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**BAY AREA
CONCEPTUALISM:
TWO GENERATIONS**

HALL WALLS
September 18 - November 10, 1989

**BAY AREA
CONCEPTUALISM:
TWO GENERATIONS**

Curated by
Nayland Blake

H A L L W A L L S
September 15 - November 10, 1989

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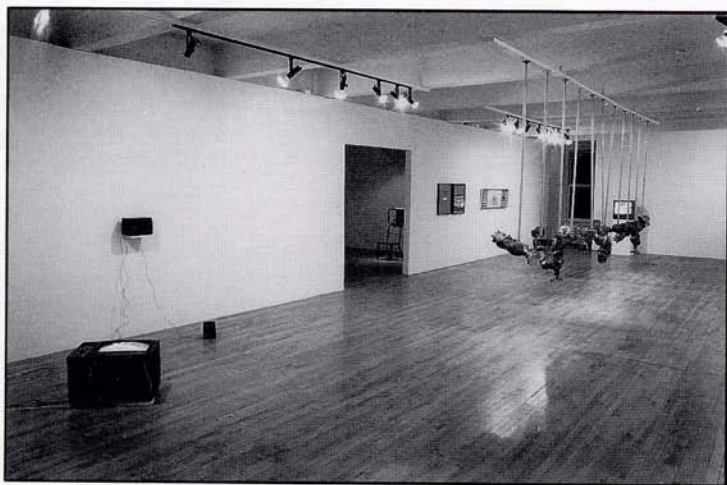
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Introduction

DESPITE THE NEAT formulation of this exhibition's title, the history of conceptual practice in the Bay Area has been rich and nearly continuous for twenty years. Developing out of 'happenings' and avant-garde ideas in literature, film and video, Bay Area conceptualism assumed a form that has been at once less rhetorical and more direct than that of New York. Since the early Seventies the Bay Area has been home to a number of artists who have consistently worked to expand the parameters of art making and to blend the various tendencies prevalent in the community. For the most complete documentation of the dozens of artists who worked in this field during this period the reader is referred to Suzanne Foley's accompanying text for the exhibition "Space, Time, Sound" held at the San Francisco Museum of Modern Art in 1981.

The Bay Area has been a curious cross between backwater and safe harbor for the arts over the past two decades. The various schools of abstract and figurative painting have ceased to dominate. In addition, there has been a marked increase in the number of alternative arts spaces and artists' organizations. For the most part these have served to foster a vigorous environment for experimentation in the field, particularly in video, installation and performance. Indeed, many of the artists mentioned below have worked at one time or another in all of the of these areas. While this was seen as a dated holdover at the beginning of the decade, it now makes clearer the affinities between artists working in the Bay Area and those in Western Europe. The lack of market scrutiny



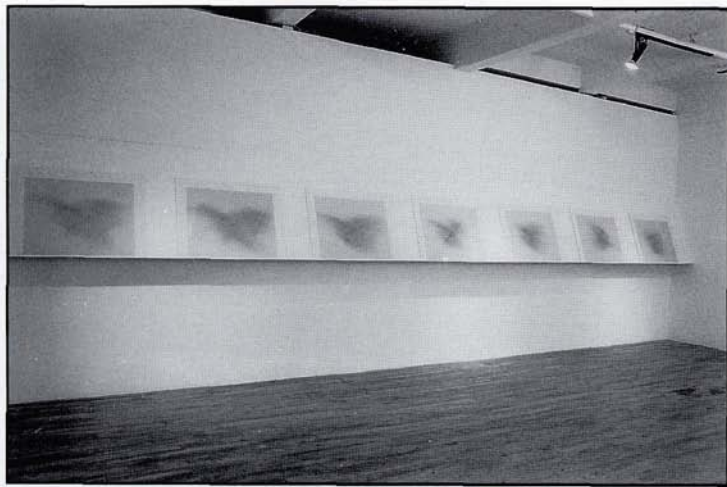
for both communities has actually made it possible to expand the issues addressed within the conceptual tradition, as well as to incorporate the discourses of contemporary theory. Now that the art world is re-examining the terrain of conceptualism it is clear that its attention will have to turn to one of its most prolific sources, the West.

—Nayland Blake

IT IS PARTICULARLY appropriate for Hallwalls to host this exhibition with the added participation of New Langton Arts, for these institutions were founded to address one of the key conceptual art insights: that one of the basic subject matters for contemporary art is the art apparatus of reception, distribution and promotion created since the second world war. Hallwalls and New Langton Arts were founded by artists, in part, to confront and make visible this system and further, for them to act as their own producers, critics, dealers and administrators. In fact, Tom Marioni, one of the first generation artists included in this exhibition, founded the Museum of Conceptual Art with himself as its sole staff member. But how else does his work and that of his colleagues Kos, Fox and Ireland compare to the international movement?

In all of the stormy discussions about who and what constituted and continues the tradition of conceptual art, one of the few points on which most everyone agrees is that since Duchamp there has been a track of work which does not take for granted the nature of art in the world. In fact, as Mary Anne Staniszewski has written in *Flash Art*, it takes a "critical and ironic relation to its status as aesthetic practice." This is wholly apart from work which continued the Modernist tradition of what is often derisively referred to as morphological pursuits: coming up with different looks, shapes, colors, and materials for work (i.e. paintings and sculptures) which did not question the nature of what creating art objects means.

The earliest work of Paul Kos, Tom Marioni and Terry Fox in the late



sixties was contemporaneous with the explosion of work being done in Europe and New York. (David Ireland's major projects occur slightly later, beginning in 1976.) What was being discussed on the East Coast and in Europe then had substantial impact here, but was also ameliorated by distance and inclination, if not sheer personality, and by Bay Area influences as diverse as the radicalism associated with resistance to the Vietnam War; the Beat Era and its subsequent Hippie and drug cultures; Bay Area Funk School attitudes; Fluxus West; and Asian influences, among others. All these influences came to be incorporated into a unique amalgam known in a shorthand way as Conceptual Art, which included sculptural actions, performance, the incorporation of sound as sculpture, installations, and

inherently non-commercial art projects such as Ireland's deconstruction of his own nineteenth-century house. This work embraced the widespread disdain for creating marketable objects—Marioni has reiterated that it was important at that time to make an anti-materialist statement—but the rigor of the strictest conceptualist formulations never held sufficient appeal for these artists. As wary as others of image-making's complex difficulties, they chose actions over text as their form. While elsewhere it was understood that selfhood and creativity were not a factor of mind apart from culture, these artists retained belief in personal expression, albeit by a self whose cultural codes and contexts were under extreme scrutiny.

The end product of all the above listed influences was a body of works which had to do with personal experi-

ence and transcendence; sensory, bodily contact with elemental forces; and an interest in place, and that place's history. While avoiding an art based on personality, the four artists were romantically involved in the personal, in life and work. As Suzanne Foley wrote in a 1981 catalog essay for the San Francisco Museum of Modern Art, "The strongest characteristic of Bay Area conceptual art is its interface with everyday life."

