California photography : remaking make-believe

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The Museum of Modern Art
New York

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Acknowledgments

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The lenders who have graciously allowed works from their collections to be reproduced are identified within the List of Plates, on pages 68–69.

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– S. K.

California Photography:

Remaking Make-Believe

This selection of recent photographic work by seven artists who live and work in California is a concise survey that reflects a philosophical reconsideration of traditional ideas about photography, especially the right of the medium to claim a special access to truth. California culture has been dominated by the film and television industries, and it is not surprising that movies and ideas about representation directly influence its visual arts. The work of these seven artists reflects the theatricality and artifice, saturated color, and fragmentation of narrative and time found in film.

Three generations of artists are included. The earliest is that of Robert Heinecken and John Baldessari, who in the 1960s and early 1970s through their teaching influenced other artists represented here, directing their understanding of the medium beyond conventional concepts. The second generation includes Larry Sultan, Jo Ann Callis, and John Divola, photographers who reexamine standard ways of making photographs. The youngest generation is represented by Nancy Barton and Larry Johnson, whose art is so far removed from traditional photographic practice as to seem extraneous to its traditional ambitions.

Some of the work represented here more closely conforms to our understanding of the tradition of photography as it has been defined by standard histories, exhibition programs of institutions, and classic photographic education. Other work shares interests with painting, language, and Conceptual art. For those artists from a painting tradition (Baldessari, Barton, and Johnson), photography liberates their pictorial imagination by providing a reservoir of images for making art. The fragment that attracts can be recorded immediately and moved from one context to another. For those from a photographic tradition (Heinecken, Sultan, Callis, and Divola), elements and methods borrowed from painting—collage, diptychs, serial imagery, elaborate framing, and large-scale prints—have enriched and enlivened the medium. While these two artistic approaches are different, at times in opposition to each other, they nevertheless represent passionate beliefs that generate challenging art. What they have in common is an understanding of the power of photography as a medium.

In this publication, the examination of each artist's work, and of the evolution of contemporary photography in California, will reveal factors and circumstances that have created a distinctly synthetic photographic style. These include a movement away from the restrictions of "straight" photography as it was embodied in Group f/64, the dearth of

museum exhibitions and photographic magazine publishing, and the impact of the curriculum of art schools in the state during the 1960s and 1970s. The authority of film and television, and even the physical landscape of the state itself will be understood as forces that influenced photography in California and the history of the medium.

* * *

The history of American photography has been characterized by a "straight" aesthetic. In "straight" photography, the fundamental character of a photograph is determined in the camera at the moment of exposure, which occurs when the photographer has decided where to stand. Vantage point is the underlying principle that determines the photographer's point of view or, for that matter, his subject.

On the West Coast, the work of Edward Weston (1886–1958) and Ansel Adams (1902–1984) refined this aesthetic. By exploiting the medium's technical capabilities, they transformed a faithful description of the world into art. In 1932, in order to promote the idea of purist photography, Weston and Adams, along with Imogen Cunningham, Willard Van Dyke, and others, organized "Group f/64," so named because the f/64 aperture on a lens secures image sharpness in both foreground and background. The aesthetic they formulated demanded maximum clarity in every detail in their negatives and in their prints. This idea of seeing the world clearly, directly, and in an unembellished manner was a modernist position, one for which photography was especially suited. On the East Coast, the modernist aesthetic was championed by Alfred Stieglitz, who exhibited the work of Adams and Paul Strand, among others. These East and West Coast factions of modernism dominated fine-art photography through the 1950s. Their work exemplified a purist, rigid standard of picture-making that eventually would be challenged.

The straight photograph permits the medium to claim its peculiar relation to truth, wherein a photograph seems to copy the world rather than transform it. In addition to setting an artistic standard, the straight photograph continued the century-old misunderstanding about the relationship of photography to its subject. It was taken for granted by a public fascinated with the photograph's fidelity that the mimetic ability of the camera achieved a literal transcription of the world, when in fact the medium's ability to describe events was extremely limited.

Even the immediate impressions of life made by photojournalists who used the 35mm camera furthered this misunderstanding. Their pictures, published in numerous magazines, brought the world into everyone's living room. In the 1950s *Life* magazine epitomized the public's willingness to be persuaded by photography. Each week *Life* delivered to homes across America pictures of exotic places, photographic essays on, for instance, the life of a debutante, and photographs of the world's events.

Within the art establishment in the same decade, Edward Steichen organized "The Family of Man" exhibition at The Museum of Modern Art (1955). It was circulated around the world and seen by eight million people. The exhibition and book accompanying it were understood by the general public, and most serious photographers at the time, as an achievement of the highest purpose to which photography might be applied — the communication of what were held to be common ideals. All of the photographs in "The Family of Man" were "straight."

By the 1960s the representation on television and in movies of our experience skewed our notions of reality even further. By virtue of their ubiquity and sheer volume, their representations of ideals of beauty and power became the standards against which we began to measure our lives. The happy nuclear families depicted in weekly TV sitcoms such as "Ozzie and Harriet," "Father Knows Best," and "Leave it to Beaver" were nothing like the average American family. On television their houses were neat, their lawns well-trimmed, and their minor domestic problems were resolved in the half-hour length of the show.

By the early 1970s the "documentary" film footage of the Vietnam War presented nightly on television was not only at odds with the actuality of that conflict, but placed the individual viewer in a situation at once surreal and disturbing. The existence of a schism between the film that "documents" the experience and the reality became clear to an entire generation, and a new-found skepticism about the veracity of photographic description took hold.

* * *

The photograph's inability to describe the increasing derangement of daily experience precipitated a deliberate, radical reconsideration of conventional ideas about what a photograph might look like. The reliability of the straight photograph as a purveyor of fact, and the reliance on the purist aesthetic as a guiding principle of fine-art photography, were eventually undermined. How photography might be used and how it has been used in our culture are central questions that have been probed by photographers throughout its history. However in the late 1960s, the issues seemed to take on a new relevance. The awareness of the meaning of photographic representation itself became photographic subject matter. The photograph as a transparent window to the world was replaced by a mediated, self-conscious construction.

This contemporary interrogation began, among other places, in California, where there developed a distinct movement in contemporary photography, one based on an open exchange of techniques and materials between artists. The application of

photography to other artistic endeavors and the combining of photography with images from other mediums created a primarily synthetic photographic style that has come to define the essence of contemporary California photography. In synthetic work the subject is either constructed or appropriated from another visual source, and the work is usually executed in the studio. Synthetic photography involves combining images with objects, other images, or other mediums such as painting or language. In constructed pictures the photographer creates or arranges the objects to be photographed, directs people in a narrative tableau, or reuses found images. In this selection the work of all seven artists is constructed, but not all of it is appropriated.

