, if I shout, if it's written on a billboard 20 feet long, if it's printed in a tiny font on a page, if it's handwritten, if it's spray-painted, if it's red, if it's black, the materiality of the signifier adds another level of meaning to whatever the words might be. There is no communication, there is no meaning, without such materiality, and translating the printed text, the printed image, into hand-drawn, hand-painted form, brings that fact forward for our consideration. What seemed transparent thickens up, what was weightless becomes palpable, taking material form and inviting us to recognize the supplemental meanings inherent in the physical gesture, in the pens, ink, and paint we deploy. Every mark we make refers to a specific body, and that embodied trace leaves a different history, a history of difference, behind.

Lecia copied out a track list from one of the dance parties at The Loft at 647 Broadway that David Mancuso started throwing in 1970. In a few words she described his practice as a DJ: he was notorious for letting each song play from beginning to end, no cross-fades, no beat matching. This handwritten track list flows down the paper, along the bottom edge, up the right edge, along the top, and back down the left edge, making a border for the entire drawing: *... Koke (pt.2); Tribe/Woman; Barrabas/Melting Pot; Booker T and the MGs/It's Time to Go Now; Gladys Knight and the Pips/Here Comes the Sun; The Beatles/Let's Groove; Archie Bell and the Drells/Walking in Rhythm; The Blackbyrds/Give It Up or Turn It Loose; James Brown/...* Reading the list of songs, imagining their juxtapositions, I am eager to construct an actual playlist, and listen. A mental space opens up, where the possibilities inherent in combining different kinds of music become tangible, material.

Is putting music together (like a DJ does) something like making a timeline or writing a history? Is music temporal or spatial? If it makes space for dancing, it's more like sculpture than it is like writing, yes? When writing becomes drawing, it's more like painting than it is like talking, right? When painting includes layers of time and space, marks and traces of different bodies, it's more like dancing than it is like a picture. Those red marks are corrections, they're aggressive; they pack a punch. And these colored pencil marks are almost obsessive in their precision. We have to talk it through to make sense of it, but the variety of interventions, the multiplicity of additions, never lets this work resolve into something we can contain or control.

The entire project of *Artspeak*'s timeline is structured around a dynamic of inclusion and exclusion. Inviting an unlikely collection of people to put something else in, *Untitled (Artspeak?)* manifests both the emotional intensity and the political stakes of that dynamic. The vehemently embodied marks we made on Kang's careful drawings are evidence of our excitement and our pleasure in this transgression. Still, any set of supplemental material itself involves a process of selection and exclusion. These drawings become a mental map, a picture of a particular time, a cluster of images and information that reflects our interests at the moment of making. In other words, it's partly about that distant historical moment, and it's also about where we sit now; it's retroactive. What's important to each of us is the stuff that still resonates, that draws a line of connection across and through.

All artworks do more than one thing, and they all do this: they work both as an artwork and at the same time as a proposition of what an artwork could be. Kang's drawings in *Untitled (Artspeak?)* propose the idea that artworks are maps of history, full of incomplete and idiosyncratic information, in conflict with themselves, in dialogue with each other. In these ways they resemble us, remembering. Nevertheless, to make anything mean something, it has to have edges and you have to leave things out. That's why it's so necessary to have a lot of them—histories, lists, artworks—because they all leave something or somebody out, always. And the more histories we encounter, the more aware we become of the invisible value systems and hierarchies that structure their exclusions. There are so many things we do not know.

In our work of defacing Kang's drawings, resurrecting what was lost, we remember different histories, we celebrate materiality, and we dance.

Untitled
Jen Hutton

Robert Atkins' *Artspeak* is a glossary to the *lingua franca* of contemporary art, a quick-reference guide that contextualizes its pivotal moments. It begins with an illustrated timeline that lists the major events from 1945 to the year of the book's publication (the first edition was published in 1990).

Artspeak's aim is "to provide access to contemporary art." It strives to be popular, accessible and straightforward, despite contemporary art's resistance to be any of those things. Thus the periodization of time is an ugly but necessary tool. In Atkins' book, time is chopped up by measurable events: grand upheavals, great discoveries. X begat Y, this comes out of that. A movement is defined by, in Atkins' words, "the moment of greatest vitality for a particular attitude toward, or method of, art making," more easily measured when localized to a specific location and bracketed with precise start and end dates, precluding the minor but no less important histories scattered around them. A single small representative image of an artwork dots each page, more of an exemplar of the period than an adequate depiction of the work itself. Starting with *abstract*, moving through *Bay Area Figurative Style*, *Light-and-Space*, *Neo-Geo*, and ending with *zeitgeist*, Atkins' list of buzzwords provide many points of access. But I ask: where do you fit in?

Kang Seung Lee's project *Untitled (Artspeak?)*, 2014–ongoing, counters Atkins' neat chronology with this question. Unlike Atkins' book, *Untitled (Artspeak?)* is joyfully messy and complex. Rather than establishing any central authority, Lee posits that the moment of greatest vitality stems from a person's own lived history. The project is a collaboration between Lee and a select number of his friends and peers. To each collaborator Lee assigns the page from Art speak for the year of their birth for reassessment. Their task is to rewrite that year of the timeline as they see fit.

What happened in the year of your birth? Plenty—more than Atkins or anyone else can list. For one, you began to exist. While your early memories are certainly very fuzzy to non-existent, to write your own canon you start filling in the gaps. In Atkins' timeline each year is neatly split into two categories of events: "the world" and "the art world." Which came first, the world or the art world? In Atkins' view they were never corollaries; instead he casts them on parallel planes.

I cannot deny there are inexplicable synergies between Atkins' world and the art world. For instance, in the year of my birth NASA scientists got their first glimpse of Saturn's rings from images returned by a space probe launched six years prior, and Frederic Edwin Church's *Icebergs*, painted in 1861, was auctioned off at a record-breaking price. I'd like to think that Church's motivation to travel to the Arctic was more aligned with a scientist's desire to see something they hadn't before, rather than what price the resulting painting would fetch nearly a century after it had been conceived. In my book, Church's story is the story worth telling.

This is not on Atkins' timeline: in the year of my birth Joan Didion published an essay that attempted to sum up the zeitgeist at the end of the sixties, a period ten years prior. It begins, "We tell ourselves stories in order to live." When I read Didion's essay for the first time at twenty-two it left only a vague impression on me. At twenty-eight I read it again and decided I was going to be a writer. At thirty-one I stepped onto California soil for the first time, and though I never experienced the sixties otherwise, "The White Album" became a sacred text.

"We tell ourselves stories in order to live." Didion's opening line is concerned with the stories we fabricate for the purposes of survival. When I read that line at age twenty-eight, I understood it then, as I do now, that we do not fully live without telling stories. Events are not acute symptoms of the world; like stories, they emerge out of the continuousness of time, and as stories, they gain and lose meaning depending on the present context and who is telling them. Couched in each grand upheaval and great discovery there are a million little stories, each hurtling on splitting trajectories through time.

Maybe Didion's essay would have less meaning had I become a scientist or an astronaut, or maybe it wouldn't appear on my timeline at all—I cannot say. But I do know that while you may be the product of some unassailable cosmic alignment in the heavens, your own story eclipses our shared one.

Before the printing press, bookmaking was a laborious and expensive process: monastic or lay scribes toiled for weeks over a copyist's desk, replicating texts from master codices using thin feather quills. As demand increased books became more and more elaborate. The scribes passed each lettered page over to illustrators. These workers decorated the empty spaces with illuminated letters, decorative frames, and startling examples of marginalia.

It would be safe to say that marginalia was an accepted practice at the time, given the number of surviving examples and in the most sacred of texts. In that time it would not be unusual for the bishop to be completely unruffled by the image of a monkey sliding a trumpet into its ass, tucked into the gutter of his psalter.

While these additions might appear transgressive, we should not read them as sacrilege. Nor were they always anonymous: now and again, in the margins of some of those old medieval books, you might find a little self-portrait of a Matthew or a Joanna, hunched over a desk with a quill in hand. There is little doubt that medieval scribes and illustrators, tied to their task as servants of God, were still permitted to include annotations as profane or satirical commentary on the text. In Jewish scholarship, glosses that define or provide a correct pronunciation of certain words dot the margins of various copies of the Torah. Exegetical texts such as *midrash* reveal deeper meanings of Jewish scripture through anecdote and allegory. *Midrash* suggests what is written into our holy books is not necessarily dogma; as an Episcopalian bishop sees it, "everything to be venerated in the present must somehow be connected with a sacred moment in the past."

George Steiner, in his essay "The Uncommon Reader," writes "marginalia pursue an impulsive, perhaps querulous discourse or disputation with the text." To read critically is to read with a pen in hand, or as Steiner puts it, with "an active quill." A friend tells me she despises marginalia; she sees them as contaminating her understanding of the author's point of view. I hold the opposite view: when I browse books at a library or bookstore I am thrilled to find notes penciled into the margins, regardless if I agree with them or not. To libraries these books are "damaged" or "defaced," in bookstores they are "used with some wear." But those acts of defilement are the

start of a conversation, not only with the author but also with other readers. When I see marks of a fellow reader—a usurper messing about in the text, a dissenter challenging the author's point of view from the margins—the book itself seems much more alive in my hands.

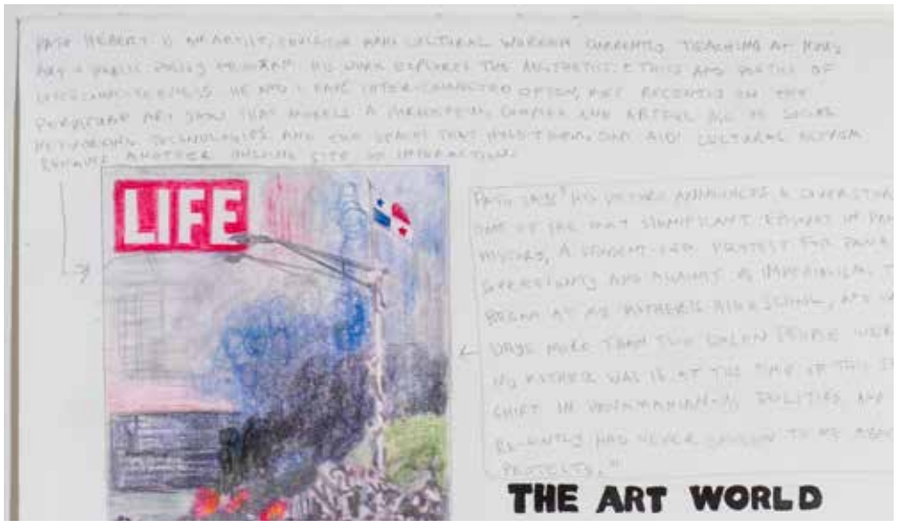
For *Untitled (Artspeak?)*, Lee reproduces each assigned page by hand on large sheets of drawing paper. Some pages he reproduces twice (a few of his collaborators were born in the same year). He paints each letter of serif type in black ink. He copies Atkins' inset images in ink, acrylic, watercolor, gouache and colored pencil. At his collaborator's request he adds additional images, crowding the margins with contemporaneous visual cues. Lee's enlarged copies of Atkins' pages become something else. They supplant the printed book's soft authority with an auratic presence—of something carefully copied by hand, of text rendered as image—and refute the idea that a historical period can be summarized by a single emblem or image.

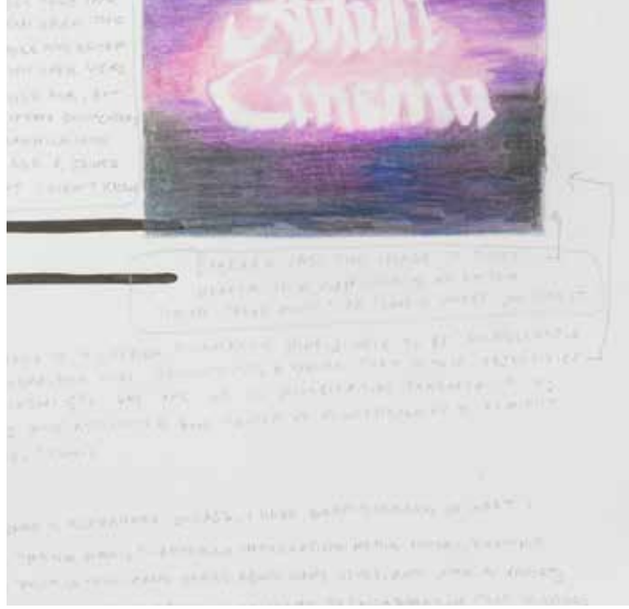
When Lee finishes a drawing he passes it along to its assigned collaborator to annotate. What is missing is scrawled into every available space: with pencil, with marker, with paint. What contaminations! Lee's drawings of Atkins' pages become the substrate for new scholarship, and the annotations take on the style of the annotator. They whisper, they howl, they gossip. They are love letters as well as didactics. From each set of margins comes a full expression of a person in but not of Atkins' "world" or "art world"; women and queer people and people of color and aliens and artists. Here a single authority is supplanted by many competing voices, declared, literally and figuratively, from the margins.

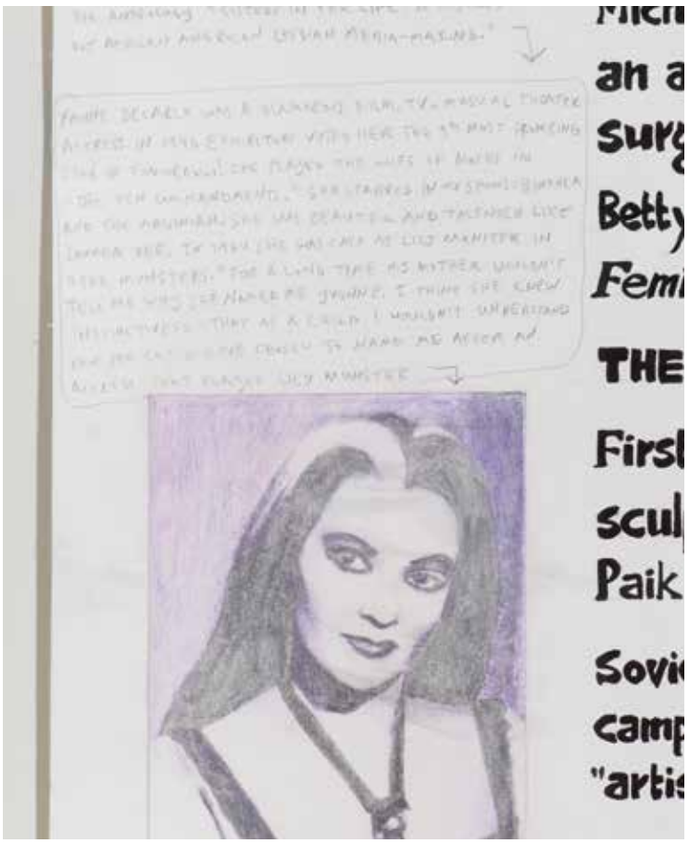
Through history we find the language of our practices. In that timeline we find events to bump up against or tether to; there we locate our influences, our allies, and our enemies. But we cannot hold such histories as sacred. Nor can we rely on rehistoricizing past events in order to give our present meaning (though I admit this essay does, in places.) I do not think *Untitled (Artspeak?)* strives to dismiss Atkins' book as a narrow, dogmatic text. It is no easy task to collapse nearly half a century into a few pages, and Lee's collaborators too are limited to just how much they can include on the page. But it is only because of *Untitled (Artspeak?)* that I begin to consider the relevance of Atkins' own subject position in his text: as a Western-educated art historian as well as a queer man.

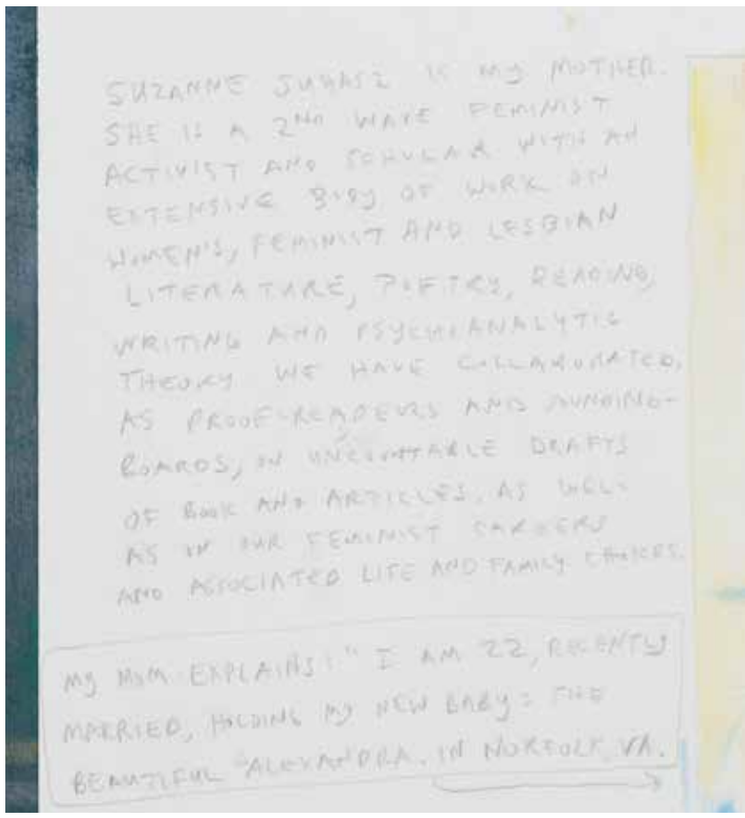
Perhaps *Untitled (Artspeak?)* remains a self-styled rhetorical question. What happens when biography and subjectivity seeps into—or in some cases, invades—our established histories or stricter codes of scholarship? I endeavor to answer: in all cases it results in a more meaningful present.