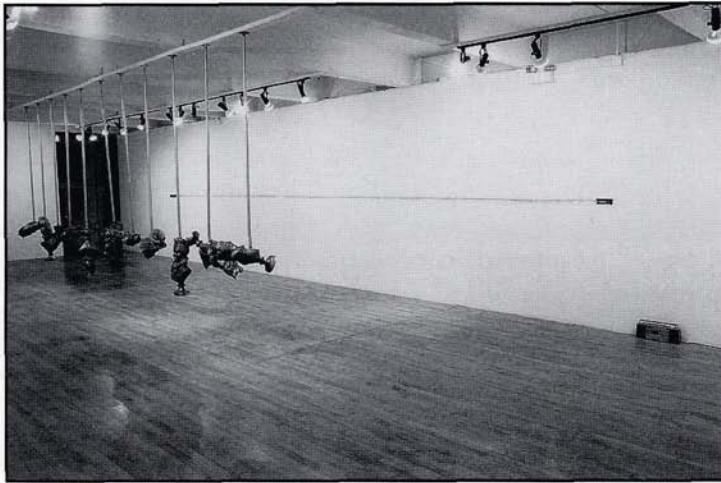
Tom Marioni's contribution to this exhibition, *Drum Brush Drawings* (1972-77), results from one of Marioni's ongoing interests, which he in fact shares with Fox and Kos: sound and music and their possible incorporation into visual arts. Marioni is a trained percussionist and he has found over his career that it was possible to combine his musicianship with his art, including performances with drumming and drawing by drumming as

two prominent examples. The latter works are relics of performances of some ninety minutes each wherein the artist plays silverplated wire drum brushes on sandpaper; the drawings are silver records of gestural actions, suggesting in appearance to Marioni the flight of birds. Birds, flight and astronomy are, in fact, repeated themes in Marioni's work, as are the use of yellow lighted installations and the reference to specific geographical sites. Marioni's use of found object assemblage in a more polished fashion than most practitioners of that form anticipated the current generation of neo-conceptualists' work. Finally, of course, he is most identified as the artist who insisted on incorporating the social, both in a broad sense—the inclusive, beer drinking, populist public events—and in the narrow art world sense—the

clubby, elitist, gossip and shop-talk scene equally vital to the profession—self-consciously into his art process. Marioni sees his drum brush drawings as having six elements: drawing, as discussed above; painting because of the physicality of his “practiced marks”; writing, both because of their primitive talk/drumming reference to language and their status as “automatic writings;” music because the drumming is accomplished on an amplified sounding board; craft, in that he sees himself inventing a craft of “immaterial picture” making; and sculpture, because that is how he approaches the world, and what ties all the pieces together: “the relationship of elements in space and time.” The poignancy and enhanced power of these themes accumulated through time is Marioni’s signature material. While many artists

definitively solve problems and move on to the next during a career selling the latest line, Tom Marioni more closely resembles an itinerant peddler of new and used goods with a cartful of images and practices, any one of which may reappear when he reaches under its tarp.

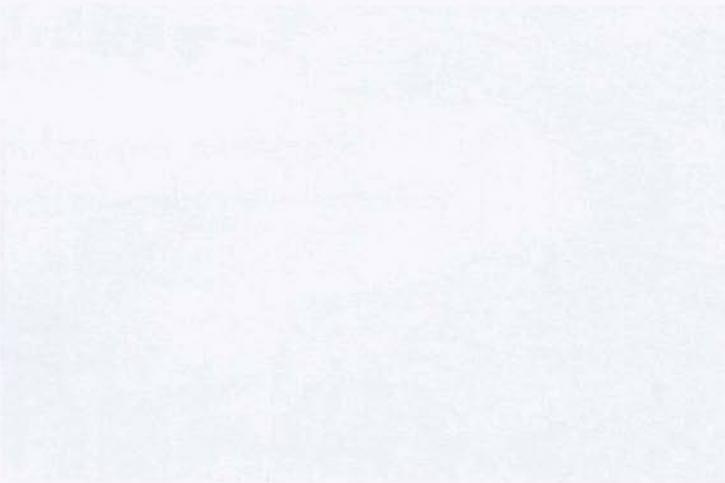
When in 1970 Terry Fox, invited to do a piece for the University Art Museum, Berkeley, chose to perform *Defoliation* wherein he blowtorched all the flowers in the Museum’s precious garden lunch space, he was directly addressing the fact of Vietnam to the privileged. For Fox, this was a powerful yet transitional event, taking him from his one-man guerrilla theater (and Paris ’68) origins into a second body of works concerned with such themes as transcendence, finding a metaphysical unity with nature and consciousness through extremely long meditative or ritual pieces, and the



presence and nature of the body. These pieces usually involved his body, those of other living or dead animals, bodily fluids, and natural elements in tableau or actions that were invented rites. Later, Fox became interested in the synthesis of architectural space and sound sculpture as an outgrowth of an interest in the labyrinth on the floor of Chartres Cathedral which he used as a source for several years. "I charted it as a map of left and right turns . . . I recorded the chart as a score." Fox's interest in carrying out similar personally assigned tasks and in incorporating sound as part of his visual art projects is epitomized by the work included in this exhibition, *Berlino, Berlin Wall Scored for Sound* (1988). While living in Berlin, Fox concocted a formula for turning the Berlin Wall into a sound score by arbitrarily assigning values to the shape of

the wall and then serially recording the sounds he associated with those values. The sounds were both from Berlin and other sound environments he had constructed around the world—usually a single musical wire stretched in unlikely or particularly cramped quarters. What is on display in this instance is the visualization of the transformed wall as score and the recording of the derived sound piece. Fox's works, however ostensibly distanced from his early spiritual explorations, insist on finding means in a very urban context for creating works that seem antithetical to such a source, works which dissect an aesthetic core from a bleak cityscape, which doggedly insist on a mystical possibility in the undertow of the daily tide.

David Ireland's 1989 work, *Confessional*, is also a well-selected represen-



tation of his ongoing interests. Two dumb sheet-metal chairs are acrobatically connected by two clamps. The four metal objects are transformed into a beautiful, graceful assemblage, gently parodying the form of the Catholic confessional through the vent holes in the chair seats, and implying, as Suzanne Foley did, that improvisation with the quotidian lies at the heart of Bay Area Conceptualism.