For example, Divola takes pictures of the real world, which he has altered through colorful lighting, then juxtaposes two such pictures in a diptych to create a new meaning. Callis sculpts ordinary objects such as chairs in clay, arranges the sculptures in tableaux with other objects she has gathered or manufactured, paints the backdrops, and photographs her construction. She then places the picture in an elaborate frame she has designed. Johnson is a photographer only in the sense that he uses the medium to make an image of language he has appropriated and arranged on various backgrounds.

Appropriation is the style of contemporary art in which pictures are lifted from their original context and placed in another to address issues of meaning and context. Photography of this kind depends on images and representations of the real world for its source, rather than on the world itself. These may be film stills; illustrations from books, popular magazines, and newspapers; posters and cartoons; or written texts.

The use of representations of the world, or artifacts of our culture, as subject matter can be found in California photography as early as the late 1930s. The work of the purist Edward Weston revealed his appreciation of, or at least his amusement by, the signs of popular culture. For example, in his *Hot Coffee, Mojave Desert* (1937) a giant plaster coffee cup, embellished with the words "hot coffee," dominates the otherwise raw desert landscape. His dramatic landscape *Storm, Arizona* (1941) includes a roadside advertisement for Quaker State Motor Oil. The play between the inviting words "hot coffee" and the inhospitable, presumably hot desert; and between the commercial message of the oil sign and the sublime, cloud-filled landscape, represent an earlier use of language in photography, as well as a recognition of the gradual encroachment of visual advertising into the landscape. Notwithstanding his use of cultural ephemera Weston's pictures adhere to the purist tradition.

Using such artifacts in a work of art allows for new insights about their significance and a recognition of their shaping influence on our lives. Among the photographers represented here, John Baldessari, Robert Heinecken, Larry Sultan, and Nancy Barton appropriate images from other contexts. Baldessari uses sections of movie stills and found photographs, Heinecken appropriates tearsheets from fashion magazines, Sultan co-opts his family's home movies, and Barton recreates original posters used to advertise operas.

These Californians employ photography to debunk the myths and illusions the medium helps create. They accomplish this by departing from an emphasis on the single photograph — by using pictures in a sequence or group. An arrangement of multiple pictures allows for a narrative that the single photographic print cannot achieve. The use of language or text with photographs also enhances the meaning of a work by providing a further explication or context.

Synthetic work was also directly influenced by California's physical and cultural distance from the photographic establishment in the east. Until twenty years ago, the state did not have a strong photography publication or exhibition record. Historically, there was little photographic book publishing in the country, but what did exist was centered on the East Coast, specifically at The Museum of Modern Art in New York, which had maintained a photographic exhibition and publication program since 1937. Beaumont Newhall's *History of Photography 1839–1937,* and its subsequent editions, along with the Museum's publication of Walker Evans's *American Photographs* in 1938, are significant examples. Photographs were primarily published in New York-based magazines that used them to report or illustrate feature stories. These photographs were straight in character and generally adhered to the principle of Edward Steichen's "The Family of Man" exhibition (1955), that is, they were used to illustrate an editor's ideas. The authority of such magazines, along with Steichen's exhibition, established an assumption, not only about the purpose of photography, but about what a photograph should look like.

The photographic quarterly *Aperture,* which was founded in San Francisco in 1952 by Minor White, moved to Rochester, New York, in 1954. After *Aperture* moved east there was no West Coast photographic magazine establishment through which work was published, or from which photographers might learn a tradition. While the more advanced photographers in New York were loosely organized by virtue of their discontent with the magazines for which they worked and with photography as used in "The Family of Man," those on the West Coast were not. The result was that through the 1960s and 1970s, photographers there were influenced chiefly by sources other than the history of photography as it was evolving on the East Coast. In New York this generation of

magazine photographers included Diane Arbus, Lee Friedlander, and Garry Winogrand, photographers whose redirection of the documentary or straight approach of their magazine work toward more personal ends was to have a profound effect on the tradition of straight photography.

After World War II larger institutions such as the San Francisco Museum of Art and the California Palace of the Legion of Honor began occasionally to exhibit photographs, but there was virtually no gallery support for photography — that is, collector support — until the late 1960s. While American photographers, including those on the West Coast, were not able to depend on art museum and gallery exhibitions to see original prints, they relied instead on reproductions in magazines and books, where photographs of photographs and works of art appeared cropped amidst text and advertisements, bled across the page, and reproduced with a coarse screen. These reproductions would eventually provide the inspiration and raw material for making photographic art.

Photographic education in the state is probably the most significant factor in the creation of a synthetic style. During the 1960s and 1970s there was considerable interdisciplinary activity within the art departments of many colleges and universities. During the 1960s a restructuring of established academic order prevailed, and within art programs materials were shared, methods flourished, and ideas were disseminated outside their usual platforms. The more traditional curriculum continued to retain the idea of the individual photographic print, usually a representation of the world, as a work of art. In other arenas of photographic discourse, the power of photography to create social, political, and cultural meanings was the predominant subject. This was in part a reflection of the turbulent 1960s, when American society was searching for new ways to solve old problems. It was also during this period that artists began to use photography to document performance art, site-specific pieces, and other kinds of art activity.

By the mid-1970s photography had become institutionalized as an academic subject in art-history and fine-art programs, making it susceptible to intellectual analysis. The study of the history of the medium inevitably led to an attempt to understand why photographs were made and the ways in which they were used. Despite the enormity of the questions, one issue gained significance: the power of photography, the most pervasive and persuasive of mediums, had to be exploited. John Baldessari and others were to integrate this newfound awareness into the practice of art as an activity within the structure and form of current social and political reality.

Baldessari was hired in 1971 by the California Institute of Fine Arts in Valencia, an art school founded by Walt Disney. Once there he stopped painting and began teaching a course called "Post Studio Art," which drew on all of his interests — language, video, film, painting, and photography — in a variety of combinations. Baldessari described the course as an "interest and concern [for] paradox, dilemma, serendipity." He and Doug Huebler, among others, and a diverse group of visiting lecturers and professors, contributed to this experimental environment at Cal Arts. For almost twenty years Baldessari has been a mentor and teacher to several generations of California artists. His early use of appropriated imagery, combined with his influence as a teacher, helped bring about the postmodernist movement of the 1980s.