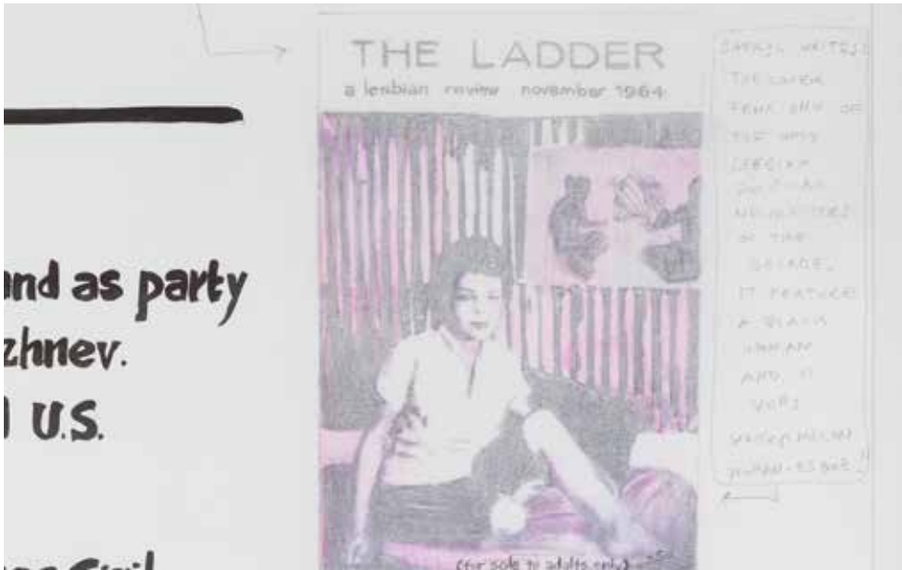
Alex
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pencil on paper

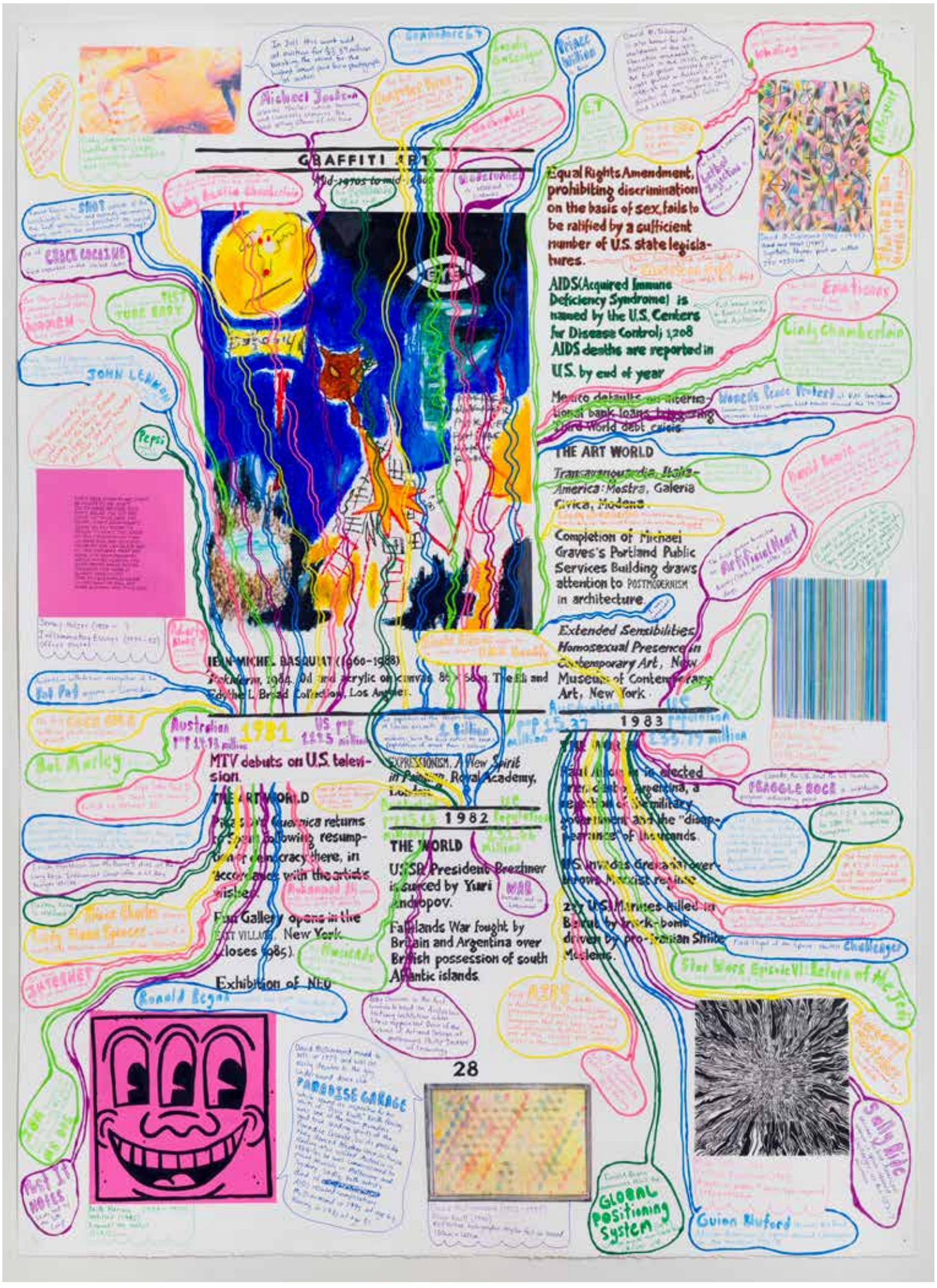

LIFE
THE ART WORLD




an a
Surg
Betty
Femi
THE
First
scul
Paik
Sovi
camp
"artis

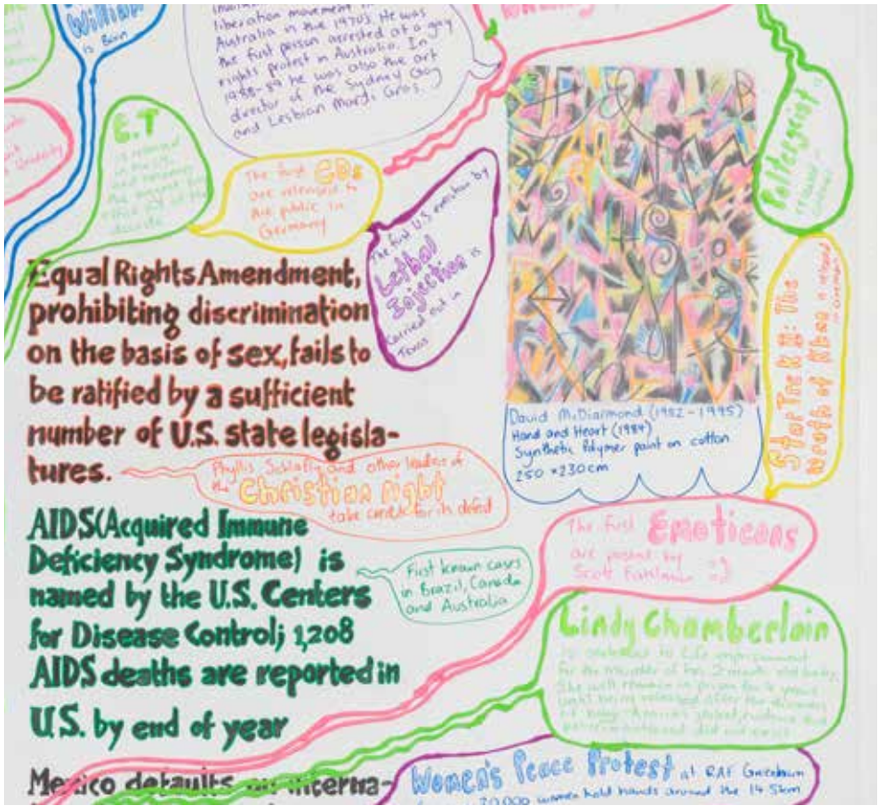

SUZANNE JUHASZ IS MY MOTHER.
SHE IS A 2ND WAVE FEMINIST ACTIVIST AND SCHOLAR WITH AN EXTENSIVE BODY OF WORK ON WOMEN'S, FEMINIST AND LESBIAN LITERATURE, POETRY, READING, WRITING AND PSYCHOANALYTIC THEORY. WE HAVE COLLABORATED, AS PROOF-READERS AND SOUNDING-BOARDS, ON UNCOUNTABLE DRAFTS OF BOOK AND ARTICLES, AS WELL AS ON OUR FEMINIST CAREERS AND ASSOCIATED LIFE AND FAMILY CHOICES.
MY MOM EXPLAINS: "I AM 22, RECENTLY MARRIED, HOLDING MY NEW BABY: THE BEAUTIFUL ALEXANDRA, IN NORFOLK, VA.

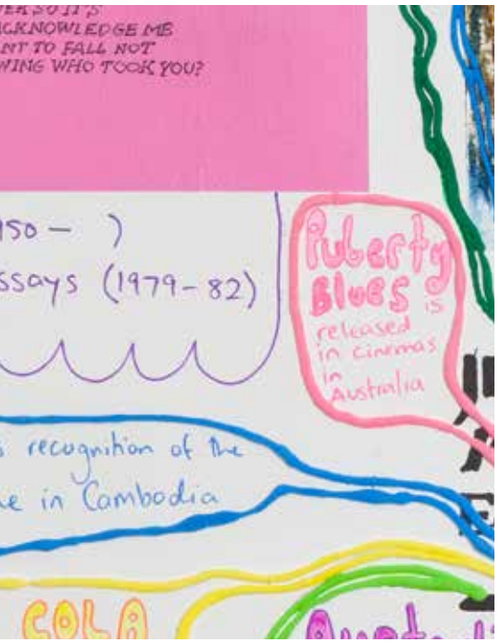

THE LADDER
a lesbian review november 1964
nd as party
zhnev.
U.S.

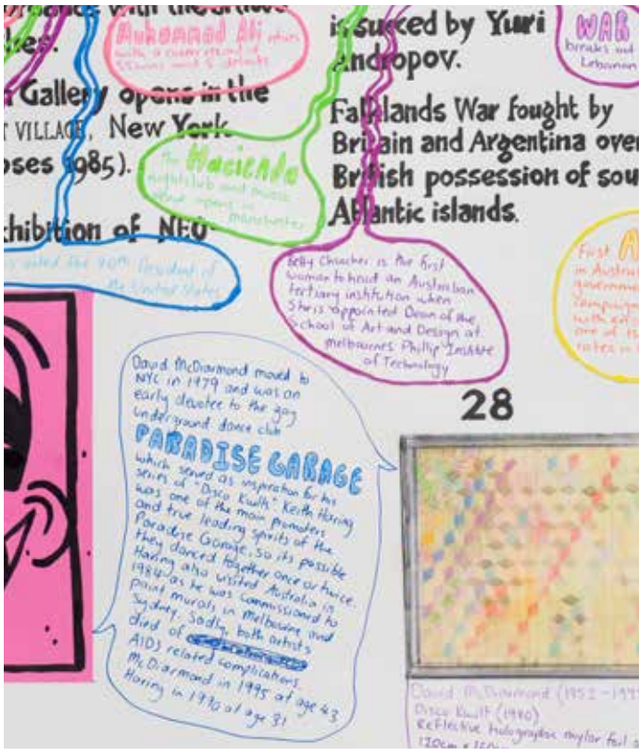


Alice
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, oil pastel, pen, pencil, sharpie, puff paint on paper

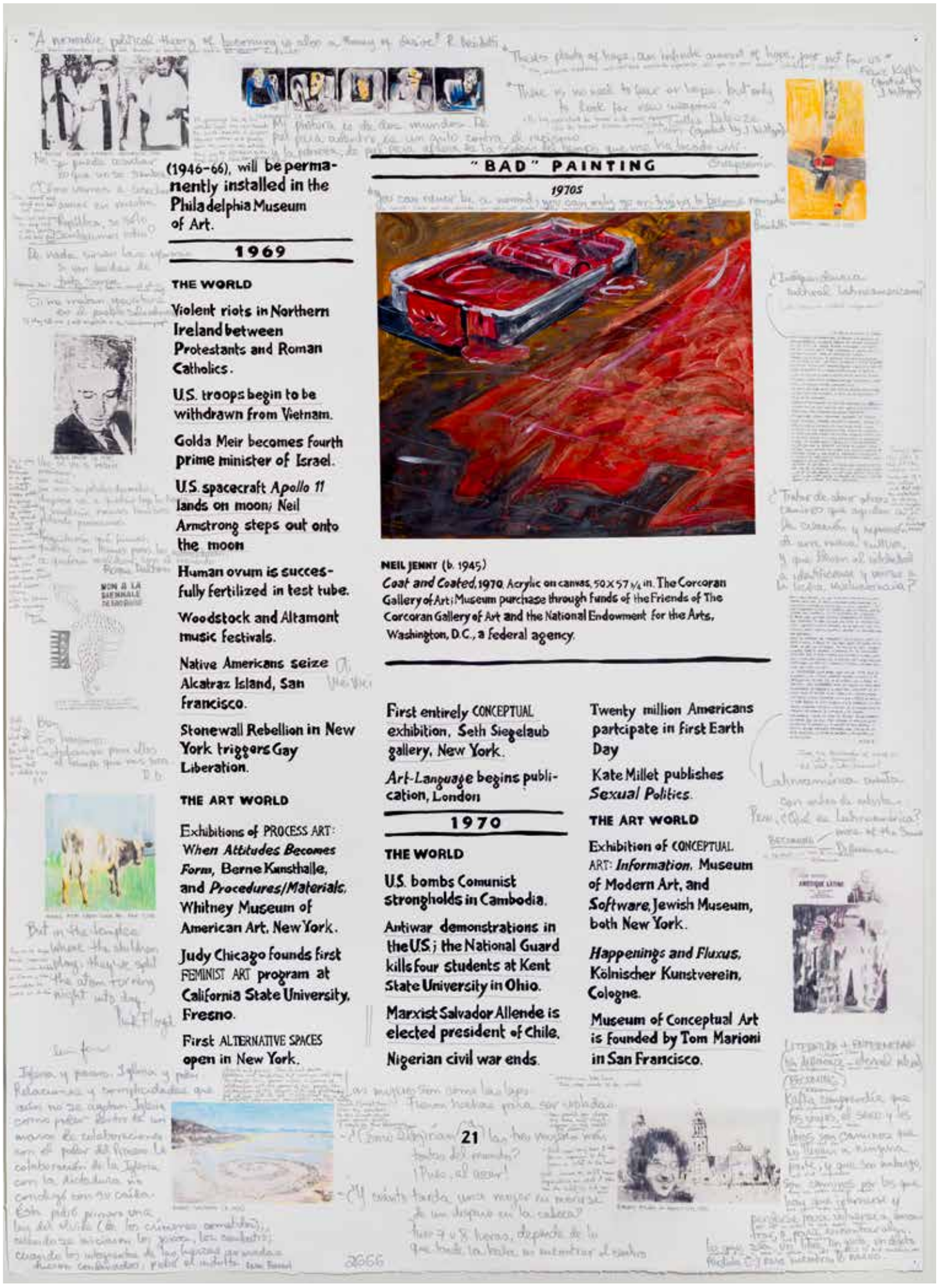

NEW ORDER
Cindy Sherman (1954 –)
Untitled #96 (1981)
chromogenic colour print
61×121.9cm
Ronald Regan is SHOT outside of the Washington Hilton and survives, becomming the first serving U.S. president to survive being shot in an assassination attempt
use of CRACK COCAINE
first reported in the United States
The Church of England General Synod votes to admit WOMEN to holy orders
The first American TEST TUBE BABY
Elizabeth Jordan Carr is born


liberation movement in Australia in the 1970s. He was the first person arrested at a gay rights protest in Australia. In 1988-89 he was also the art director of the Sydney Gay and Lesbian Mardi Gras.
E.T
The first GPs are referred to the public in Germany
The first U.S. execution by Lethal Injection is carried out in Texas
Equal Rights Amendment, prohibiting discrimination on the basis of sex, fails to be ratified by a sufficient number of U.S. state legislatures.
Phyllis Schlafly and other leaders of the Christian right take credit for its defeat
AIDS (Acquired Immune Deficiency Syndrome) is named by the U.S. Centers for Disease Control; 1,208 AIDS deaths are reported in U.S. by end of year
First known cases in Brazil, Canada and Australia
David McDiarmond (1952-1995)
Hand and Heart (1989)
Synthetic Polymer paint on cotton
250×230cm
The first Emoticons are posted by Scott Fahlman :-)
Lindy Chamberlain
Women's Peace Protest at RAF Greenham


GNOWLEDGE ME
NT TO FALL NOT
WING WHO TOOK YOU?
ssays (1979-82)
Puberty Blues is released in cinemas in Australia
recognition of the
in Cambodia
COLA


Muhammad Ali
Gallery opens in the
VILLAGE, New York
Hacienda
is succed by Yuri Andropov.
WAR
Falklands War fought by Britain and Argentina over British possession of sou Atlantic islands.
Betty Churcher is the first woman to hold an Australian tertiary institution when she is appointed Dean of the School of Art and Design at Melbourne's Phillip Institute of Technology
28
David McDiarmond moved to NYC in 1979 and was an early devotee to the gay underground dance club PARADISE GARAGE which served as inspiration for his series of "Disco Kwilt". Keith Haring was one of the main promoters and true leading spirits of the Paradise Garage. So its possible they danced together once or twice. Haring also visited Australia in 1984 as he was commissioned to paint murals in Melbourne and Sydney. Sadly, both artists died of AIDS related complications. McDiarmond in 1995 at age 43 Haring in 1990 at age 31
David McDiarmond (1952-1995)
Disco Kwilt (1980)
Reflective hologrammic mylar foil


Bridget Riley (1931 –)
Arrows (1991)
Oil paint on canvas
2370×2023mm
I was born
Canada, the UK and the US launch FRAGGLE ROCK a worldwide program advocating peace
Lotus 1-2-3 is released for IBM PC compatible computers
The first episode M.A.S.H is aired and the record of most watched episode is broken
Bob Hawke is elected Prime Minister of Australia with one of the biggest Parliamentary majorities in Australian political history
First flight of the space shuttle Challenger
Star Wars Episode VI: Return of the Jedi
Margaret Thatcher
Sally Ride



Beatriz
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper

"A nomadic political theory of becoming

(1946–66), will be pe
nently installed in
Phila delphia Museum
of Art.

1969

THE WORLD

Violent riots in North
Ireland between
Protestants and Rom

"There is no need to fear or hope, but only
to look for new weapons."
Gilles Deleuze.
(quoted by J. Wittgen).

AD" PAINTING

1970S

"nomad; you can only go on trying to become nomadic"
R. Braidotti

withdrawn fr

Golda Meir be
prime ministe

U.S. spacecraf
lands on moo
Armstrong ste
the moon

Human ovum
fully fertilize

Woodstock a
music festiva

NON A LA
BIENNALE
DESAORWLD

Roque Dalton

Form, Bene
and Procedur
Whitney Mus
American Art,

Judy Chicago
FEMINIST ART p
California Sta
Fresno.

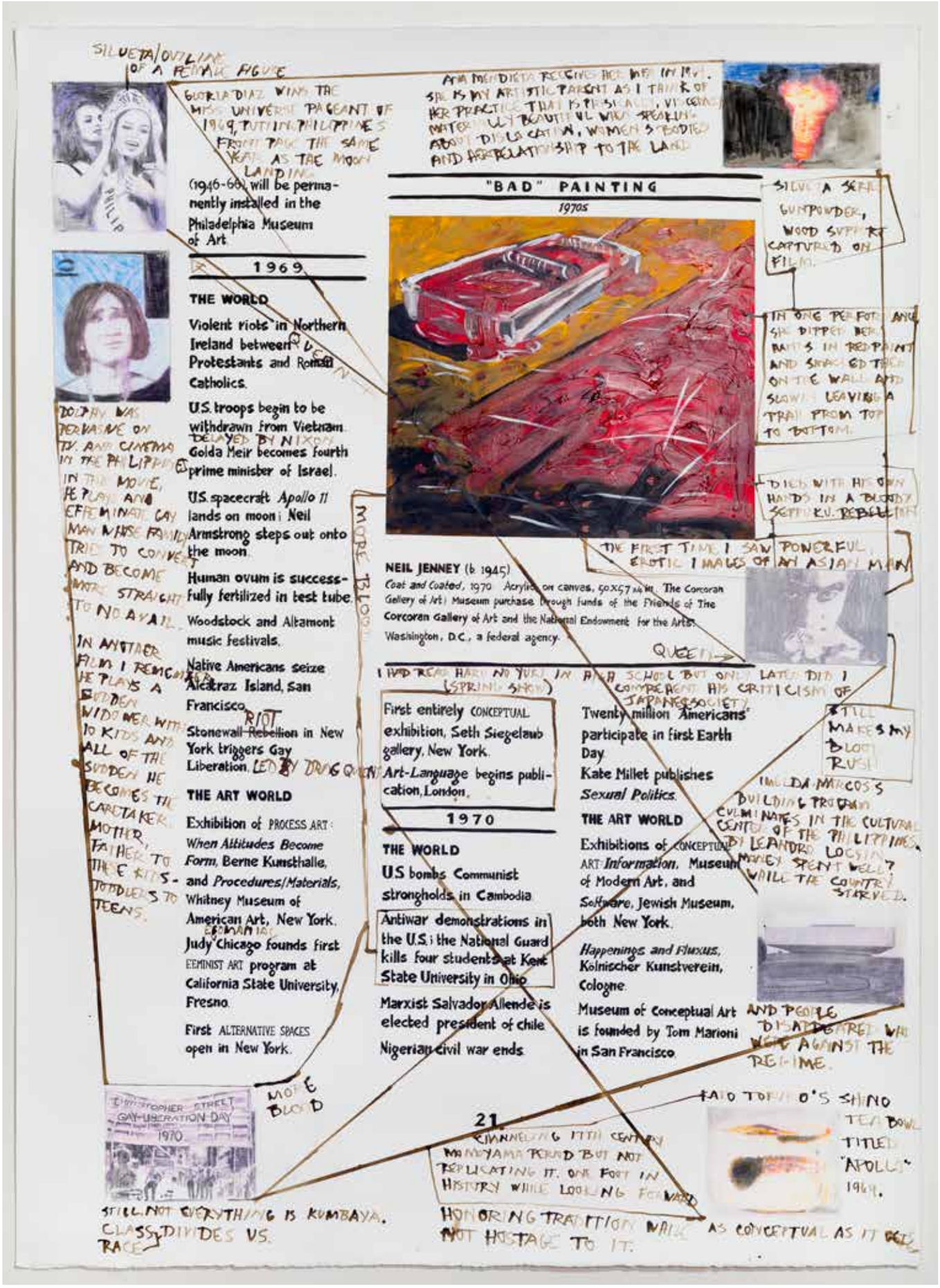
First ALTERNAT
open in New

But in the temples
where the children
play, they've split
the atom turning
night into day.
Pink Floyd

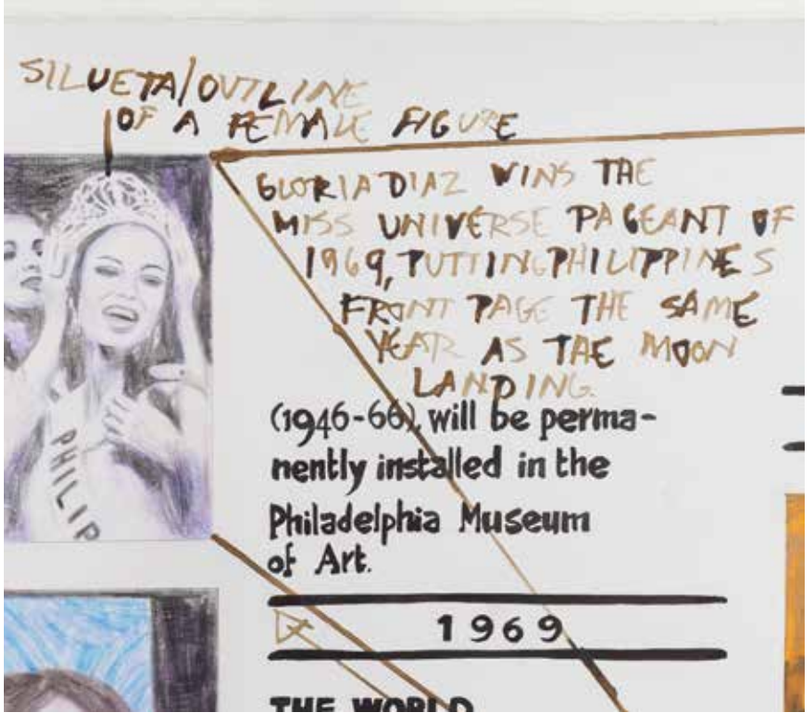
Iglesia y pueblo. Iglesia y poder.
Relaciones y complicidades que
aún no se agotan. Iglesia
como poder dentro de un
marco de colaboraciones
con el poder del Proceso. La
colaboración de la Iglesia
con la dictadura no
concluyó con su caída.