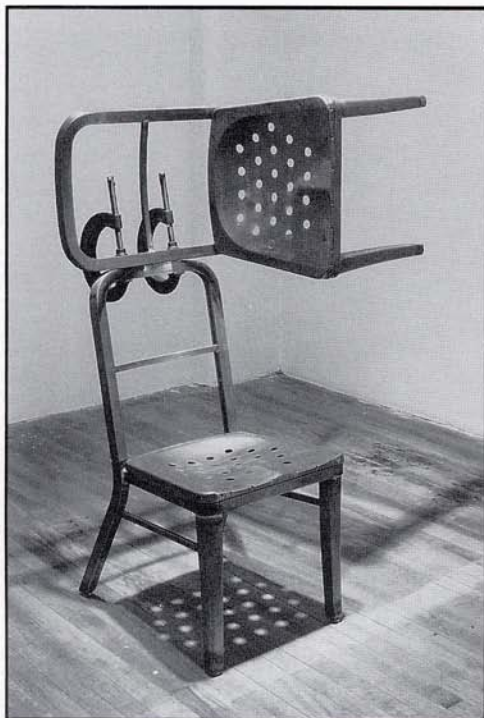
Ireland's project throughout his career has been twofold. He renders dramatic effects on interior architecture with a minimalist precision, making exactly the right, usually simple, choices to reveal space, a skill similar to that of an athlete timing the exact moment to act, or a poet, allowing the one correct word to come to him. His second interest is in a body of design and furniture works, as well as sculp-

ture, in a decidedly Povera tradition most recently using concrete, casting it against type to come up with lovely, clunky objects. Ireland belongs to a Bay Area group of artists—including also Jock Reynolds, Bob Jones and Jim Pomeroy among others—who have a love of construction skills and the possibilities of sheetrock walls as installation and sculpture, as shaper of psychological space. Many of his recent pieces have utilized this interest: at the San Francisco Art Institute he stained and scored a twenty foot high environment of angled walls of sheetrock; at the University Art Museum, Berkeley, he built a reading room for visitors which through the use of subtly placed windows and lighting finagled the readers into framed self-portraits for other viewers; and at Gallery Paule Anglim in San Francisco, he built windowed walls around Terry Fox's

piece (*Berlin Wall*, actually) as his contribution to a group show. Between works deconstructing old buildings to reveal their history (such as The Headlands Center for the Arts near San Francisco, or his own home on Capp Street), Ireland remains one of the region's continually inventive forces.

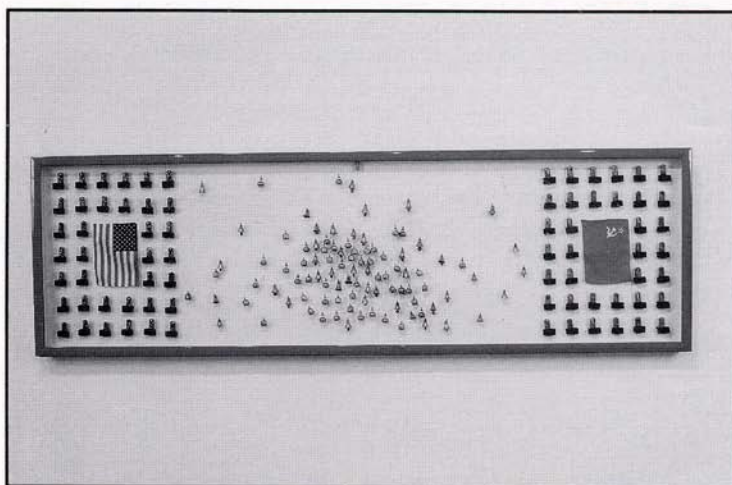
Paul Kos has in some ways created a body of work which is most readily identified as conceptual by the public. That is, he has often thought of a task, or series of tasks, for himself based upon a satirical, romantically poignant, political or absurd premise. He once went to the Sierras of eastern California and searched for a woman who had disappeared there in a famous case some fifty years earlier, calling out her name and recording on video the echoes of her name among the massive, silent presence of the geography. He has another

extensive body of work including objects and drawings, as well as videotapes, in which he arbitrarily excavates three anonymous boulders found in the Sierras as a famous meteor group which fell to earth and were woven into Eskimo mythology. For this exhibition, Kos includes *Brief-Tauben* (1987), made up of several elements from a previous project. The centerpiece is a box containing 100 tiny bells and 50 American and 50 Soviet flags in World War II bullet cartridges. These are relics of an action Kos choreographed in which he trained 100 homing pigeons to return to a Graz art space in which he was working from locations in Italy, Germany, Yugoslavia and Austria, each with a bell and a flag attached to its feet. The birds, 98 of whom survived the trip, had to fly as far as 250 miles.




The show also includes drawings recreating the telegrams and proposals he sent to the Soviet and American foreign ministers at the time suggesting that missiles being destroyed by mutual agreement be melted down into bells and installed in the former missiles' target cities. Also included is video documentation of the equipping and release of the birds. Kos has worked with bells and the European tradition of caroling for the last several years, continuing his own and his peers' ongoing use of sound and suggestions of sound as an elemental force, void-filling, transrational, a sculpturally palpable aesthetic tool.

The artists who initiated the Conceptual Art Movement with an insistence on language as material and art-centered subject matter opened the field of contemporary art. If their formulations soon proved too narrow for the generations following, they must be credited with challenging the enervating state of visual arts of their time. They reprised the almost forgotten Duchampian call for an art aware of its role in the social fabric. In the Bay Area, Conceptualism evolved as forms of performance art, installation art and object making as evidence of process. While rarely literally theoretical, the works of Kos, Ireland, Marioni, and Fox—and their peers not included in this exhibition—were inherently conceptual. The work felt no allegiance to the belief that it needed to look like the artwork of the past; it wore its process, its artifice, proudly on its sleeve; and it was disinter-



ested to ambivalence about its status as an object. A range of artists, writers, curators, and alternative spaces, as well as audiences, continues to grow here today in support of such work as testimony to the significance and impact of conceptual art's contribution and successes in San Francisco.


—Renny Pritikin



THIS EXHIBITION was conceived as a way of commemorating two moments, the first in the beginning of the 1970s, and the second beginning in 1985. While most of the artists in this exhibition have produced bodies of work that span the last two decades, there have been certain points at which their work has reached critical mass—when their varied practices have come together to enter into discourse and to have an impact beyond their immediate environment. While the five artists discussed here may not share chronology, they share an approach. They participate in the reformulation and expansion of the parameters of the legacy of conceptual artistic practice. This strategic sensibility is a direct result of the dissemination, in the late 1970s, of a variety of theories engag-

ing issues of textuality, sexual politics and psychology.

It can be argued that there existed a sort of “feedback-effect,” since the most progressive aesthetic of the period was conceived in relation to Conceptual Art itself. Certainly, the arguments surrounding the nature of the art object as commodity and the problematic place of painting in particular, would not have been conceivable without the example of “idea art.” By the early 1980s, however, the art object was wrapped in the glow of its new place as the investment of choice. As a result, there was a stampede to introduce the new painting as the international glamour product par excellence. In the San Francisco Bay Area this meant two things: an influx of work from New York and elsewhere, exacerbated by an intensive search for local versions of whichever painting style held sway at the moment.