Further encouragement to create synthetic work was conferred by the physical terrain of California. As the third largest state in the country, California has a varied landscape that seems divided between a rugged natural beauty in the north and a tedium of fast-food joints, gas stations, and vernacular architecture in the south — essentially around Los Angeles, a formidable place to photograph. The landscape work of Ansel Adams, which was devoted to the natural beauty of the state and its preservation, seemed to preclude the need for other work of its kind. His faithful rendering of the untouched physical beauty of California was so successful, and his personality as a conservationist so popular, that pristine nature no longer seemed a viable photographic subject. Contemporary California photographers such as Lewis Baltz and Joe Deal, who make landscape pictures that are essentially purist in formal terms, choose to concentrate on the alteration of the earth by human hands.

The Conceptual artist Ed Ruscha, who might be considered the state's visual poet laureate, captured the essence of the urban California landscape in several small artists' books made over an eight-year period: *Some Los Angeles Apartments* (1965), *Every Building on the Sunset Strip* (1966), *Thirty-Four Parking Lots in Los Angeles* (1967), and *Real Estate Opportunities* (1970), each a series of black-and-white photographs made, sequenced, and designed in the deadpan style of an album of police mug shots. Ruscha's books define the sprawling sameness of this metropolis. If the purist tradition of Ansel Adams is consonant with the idea of a romantic, eternal landscape — California as paradise — Ruscha's vision is ironic and affectionate, altogether contemporary.

The fact that Ruscha's pictures were taken by someone other than Ruscha places them within the Conceptual art movement. His goal was not to make a single, finely rendered photographic print as in traditional photography, but to use photography

to represent an idea. Formally these pictures are as plain as water. The books appear as new and convincing an account of the city today as when they first appeared. Ruscha was one of the first California artists to use photography as one element in the creation of work of art. It is worth noting that the pictures in Ruscha's books generally do not include people. Street life in Los Angeles is limited to shopping on Rodeo Drive. Southern California's car culture has been another factor that has drawn photographers into the studio: the tradition of "street photography," so prominent in the history of the medium, is practically nonexistent in California. It has been taken up by only a few younger photographers, namely Henry Wessel, John Harding, and Bill Dane in San Francisco, and Anthony Hernandez, who photographs Rodeo Drive.

The artists in this selection share a common bond: their dependence on pictures of pictures. This seems inevitable given the proliferation of images in our culture, including the reassertion of photography as a fine art within the last twenty years; but it also reveals a lack of interest in the real world as a subject. It may be that the world's complexity, mirrored in countless images, is temporarily overwhelming, or it may suggest the intractable nature of purist photography. While it has become increasingly difficult to make a persuasive or surprising photograph of the real world, it may also be true that such a picture requires a degree of attention we are no longer capable of giving. Nevertheless, the lively exchange between mediums and the current reevaluation of traditional photographic history and practice serve to sharpen our concentration, creating an informed, intelligent audience, alert to the varieties and possibilities of photographic description.

John Baldessari is an artist who uses photographs as the raw material of his art. Since the early 1970s he has rephotographed movie stills, pictures from magazines and books, and made new photographs that he arranges in a collage-type format or in multipart pieces. Occasionally the pictures are hand-tinted or painted. The language in the titles is essential to the meaning of the work.

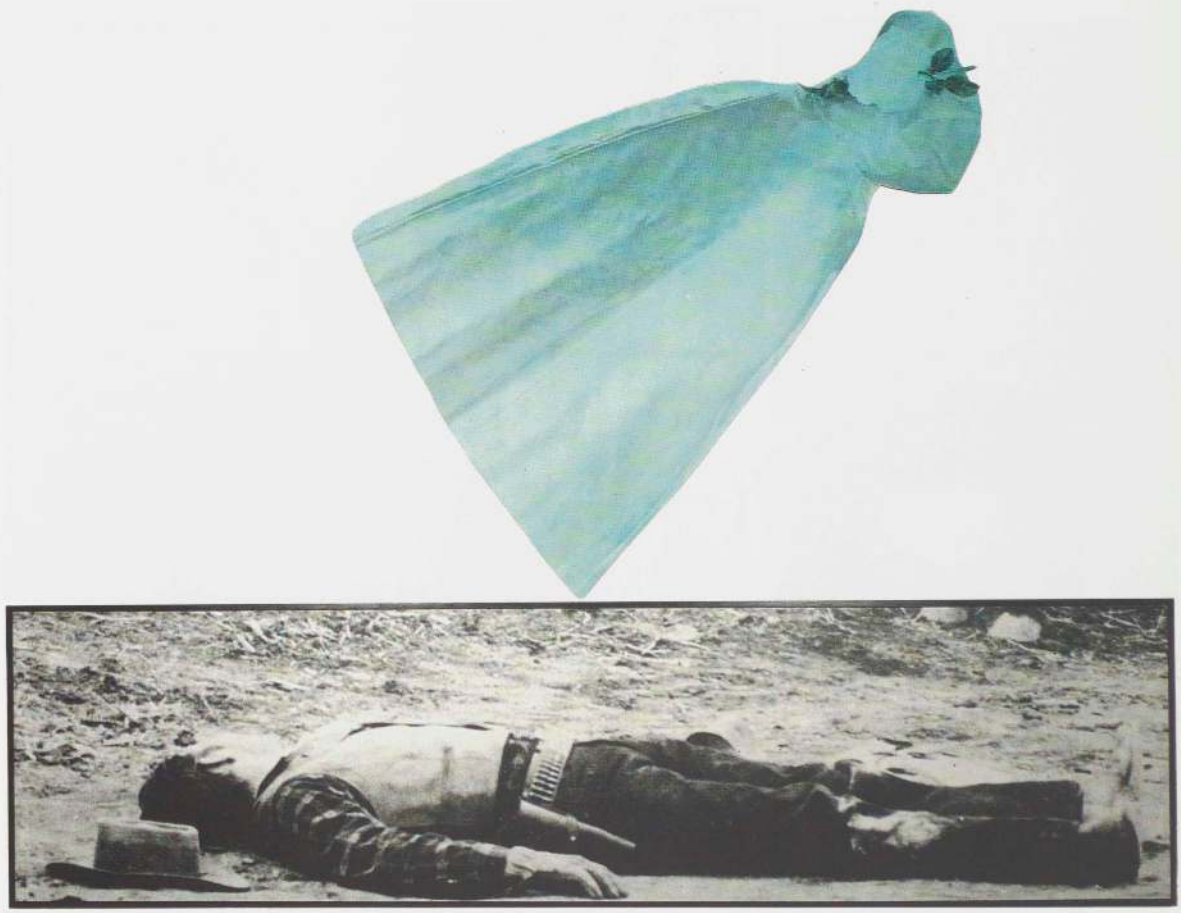
After studying philosophy and literature, Baldessari became an artist. He began as a painter, using the camera as a tool to make notes for his paintings of anything that interested him. His early paintings included photographic images and words and were part of the Conceptual movement, in which the medium was the means by which an idea was given form. One such project is *The Commissioned Paintings* (1969), which involved the following process. Baldessari asked someone to walk around and point out objects of interest, which were then photographed, along with the finger pointing them out. Baldessari next visited amateur art exhibitions and identified fourteen artists who agreed to do a painting on commission. Each was given a canvas of a predetermined size and sent a dozen or so 35mm slides of the various objects. The painter was asked to choose one of the slides and to paint as faithful a rendition of the image as possible. A sign painter was then enlisted to add to each painting the words: "A painting by..."