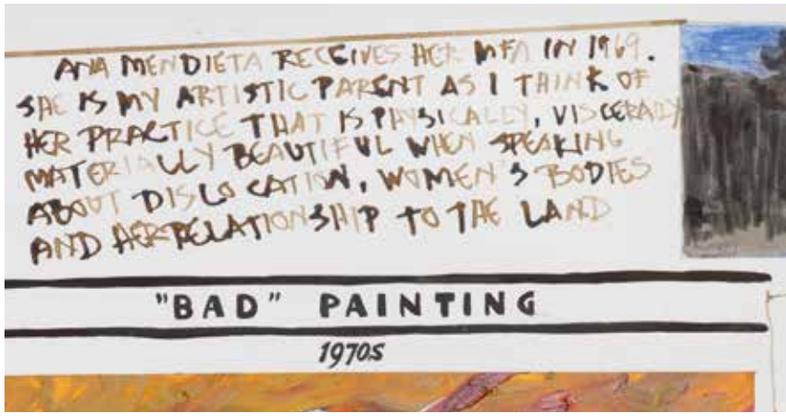
ual Art
Marioni

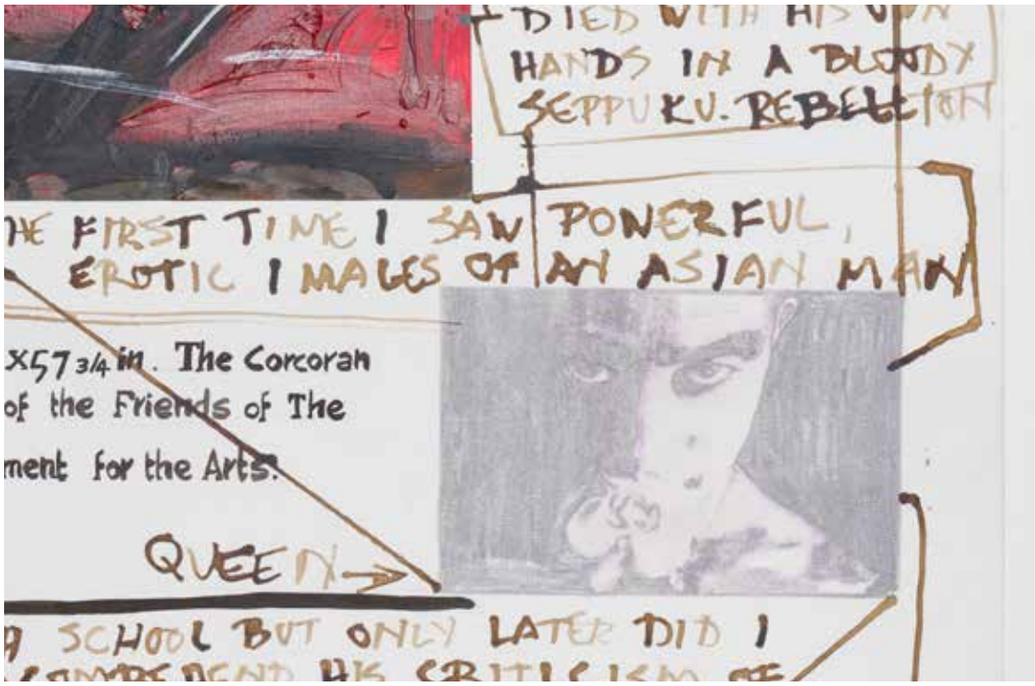
LITERATURA + ENFERMEDAD:
(an difference – eternal return)
(BECOMING)
Kafka comprendía que
los viajes, el sexo y los
libros son caminos que
no llevan a ninguna
parte, y que sin embargo,
son caminos por los que
hay que internarse y
perderse para volverse a encon-
trar o para encontrar algo,
que sea un libro, un sexo, un objeto
perdido. [...] para encontrar lo nuevo.

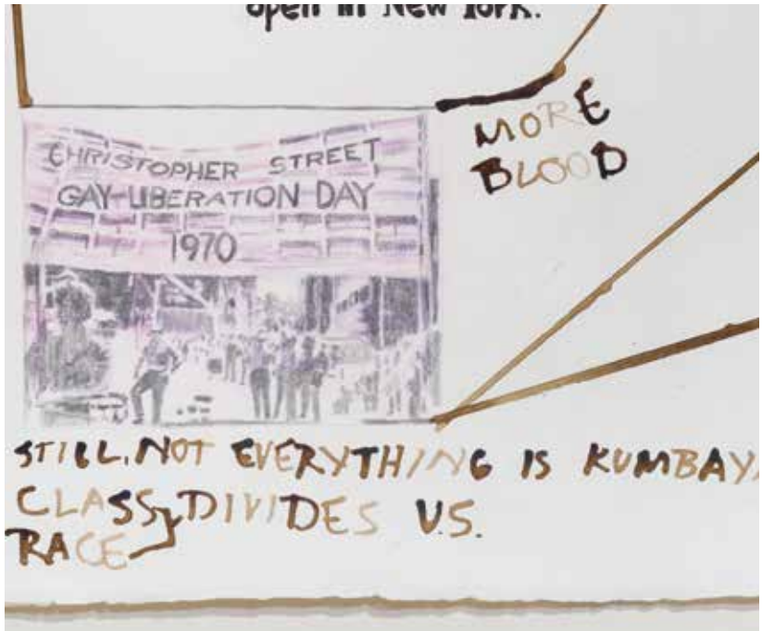


Cirilo
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper


SILUETA/OUTLINE
OF A FEMALE FIGURE
GLORIA DIAZ WINS THE
MISS UNIVERSE PAGEANT OF
1969, PUTTING PHILIPPINES
FRONT PAGE THE SAME
YEAR AS THE MOON
LANDING.
(1946-66) will be perma-
nently installed in the
Philadelphia Museum
of Art.
1969
THE WORLD


ANA MENDIETA RECEIVES HER MFA IN 1969.
SHE IS MY ARTISTIC PARENT AS I THINK OF
HER PRACTICE THAT IS PHYSICALLY, VISCERALLY
MATERIALLY BEAUTIFUL WHEN SPEAKING
ABOUT DISLOCATION, WOMEN'S BODIES
AND HER RELATIONSHIP TO THE LAND
"BAD" PAINTING
1970s


DIED WITH HIS OWN
HANDS IN A BLOODY
SEPPUKU. REBELLION
THE FIRST TIME I SAW
EROTIC IMAGES OF
POWERFUL,
AN ASIAN MAN
x57 3/4 in. The Corcoran
of the Friends of The
ment for the Arts.
QUEEN
SCHOOL BUT ONLY LATER DID I


open in New York.
CHRISTOPHER STREET
GAY-LIBERATION DAY
1970
MORE
BLOOD
STILL, NOT EVERYTHING IS RUMBAY.
CLASS
RACE
DIVIDES US.

Gina
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper

"As a process, signification harbors within itself what the epistemology can also mine refers to as "agency." The rules that govern intelligible identity, + the exclusive and restrict the intelligible assertion of an "I," rules that are partially structured along matrices of gender hierarchy and compulsory heterosexuality, operate through repetition. Hence, when the subject is a consequence of certain rule-governed discourses that govern the intelligible invocation of identity, the subject is not determined by the rules through which it is generated because signification is not a founding act, but rather a regulated process of repetition that both conceals itself and enforces its rules precisely through the production of substantializing effects. In a sense, all signification takes place within the orbit of the compulsion to repeat; "agency" then, is to be located within the possibility of a variation

Adrian Piper
Performance
Village Voice newspaper ad of April 25, 1974
#8 of 17
from the Village Voice Mythic Being series

– conceptual strategies to address paradoxical issues of identity.

MIDDLE OF OHIO
THE MIDWEST
1 OF 2 ASIANS IN HIGHSCHOOL CLASS
HAD NO IDEA WHAT MIXED RACE IDENTITY WAS

Ohio - The Buckeye State

– geographical location of formative years

before 1967,
Anti-miscegenation laws by states were still legal.

– external construct of race not matching up with internal experiences (late 1980s - high school)

1973 – born of mixed race parents

– back in Texas, birth certificate says mother is "white." Mother tells me it was because in Texas they didn't know what Filipino was.

Joan Semmel
Erotic Yellow
1992

THIS IS PLEASURE
PLEASURE WIDE,
LARGE, GRANDIOSE,
WITHOUT THE MIRROR
OF THE HETERONOMIC-
ACTIVE MALE GAZE.
THIS IS AGENCY.
(and heteronomy.)

"reclaimed gaze of the female nude..."

Regina Exterion

– a collection of short stories.

– from the perspective of young teenage boy growing Filipino man living in United States returning to to man living in Hong Kong returns to the Philip

– each character experiences out of body, visce

– transcendence is violent.

Bill Viola
"Tape 3"
video tape
black and white, sound
1972

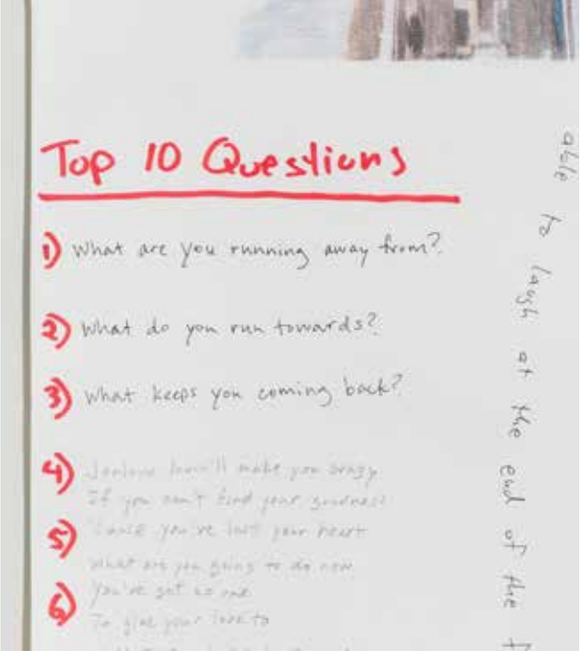
– to end video puts finger in video tape recording.

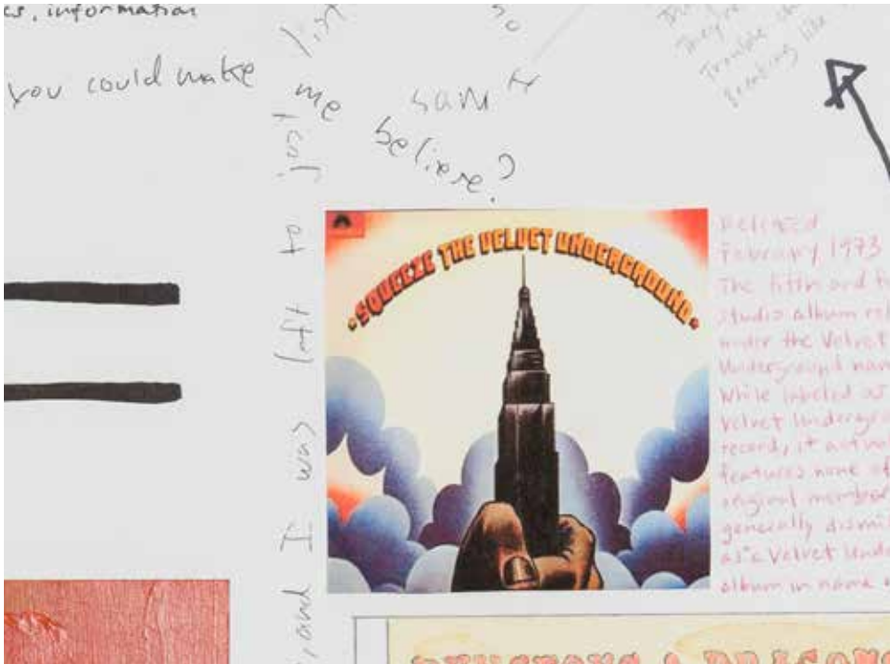
– body, voice, self as electronic pulse, VIDEO TAPE,

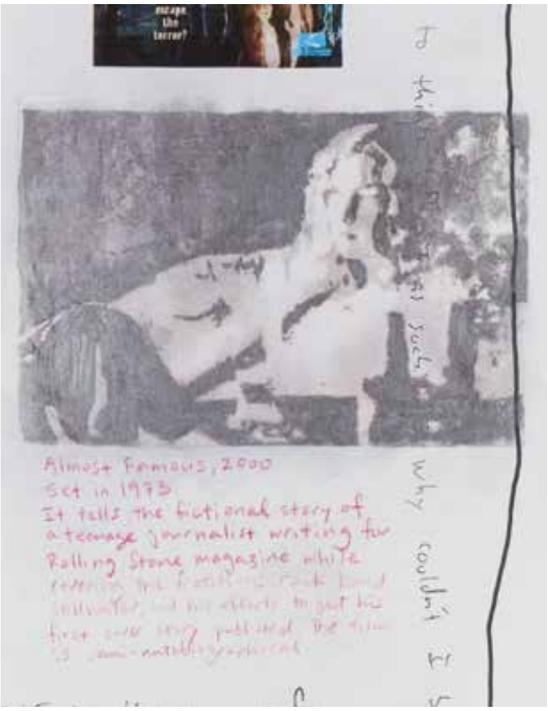
– self knowledge, reflection of self, in mirror, screen

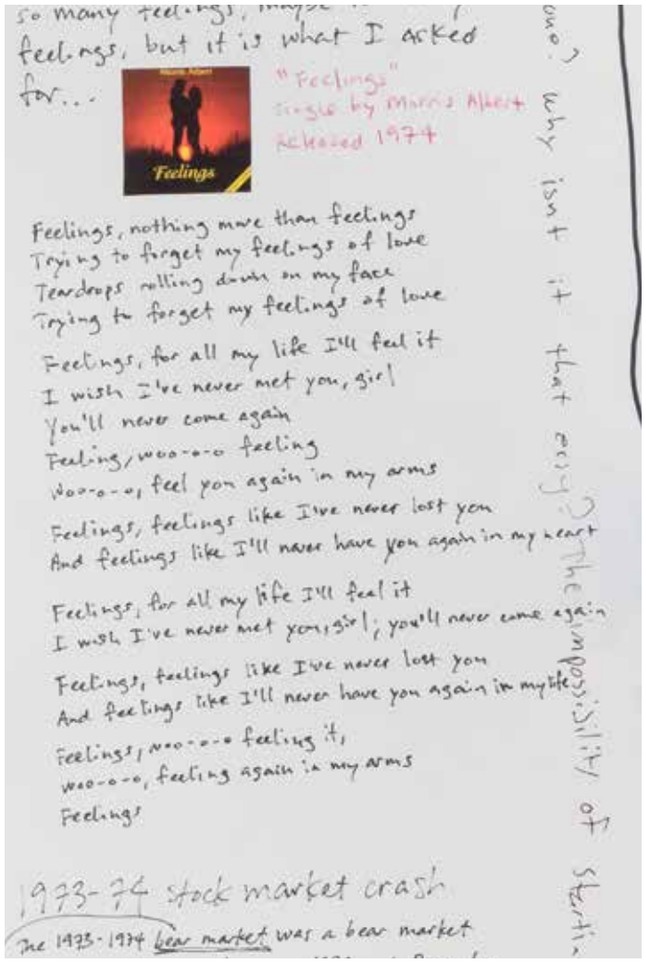
– voice / tape.

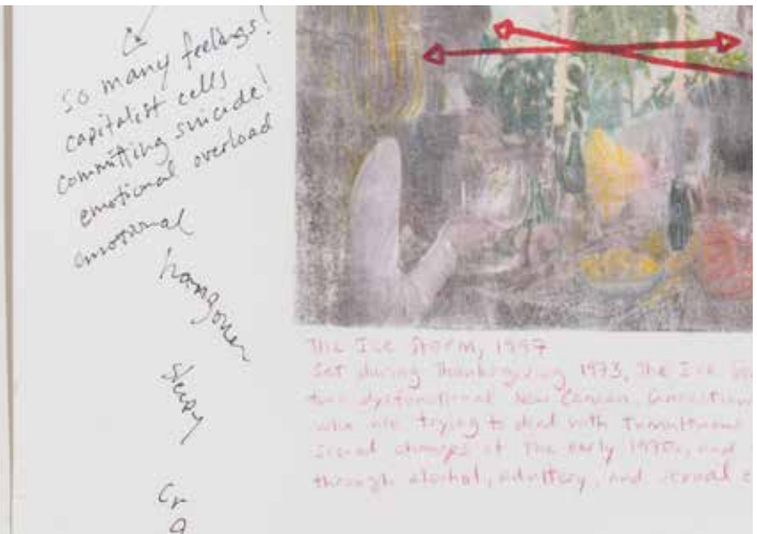
Jennifer
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, collage on paper

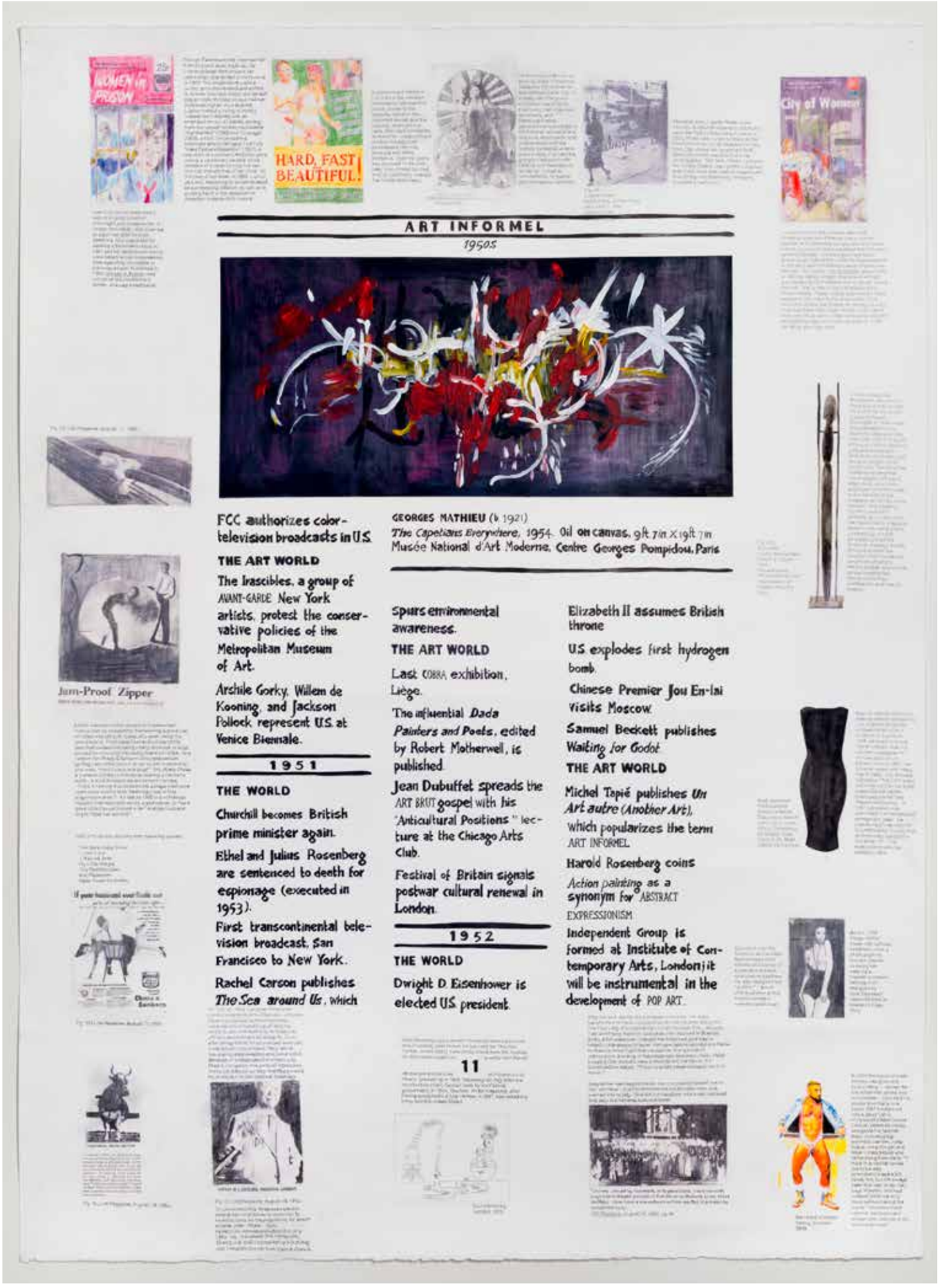

Top 10 Questions
1) What are you running away from?
2) What do you run towards?
3) What keeps you coming back?
4) Jealousy won't make you happy
If you can't find your goodness
5) Cause you've lost your heart
what are you going to do now
you've got no one
6) To give your love to


you could make me sam believe?
SQUEEZE THE VELVET UNDERGROUND.