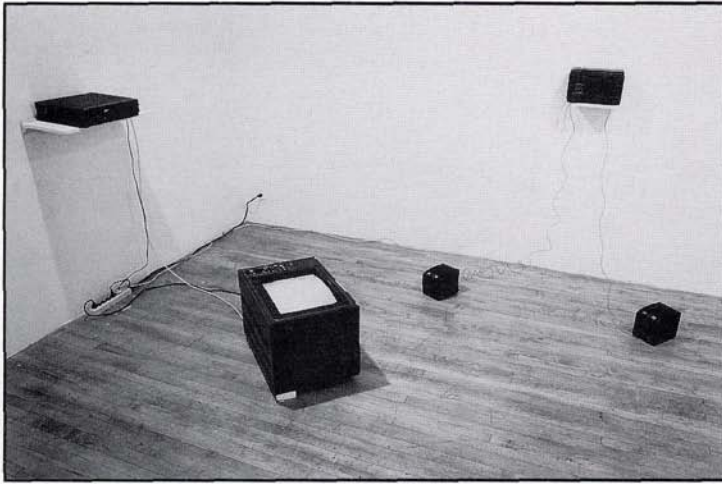


During this time, however, conceptually oriented artists continued their practice within the network of alternative spaces and programs. Successive generations, newly arrived from art schools and other cities, continued to stimulate dialogue and contention by forming new organizations. While many of these venues were short-lived, by mid-decade the Bay Area boasted fifteen artist-run, non-profit arts organizations. Concurrently, a number of artists began to open commercial spaces that functioned to bring much of the new work to the attention of a wider and more receptive audience. As a result of these trends, recent years have seen an increased interest in the work of younger conceptualists as well as a rediscovery of many of their now mature predecessors.

What does it mean to term "conceptual" artists with a decided investment in

objects? It is here that the generational split alluded to in the title of this exhibition becomes most apparent. The original aim of conceptual art was the elimination of the object, an aim that was derived from a combination of the progressive politics of the 1960s and the concerted distrust of and disdain for formalist aesthetics. The art experience was conceived as reducible to a set of conditions that could be reproduced independently of their armature: the object. The exhibition of artworks meant either the presentation of diagrams from or residues of the meeting of those conditions. The medium of choice became words.

While formalist theory pushed the object into language, post-structuralist theory pulled language into objecthood. Laying bare the networks of discourse that informed such activities



as government, architecture, design and forms of representation in general, it became possible to speak of the object in ways that acknowledged its socio-political history, and thus foster a critique of that history from various viewpoints (e.g. through feminist, gay and trans-cultural experience). It is this new language saturated object that is examined by the younger generation represented in this exhibition, an endeavor they share with many in America and Europe.

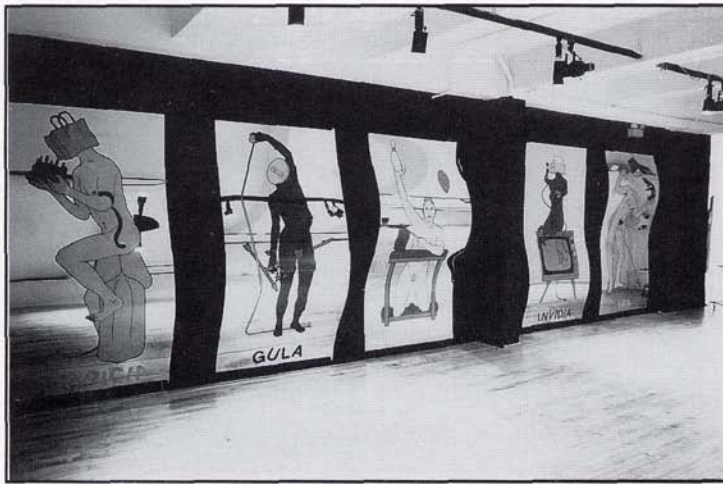
Both Lutz Bacher and David Dashiell have been working in the Bay Area since the mid-1970s. Bacher has used a variety of media, including a stint as a magazine editor, to examine issues of gender, sexuality and representation. Bacher's work explicitly addresses the question of what it means for women to represent, to act

as producers of images. She depicts a highly mediated subject, examining by turns famous celebrities and anonymous individuals, all of whom find their existence through various media tags. In her series *Jokes* (1987), figures such as Joe Namuth, Henry Kissinger, Bella Abzug, and Jane Fonda give utterance to what would seem to be highly personal, often obscene, phrases. Bacher makes the blatancy of the jokes function doubly to disrupt the popular public image of her subjects, but also to forestall our own expectations of a "good joke." She elicits from us nervous giggles rather than warm chuckles. In contrast, *Bacher's Spectacle* (1988) reverses this view. Consisting of a series of black-framed color photographs of televised images of women watching Geraldine Ferrarro speak at the 1984 Democratic Convention, a complex interplay is set up as these women watch a

woman become history. They gain in stature by participating in a moment that is ostensibly about them. But the participation of these women is that of audience and emblem, appearing on the screen as tokens of women who are made into history rather than making it. Bacher's work in this exhibition, *Big Uterus* (1989), presents the most extreme conjunction of these two themes, producing a body that exists at once on the most visceral level and the most attenuated. Her installation, which includes video taped footage of an experimental surgical procedure, threatens to actually take us inside the body. The audio element of this work combines "New Age" homilies on experience and subjective reality which counter these disturbingly direct images. In tandem, both create the body as spectacle, evoking the image of the "operating theater" and

the extremes of earlier "Body Art."

The human body is at once present and absent as well in *Seven Deadly Sins* (1989), David Dashiell's series of allegorical fun-house mirrors included in this exhibition. Dashiell has long been concerned with systems, an interest usually associated with "High Conceptualism," particularly its romance with numbers theory, linguistics and phenomenology. Though Dashiell does not seek to ally his practice with science or mathematics, he is more concerned with the arbitrary groupings familiar to allegory: looking to systems that seek to describe attributes rather than objective reality. It is the precariousness of the truth-claims posited by these inexact sciences that are the focus of Dashiell's work. His recent installation *Invert-Oracle* (1988) utilized the Tarot as a basis for a sly



examination of bodily hysteria and memory. The title of this work refers both to the notion of the homosexual as invert and to the transmutation that Dashiell has worked on the system of the Tarot itself. Instead of an impersonal system that can be used to read the future, the Tarot is recast as a system for sorting personal memories. Invert Oracle confounds the "flaccid iconographies of fortune telling and confessional autobiography."

Dashiell's work included here juxtaposes two iconographic systems: the Christian prescription of the "Seven Deadly Sins" against seven diseases (i.e. Cancer, Mental Retardation, AIDS, etc.) that function as popular icons of shame, marginalization and spectacle. These are presented in the form of allegorical figures that are then painted beneath mirrored surfaces. Mapped

onto the body of the viewer, Dashiell deliberately overloads his signifiers, forcing images and ideas to do double and triple time. Preventing their passage into the poetic realm of metaphor, the resulting tension enforced by the work produces a dynamic that is at once calculated and arbitrary, slicing the viewer into vericle indexes to engender possible meanings. It is through this conflation of charged signs and images that Dashiell hopes to resurrect true allegory, pure shapes of meaning, direct and dangerous.