This project, with its casual image selection, related to Baldessari's earlier "photographic notations." Gradually these enlarged notations took on a life of their own, and it occurred to him they need not be translated into paintings. The kind of seeing inherent in these early notations was radically different from that of traditional fine-art photography, wherein there is a clear intention to make a picture. Baldessari's was a way of seeing that exploited the notions of disruption and fragmentation and resulted in pictures that rearranged the world's order. By 1970 Baldessari had completely stopped painting and in an attempt to liberate himself from the constraints of conventional visual forms, he began using language, video, and photography simultaneously and in combination with each other. For example, *Blasted Allegories* (1978) is made up of randomly shot television images. The photographs made from the TV and those derived from other media underscore the omnipresence of photographically derived imagery.

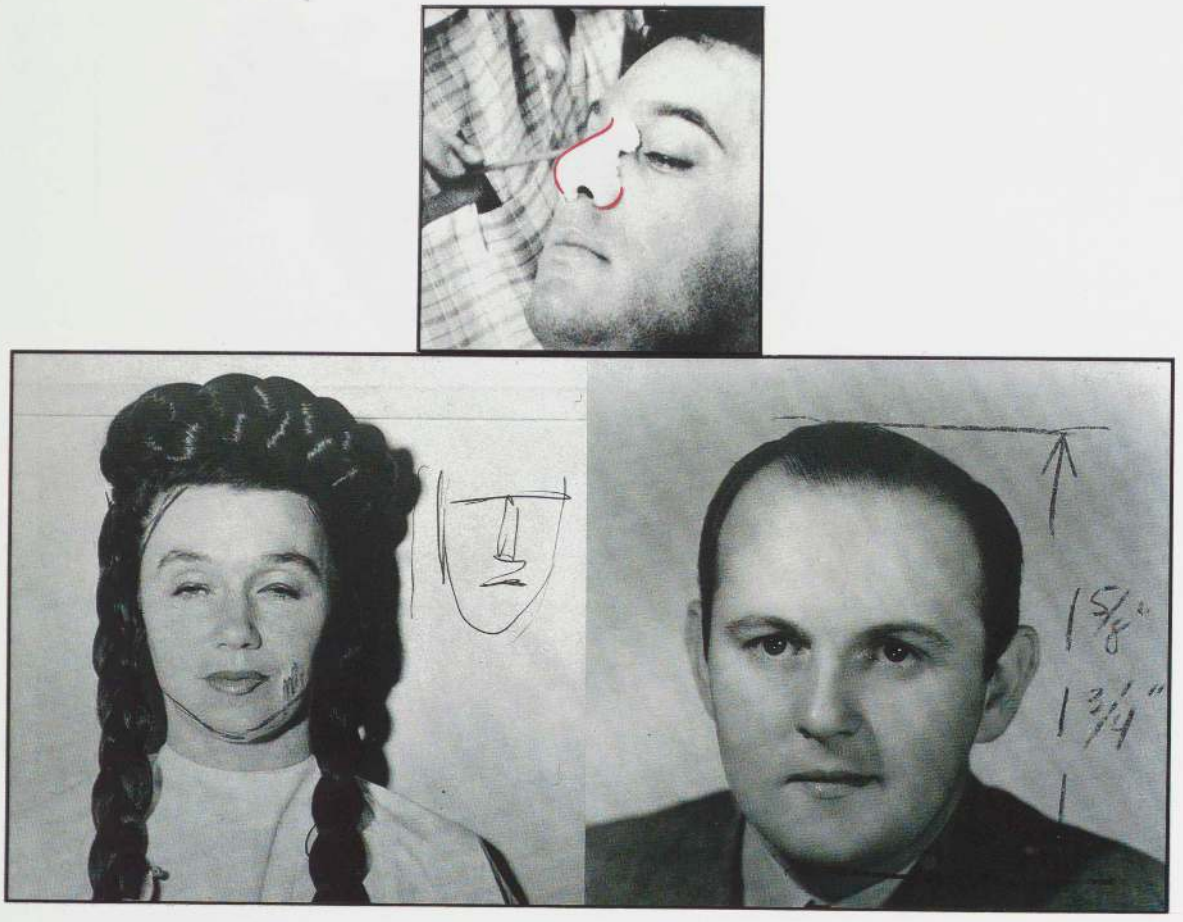
Much of Baldessari's early photographic work took the form of artist's books, including *Choosing Green Beans* (1971), *Four Events and Reactions* (1975), *Fable* (1977), and *Brutus Killed Caesar* (1982), the latter two projects utilizing stills from motion pictures. The distribution of these books, like Ruscha's in the previous decade, disseminated a conceptual use of photography. Baldessari's books, along with his photographic work, laid the groundwork for the postmodernist movement of the 1980s, which is dependent on constructed and appropriated pictures.

Baldessari's work reproduced here indicates a stronger orientation toward the fine-art object than his work of the early 1970s. The crudeness of the conceptual approach in his artist's books has been replaced by the fine rendering of the work. In *Green Gown (Death)* (1989), for example, a photograph of a portion of a still from an American western movie of a life-sized, dead cowboy is placed beneath the cut-out photograph of a larger-than-life-sized woman's evening gown. The photograph of the cowboy retains the grainy quality of the original movie still from which it was made, conjuring up its original context. It is a picture excised from another picture, itself an excerpt from a moving picture — a fragment of one image used to construct another. The telescoping of vision excludes the bigger picture(s), emphasizing the iconic quality of the subject — in this case the fallen cowboy from movies. The green gown floats above him like an apparition, emblematic of womanhood, life-force, or whatever we care to project onto it.