Almost Famous, 2000
Set in 1973
It tells the fictional story of a teenage journalist writing for Rolling Stone magazine while


feelings, but it is what I asked for...
"Feelings"
Single by Morris Albert
Released 1974
Feelings
Feelings, nothing more than feelings
Trying to forget my feelings of love
Teardrops rolling down on my face
Trying to forget my feelings of love
Feelings, for all my life I'll feel it
I wish I've never met you, girl
You'll never come again
Feeling, woo-o-o feeling
Woo-o-o, feel you again in my arms
Feelings, feelings like I've never lost you
And feelings like I'll never have you again in my heart
Feelings, for all my life I'll feel it
I wish I've never met you, girl; you'll never come again
Feelings, feelings like I've never lost you
And feelings like I'll never have you again in my life
Feelings, woo-o-o feeling it,
woo-o-o, feeling again in my arms
Feelings
1973-74 stock market crash
The 1973-1974 bear market was a bear market


So many feelings!
capitalist cells
committing suicide!
emotional overload
emotional
hangover
sleepy
The Ice Storm, 1997
Set during Thanksgiving 1973, The Ice



Kaucyila
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper

Though Paramount had imported her from England as an ingénue, Ida Lupino proved wise beyond her years when she landed in Hollywood in 1934. The progressive Lupino swiftly grew disenchanted and shifted to Warner Brothers where she landed bigger roles. But she always had her sights set higher. As a director, Lupino crafted a string of mostly independent dramas with an emphasis on social issues, among them the unwed mother melodrama "Not Wanted" (1949) and "Outrage" (1950), which concerned the aftermath of a brutal rape. Lupino's "Hard Fast and Beautiful" (1951) is the story of a mother's ambition gone wrong, a cautionary parable of the dangers of a parent trying live her own life through that of her child. At the time of her death in 1995, Lupino was only beginning to be reevaluated as a pioneering director, as well as a guiding hand in the sensation of American independent cinema.

Joan Constance Anne Henry was an English novelist, playwright and screenwriter. A foreign adventurer, she divorced and got remarried through gambling. She was jailed for passing a fraudulent check in 1951 and her best-known works were based on her experiences from spending 12 months in Holloway prison. Published in 1952, Women in Prison was critical of the conditions in

Lucille Kirk's novels generally had lurid, titillating cover art. Although many women (lesbian and otherwise) bought and read these novels, some publishers manipulated them to sell as erotic fiction. Covers might have a few provocative lines of text meant to draw attention to the story and sometimes hints of what was between the covers. City of Women was written in 1951 by Nancy Morgan. A group of women are trapped behind enemy lines in Hawaii during the war. This is one of the first lesbian pulp fiction novels. These vintage paperbacks have represented the lives in the closet, the lesbian and others like them, for going the only chance that these were other women in the world like them. Most were written portraying lesbians as tragic figures who ended up dead or in jail for being who they were.

Pg. 103 Life Magazine, August 11, 1952.

Pg. 31, Life Magazine, August 18, 1952.

vision broadcast, San Francisco to New York.

Rachel Carson publishes *The Sea around Us*, which

On July 20, 1948, Syngman Rhee was elected president of the Republic of Korea. Rhee was backed by the Americans because of his fluent English and his ability to talk with authority to American officials about American subjects. Soon after taking office, Rhee practiced laws that curtailed political dissent. Many anti-Rhee supporters were detained and some killed. Because of widespread discontent with Rhee's corruption and political repression, it was considered unlikely that Rhee would be re-elected by the National Assembly.

PORTRAIT OF A SUCCESSFUL PRESIDENTIAL CANDIDATE

Pg. 21, Life Magazine, August 18, 1952.

To circumvent this, Rhee attempted to amend the constitution to allow him to be elected to the presidency by direct popular vote. Rhee then passed the Amend Amendment in July 1952. He received 74% of the vote. Rhee's wife and his presidency's finally with Freedom Dance from Vienna, Austria.

Rudi Gernreich 1960's sheath dress for Walter Baga black mesh wool dress. Form-fitting. Tiny wing. Boatneck. Side vents. Fully lined. Center back zipper.

Born in Vienna, Gernreich and his mother escaped to Los Angeles as Jewish refugees after Hitler's invasion of Austria in 1938. He began his own line of clothes when he became a designer for Willow Dairs Inc. in Beverly Hills in 1951. He became friend with Harry Hay in 1950. Hay showed Gernreich "The Call" a text outlining his vision for a gay support organization eventually called The Mattachine Society. In 1951 Gernreich was convicted in a homosexual entrapment case. He contributed financially to the Mattachine Society but anonymously, posing for the letter "N". The relationship with Hay ended in 1952.

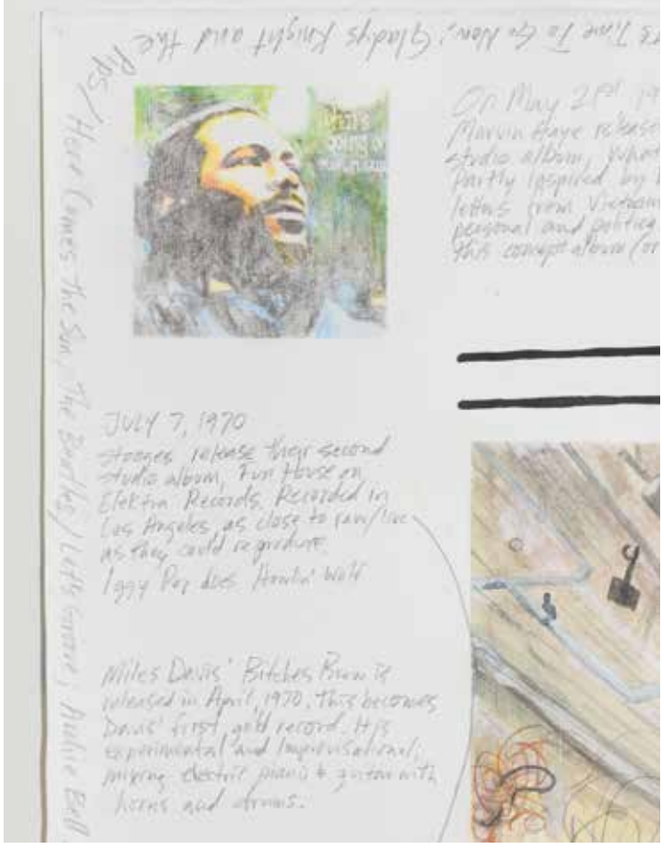
Saul Steinberg was a Jewish Romanian-born cartoonist and illustrator, best known for his work for The New Yorker, most notably *View of the World from 9th Avenue*. He described himself as "a writer who drawing".

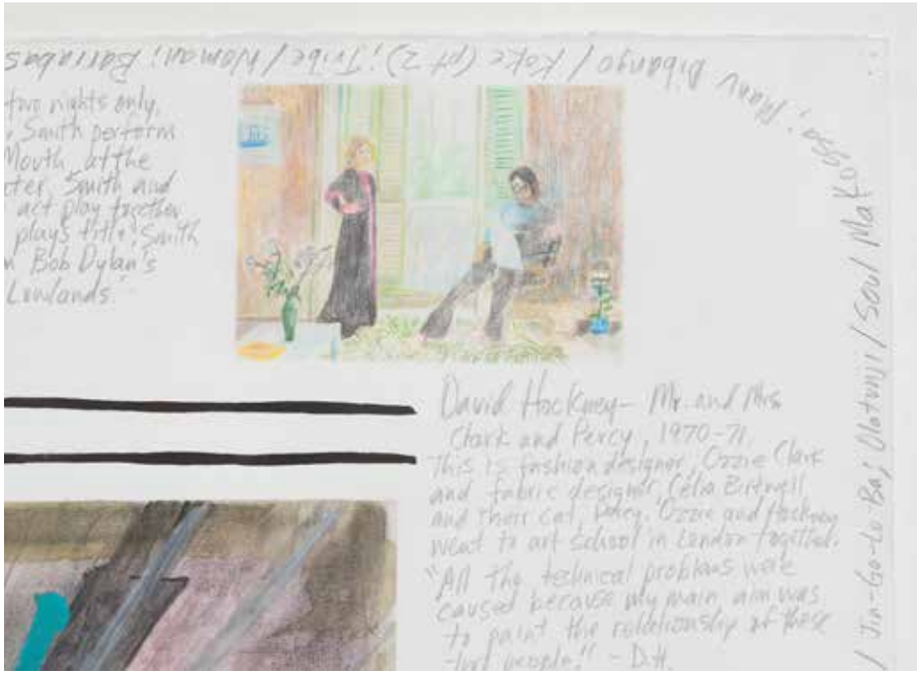
11

He studied architecture at Politecnico di Milano, graduating in 1940. Steinberg left Italy after the introduction of anti-Semitic laws by the Fascist government. In 1942, The New Yorker magazine, after having published his first cartoon in 1941, sponsored his entry into the United States.

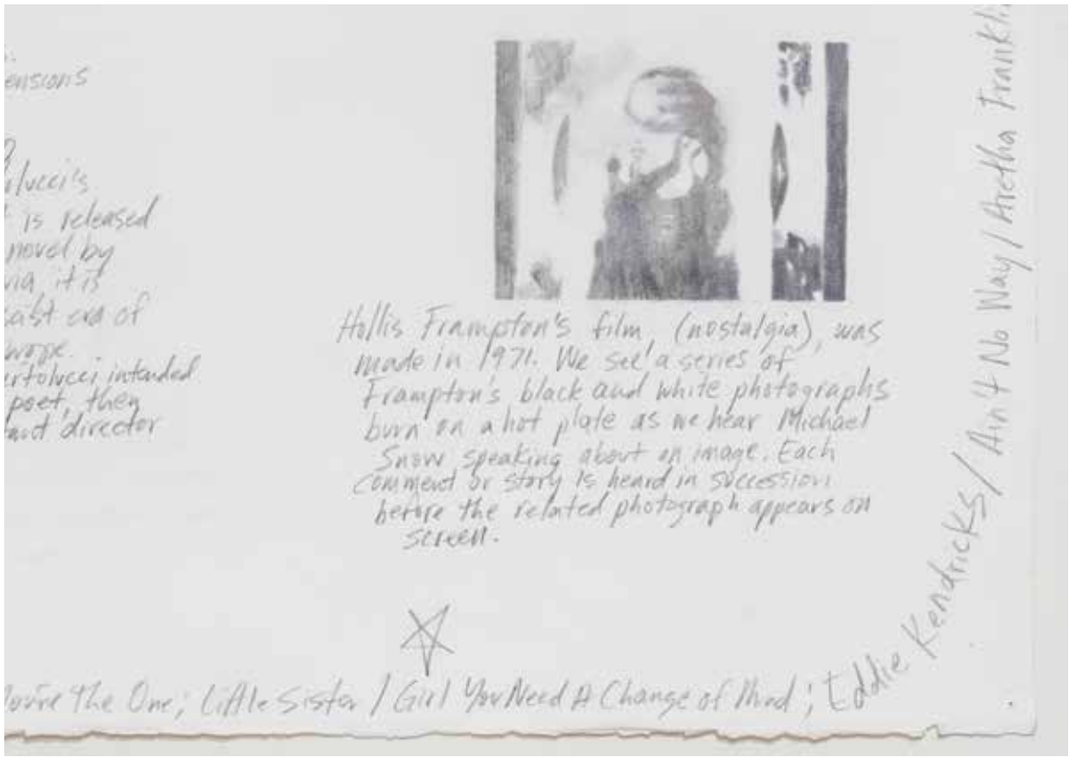
Saul Steinberg, Untitled, 1970

Lecia
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, conte on paper


JULY 7, 1970
Stooges release their second studio album, Fun House on Elektra Records. Recorded in Los Angeles, as close to raw/live as they could reproduce.
Iggy Pop does 'Hawaii' walk
Miles Davis' Bitches Brew is released in April, 1970. This becomes Davis' first gold record. It's experimental and improvisational; mixing electric piano & guitar with horns and drums.


two nights only.
Smith perform
Mouth of the
ter, Smith and
act play together
plays title 'Smith
Bob Dylan's
Lowlands'
David Hockney – Mr. and Mrs. Clark and Percy, 1970-71.
This is fashion designer, Ozzie Clark and fabric designer, Celia Birtwell and their cat, Percy. Ozzie and Hockney went to art school in London together.
"All the technical problems were caused because my main aim was to paint the relationship of these two people!! – D.H.


Sound (1969–70), Museu
of Contemporary Cra
New York, and Sound
Sculpture As. Museu
Conceptual Art, San
Francisco.
Conceptual Art/Arte
Povera/Land Art, Galler
Civica d'Arte Moderna
Turin.
1971
THE WORLD
200,000 march on
Washington to demar
of Vietnam War.
Idi Amin seizes powe
Uganda.


Hollis Frampton's film, (nostalgia), was made in 1971. We see a series of Frampton's black and white photographs burn on a hot plate as we hear Michael Snow speaking about an image. Each comment or story is heard in succession before the related photograph appears on screen.

COLOR-FIELD PAINTING

Mid-1950s to late 1960s

HELEN FRANKENTHALER (b. 1928)
Before the Caves, 1958. Oil on canvas, 102 3/8 x 104 3/8 in. University Art Museum, University of California at Berkeley; Anonymous gift.

1953

THE WORLD

Soviet premier Joseph Stalin dies, succeeded by Georgy M. Malenkov; Nikita S. Khrushchev is appointed first secretary of the Communist party

Korean War ends

Dag Hammarskjöld becomes United Nations secretary-general.

Double-helix structure of DNA is discovered.

Alfred Kinsey publishes *Sexual Behavior in the Human Female*, Hugh Hefner founds *Playboy* magazine.

THE ART WORLD

First São Paulo Bienal

1954

THE WORLD

Gamal Abdal Nasser seizes power in Egypt.

Algerian War begins.

U.S. Supreme court rules segregation by race in public schools unconstitutional.

U.S. Senate censures Joseph McCarthy.

The French are defeated at Dienbienphu; Vietnam is divided into the Democratic Republic of Vietnam and the Republic of Vietnam; U.S. involvement begins.

THE ART WORLD

GUTAI group is founded in Osaka.

Peter Voulkos establishes ceramics center at Otis Art Institute, Los Angeles

1955

THE WORLD

African-Americans boycott segregated city buses in Montgomery, Alabama.

President Juan Domingo Perón is ousted in Argentina.

Warsaw Treaty Organization is formed to counter NATO.

Commercial television broadcasts begin in Britain.

THE ART WORLD

First Documenta, Kassel, Germany

The Family of Man, an exhibition of 503 pictures from 68 countries at New York's Museum of Modern Art, is the photographic event of decade, its message is "We are all one"

1956

THE WORLD

Eisenhower is re-elected U.S. president.

Nasser is elected president of Egypt and nationalizes the Suez Canal, which results in war with England.

12

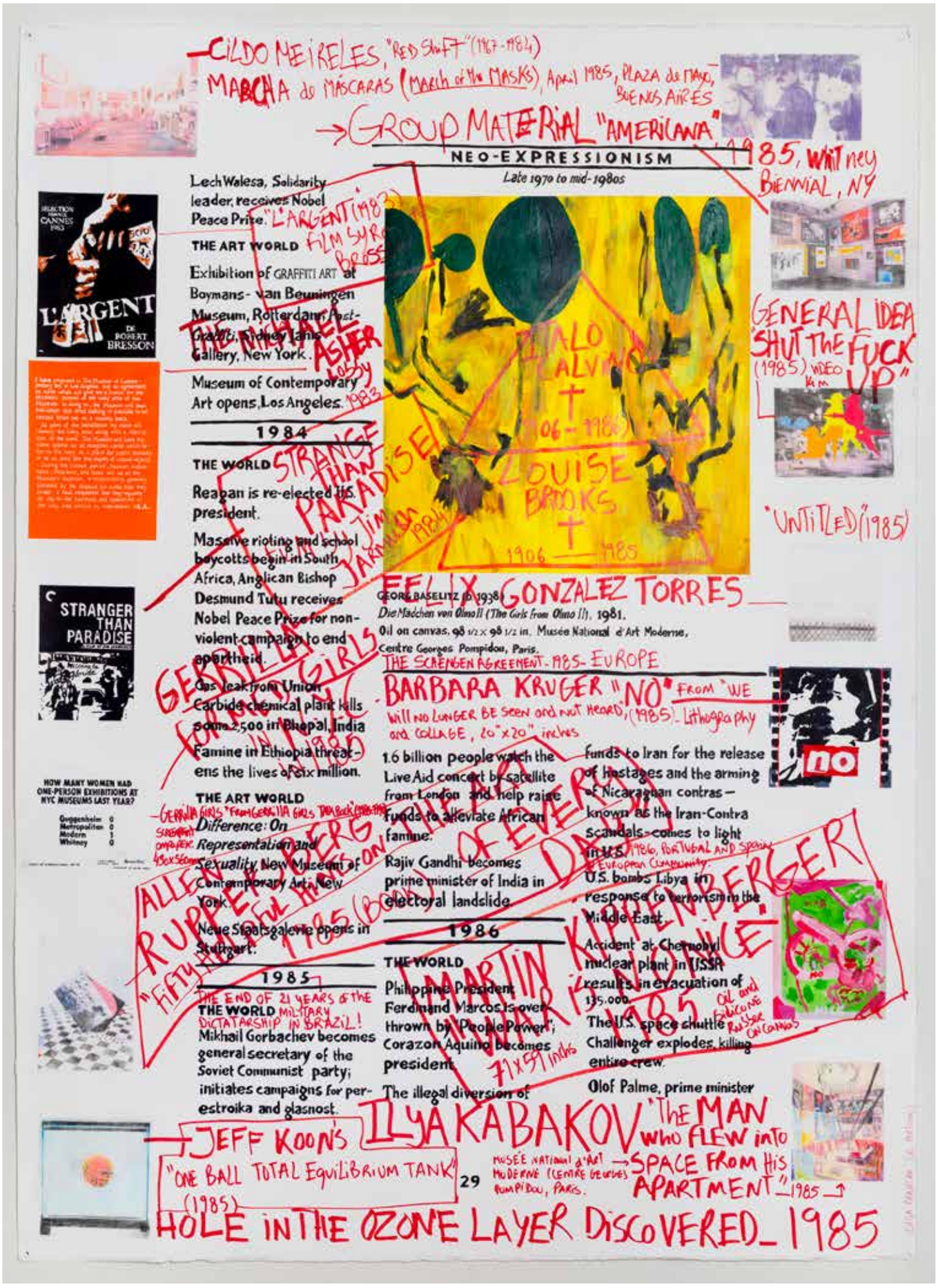
Leslie
2014, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, colored paper on paper

COLOR-FIELD PAINTING

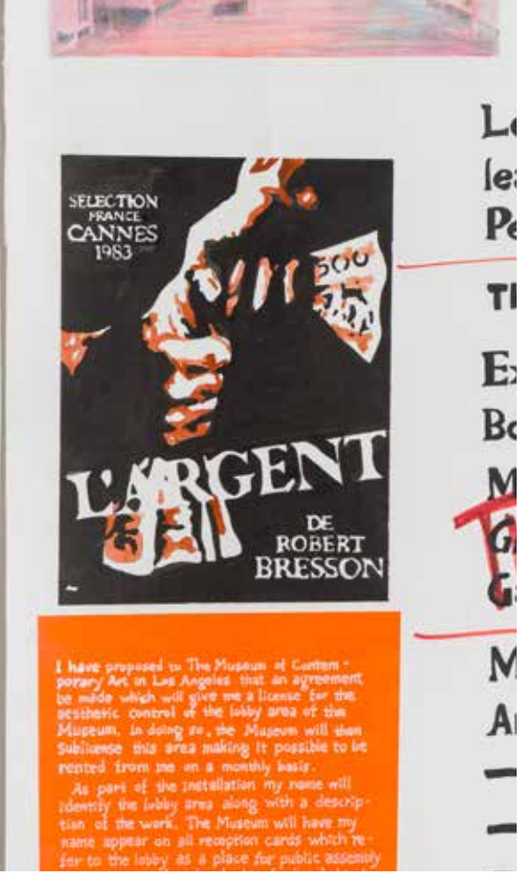
divided into the Democratic
Republic of Vietnam and
the Republic of Vietnam;
U.S. involvement begins.