Jon Winet and Margret Crane create an effect that might be described as a rapture of the known. They detonate the visual and verbal cliches predominating in contemporary American culture combining phrases and images that seem frozen in strata of ossified media. These nuggets, at first, present themselves as

State Of The Union

YOUR RESPONSE to my decisive actions has been heartening. Together, we stand on the brink of a new deal. This is our agreement—that which only flourished in darkness now proliferates in light. The pact is sealed. The time of overt operations has come. No longer will I try to fool you. My will now triumphs openly.

Findings from recent polls document your state of perplexity bordering on paralysis. You confuse the symptoms with the problems and no longer call things by their right names. You do not know the enemy. I am grateful for your myopia because only you can hasten the death agony of your bogus liberties. Never forget: what I decline to snatch with one hand I will take with the other.

You have placed your trust in me and in return our measured and responsible acceleration of

the present social crisis surpasses the expectations of the most fevered imagination. As for you nay sayers, your indignation is amusing. It calls attention to your gutless subversion. It is a cry for help which I gladly answer with direction, authority, and a new history—a proud history, sterilized of pernicious privileges and the ravings of the dangerously maladjusted. Together, we are rolling back the clock.

Let me illustrate...

I have the help of a few good men and each one is a well oiled pit bull who knows when to keep his mouth shut. They have revived the stigma of the heretic. I applaud the spirit of unity which makes each and every one of you complicit in our great reformation. Words and pictures stoke the flames to light our witch-hunt. We have targeted our objectives. Together, we ride the crest of catastrophe. With your help we are going to win.



palatable, but soon become indigestible, remaining awkwardly present. Winet and Crane construct a counter-discourse of authority, commerce and government out of the same instrumental master discourses which act to insure the privileged position of dominating class interests. In this way they act as "anti-spin doctors," tinkering with the torrent of language and image that constitute modern politics. Their cool approach allows for a far greater implication of the viewer than those that overwhelm through liberal bombast. While much first generation conceptual work gathered facts and dispensed information, Winet and Crane acknowledge a societal condition in which fact has vanished into an obscene manipulation, where the ecstatic flow of information threatens to destroy us. This is profoundly

portrayed in *TIME* (1986) where oddly cropped bits of Time Magazine compete with each other to foretell the greatest doom.

Recently, Winet and Crane have looked to installation to further implicate the viewer in this dilemma. For example, *The Big Chill* (1989) included here posits the viewer as a political candidate, forced to perform the debased ritual of addressing a crowd. This is a demolition of generations of tedious "interactive art" that claimed to put the viewer in the driver's seat. Winet and Crane understand that there is no untainted space for political address, that the public conspires to perpetuate its own oppression by refusing to abandon its belief in political "double-think."

Dawn Fryling has been at work over the past two years assembling an eccentric vocabulary of objects and materials

which she has managed to render surprisingly discursive. Rarely including text, her resonant use of materials manages to bridge the gap between formalist sculpture and conceptual textuality. In her numerous individual works, installations and performances, Fryling interprets the object as icon and the exhibition as tableau. *Seven Marks* (1988) uses overcoats as both arbitrary units of markage and subtle irritants. Unlike much object centered work of the last few years, Fryling's objects are neither the hydras of overwhelming commodity nor engaged in a mystification of detritus. These objects are stubborn in their mundanity, their matter-of-factness; in their collision with the viewer's gaze they spring suddenly to life. For instance, Fryling uses flour in a manner that evinces its formal as well as associative properties. Her "flour shelves" point to

the dispersive, unsupported nature of flour as a material, but also to an extremely equivocal relationship to mark making and the commonness of flour itself. These works contain often surprisingly low levels of visual interest, instead resonating in an area of the mind that can find them beautiful without needing to see them.

Temporarily Untiled (1989) in this exhibition, presents materials that are more worked, although they retain the same equivocal distance from the realm of the object that Fryling establishes in other works. The casts are somehow portrait busts, giant queen chess pieces offering themselves as tenuous representations of "femaleness." Like *Seven Marks*, the positioning of the busts within the exhibition space designates them again as markers, arbitrary units placed in a

line. Yet they continue to generate additional associations, an understated surplus of significations that allows them to remain vivid in their quietude. As signposts each holds equal emphasis for the territories to which they direct the viewer, each destination being a distinct thought-site.

The exhibition of the work of this later generation of Conceptual artists in the San Francisco Bay Area only points the way to a more serious examination of the history and sustained dialogue in conceptual issues in artistic practice. Rather than an exhaustive look at the personalities that have made important contributions to the region, it is hoped that this will serve as an intriguing glimpse, a fragment that will spur others to investigate work in this region and its

impact on and relationship to similar work being produced throughout the United States.

—Nayland Blake

Works in the exhibition

Dimensions are in inches; height precedes width precedes depth.

LUTZ BACHER

Big Uterus, 1989
Installation with audio and video
Courtesy of the artist

DAVID CANNON DASHIELL

Seven Deadly Sins, 1989
Paint on mirrored plexiglass
7 units, 96 x 48 each
Courtesy of the artist

TERRY FOX

Berlino, Berlin Wall Scored or Sound, 1988
Ink on roll paper, piano wire and steel
4 x 120
Courtesy of the artist; Gallery Paul Anglim,
San Francisco, California

DAWN FRYLING

Temporarily Untitled, 1989
Plaster casts with steel armatures
15 units, 9 x 18 x 9 each
Courtesy of the artist

DAVID IRELAND

Confessional, 1989
Steel chair assemblage
52 x 36 x 18
Courtesy of the artist

PAUL KOS

Brief-Tauben, 1987
Bells, flags, metal and wire in glass
enclosed case
18 x 58 x 2
Courtesy of the Cheryl Wicker Collection,
San Francisco, California

Missile Bell, 1987

Ink on paper with acetate
Diptych; 24 3/4 x 20 3/4 each panel
Courtesy of the James Manoogian
Collection, San Francisco, California

TOM MARIONI

From the series *Drum Brush Drawings*,
1972-1977
Silver on sandpaper
7 units, 26 x 30 each

JON WINET AND MARGRET CRANE

Big Chill, 1989
Mixed media installation with video
Dimensions variable
Courtesy of the artists

LUTZ BACHER

Selected Solo Exhibitions

1991

Miss California/Menstrual Extraction Kit, Mincher/Wilcox Gallery. San Francisco, California.
Men in Love, Mincher/Wilcox Gallery. San Francisco, California; White Columns, New York, New York

1989

Aliens, (Installation), A Different Light. San Francisco, California.

1988

Speech, Sincere Technology. Oakland, California.
Stud Video Store, (Installation). San Francisco, California.
Sexarama, Media Gallery. San Francisco, California.