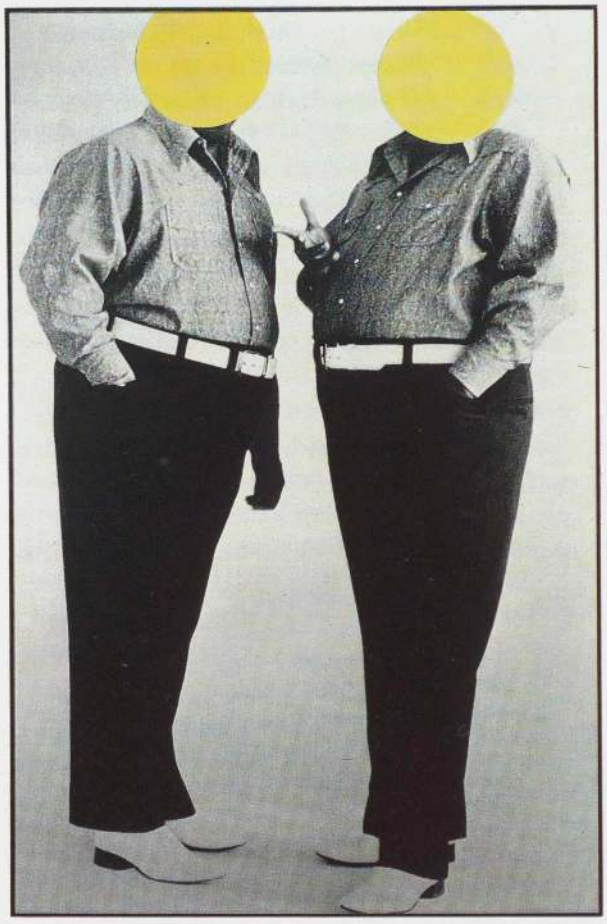
There is humor in the empty evening gown that looks like a dress for a giant paper doll as it floats above the dead cowboy, who lies encased in his frame/coffin. The juxtaposition of the cowboy as a symbol of masculinity and the evening gown as a representation of femininity is delicate. The dead cowboy evokes Manet's painting *The Dead Toreador* (1864), a fine example of high art, while the gown recalls Walt Disney's *Cinderella* (1951), an immediate symbol of popular culture. This sophisticated mixture of aesthetics represents a continuation of Baldessari's original desire to make art that is not constrained by conventional categories.



Green Gown (Death). 1989



Size/Shape (Destiny). 1988 – 89



Cruelty and Cowardice (with Malice). 1988 – 89

Robert Heinecken

For over twenty-five years Robert Heinecken has held a special place within contemporary American fine-art photography. Trained in design, drawing, and printmaking, he began to photograph because in the 1960s he was assigned to teach a class on the subject.

From the beginning of his photographic career, his place has been defined by his early and consistent use of photographic imagery appropriated from the popular press. Early on Heinecken was identified as a photographer who used other people's pictures to make art, and thus someone working outside the formal tradition of straight photography. His work is closely aligned with what has been labeled within traditional photographic circles as manipulated photography. In 1966–67 Heinecken made a series of photograms he called "Are You Rea," the title part of a headline from text that appears in one of the pieces. The directness with which he used these pictures — tearsheets placed on light-sensitive paper to make photograms — retains the original force of the magazine page. When used to make a photogram, light passes through both sides of the tearsheet so that a double image is formed, creating startling juxtapositions of pictures and text. These arrangements of images were provocative, underscoring a relentless pattern of mixed messages in the press, where the meaning of one picture contradicts the meaning of another. For example, one includes a picture of children with the headline "The Fortunate, Fashionable Rescue." The series reveals a society at odds with itself and oblivious to its own inconsistences.

The physical form of Heinecken's photographs ranges from gelatin-silver print photograms made directly from magazine pages, to color instant prints (Polaroid SX-70) mounted on paper with text, to Polaroid photograms, Cibachrome prints, ink transfers, black-and-white film transparency over magazine collage, acquaint and photographic emulsion on canvas, to name just a few of the techniques he has used. This use of such varied processes, which was very much outside the tradition of photography, during the 1960s and 1970s appealed to younger photographers as an alternative way to work in photography.

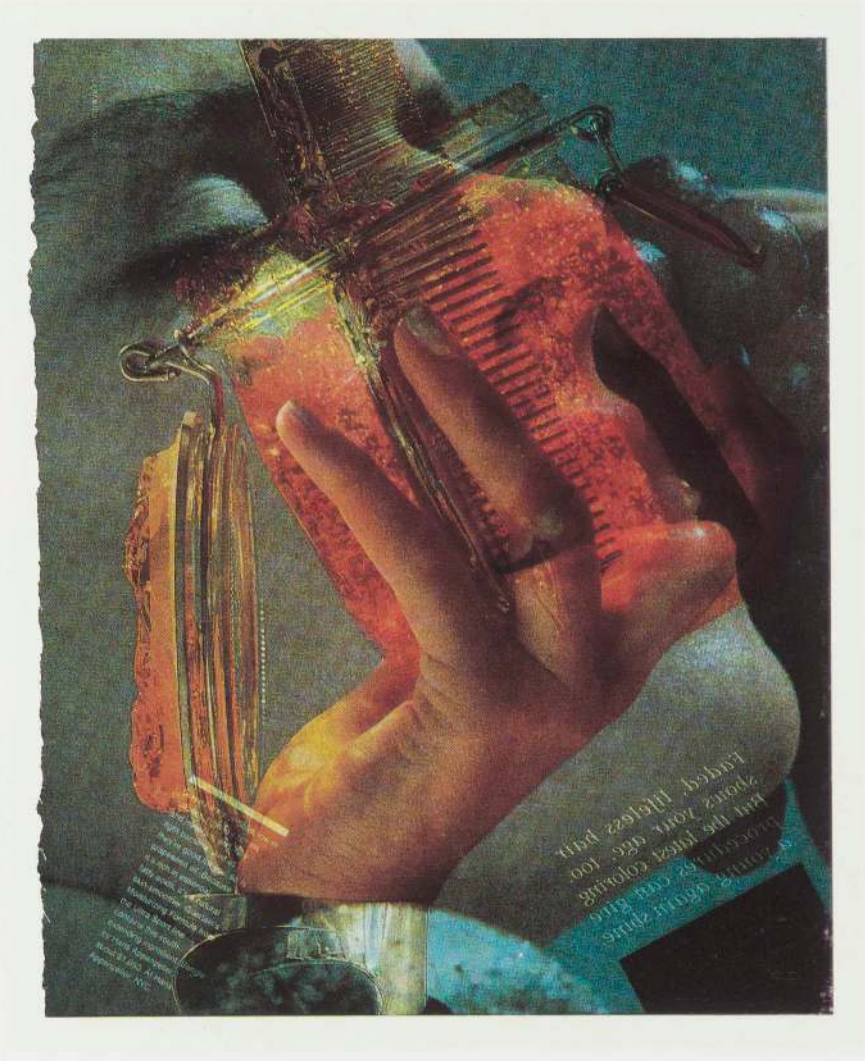
Almost all these works, including the selection from "Recto/Verso" reproduced here, utilize tearsheets from popular news and fashion magazines. Heinecken's most common subject is female sexuality. He uses editorial and advertising pages to show us how

female sexuality is a linch-pin of commerce, used to sell everything from lipstick to cars. The images of woman in these advertisements verge on the pornographic, and Heinecken does little to create a critical distance between their original use and his reinterpretation of them. In his refusal to veil their prurient content, his work often oversteps the bounds of good taste. We perceive an endless repetition of sexually charged pictures of women and words that reduces woman to a series of body parts.