YVES KLEIN, 1954

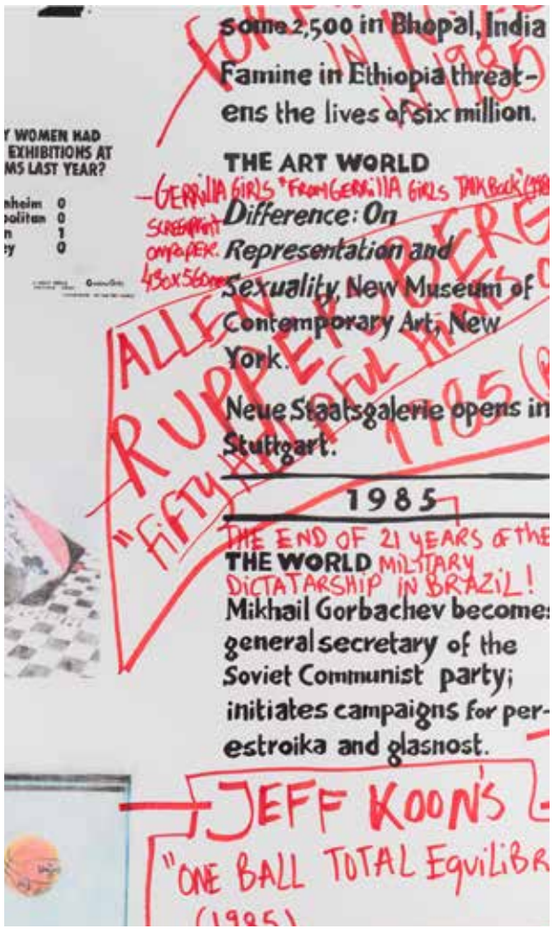
12

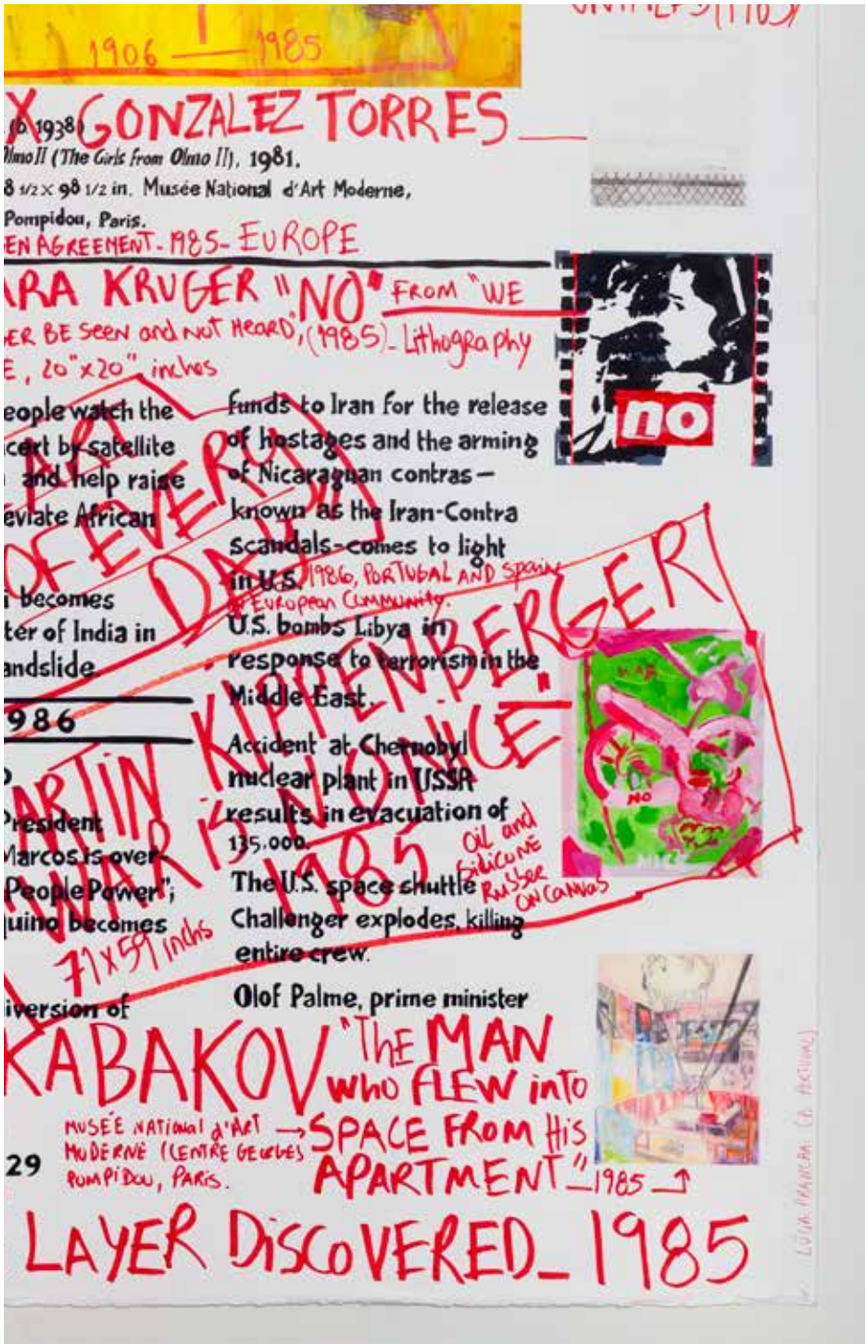


Lucia
2014, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, sharpie on paper


SELECTION
FRANCE
CANNES
1983
L'ARGENT
DE
ROBERT
BRESSON
I have proposed to The Museum of Contemporary Art in Los Angeles that an agreement be made which will give me a license for the aesthetic control of the lobby area of the Museum. In doing so, the Museum will then sublicense this area making it possible to be rented from me on a monthly basis.
As part of the installation my name will identify the lobby area along with a description of the work. The Museum will have my name appear on all reception cards which refer to the lobby as a place for public assembly


BUENOS AIRES
MATERIAL "AMERICANA"
NEO-EXPRESSIONISM
Late 1970 to mid-1980s
1985, Whitney Biennial, NY
ITALO CALVINO
GENERAL IDEA
"SHUT THE FUCK UP"
(1985) VIDEO


Some 2,500 in Bhopal, India
Famine in Ethiopia threatens the lives of six million.
THE ART WORLD
Difference: On Representation and Sexuality, New Museum of Contemporary Art, New York.
Neue Staatsgalerie opens in Stuttgart.
1985
THE END OF 21 YEARS OF THE MILITARY DICTATARSHIP IN BRAZIL!
THE WORLD
Mikhail Gorbachev becomes general secretary of the Soviet Communist party; initiates campaigns for perestroika and glasnost.
JEFF KOONS
"ONE BALL TOTAL EQUILIBR
(1985)

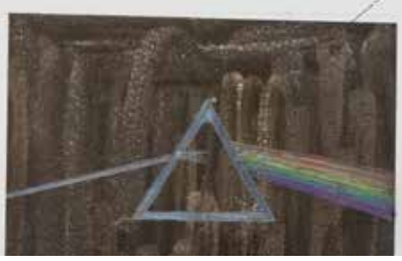

1906 — 1985
GONZALEZ TORRES
Olmo II (The Girls from Olmo II), 1981.
8 1/2 x 98 1/2 in. Musée National d'Art Moderne, Pompidou, Paris.
EN AGREEMENT-1985-EUROPE
ARA KRUGER "NO" FROM "WE
ER BE SEEN and NOT HEARD", (1985)-Lithography
E, 20"x20" inches
no
eople watch the
cert by satellite
and help raise
eviate African
becomes
ter of India in
andslide.
1986
President
Marcos is over
"People Power";
uino becomes
iversion of
funds to Iran for the release of hostages and the arming of Nicaraguan contras—known as the Iran-Contra scandals-comes to light in U.S.
1986, PORTUGAL AND SPAIN of European Community.
U.S. bombs Libya in response to terrorism in the Middle East.
Accident at Chernobyl nuclear plant in USSR results in evacuation of 135,000.
The U.S. space shuttle Challenger explodes, killing entire crew.
Olof Palme, prime minister
71x59 inches
Oil and silicone rubber on canvas
KABAKOV "THE MAN WHO FLEW INTO SPACE FROM HIS APARTMENT"-1985
MUSÉE NATIONAL D'ART MODERNE (CENTRE GEORGES POMPIDOU, PARIS.
29
LAYER DISCOVERED_1985

Michael
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper

(IS THE PERSONAL ALWAYS **POLITICAL?) ART**

Since 1970s

PINK FLOYD RECORDED *DARK SIDE OF THE MOON* ON MARCH 1, 1973. RELEASED AT ABBEY ROAD, THE ALBUM WOULD GO ON TO SELL SOME 45 MILLION COPIES. (WRONG MY FAVORITE BY PINK FLOYD—THAT WOULD BE *MEDDLE*, RELEASED IN 1971—IT NEVERTHELESS MADE THE APEX OF PSYCHEDELIC MUSIC IN MAINSTREAM CULTURE. THE ICONIC ALBUM COVER, DESIGNED BY HIPGNOSIS, CURIOUSLY PARALLELS THE REDUCTIVE CONCERNS OF ART WORLD MINIMALISM AT THAT TIME. (SIMILARLY, ADRIAN MABON'S CONCERT FILM *PINK FLOYD: LIVE AT POMPEII*, WHICH INCLUDES FOOTAGE OF THE BAND RECORDING *DARK SIDE OF THE MOON*, IS AN UNDERAPPRECIATED EXAMPLE OF STRUCTURALIST CINEMA.) I SAW PINK FLOYD—THE VERSION WITHOUT ROGER WATERS—PLAY AT CAMP RANDALL STADIUM IN MADISON, WISCONSIN, IN 1994: MY OWN PSYCHEDELIC APEX.



CÉLINE AND JULIE GO BOATING (1974) IS A LANDMARK ROMP DIRECTED BY JACQUES RIVETTE, BUT THE AUTHORSHIP OF THE FILM COULD BE JUSTIFIABLY CREDITED TO THE FILM'S PROTAGONISTS, PLAYED BY JULIET BERTO (CÉLINE) AND DOMINIQUE LABOURIER (JULIE). ONE IS A LIBRARIAN, THE OTHER A CABARET MAGICIAN. THOUGH EACH ASSUMES THE OTHER'S IDENTITY, IT IS NOT CLEAR IF THEY ARE PRIONS, LOVERS, OR ASPECTS OF THE PERSON. INGESTING MAGIC CANDY, THEY SLIP INTO THE RABBIT HOLE OF A REPETITIVE NARRATIVE; IN ROTUNDA THEY STARE AT US THROUGH A TRIPPY TWO-WAY MIRROR WITH WIDE-EYED ATTENTION, SOMETIMES MORTIFIED BY WHAT THEY SEE, SOMETIMES AMUSED, GIGGLING. OUR SCREEN BECOMES THEIR SCREEN (AND VICE VERSA). *CÉLINE AND JULIE* SEEMINGLY PREDICTS, AMONG OTHER THINGS, THE LACANIAN CINEMA THEORY OF CHRISTIAN METZ'S *IMAGINARY SIGNIFIER* (1973) AND LAURA MULVEY'S "VISUAL PLEASURE AND NARRATIVE CINEMA" (WRITTEN IN 1973, PUBLISHED IN 1975). IF THE LATTER USEFULLY DISSECTED THE MALE GAZE AND THE FEMALE'S "TO-BE-LOOKED-AT-NESS" ENCLOSED IN CINEMA, THEN RIVETTE'S FILM IS

On the verge of impeachment, Nixon resigns;

Gerald Ford becomes U.S. president.

on VIDEO ART, "Open Circuits," is held at Museum of Modern Art, New York.

24

I GREW UP IN A WORKING CLASS FAMILY—MY THAT FOLLOWED FOOTBALL AND BASEBALL. HENRY "HANK" AARON WAS PROBABLY THE FIRST ATHLETE I REMEMBER I HAD (*CÉLINE AND JULIE*) THE COMIC STATUTE OF HIM. AARON PLAYING MY CHOICE WITH THE MILWAUKEE BREWERS—THE LOCAL TEAM—WAS IN THE EARLY 1970S BY PLAYED MORE LOCALLY BUT FOR THE ATLANTA BRAVES WHERE MY FATHER GREW UP. ON APRIL 8, 1974, WHILE STILL PLAYING FOR THE ATLANTA BRAVES, AARON BEATS BABE RUTH'S LONG-STANDING HOME RUN RECORD, WHICH HE TIES A FEW DAYS EARLIER IN HIS FIRST BATTING APPEARANCE OF THE SEASON. IN 1973 THE UNITED STATES POST OFFICE AWARDED AARON A PLAQUE FOR RECEIVING MORE MAIL THAN ANY OTHER U.S. CITIZEN—NEARLY ONE MILLION PIECES, MANY OF WHICH WERE HATE LETTERS DIRECTED AT THE AFRICAN-AMERICAN ATHLETE POISED TO BREAK RUTH'S SEEMINGLY UNBREAKABLE RECORD. A WRITER FOR THE ATLANTA JOURNAL EVEN WROTE A DEMANDING OBITUARY FOR AARON, GIVEN THE NUMBER OF DEATH THREATS HE WAS RECEIVING. AARON IS PICTURED HERE WITH HIS WIFE BILLIE AND GEORGIA GOVERNOR JIMMY CARTER, AFTER HITTING HOME RUN 715. CARTER WAS ALSO A LIBERAL EARLY FIGURE FROM MY CHILDHOOD. DURING THE SIGN OF NIXON AND WATERGATE, I WAS THREE YEARS OLD WHEN CARTER WON THE U.S. PRESIDENCY, AND SOON WHEN HE LOST IT. I HELPED MY FATHER CAMPAIGN FOR CARTER IN 1980, DROPPING LITERATURE DOOR TO DOOR, BEFORE HE LOST THE ELECTION TO RONALD REAGAN.

Millie
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, collage on paper

WHITE SUBURBS

THEY LOSE FACTORY JOBS WHEN WWII IS OVER

DOMESTIC MURDERS

AMA THORNTON MOVES TO HOUSTON, TEXAS

CAPOTE — FIRST BOOK: OTHER VOICES, OTHER ROOMS

EA FIGURATIVE STYLE

Late 1940s early 1960s

Truman is ~~elected U.S. president.~~

Organization of American States (OAS) is established.

DECLARES EQUAL RIGHTS FOR WOMEN!

Mahatma Gandhi is assassinated in India.

DUCHAMP WORKS SECRETLY ON ETANT DONNÉS

State of Israel is founded.

Transister is invented.

THE ART WORLD

BIRTH OF ANA MENDIETA

Georges Braque receives first prize at Venice Biennale.

BIRTH OF ADRIAN PIPER

1948

THEY ARE DESPERATE

MILLIONS OF UNKNOWN EVENTS THAT ACTUALLY HAPPENED

THE ART WO

SURREALI

The term ABST

SIONISM is first a

contemporary

painting, by Rob

19

BECOMES MI

THE WORLD

India becomes

from Great Br

partitioned int

Pakistan.

D

ion,

ins.

McCarthy

U.S. State

een infi-

nists.

SORRY

painting, by Robert Coates.

1947

BECOMES MODERNISM'S OTHER

THE WORLD

India becomes independent from Great Britain and is partitioned into India and Pakistan.

FAIT DIVERS

100 YR ANNIVERSARY OF NORTH FIRST WOMEN'S RIGHTS CONVENTION

1948

THE WORLD

Marshall Plan is passed by U.S. Congress, providing $17 billion in aid for European economic recovery.

TENNESSEE WILLIAMS WINS PULITZER

THE WORLD

Korean War begins.

Senator Joseph McCa charges that the U.S. Department has been trated by Communists

BIRTH OF MILLIE WILCON, HOT SPRING, ARKANSAS

ROPE

"Ghana Must Go"

Nigerian government forcefully deports about 2 million immigrants, most of them from Ghana, even though Ghana was facing severe drought and economic problems. Given only a few weeks to leave Nigeria, many of the deported Ghanaians carried their possessions in the cheap plaid woven plastic bags ubiquitous in West Africa — Nigerians now refer to these bags simply as Ghana-must-go.

Microsoft word is first released under the name *Multi-Tool Word* for Xenix Systems.

Jean-Michel Basquiat works from the ground floor display and studio space in Larry Gagosian's California home in readiness for his second show at Gagosian Gallery. In the same year, Basquiat and Andy Warhol begin working together on a series of collaborative paintings.

GRAFFITI ART

Mid-1970s to mid-1980s

JEAN-MICHEL BASQUIAT (1960-1988)
Paisdena, 1984. Oil and acrylic on canvas, 86 x 68 in. The Eli and Edythe L. Broad Collection, Los Angeles.

Equal Rights Amendment, prohibiting discrimination on the basis of sex, fails to be ratified by a sufficient number of U.S. state legislatures.

AIDS (Acquired Immune Deficiency Syndrome) is named by the U.S. Centers for Disease Control; 1,208 AIDS deaths are reported in U.S. by end of year.

Mexico defaults on international bank loans, triggering Third World debt crisis.

THE ART WORLD

Transavanguardia, Italia-America Mostra, Galeria Civica, Modena.

Completion of Michael Graves's Portland Public Services Building draws attention to POSTMODERNISM in architecture.

Extended Sensibilities: Homosexual Presence in Contemporary Art, New Museum of Contemporary Art, New York.

Vanessa Williams becomes the first Afro-American to be crowned Miss America in Atlantic City, New Jersey.

Nigerian novelist, critic and poet, Chinua Achebe, publishes *The Trouble with Nigeria*, criticizing the leadership of the country.

In Nigeria, the civilian government of President Shehu Shagari is overthrown by a military coup. This coup, led by Major-General Muhammadu Buhari, overthrew a democratically elected government thus introducing decades of military dictatorship to Nigeria. Participants of this 1985 coup included General Ibrahim Babangida and Sani Abacha.

MTV debuts on U.S. television.

THE ART WORLD

Picasso's *Guernica* returns to Spain following resumption of democracy there, in accordance with the artist's wishes.

Fun Gallery opens in the EAST VILLAGE, New York (closes 1985).

Exhibition of NEO EXPRESSIONISM, *A New Spirit in Painting*, Royal Academy, London.

1982

THE WORLD

USSR President Brezhnev is succeeded by Yuri Andropov.

Falklands War fought by Britain and Argentina over British possession of south Atlantic islands.

1983

THE WORLD

Rául Alfonsin is elected president of Argentina, a rejection of the militarary government and the "disappearance" of thousands.

U.S. invades Grenada; overthrows Marxist regime.

237 U.S. Marines killed in Beirut by truck-bomb driven by pro-Iranian Shiite Moslems.

'83 Michael Jackson introduces the moonwalk while performing "Billie Jean" at Motown's 25th anniversary televised special.

'82 Michael Jackson releases THRILLER, the biggest selling album of all time.

THE THORN BIRDS, Colleen McCullough's multigenerational epic about an embattled Catholic priest in the Australian Outback who falls in love with a woman and refuses to give in to priesthood, is made into a TV miniseries starring Richard Chamberlain as Father Ralph de Bricassart. The series goes on to win 8 Primetime Emmys and a Golden Globe award.

28

Njideka
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, oil pastel, pen, pencil, sharpie on paper

"Ghana Must Go"

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EAST VILLAGE, New York (closes 1985).