Selected Group Exhibitions

1992

Dissent, Difference, and the Body Politic, Portland Art Museum. Portland, Oregon.
Clinic and Recovery Center, Rosamund Felsen Gallery. Los Angeles, California.
Tabloid: On Location, Sally Hawkins Gallery. New York, New York.

1991

Value Project, 252 Lafayette. New York, New York.
The Rock Show, Southern Exposure Gallery. San Francisco, California.
Dismember, Simon Watson Gallery/MOTV. New York, New York.
Someone or Somebody, Meyers/Bloom. Santa Monica, California.
AIDS Timeline/Group Material, Whitney Biennial, Whitney Museum of American Art.
New York, New York.
Something Pithier and More Psychological, Simon Watson Gallery. New York, New York.
Video Library, Andrea Rosen Gallery. New York, New York.
The Body in Question, Burden Gallery/Apeture. New York, New York.

1990

How Can They Be So Sure, Los Angeles Contemporary Exhibitions. Los Angeles, California. (Catalogue)
Video Installation, New Langton Arts. San Francisco, California.

1989

Lies, Contemporary Art Center. New Orleans, Louisiana. (Catalogue)
Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Arts Center.
Buffalo, New York. (Catalogue)
Photographs, Evergreen Galleries. Olympia, Washington.
Postmodern Photography, P.S. 122. New York, New York.

1988

Artist Choice, San Francisco Art Institute. San Francisco, California.
Contention, New Langton Arts Center. San Francisco, California.
Comment, Nexus Contemporary Art Center. Atlanta, Georgia.

1987

Corporate Crime/Malicious Mischief, Installation Gallery. San Diego, California.

1986

Gender & Sexuality, Camerawork. San Francisco, California.
Recoding Sexuality, Houston Center for Photography. Houston, Texas.
The Hotel Show. Oakland, California.

Selected Solo Performances

1987

Men, Works. San Jose, California.
Jokes, Artist\Television Access. San Francisco, California.

1986

James Dean, Society for Photographic Education. San Francisco, California.

DAVID CANNON DASHIELL

Born, 1952

Selected Solo Exhibitions

1991

The Pantocrators Circus (Installation), Parker-Zanic Gallery. Los Angeles, California.
Philosophers Stone (Installation), New Langton Arts (La Musee d'Honneur Miniscule).
San Francisco, California.

1989

Olympian Cowboys (collaborative performance/installation), The Lab. San Francisco, California.

1988

Invert, Oracle (Installation), Pro Arts. Oakland, California.

1987

A Lover's Discourse (Installation), Northwest Artists Workshop. Portland, Oregon; Southern Exposure
Gallery, Project Artaud. San Francisco, California.
Studies for A Lover's Discourse, Beyond Baroque Foundation. Venice, California.

1986

Manifesto Database (interactive computer bulletin board), ArtCom Electronic Network. San Francisco, California.

Selected Group Exhibitions

1992

Visual Aids/AIDS Update Conference Exhibition, Brooks Hall. San Francisco, California.

1991

The AIDS Show, Riverside Museum. Riverside, California.

Selections San Francisco/Bay Area, The Drawing Center. New York, New York; Pro Arts, Oakland California.

Situation, New Langton Arts. San Francisco, California. (Catalogue)

Phenom/Phenotype, Terrain. San Francisco, California.

1989

AIDS: The Artists' Response. Ohio State University. Columbus, Ohio. (Catalogue)

Slugfest (Film exhibition), San Francisco Cinematheque. San Francisco, California.

Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Arts Center. Buffalo, New York.

1988

Pro Arts Annual, Pro Arts. Oakland, California.

Signs of the Times, Syntex Corporation Art Gallery. Palo Alto, California.

1987

Living with the Epidemic, New Langton Arts and Colorbox. San Francisco, California.

X: The Unknown, 1160 Bryant. San Francisco, California.

Intimacies, Works. San Jose, California.

Look at Me, Works. San Jose, California.

Alumni Exhibition, California Institute of the Arts. Valencia, California.

1986

Art Against AIDS, SPARC Gallery. Venice, California.

Art and Well Being, CNA Gallery. San Francisco, California.

Berkely Art Center Annual, Berkely Art Center (BAC). Berkely, California.

TERRY FOX

Born, 1952

Selected Solo Exhibitions

1992

Gallery Paule Anglim. San Francisco, California.

1991

Galerie Loehrl. Moenchengladbach, Germany.

1990

Galerie L'A, Luettich. Germany.

Syndikat-Halle, Bonn. Germany.

Galerie Francesca Pia. Bern, Switzerland.

1989

Het Appolohuis. Eindhoven, The Netherlands (L.P. Disc, Book, Audio Cassette)

1988

Gesellschaft Fur Aktuelle Kunst. Bremen, Germany. (Catalogue).

Via Toscanella. Florence, Italy (Permanent).

1987

Primo Piano. Rome, Italy.

University Art Museum. Berkeley, California.

Capp Street Project. San Francisco, California.

1986

Galerie Lohrl. Monchengladbach, Germany.

1985

Kunststramm, Munchen. Germany (Catalogue and book).

Galleria Il Cavallino. Venice, Italy.

Selected Solo Performances

1989

A Fior d'Aqua, Piazza Ognisanti. Florence, Italy.

Resonators, (with Yoshi Wada) The Anchorage. Brooklyn, New York.

Reveille, Burg Stolberg. Stolberg, Germany.

Uebung, Stadt Galerie. Saarbrucken, Germany.

1988

P.D. (with Julius), Hochschule fur Bildende Kunst. Hamburg, Germany.

Tisch Konzert, Villa Oppenheim. Berlin, Germany.

1987

Forbidden to Forbid, Het Appolohuis and 2B. Eindhoven, The Netherlands.

Orea Malia (with Paul Panhuysen), D'Art Room. Bologna, Italy.

Ricochet, Documenta 8, Kassel. Germany.

Rallentando, Victoria Theater. San Francisco, California.

1986

Casinista, Wenkenpark. Basel, Germany

Tiefland (Collaboration with Henning Christensen and Bjor Norgaard), Teatro Olimpico. Rome, Italy.

1985

Swallowing the Century, Ristorante D'Angelo. Venice, Italy.

Selected Group Exhibitions

1989

Solid Concept, Gallery Paula Anglim. San Francisco, California.

Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Arts Center.

Buffalo, New York. (Catalogue)

1988

Four Decades of Assemblage Art, Pence Gallery. Santa Monica, California.

1987

Berlin Art 1961-1987, Museum of Modern Art. New York, New York.

L'Etat Des Choses 1, Kunstmuseum. Luzern, Switzerland.

Echo Festival, Het Apollohuis. Eindhoven, The Netherlands.

Documenta 8. Kassel, West Germany.

1986

Festival Beelkende Muziek, Provinciaal Museum. Hasselt, Belgium.

World Wide Sound Sculpture, De Appel. Amsterdam, The Netherlands.