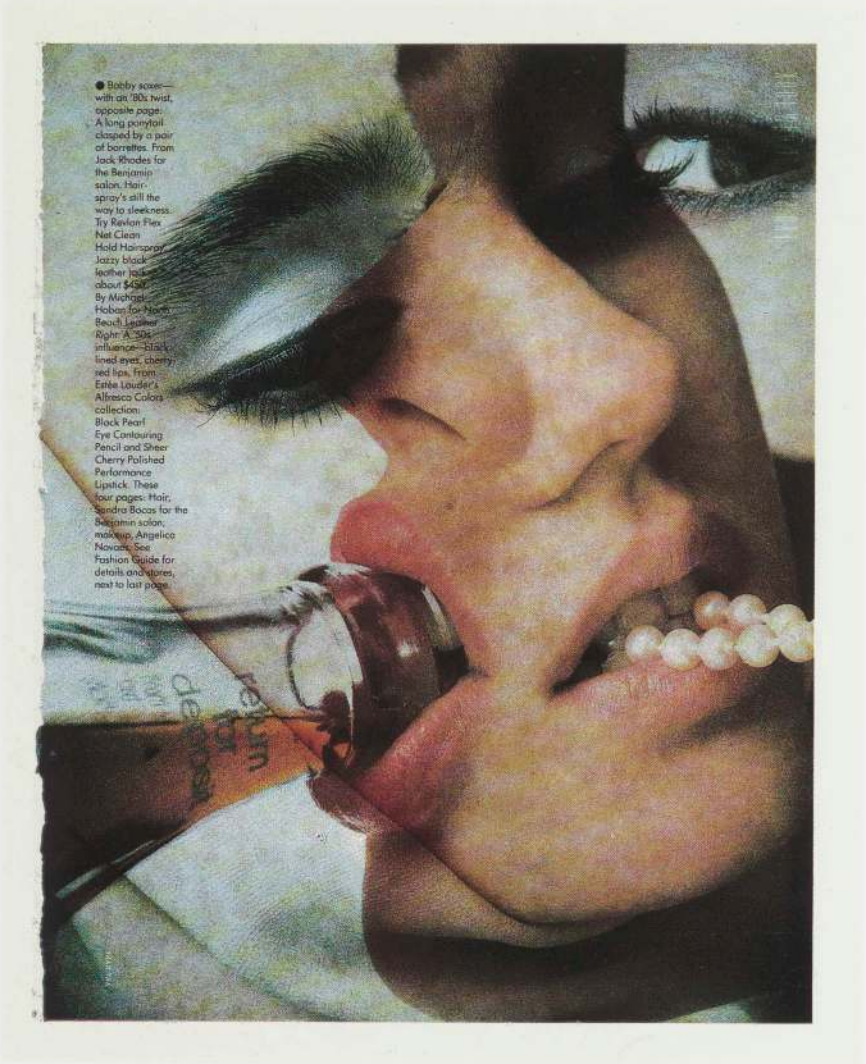
By combining fragments of images Heinecken provides a new layering of the media's message. Often the combinations create elegant constructions that are reminiscent of the photographic montages done in the 1920s by Roger Parry and Maurice Tabard. His use of the Cibachrome process in "Recto/Verso" provides a heightened sense of the color of the magazine pages. The lush reds, golds, and greens in the photographic reproduction are translated into even more seductive hues by the saturated silver-dye bleach print.

It is as though omnipresent sexuality, which we only occasionally acknowledge in art and life, is Heinecken's photographic *raison d'être.* His investigation of the public uses of sexuality by the media and his fascination with the physical relationship between men and women expresses a kind of disillusionment. The real world of sex is never the purely erotic version depicted in print. Heinecken wants us to remember the discrepancy between truth and fiction. His willingness to never avoid the obvious has served as a clear model of artistic daring, from which other, younger artists have profited.

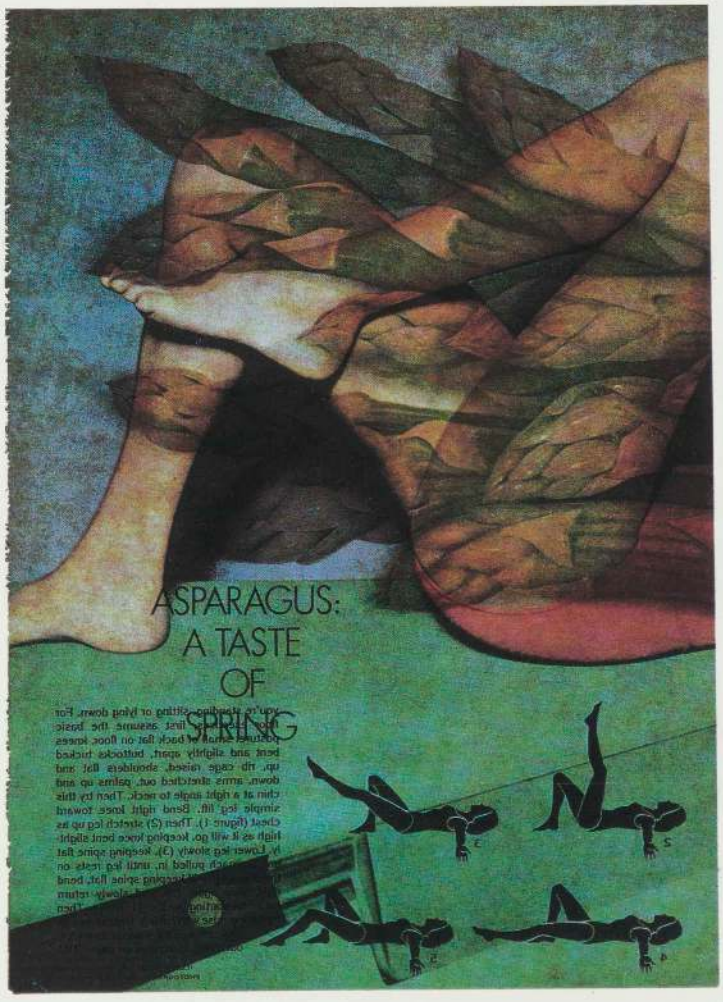
Heinecken's presence within the photographic community has been a quiet, steady force, and he has wielded great influence as a teacher, through both the classroom and his work. He has been a model for young artists who prefer to use photography in this alternative way.