Exhibition of NEO

Falklands
Britain an
British pos
Atlantic is

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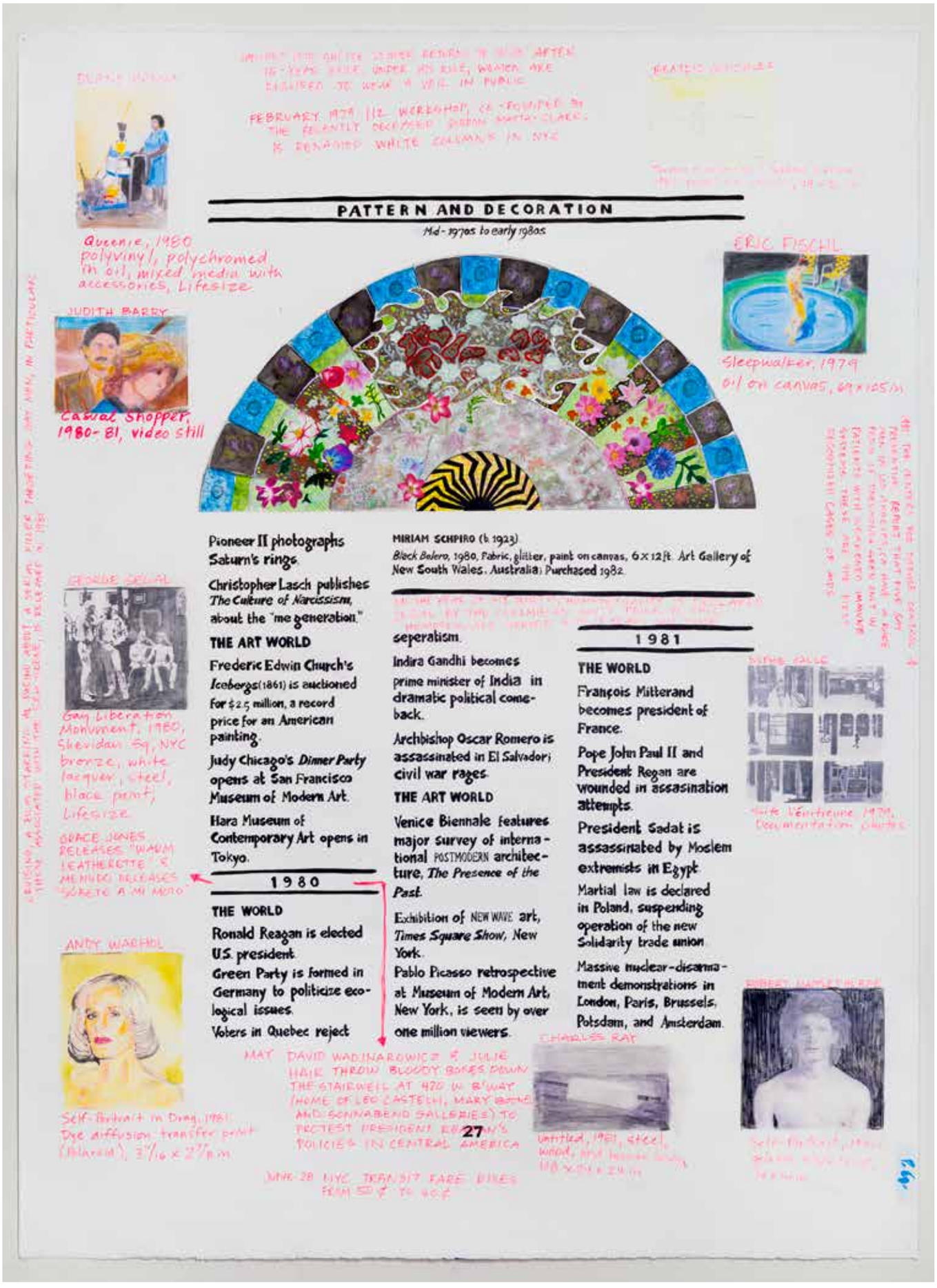

Pilar
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, conte, pen, pencil, sharpie, collage on paper

JANUARY 16TH: SHA'ITE LEADER RETURNS TO IRAN AFTER 16-YEAR EXILE. UNDER HIS RULE, WOMEN ARE REQUIRED TO WEAR A VEIL IN PUBLIC

FEBRUARY 1979: 112 WORKSHOP, CO-FOUNDED BY THE RECENTLY DECEASED GORDON MATTA-CLARK, IS RENAMED WHITE COLUMNS IN NYC

PATTERN AND DECORATIO

Mid-1970s to early 1980s

1980
, polychromed
ixed media with
es, Lifesize

BEATRIZ GONZALEZ

ERIC FISCHL

Sleepwalker, 1979
oil on canvas, 69x105in

GEORGE SEGAL

Gay Liberation Monument, 1980, Sheridan Sq, NYC
bronze, white lacquer, steel, black paint, Lifesize

Christopher Lasch publishes *The Culture of Narcissism*, about the "me generation."

THE ART WORLD

Frederic Edwin Church's *Icebergs* (1861) is auctioned for $2.5 million, a record price for an American painting.

Judy Chicago's *Dinner Party* opens at San Francisco Museum of Modern Art.

Hara Museum of

alia; Purchased 1982.

1981

THE WORLD

François Mitterand becomes president of France.

Pope John Paul II and President Regan are wounded in assassination attempts.

President Sadat is assassinated by Moslem extremists in Egypt.

Martial law is declared in Poland, suspending operation of the new Solidarity trade union.

Massive nuclear-disarmament demonstrations in London, Paris, Brussels, Potsdam, and Amsterdam.

SOPHE CALLE

Suite Vénitienne, 1979, Documentation photos

CHARLES RAY

Untitled, 1981, steel, wood, and human hair (DB 8.24 x 2.4 m)

Self-Portrait, 1981, gelatin silver print, 14 x 11 in.

in
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ero is
ador)
ures
rna-
tec-
the
art,
ew
ective
Art,
over

Tokyo.

1980

THE WORLD

Ronald Reagan is elected U.S. president.

Green Party is formed in Germany to politicize ecological issues.

Voters in Quebec reject

RELEASES "WARM LEATHERETTE" & MENUDO RELEASES "SÓBETE A MI MOTO"

ANDY WARHOL

Self-Portrait in Drag, 1981, Dye diffusion transfer print (Polaroid), 3 7/16 x 2 7/8 in

MAY: DAVID WADINARO
HAIR THROW BL
THE STAIRWELL A
(HOME OF LEO CAS
AND SONNABEND
PROTEST PRESID
POLICIES IN CE

JUNE 28: NYC TRANS
FROM 50 ST

Hispanic Art in the United States, Museum of Fine Arts, Houston.

Vincent van Gogh's *Irises* (1889) auctioned for record $53.9 million, New York.

1988

THE WORLD

George Bush is elected U.S. president

USSR begins to pull its troops out of Afganistan.

Iran-Iraq war ends.

THE ART WORLD

National Gallery of Canada moves into Moshe Safdie-designed building, Ottawa.

"Unofficial" Soviet art begins to be widely exhibited in U.S. and Western Europe.

New York City Department of Consumer Affairs forces art galleries to post prices.

Instituto Valenciana de Arte Moderna (IVAM) opens in Valencia, Spain.

Luigi Pecci Center of Contemporary Art opens in Prato, Italy.

1989

THE WORLD

Oil spill from Exxon tanker *Valdez* causes ecological disaster in Alaska.

Pro-Demacracy demonstrations in China are violently suppressed.

Momentous shifts in policies and governments.

APPROPRIATION

1980s

SHERRIE LEVINE (b 1947)
Untitled (After Vasily Kandinsky), 1985 Watercolor on paper 14 x 11 in.
Mary Boone Gallery, New York

throughout Eastern Europe (symbolized by the opening of the Berlin Wall) signal the diminution of Communism and a re-definition of the balance of power in Europe.

U.S. Supreme Court narrows abortion rights pro-choice demonstrations are held throughout the country

Battle against the worldwide AIDS epidemic is being lost; more than 66,000 dead in U.S. (a greater toll than the Vietnam War).

Abortion pill developed in France.

U.S. invades Panama.

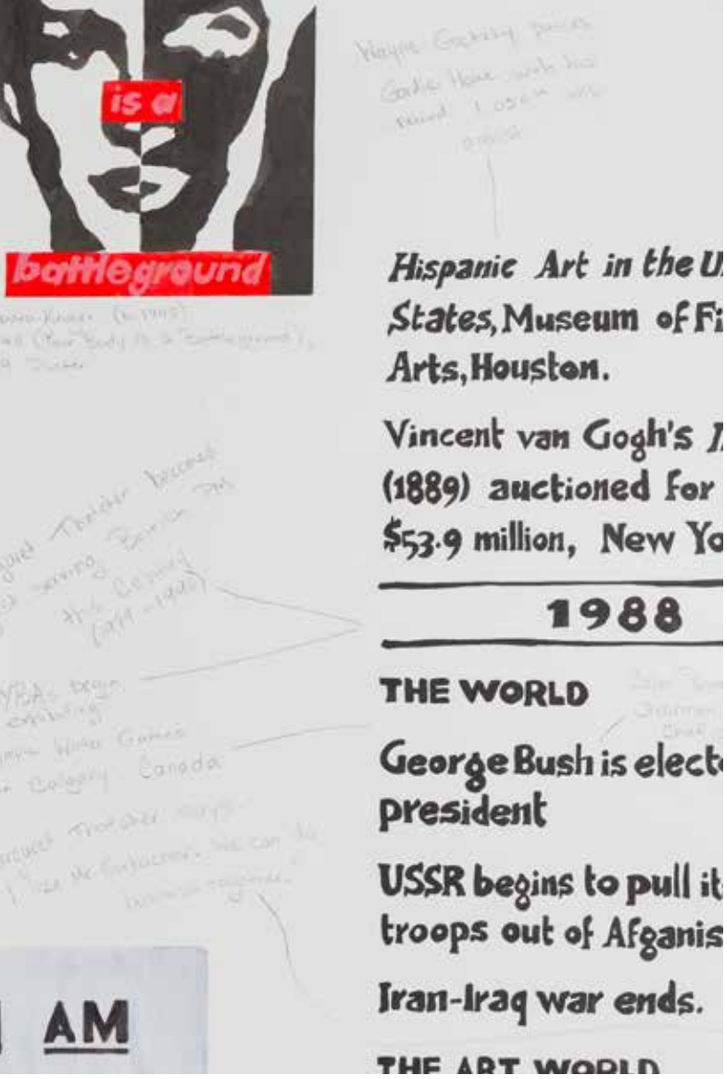
Samuel Beckett dies

THE ART WORLD

Exhibition of SITUATIONIST art, *On the Passage of a Few People through a*

31

Stephanie
2014, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper


is a
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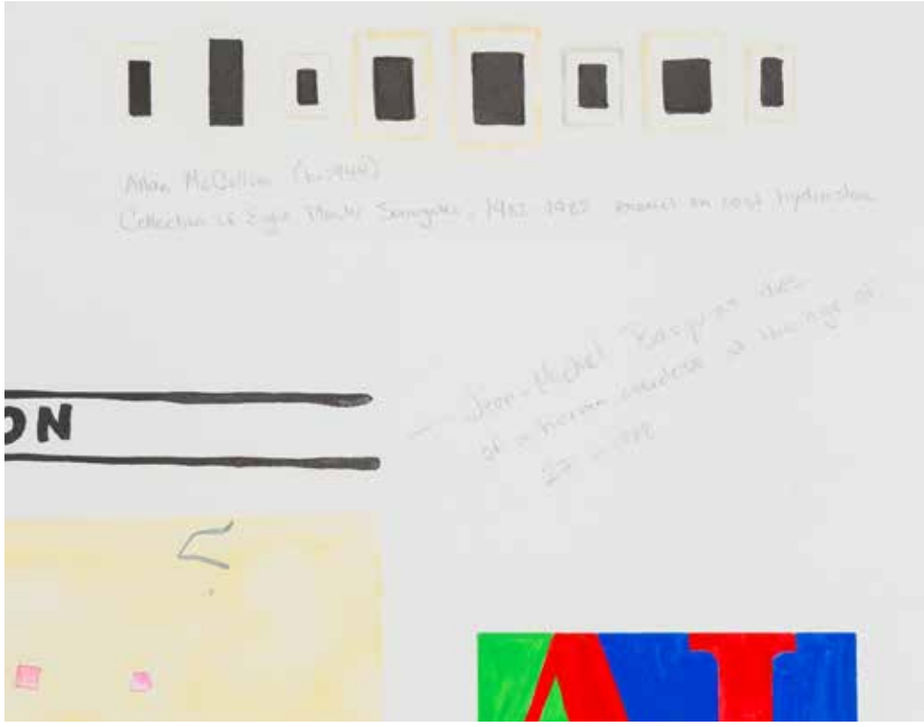
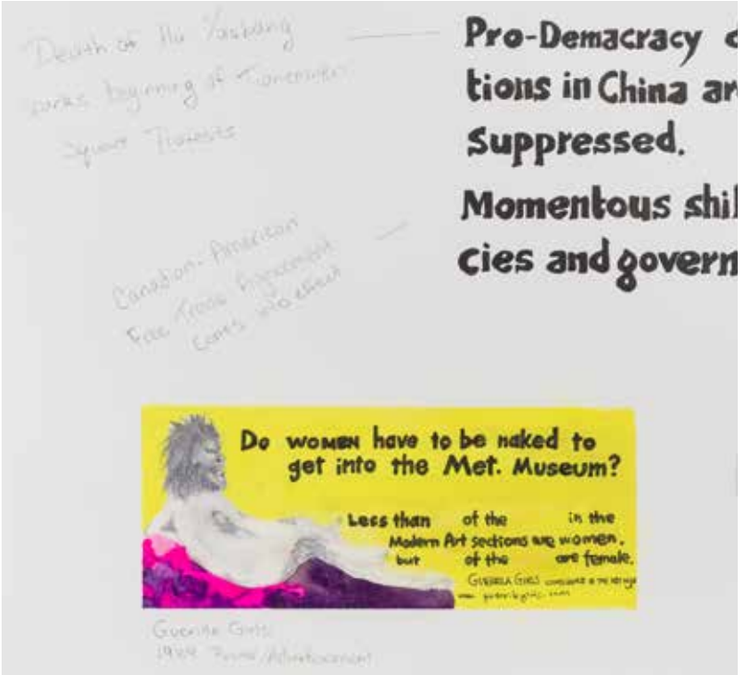
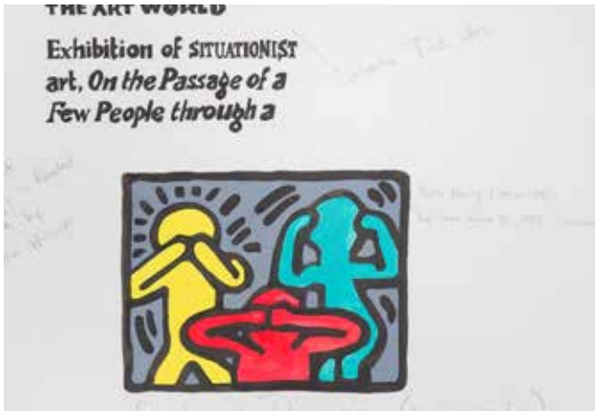

ON


Pro-Demacracy
tions in China ar
suppressed.
Momentous shi
cies and govern
Do women have to be naked to
get into the Met. Museum?
Less than of the in the
Modern Art sections are women,
but of the are female.


THE ART WORLD
Exhibition of SITUATIONIST
art, On the Passage of a
Few People through a

Tom
2014, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, collage, painter's tape on paper

JEAN COCTEAU (b. 1889), Still from 1950, Françoise Perier as Heurtebise, Marais as Orpheus (R).

My father took me to see "Beauty and [illegible] when I was 14, and it made an enormous impact upon me with its dreamlike and languorously-posed bestial hero who [illegible] for the sreendance.

"Orpheus" I love almost as much, with its weird combination of very funny sequences, terrifying glimpses of a bleak, blasted afterlife, + Death passing through mirrors with her motorcycle thugs. An unforgettable line: "If you look in a mirror, you will see Death at work, like a bee in a glass beehive."

Something also [illegible] Marais as the [illegible] growling "Belle [illegible] night though."

* Beyond these films, Cocteau has dissipated for me into a minium of glis drawings of star-eyed boys with Greek profiles.

LEONOR FINI, Portrait de Jean Genet II, 1950 (b. 1907)

Jean Genet was the first person who really made me think about the transforming power of art, taking people who were at the bottom of society and recreating them as angels and saints, solely through his prose, (even though the text of his sexuality, his way of with personal obsession as an engine for cosmology) was something I took to heart. (Although he first I employed it in mostly shitty, grungy of kinky, rich as shit.)

Leonor Fini was a great quirky pleasure of mine as well, with her atmospheric paintings of impossibly luxurious, cat-eyed women, running about in Art Nouveau environs.

These first paintings I did in response to Genet have truly dated OK.

An early glamour shot of me.

My favorite photo of my dad and me, back from a trip to the library.

[illegible] DEKAAP (b. 1936), Lower Lowlands, 1971

[illegible] paintings of armored women and men in wild [illegible] avant-garde [illegible] inflicted upon [illegible] rolling eyes & wenches in their thrusts [illegible] lips. I still have an affection for them both, they're [illegible] sicknesses have been sympathetically [illegible] by Max Beckmann's [illegible]

of Art.

CUTE ?

"Tom the [illegible]

Arshile Gorky, Willem de Kooning, and Jackson Pollock represent U.S. at Venice Biennale.

VERY CUTE

NOT SO CUTE

"Alice's Adventures in Wonderland" is published in 1865

1951

THE WORLD

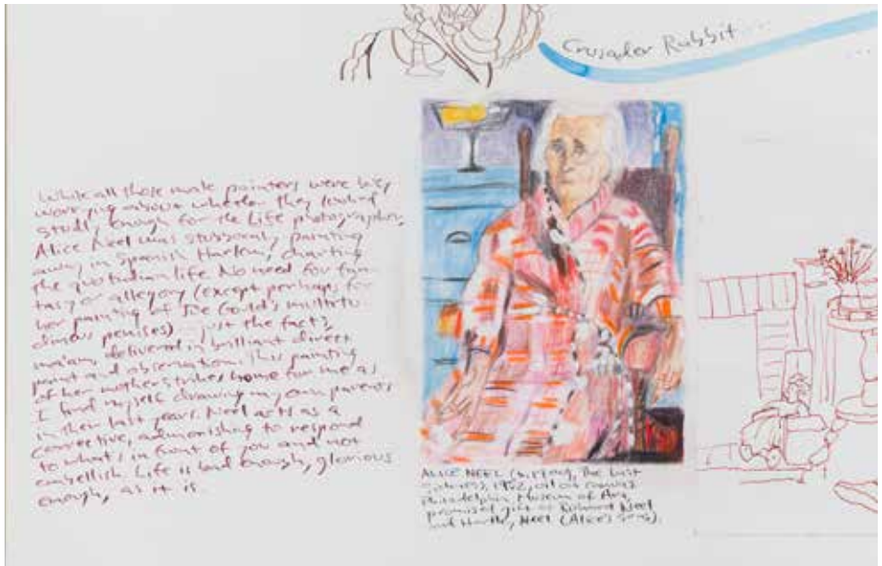
Churchill becomes British prime minister again.