1985

Paris Biennale. Paris, France.

Biennale Des Friedens, Kunsthaus und Kunstverein. Hamburg, West Germany.

1984

Venice Biennale. Venice, Italy.

Primitivism, Museum of Modern Art. New York, New York.

Content, Hirshhorn Museum. Washington, D.C.

Hunger for Words, Art for Social Change. New York, New York.

DAWN FRYLING

Born, 1960

Solo Exhibitions

1991

Gallerie Paule Anglim. San Francisco, California.

An Installation by Dawn Fryling, Laguna Art Museum, Satellite at South Coast Plaza. Costa Mesa, California.

Christopher Grimes Gallery. Santa Monica, California.

1990

Southern Exposure Gallery. San Francisco, California.
New Work: Dawn Fryling, San Francisco Museum of Modern Art. San Francisco, California.

1989

The Lab. San Francisco, California.

1985

Zgany Gallery. Tucson, Arizona.

Group Exhibitions

1991

Whitney Biennial, Whitney Museum of American Art. New York, New York.
Sculpture Now, Walter/McBean Gallery, San Francisco Art Institute. San Francisco, California.
Transformations, Transamerica Pyramid. San Francisco, California.
Gallery II, Gallerie Paule Anglim. San Francisco, California.
Selections San Francisco/ Bay Area, The Drawing Center. New York, New York.
Essentially Raw, Sue Spaid Fine Art. Los Angeles, California.
The Store Show, Richard/Bennett Gallery. Los Angeles, California.
Comfort, Christopher Grimes Gallery. Santa Monica, California.

1990

Introductions '90, Gallery Paule Anglim. San Francisco, California.

1989

Richmond Art Center. Richmond, California.

1988

Contention, New Langton Arts. San Francisco, California.
Exchange, Sushi Inc. San Diego, California.
Third Annual Juried Exhibition, Pro Arts. Oakland, California.

1987

Sculpture: Dawn Fryling and Charles Gute, Diego Rivera Gallery, San Francisco Art Institute.
San Francisco, California.
Fourth Annual Spring Whomp, C. Dunphy's Studio. New York, New York.
Spring Show, Emanuel Walter/Atholl Galleries. San Francisco Art Institute. San Francisco, California.

1986

Volm Show, Kid Ailuck Collection Gallery. Tokyo, Japan.
Post-Studio, 181 Club. San Francisco, California.
Base '86: Emerging Time-Based Artists, The Farm. San Francisco, California.
Exchange, Mandeville Center, University of California at San Diego. La Jolla, California.
Performance Exhibition, Joseph Gross Gallery, University of Arizona. Tucson, Arizona.

DAVID IRELAND

Born, 1930

Selected Solo Exhibitions

1992

David Ireland/Ann Hamilton, Walker Art Center. Minneapolis, Minnesota.

1991

You Can't Make Art By Making Art, Helmhaus. Zurich, Switzerland.
Damon Brandt Gallery. New York, New York.

1990

Gallery Paule Anglim. San Francisco, California.
Hirshorn Museum and Sculpture Garden. Washington, D.C.

1989

Germens Van Eck. New York, New York.

1988

Special Projects, Museum of Modern Art. New York, New York
Damon Brandt Gallery. New York, New York
A Decade of Documented, University Art Museum, University of California, Berkeley; University of California at Santa Cruz; University of California at Irvine.

1987

Gallery as Place, Adaline Kent Award Exhibition. Emmanuel Walter and Atholl McBean Galleries,
San Francisco Art Institute. San Francisco, California.

1986

The Gray Gallery, East Carolina University. Greenville, North Carolina.

Selected Group Exhibitions

1992

David Ireland/Annette Mesager/Bill Viola. Gallery Paule Anglim. San Francisco, California.
Healing, Rena Bransten Gallery. San Francisco, California.

1991

The Savage Garden, Caja de Pensiones. Madrid, Spain.

1990

Signs of Life, Process and Materials, 1960-1990, Institute of Contemporary Art, University of Pennsylvania.
Philadelphia Pennsylvania.
Paradox of Process: Collages and Assemblage in the Permanent Collection, Museum of Contemporary Art.
Los Angeles, California.

Constructing a History, Works from the Permanent Collection, Museum of Contemporary Art.
Los Angeles, California.
In-Site, University of Massachusetts. Amherst, Massachusetts.
Garbage Out Front: A New Era of Public Design, Municipal Art Society. New York, New York.

1989
Solid Concept, Gallerie Paule Anglim. San Francisco, California.
Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Arts Center. Buffalo, New York.

1988
The Home Show, Contemporary Arts Forum. Santa Barbara, California.
Awards in the Visual Arts, Los Angeles County Museum of Art. Los Angeles, California; Carnegie-Mellon Art
Gallery. Pittsburgh, Pennsylvania; the Virginia Museum. Richmond, Virginia.

1987
The Right Foot Show, San Francisco Airport Commission. San Francisco, California.

1986
Dances for Men and Women and Moving Door (Collaboration with Douglas Dunn, choreographer and
Alvin Lucier, sound artist), Marymount Theatre. New York, New York; and Festival D'automne, Centre
Georges Pompidou. Paris, France.

1985
New Furnishings, Triton Museum of Art. Santa Clara, California
Inspired by Leonardo, San Francisco Art Institute. San Francisco, California.

Selected Public and Institutional Work

1990
Pacific Enterprises Corporate Office Installation, First Interstate World Center. Los Angeles, California.

1988
Collaboration with architect Mark Mack for design and execution of furniture, The Headlands Center
for the Arts. Fort Barry, California.

1987-88
Outdoor Sculpture for Three Rivers Art Festival. Pittsburgh, Pennsylvania.

PAUL KOS

Born, 1942

Selected Solo Exhibitions

1992
Paul Kos: Sculpture, Gallerie Paule Anglim. San Francisco, California.
Dorothy Goldeen Gallery. Santa Monica, California.

1991

Tintinnabulations, University Art Gallery, San Diego State University. San Diego, California.

1990

Paul Kos: Ber Lin, Lagune Art Museum, Satellite Gallery at South Coast Plaza. Costa Mesa, California.
Dorothy Goldeen Gallery. Santa Monica, California.

1988

Iannetti Lanzzone Gallery. San Francisco, California.
University Art Gallery. California State University, Chico.

1987

San Francisco Museum of Modern Art. San Francisco, California.
Walker Art Center. Minneapolis, Minnesota.

1986

New Langton Arts. San Francisco, California.
Capp Street Project. San Francisco, California.

Selected Group Exhibitions

1992

California Art, Aspen Art Museum. Aspen Colorado.

1991

After the Apocalypse: A Different Humanism, SECCA. Winston-Salem, North Carolina.
Transformations, Transamerica Pyramid. San Francisco, California.
Unter Null (Below Zero), Museum Industriekultur. Nuremberg, Germany.
Gallery II, Gallery Paule Anglim. San Francisco, California.