Untitled, from the portfolio "Recto/Verso." 1988



Untitled, from the portfolio "Recto/Verso." 1988



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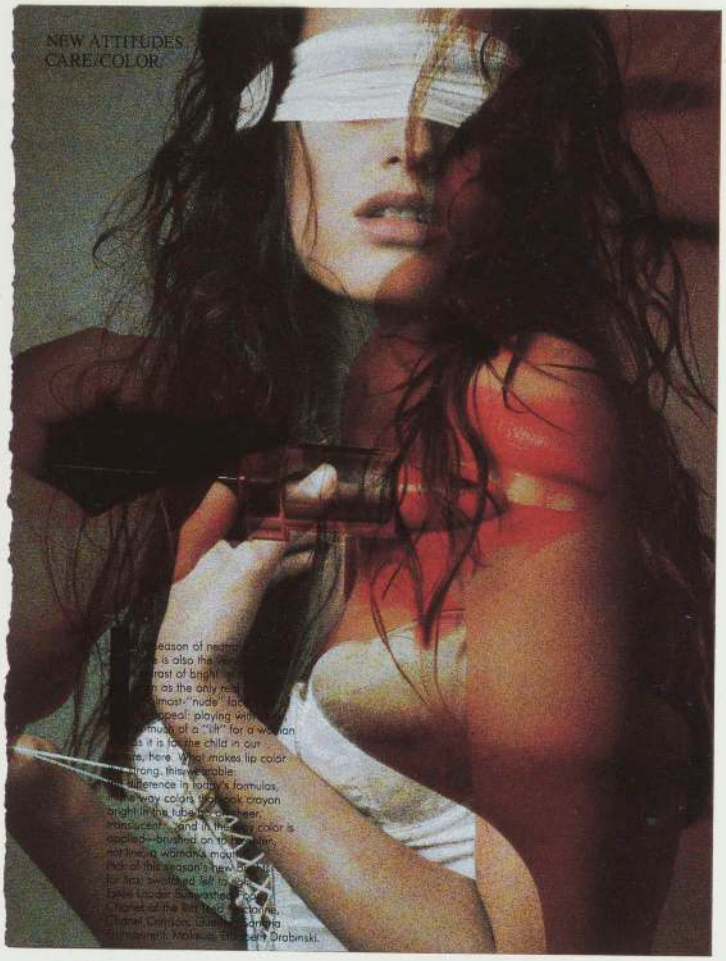

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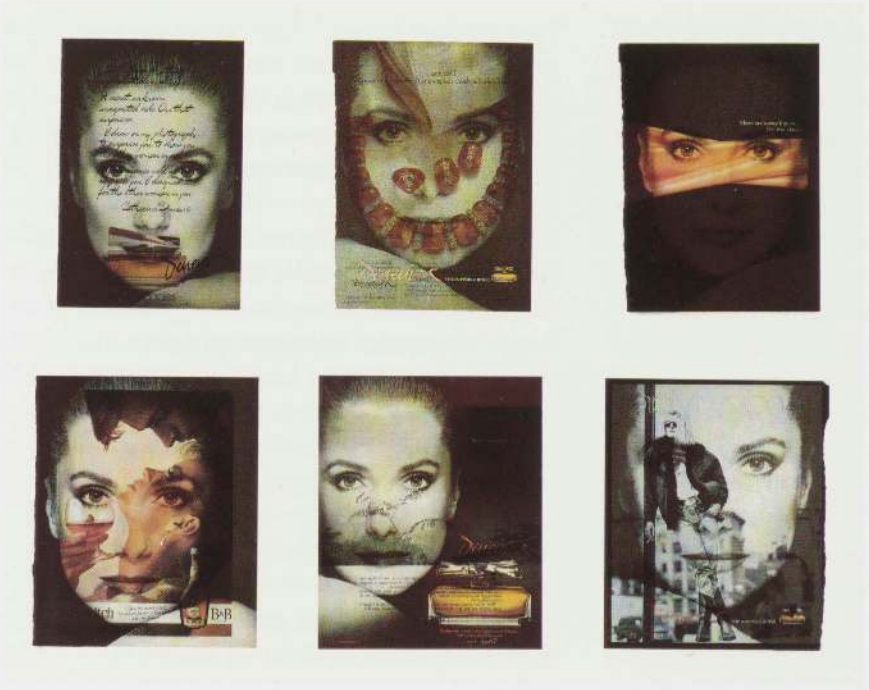


Pages (Deneuve) #1. 1988

Larry Sultan

In 1977 Larry Sultan and Mike Mandel published *Evidence,* a book of photographs they selected from the files of government agencies, educational institutions, and corporations. The original pictures were made to document events and activities unfamiliar to the average citizen — the scenes of crimes and industrial experiments, among other subjects. The photographs were reproduced without captions, allowing them to be seen as either interesting pictures, as documents, or as visual "proof." They clearly served the first possibility best; as pictures they had the mystery of surrealist art.

The response to the book within the photographic community was positive, but there was a certain degree of nervousness among photographers. Some thought the book irresponsible because it created the impression that a good, or at least interesting, photograph could be made by anyone, undermining the idea of the photographer-as-artist that was being advanced with renewed force in the mid-1970s by a newly interested art market that had turned to photography as a collectible. Since 1973 Sultan, sometimes in collaboration with Mandel, has produced twelve public, noncommercial billboard murals using photographs, paintings, or a combination of both mediums. They were often collaborative projects with students. Ideologically provocative, they exploit the power of pictures isolated from their logical context.

Sultan is represented here by a selection from the photographic project he began in 1983 about the life of his parents, "Pictures from Home." Members of the postwar generation that fathered the baby boom, Irving and Jean Sultan had spent their youth during the Depression and were among the benefactors of America's new prosperity.

In 1949 the Sultans had moved their family of two sons from Brooklyn, New York, to pursue the American dream in California. In an attempt to understand the history of his parents' relationship, Sultan made stills from his family's home movies and photographed documents that related to his father's career, made over fifty new photographs of his parents, and interviewed them about their lives.