Ethel and Julius Rosenberg are sentenced to death for espionage (executed in 1953)

MARY BLAIR (b. 1911), The Cheshire Cat, 1951. Animated film (5min)

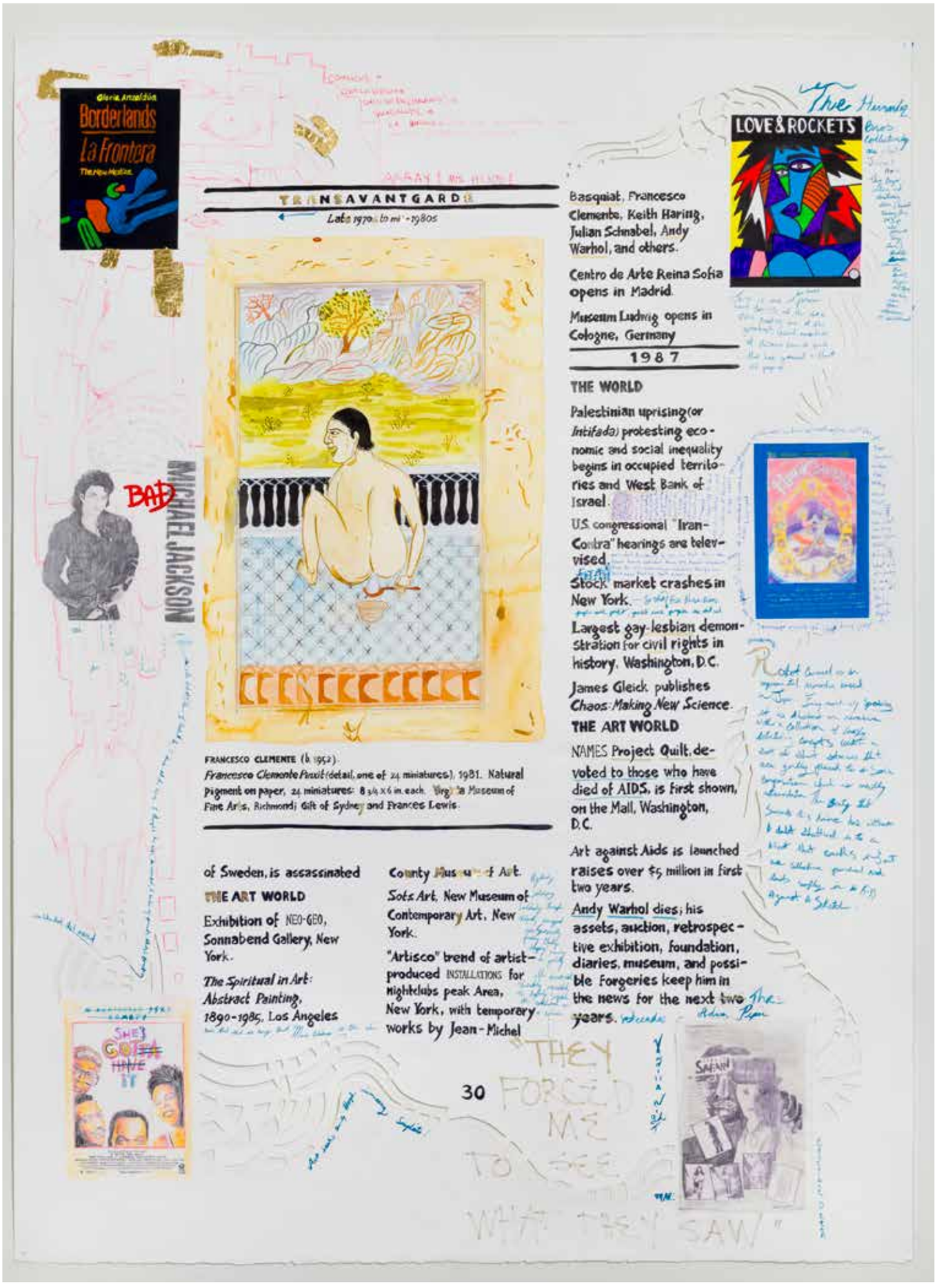
* But I do have to admire Mary Blair, the designer of the [illegible] for managing to make a [illegible] in the 60's only world of [illegible] imagination. (Still is)

An image of the Cheshire Cat from Disney's Alice in Wonderland, released in 1951 when I was six, my teacher, Thelma Thompson, gave me the Alice books to read, and they became my favorite books. Somehow, the narrative of Alice with her unexplained encounters with strange talking beasts and erratic logic, was my narrative throughout childhood. Although I was in awe of Disney when I was young (and frequently had dreams at night centered around that cheesy 1950's childhood, Disneyland), I always found the studio's version of Alice distasteful: too vulgar and slapstick, missing all the strange poetic spiliness of the original text and illustrations. *



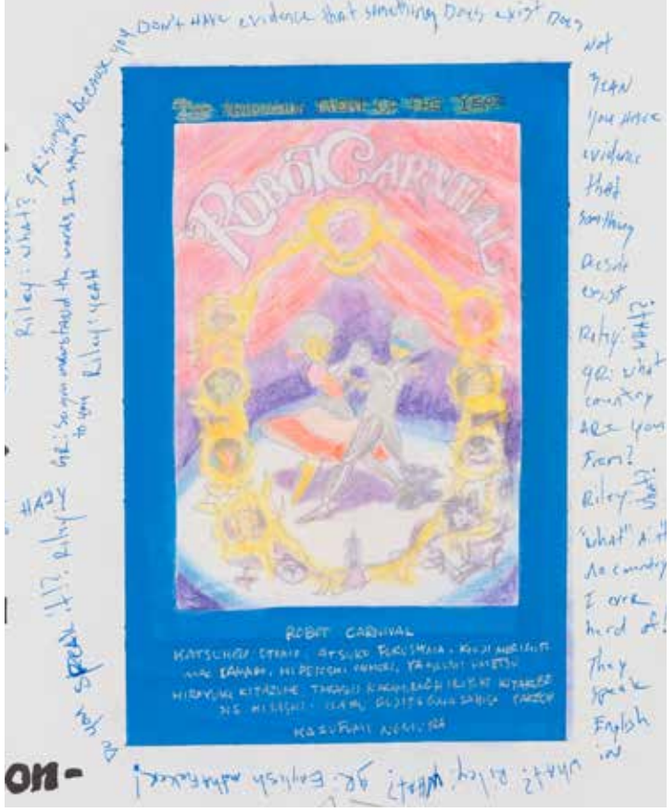
While all these male painters were busy working on a whole, they looked stuffy enough for the life photographer, Alice Neel was stubbornly painting away in Spanish Harlem, charting the quotidian life. No need for fantasy or allegory (except perhaps for her painting of Joe Gould's multitudinous penises) — just the facts, ma'am, delivered in brilliant, sweet paint and observation. Her painting of her mother strikes home for me as I find myself drawing my own parents in their late years. Neel acts as a corrective, admonishing to respond to what's in front of you and not embellish. Life is bad enough, glorious enough, as it is.

ALICE NEEL (1900-1984), The Last Supper, 1962, oil on canvas. Philadelphia Museum of Art. Promised gift of Robert Hull and Hedy Neel (Alice's son).



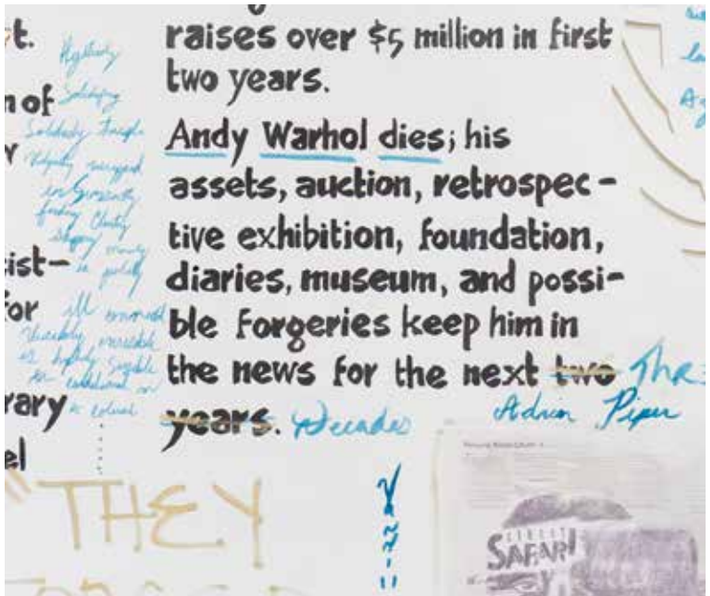
von & Ofelia
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, gold leaf on paper

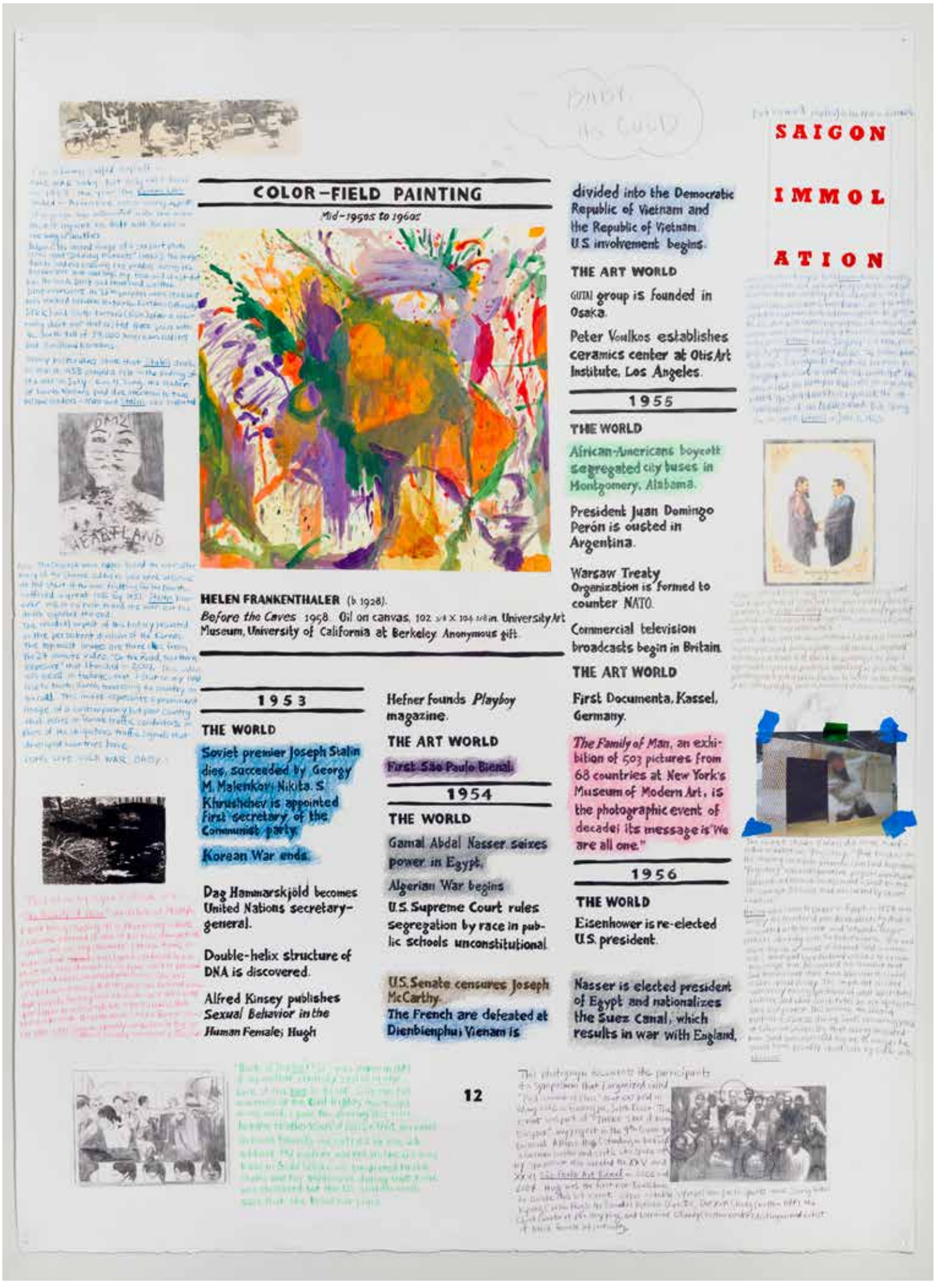

TRANSAVANTGARDE
Late 1970s to mid-1980s


ROBOT CARNIVAL

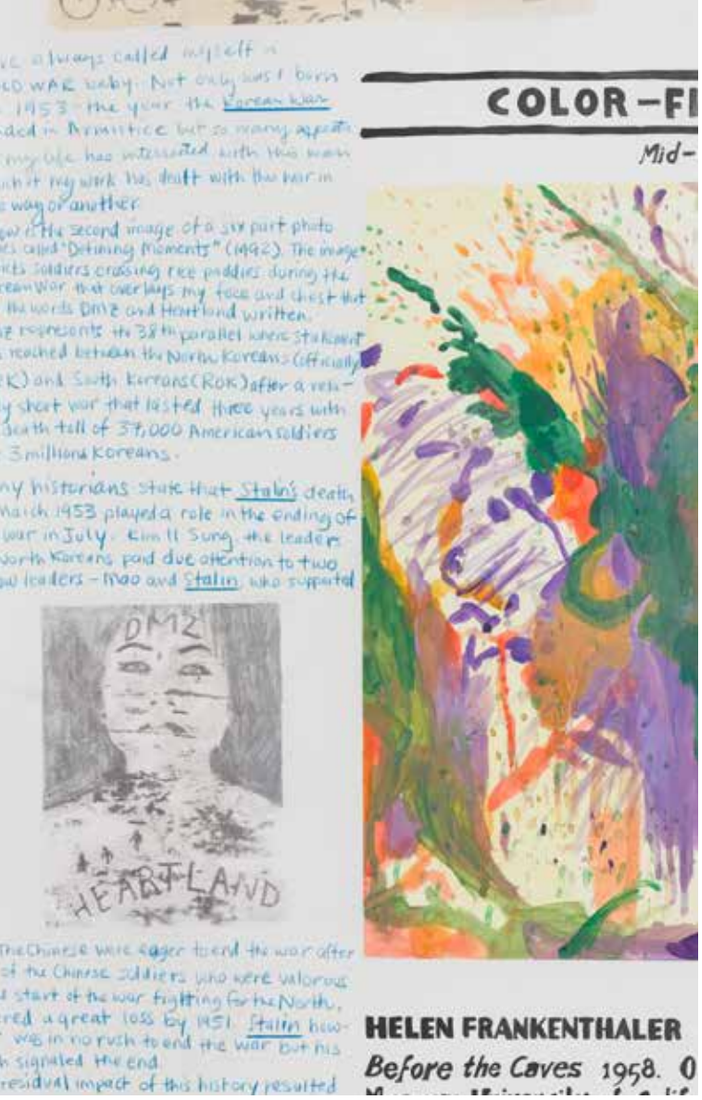

MICHAEL
BAD

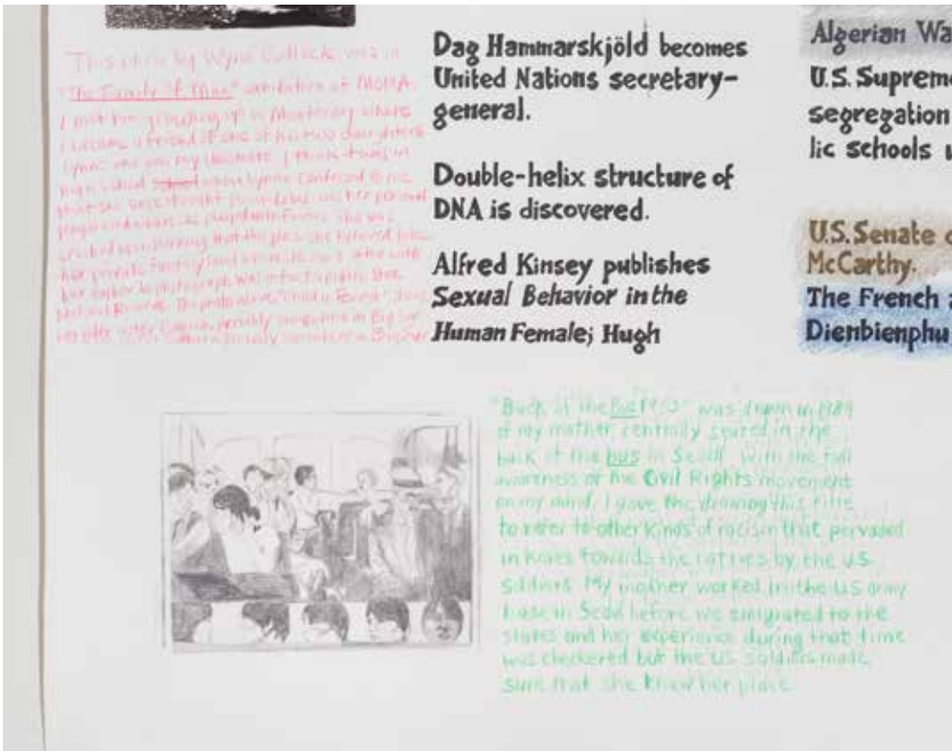

Francesco Clemente Pin
pigment on paper, 24 mi
Fine Arts, Richmond; Gift
of Sweden, is assas
THE ART WORLD
Exhibition of NEO-GE
Sonnabend Gallery,
York.
The Spiritual in Art:
Abstract Painting,
1890-1985, Los Ang
SHE'S

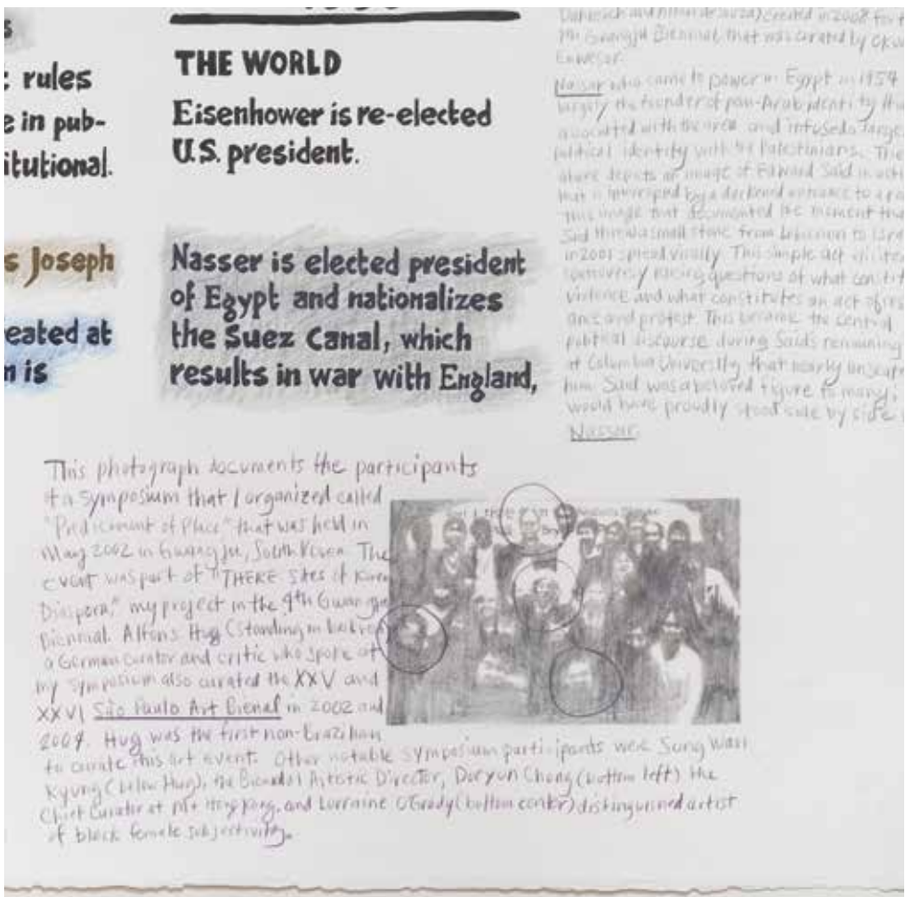

raises over $5 million in first
two years.
Andy Warhol dies; his
assets, auction, retrospec-
tive exhibition, foundation,
diaries, museum, and possi-
ble forgeries keep him in
the news for the next two
years.
THEY
SAFARI

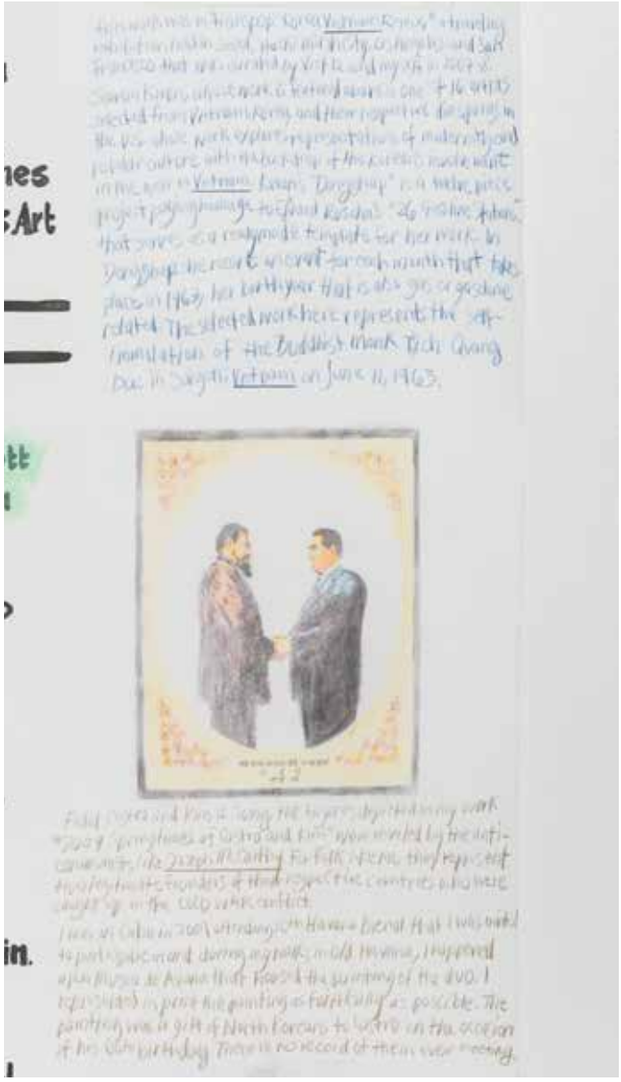


Yong Soon
2014 – 2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, collage, painter's tape on paper


COLOR-FI
Mid-
DMZ
HEARTLAND
HELEN FRANKENTHALER
Before the Caves 1958.