1990

Lines of Force, Bayfront Gallery. San Francisco, California.
Bay Area Media, San Francisco Museum of Modern Art. San Francisco, California.
Works in Media, Gallery Paule Anglim. San Francisco, California.
In Site, Five Conceptual Artists from the Bay Area, University Art Gallery, University of Massachusetts at Amherst. Amherst, Massachusetts.

1989-1990

Awards in the Visual Arts 8, High Museum, Atlanta Georgia; La Jolla Museum of Contemporary Art. La Jolla, California; Henry Gallery, University of Washington. Seattle Washington

1989

Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Art Center. Buffalo, New York.
Machinations, Saint Gervais, Maison des Jeunes et de la Culture. Geneva, Switzerland.
San Francisco Bay Artists, Museo de Arta Moderno, Cartegana, Columbia; Centro Colombo Americano, Medellin, Columbia; Centro Columbo Americano, Bucaramanga, Columbia; Centro Columbo Americano, Bogota, Columbia; Museo Arqueologico La Merced, Cali, Columbia; Centro de Arte Actual, Pereira, Columbia.

Solid Concept, Gallery Paule Anglim. San Francisco, California.

1988

Second International Exhibition of Artists of Slovenian Descent, Cankarjev Dom. Ljubljana, Yugoslavia.
3 Videonale. Bonn, Germany.

1987

Landscape Video: The Seventies, Los Angeles Contemporary Exhibitions (LACE). Los Angeles, California.
Object Poems, Henry Art Gallery, University of Washington. Seattle, Washington.

1985

Video: From Vancouver to San Diego, The Museum of Modern Art. New York, New York.
Reel to Real, San Francisco Museum of Modern Art. San Francisco, California.
Special Relationships in Video, The Museum of Modern Art. New York, New York.
Selections from the de Saisset, New Langton Arts. San Francisco, California.

TOM MARIONI

Born, 1937

Selected Solo Exhibitions

1990

Fuller Goss. San Francisco, California.
Capp Street Project A.T.V., artist-in-residence. San Francisco, California.

1989

Fuller Gross. San Francisco

1988

Artspace Annex. San Francisco, California.
Margarete Roeder Gallery. New York, New York.

1987

Museo Italia Americano. San Francisco, California.
Margarete Roeder Gallery. New York, New York.
Yoh Art Gallery. Osaka, Japan.

1986

New Langton Arts. San Francisco, California.
Kuhlschmidt/Simon Gallery. Los Angeles, California.

1985

Eaton/Shoen Gallery. San Francisco, California.

Selected Group Exhibitions

1990

In-Site, University of Massachusetts. Amherst, Massachusetts.
Sandra Gering Gallery. New York, New York.

1988

Solid Concept, Paule Anglim Gallery. San Francisco, California.
Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Art Center. Buffalo, New York.

1987

Object Lessons, Walter Phillips Gallery. Alberta, Canada.
Under One Roof, Gallery Route One. Fort Reyes Station, California.

1986

Reel to Real, San Francisco Art Institute. San Francisco, California.

1985

Alles und Noch Viel Mehr, Kunsthalle. Bern, Switzerland.
From Sound to Image, Stuttgart Staatsgalerie. Stuttgart, Germany.
The Marriage of Art and Music, Otis Art Institute, Parsons School of Design. Los Angeles, California

Selected Performances

1986

The American Center. Kyoto, Japan.

1982

Folkwang Museum. Essen, Germany.
Kolnischer Kunstverein. Koln, Germany.
Oharar Shrine. Kyoto, Japan.

JON WINET AND MARGRET CRANE

Selected Solo Exhibitions

1992

The First Day of the Rest of Our Lives, Mincher/Wilcox Gallery. San Francisco, California.
Women's Work Project: A Public Awareness Campaign on Domestic Violence. San Francisco, California.
Capital, Zolla/Lieberman Gallery. Chicago, Illinois.
The Voting Booth, Christopher Grimes Gallery. Santa Monica, California.
Days of Our Lives (Public Art Works). Marin County, California.

1990

The Rising Storm, Mincher/Wilcox Gallery. San Francisco, California.
This is Your Life, Phelan Award Exhibition, San Francisco Camerawork. San Francisco, California.

1989

The Bush Presidency, Allied Arts Council Gallery. Las Vegas, Nevada.

Selected Group Exhibitions

1992

Still Lives, Zen Center Hospice Guest House. San Francisco, California.

Information - Culture - Technology, San Francisco State University Gallery. San Francisco, California.

2 x 12, Sonoma State University. Cotati, California.

1991

No More Heroes: Unveiling Masculinity, Camerawork. San Francisco, California.

Image/Object/Place, Oliver Art Center, California College of Arts and Crafts.

Oakland, California. (Catalogue)

Projections in Public: Grand Rapids, Urban Institute of Contemporary of Art. Grand Rapids, Michigan.

Omnia Ad Majorum Dei Gloriam, Grace Cathedral. San Francisco, California.

Do You Hear What I'm Saying, Transamerica Pyramid Gallery, Transamerica Corporation. San Francisco, California.

text/context, San Jose institute of Contemporary Art. San Jose, California.

A Presumption of Faith, Christopher Grimes Gallery. Santa Monica, California.

1990

The First Moscow Festival of Contemporary Art, Center for Photography. Moscow, U.S.S.R..

The Great American FAX Attack, Andrea Ruggierri Gallery. Washington, DC.

Projections in Public: Cleveland, SPACES. Cleveland, Ohio.

How Can They Be So Sure, LACE. Los Angeles, California.

Social Context, Frohring Art Gallery, Hiram College. Hiram, Ohio.

The New Narratology, The Center for Research in Contemporary Art, University of Texas. Arlington,

Texas; San Francisco Artspace Annex, San Francisco, California; Santa Cruz County Museum of Art, Santa Cruz, California; The Center for Fine Arts, Miami, Florida. (Catalogue)

Manipulation in Photography, THE Gallery. New York, New York.

1989

Bay Area Conceptualism: Two Generations, Hallwalls Contemporary Arts Center. Buffalo, New York. (Catalogue)

What's Wrong With This Picture, San Francisco Arts Commission Gallery. San Francisco, California. (Catalogue)

The Family Show, Artists Television Access (ATA). San Francisco, California.

Las Vegas Classics (LXS exhibition project), Nevada State Legislature. Carson City, Nevada.

Art Against AIDS, Butterfield and Butterfield. San Francisco, California.

Art Against AIDS - On The Road, Public Art Campaign, AmFAR San Francisco, Washington, DC; Atlanta, Georgia; Chicago, Illinois; Minneapolis, Minnesota; Artists Working in Photographic Installation,

Richmond Art Center. Richmond, California.

Restraint/Intent/Manipulation, Mincher/Wilcox Gallery. San Francisco, California. (Catalogue)

Matter Anti-Matter: Defects in the Model, Terrain. San Francisco, California.

HALLWALLS