Dag Hammarskjöld becomes United Nations secretary-general.
Double-helix structure of DNA is discovered.
Alfred Kinsey publishes Sexual Behavior in the Human Female; Hugh
Algerian Wa
U.S. Suprem
segregation
lic schools
U.S. Senate
McCarthy.
The French
Dienbienphu


THE WORLD
Eisenhower is re-elected U.S. president.
Nasser is elected president of Egypt and nationalizes the Suez Canal, which results in war with England,



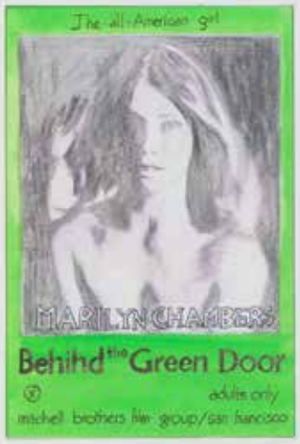
Young
2015, 52 x 38 inches
Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil on paper

Documentary released 1972
Re-released 2005
chronicles the Winter Soldier
Investigations
Sponsored by Vietnam Veterans
Against the War
Detroit, Michigan
Jan 31 – Feb 2, 1971

Winter Soldier
Organized by Iraq Veterans
Against the War
National Labor College
Silver Spring, Maryland
Mar 13 – 16, 2008

CHRAPLIWY V.
Class action suit filed

Newsletter for the
United States Servicemen's
Fund (USSF)
Siegelaub fundraises for
free speech within the US Military



A "classic" from the
"Golden Age of Porn"
Adapted from an anonymous
short story circulated via
carbon copies.
Marilyn Chambers does not
speak a word of dialogue.
First feature-length hardcore
film to include an interracial
69X scene.

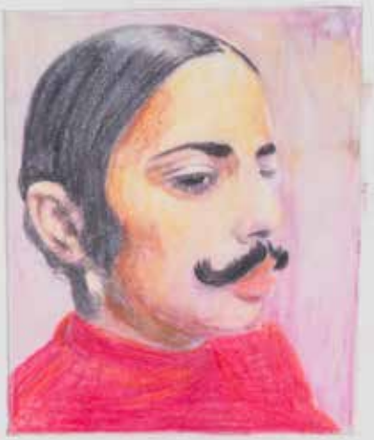
umenta 5 offers inter-
onal survey of new art,
uding PHOTO-REALISM,
sel.

bition of CONCEPTUAL
"Konzept"-Kunst,
ntliche
stsammlung, Basel.

ART named by Komar
Melamid in Moscow.

"100 Days of Inquiry into Reality
Today's Imagery" curated by
Harald Szeemann spreading
the awareness of "The Artist's
Reserved Rights Transfer and
Sale Agreement" by
Seth Siegelaub

Includes 555 objects
and studio models
from the artist's
collection.



"Untitled Facial
Hair transplant,
moustache" —
A performance
documentation
of Ana Mendieta
wearing the
facial hair of
the student body
at the University
of Iowa.

Hans
about
owners
Gugger
York.

23

Supreme Court
vote in favor
es its decision

During the military dictatorship
of Park Chung Hee (1972 – 1981),
director Kim Ki-young independently
produces "Insect Woman."
The film sells more than 100,000
tickets in Seoul.

Companion Animal / Peggy Maniglia

I used to
Now it's
I used to
Now it's
-Performed
(Song writ
composed

Biographies

Alexandra Juhasz

Dr. Alexandra Juhasz is Professor of Media Studies at Pitzer College. She makes and studies committed media practices that contribute to political change and individual and community growth. She is the author and/or editor of *AIDS TV* (Duke, 1995), *Women of Vision: Histories in Feminist Film and Video* (Minnesota, 2001), *F is for Phony: Fake Documentary and Truth's Undoing*, co-edited with Jesse Lerner (Minnesota, 2005), *Learning from YouTube* (MIT Press, 2011), T*he Blackwell Companion to Contemporary Documentary* with Alisa Lebow (2014) and with Yvonne Welbon, *Sisters in the Life: 25 Years of African-American Lesbian Filmmaking*. Dr. Juhasz is also the producer of educational videotapes on feminist issues from AIDS to teen pregnancy. She is the producer of the feature films *The Watermelon Woman* (Cheryl Dunye, 1997) and *The Owls* (Dunye, 2010). Her current work is on and about feminist Internet culture including YouTube (www.aljean.wordpress.com) and feminist pedagogy and community.
www.feministonlinespaces.com
http://femtechnet.org

Alice Lang

Alice Lang was born in Byron Bay, Australia and is currently based in Los Angeles. Her cross-disciplinary art practice generates social and interactive spaces that explore how objects achieve public and personal meaning through the politics of their material. Her work is invested in exploring the potential for everyday objects to instigate mindful social interaction through their performativity within an art context. Lang graduated from the MFA program at CalArts in 2015 and has completed residencies in Canada, New York and Los Angeles. She has been the recipient of awards such as the Queensland Art Gallery Melville Haysom Scholarship (2009), Australia Council New Work Grant (2012), Lord Mayors Emerging Artist Fellowship (2012) and the Freedman Foundation Travelling Scholarship for Emerging Artists. She is a founding co-director of LEVEL artist-run-initiative (Brisbane, Australia) and is represented by Karen Woodbury Gallery in Melbourne, Australia.
http://www.alicelang.com

Beatriz Cortez

Beatriz Cortez is an artist and a writer. She was born in El Salvador and has lived in the United States since 1989. Her work explores simultaneity, the existence within different temporalities and different versions of modernity, particularly in relation to memory and loss in the aftermath of war, the experience of immigration, and in exploration of possible futures. Her work has been shown in Los Angeles, San Francisco, Washington, D.C., El Salvador, Costa Rica, and Guatemala. She holds a Master of Fine Arts from the California Institute of the Arts and a Doctorate in Latin American Literatures from Arizona State University. She teaches in the Central American Studies Program at California State University, Northridge. She lives and works in Los Angeles.
http://beatrizcortez.com

Cirilo Domine

Cirilo Domine is a multi-media artist who is not hostage to one material or modes of making art. Currently he is working with textiles both wearable and sculptural.

Born 1969 in the Philippines and educated in the United States and Japan. He received his BA from the University of California, Los Angeles and his MFA in Studio Art from the University of California Irvine. He received certificates to practice in the Urasenke school of tea.

His works have been shown at Commonwealth and Council, Exit Art, MAK Center's Schindler House, Museum of Jurassic Technology, Boston Center for the Arts, L.A. Gay & Lesbian Center and numerous artists' spaces. His work was included in Art and Queer Culture by Catherine Lord, Richard Myer and published by Phaidon. A feature article by Pato Hebert is dedicated his work in Pageantry through the AIDS Project, Los Angeles.

Gina Osterloh

Gina Osterloh investigates operations of mimesis and perception via photography and performance.

In Osterloh's photographs and film work, evidence of the artist's hand is juxtaposed against seriality and mechanical reproduction. Her constructed sets for the camera depict hand drawn lines, rectangles, dots, voids, shadows, and silhouettes that cut into and mark the surface of paper. Through the use of the camera, along with pattern, color and the deliberate placement of the body within her sets – Osterloh actively questions the underlying structures of photography.

Recent exhibitions include her solo exhibition *Nothing To See Here There Never Was* at Silverlens Gallery Manila Philippines; *Press, Erase, Outline, Slice, Strike, Make an X, Prick* at Francois Ghebaly; *Anonymous Front*, Yerba Buena Center for the Arts, San Francisco; *Group Dynamic and Improper Light* at LACE. Group shows include: S*econd Sight, New Representations in Photography* at the Torrance Art Museum; *This is Not America: Resistance, Protest and Poetics* Arizona State University Museum; *Fragments of the Unknowable Whole* Urban Arts Space Ohio State University. Gina Osterloh teaches a diverse range of photography, performance, and time-based media classes throughout the Greater Los Angeles area at various universities.
http://www.ginaosterloh.com

Jen Hutton

Jen Hutton is an artist and writer. She lives in Los Angeles.
www.jenhutton.com

Jennifer Moon

Jennifer Moon is a Los Angeles based artist, adventurer, and revolutionary committed to creating alternatives to the predetermined outcomes of art and of life. By drawing from a variety of influences, blending a mix of political theory, science, self-help, popular culture, and fantasy, Moon presents possibilities of new futures and new modes of being that stimulate continuous expansion for all on this earth and beyond. Moon has exhibited at the Hammer Museum, Los Angeles, for *Made in L.A. 2014* where she won the Mohn Public Recognition Award. She has had solo exhibitions at Equitable Vitrines, Los Angeles; Transmission Gallery, Glasgow, Scotland; Commonwealth & Council, Los Angeles; China Art Objects Galleries, Los Angeles; Richard Heller Gallery, Los Angeles; and Tunnel, New York. Moon also maintains a monthly radio show, Adventures Within, on KCHUNG and is the recipient of a 2013 CCF Fellowship for Visual Artists.
http://jmoon.net

Kaucyila Brooke

In her work, Los Angeles based artist Kaucyila Brooke investigates random mechanisms of power as framed through representations of gender and nature. She works primarily

in photography, text and image, video and drawing. Her 2012 retrospective *"Do You Want Me To Draw You A Diagram?"* At the Badischer Kunstverein, Karlsruhe, Germany focused on narrative projects starting from the 1980's through the present. Selections from her ongoing narrative work about the original couple, Madame and Eve, *"Tit for Twat"*(1992 -) were recently featured in her 2014 solo show at Commonwealth and Council, Los Angeles. Her project *The Boy Mechanic* (1996 ongoing) traces the history of lesbian bars in different American and European cities and so far includes San Diego, Los Angeles, San Francisco and Cologne, Germany. From 2002 through 2005, she photographed inside The Natural History Museum in Vienna. The resulting project is documented in the exhibition catalog: *Kaucyila Brooke: Vitrinen in Arbeit*, ed. Christiane Stahl, pub: Verlag Schaden, Cologne (2008). She edited the book *Gendered Geographies*, pub. Hochschule fur Gestaltung und Kunst Zürich, (2002). She is the Co-Director of the Program in Photography and Media at CalArts in Los Angeles where she has been a regular member of the faculty since 1992.
http://www.kaucyilabrooke.com

Lecia Dole-Recio
Lecia Dole-Recio received her BFA at Rhode Island School of Design (1994) and her MFA at Art Center College of Design, Pasadena (2001). She has had solo exhibtions at The Secession, Vienna (2011), Richard Telles Fine Art, Los Angeles (2011, 2009, 2005, 2004, 2002); Casey Kaplan, NY (2009), the Museum of Contemporary Art, Los Angeles (2006); and the Galerie Stephan Adamski, Aachen (2004). Lecia has had work shown extensively in group exhibitions throughout the US and also in Europe, including the Whitney Biennial (2004) . Her work is in the collections of the Museum of Contemporary Art, Los Angeles; The Walker Art Center in Minneapolis; and the Los Angeles County Museum of Art. Her upcoming exhibitions include *Paperworks* at Craft and Folk Art Museum, Los Angeles (2015), and a solo show at Gavlak Gallery, Los Angeles (2016)

Leslie Dick
Leslie Dick is a writer and critic living in Los Angeles. Recent publications include: 'Miracle Blur', *Nonsensical* (ethics), no. 1, 2014; 'On Repetition: Nobody Passes', *X-TRA*, vol. 17, no. 1, Fall, 2014; and 'Digital Panic Voluptuous Whirlpool' (Golden Spike Press, 2015). With Adriano Pedrosa, she co-edited *A List of Students Enrolled in Post Studio Art, with Michael Asher at CalArts, 1976-2008* (Golden Spike Press, 2012). She teaches in the Art Program at CalArts and is currently Visiting Critic in Sculpture at Yale School of Art.

Lúcia Prancha
Lúcia Prancha (1985, Lisbon / Portugal) received a MFA from CalArts - California Institute for the Arts (2015). Her work has been exhibited at the Serralves Foundation, Oporto, Portugal; Galeria Leme, Sao Paulo, Brazil and Galeria Baginski, Lisbon, Portugal. In 2013, she was the recipient of a two-year Calouste Gulbenkian Foundation and the Luso-American Foundation for Development (FLAD) Scholarship. Presently practicing in Los Angeles.
http://luciaprancha.com

Michael Ned Holte
Michael Ned Holte is a writer, independent curator, and co-director of the Art Program at the California Institute of the Arts. He has written monographic essays on artists including Kathryn Andrews, Hani Armanious, Charles Gaines, Richard Hawkins, Alice Könitz, Shio Kusaka, Roy McMakin, Ricky Swallow, Paul Sietsema, and Clarissa Tossin, and has contributed to periodicals such as Afterall, Artforum International, Art Journal, The Brooklyn Rail, East of Borneo, Frieze, Pin-Up, and X-TRA. Holte has organized exhibitions in Auckland, Los Angeles, New York, and Torino, and, along with Connie Butler, was curator of the 2014 edition of *Made in L.A.* at the Hammer Museum. He is organizing the exhibition *Routine Pleasures*, which will open at the MAK Center for Art and Architecture in spring 2016.
http://michaelnedholte.com

Millie Wilson
Mille Wilson is an artist whose work has been exhibited in the U.S. and abroad, including New York, Los Angeles, Chicago, San Francisco, Toronto, London, Rome, Oslo, Oporto, and Melbourne. Exhibition venues include the Matthew Marks Gallery, Whitney Museum of American Art, the New Museum of Art, White Columns, Jose Freire Fine Art, Drawing Center, Fischbach Gallery, Sonnabend Gallery, Thread Waxing Space, Tang Museum (Skidmore), Hayward Gallery, Museum of Modern Art at Heide, Roma-Museo del Folklore, Serralves Foundation, Walker Art Center, Neuberger Museum of Art, ICA (Boston), Carnegie Museum of Art, SITE Santa Fe/Museum of Fine Arts, Center for Fine Arts(Miami), San Francisco Museum of Modern Art, New Langton Arts, Yerba Buena Art Center, Santa Monica Museum of Art, Orange County Museum of Art, UCLA Hammer Museum of Art, Los Angeles Contemporary Exhibitions, Laguna Art Museum, Ruth Bloom Gallery, Patricia Faure Gallery, Mark Moore Gallery, James Kelly Contemporary, Maloney Fine Art, Iceberg Projects, Las Cienegas Projects, and in various other galleries, including university and community museums. Wilson's work is in numerous public and private collections, including those of the the UCLA Hammer Museum, San Francisco Museum of Modern Art, Orange County Museum of Art, The Henry Art Gallery (Seattle),The Disney Corporation, Eileen Harris Norton and Peter Norton. She has received numerous grants, including an NEA Visual Artists Fellowship, a Pollock-Krasner Foundation Fellowship, City of Los Angeles Artist Grant, California Arts Council Fellowship, Art Matters, Inc.Grant, and a LACE Artists Projects Grant, has been published in a variety of contexts, and has taught and lectured throughout the U.S. and Europe. She has been a member of the faculty of the Program in Art at the California Institute of the Arts since 1985.

Njedeka Akunyili Crosby
Njideka Akunyili Crosby is a Nigerian-born visual artist who received her MFA from Yale in 2011 after earning her BA from Swarthmore College and studying at the Pennsylvania Academy of the Fine Arts. She has participated in artist residency programs at the Studio Museum in Harlem, the International Studio and Curatorial Program, the Bronx Museum AIM, and the Marie Walsh Sharpe Space Program. She was a 2014 recipient of the Smithsonian Museum James Dicke Prize. Her works have been exhibited at various institutions including The New Museum, New York, The Bronx Museum, New York, The Hammer Museum, Los Angeles, and the Nascher Museum of Art at Duke University.
http://njidekaakunyili.com

Pilar Gallego
Gallego holds a BFA from the Pratt Institute and is a 2015 graduate from the MFA program at the California Institute of the Arts. They have been the recipient of awards such as the Queer Art Mentorship Fellowship (2011), the inaugural CalArts Feminist Works Program Grant

(2015), and attended the Skowhegan School of Painting and Sculpture (2015). Gallego was born in Colombia and has lived in the United States since 1990. They are currently living and working in Los Angeles.

Stephanie Deumer
Stephanie Deumer is an artist from Toronto, Canada, who currently lives and works in Los Angeles, California. She completed her BA at the University of Guelph in 2011, and her MFA at California Institute of the Arts in 2015. Her work has been exhibited in Ontario, Nova Scotia, California, and New York.
http://stephaniedeumer.com

Tom Knechtel
Tom Knechtel is an artist living in Los Angeles. A survey of his work, *On Wanting to Grow Horns*, traveled the US in 2001-2002. There will be two shows of his work in Los Angeles in September 2016: new paintings and drawings at Marc Selwyn Fine Art, and an exhibit of his prints and drawings from 1977 to 2015 at CB1 Gallery.
http://www.tomknechtel.com

von curtis & Ofelia Marquez
von curtis and OFELIA MARQUEZ, are two Los Angeles based artist exploring a myriad of criticisms, dialogues and cultural actions, in relation to the sexualized, racialized and naturalized "others", their mark resides within a plateau of samples, remixes, and reformulations. Currently the two artists have been collaborating on performance, collaborative installations, and experimental film/videos, that include a multiplicity of disciplines spanning from sculpture to dance.

"Sometimes I think of Blackness as a weighted, cool."-von

"my work is a vehicle to understanding and confronting cultural archetypes, and also the collective unconscious through a New Mestiza theoretical lens."- OFELIA MARQUEZ

Yong Soon Min
A Cold War baby perhaps because Yong Soon Min was born in Korea the year the Korean War ended with armistice without peace, and the continued division of the country. Min's art practice engages interdisciplinary sources and processes in the examination of issues of representation and cultural identities in the intersection of history and memory. Among her grants are Fulbright Senior Research Grant, COLA Individual Artist Fellowship from the City of Los Angeles Cultural Affairs Department, Korea Foundation Grant, Anonymous Was a Woman Award and NEA Visual Artist Award in New Genre. She has exhibited nationally and internationally and curated exhibitions, most notably THERE: Sites of Korean Diaspora for 2002 Gwangju Biennale and transPOP: Korea Vietnam Remix, a transnational exhibition that traveled to Seoul, Ho Chi Minh City, Irvine, and San Francisco. Now Professor Emeritus at UC Irvine, her MFA from UC Berkeley was followed by a postdoc at Whitney Museum's Independent Study Program.
http://www.yongsoonmin.com

Young Chung
Young Chung is an artist, independent curator, and space operator at Commonwealth & Council, an artist-run space situated in Koreatown, Los Angeles. Commonwealth & Council is an intergenerational community of artists extending our multiple realities through the shared experience of art. Our goal is to learn along the way, how generosity and hospitality can sustain our co-existence. We are deeply invested in the articulations of difference by women, queers, artists of color, and our allies. We believe that the plurality of our voices is a testament to the diverse realities and truths that reckon to be heard. Chung received his MFA from the School of the Art Institute of Chicago and BA from University of California, Irvine.
http://www.commonwealthandcouncil.com

Acknowledgements

Kang Seung Lee
All the amazing collaborators who participated in this project – Alice Lang, Alexandra Juhasz, Beatriz Cortez, Cirilo Domine, Gina Osterloh, Jen Hutton, Jennifer Moon, Kaucyila Brooke, Lecia Dole-Recio, Leslie Dick, Lúcia Prancha, Michael Ned Holte, Millie Wilson, Njideka Akunyili Crosby, Pilar Gallego, Stephanie Deumer, Tom Knechtel, von Curtis & Ofelia Marquez, Yong Soon Min and Young Chung

My family, teachers and colleagues at CalArts, Nancy Doll, Marla Berns, Youjin Jeon, Minki Hong, Jihyun Lee, Young Sun Kim, Joo Hoon Sin, SoYun Cho, Minkyung Choi, Ruben Diaz, Yoshua Okón, Maximo Gonzalez and Ivan Buenader, Raquel Abenchuchan Cano, PSSST (Barnett Cohen and Jules Gimbrone), Commonwelath and Council

Special thanks to Ciara Ennis and Leslie Dick

Pitzer College Art Galleries Staff
Ciara Ennis, Director / Curator
Cheukwa Jones, Curatorial and PR Coordinator
Angelica Perez, Exhibition Preparator

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