Sultan has organized the rephotographed film frames from the 1950s into a grid of over two dozen pictures that presents his cumulative memory. The home movies originally made by his parents to memorialize significant events were appropriated by Sultan into a fictionalized context and became his reassessment of his family's past. New houses, the first swimming pool, family trips, and backyard antics, all chosen by the original cameraman to represent the family's lifestyle, became Sultan's raw material.

For the most part, these pictures of ritualized activities fall into that category of snapshot photography we find in our own family albums. We recognize shared subject matter, and see in such pictures how as

individuals we collaborate with society to create and maintain standards of happiness. Material goods and the family's leisure time defined the "good life" in the 1950s, much as it does today. While an initial impression of happy times is conveyed in the Sultan family pictures, it is subtly undermined by his juxtaposition of these mediated stills with "outtakes." The movie camera roamed incessantly so that, despite the cameraman's attempt to make life have sense by filming events with "grand" meaning, everything was recorded, including the unpleasant, ambiguous, and awkward moments. Within this fabricated history there is disharmony: a close-up of Sultan's mother with her eyes closed and her hands to her face describes an undercurrent of struggle; a surreal image of a horse, which appears to be emerging from the earth, is disturbing; and a photograph of Sultan's mother at the top of a waterfall holding a baby is an impossibly idealized moment, poignant because it describes a nonexistent Paradise. Yet it is in these images that we locate the Sultans' story. The grid is about the conscious versus the unconscious, and the potentials and limitations of perception.

Sultan's new pictures of his parents in their current California house show an attractive and suntanned couple living quietly in a home without children. They describe the incidental activities of a relatively idle daily existence. The rituals of domestic chores, watching television, reading the newspaper, clipping coupons, and practicing the golf swing are interrupted only occasionally by special ceremonies like Thanksgiving dinner. These photographs were made with an intimate knowledge of the subjects, and an understanding of what their life was as measured against what it is. While the new photographs are as fictionalized and convincing as the account constructed from the family's home movies, they are a more sophisticated form of family picture. Sultan's handling of color materials and his use of a larger negative lucidly describe a couple inextricably bound through mutual affection as well as compromise. It is in his compassion that Sultan is strongest.

Sultan does not use art to project myths about his family: he uses photography to search for truth. "Pictures from Home" represents an ambitious attempt to understand how two lives were lived according to the promises of the American dream. Because he is also an actor in his created narrative, Sultan is implicated, and we understand the project as his need to come to terms with his own history.

The house is quiet. They have gone to bed, and the electric timer has just switched off the living room lights. Sitting here in the darkened room, it feels like the house has settled in, sighed, and finally turned on its side to fall asleep. I'm left alone. This is the magical time when the house is mine. It is at this time, years ago, I would sneak into my mother's purse for one of her cigarettes and smoke it furiously. Now I walk through the house like a ghost searching for a resting place. I try lying on the couch, sitting in a chair at the dining room table, looking in the refrigerator. What am I looking for? All day I've been scavenging through their house, poking around in rooms and closets, peering at their things and at them for something to photograph. I stack the exposed film into long rows and count and recount them as if they were loot. Twenty-eight rows.

I can hear my mother snoring through the closed bedroom door. She has set a Valium out for me without my asking. It is sitting on the bathroom counter next to a full glass of water. I don't sleep well here. The pillow is too high and spongy, the sheets polyester, the blanket too thin. The entire bed is full of a static charge that shocks me whenever I change position. I wake up in the middle of the night filled with the confusion of motels. This is not my house.

The selection on pp. 34 – 42 is from the project "Pictures from Home."









TIMES CLASSIFIED ADS

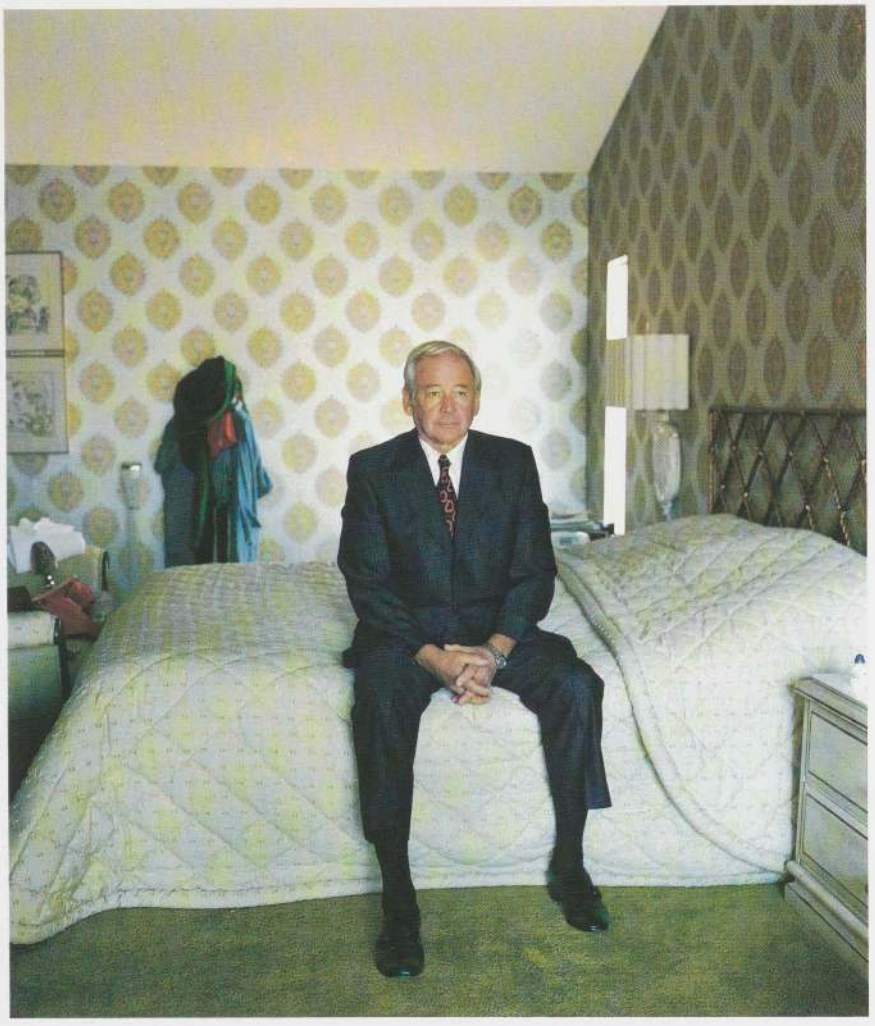










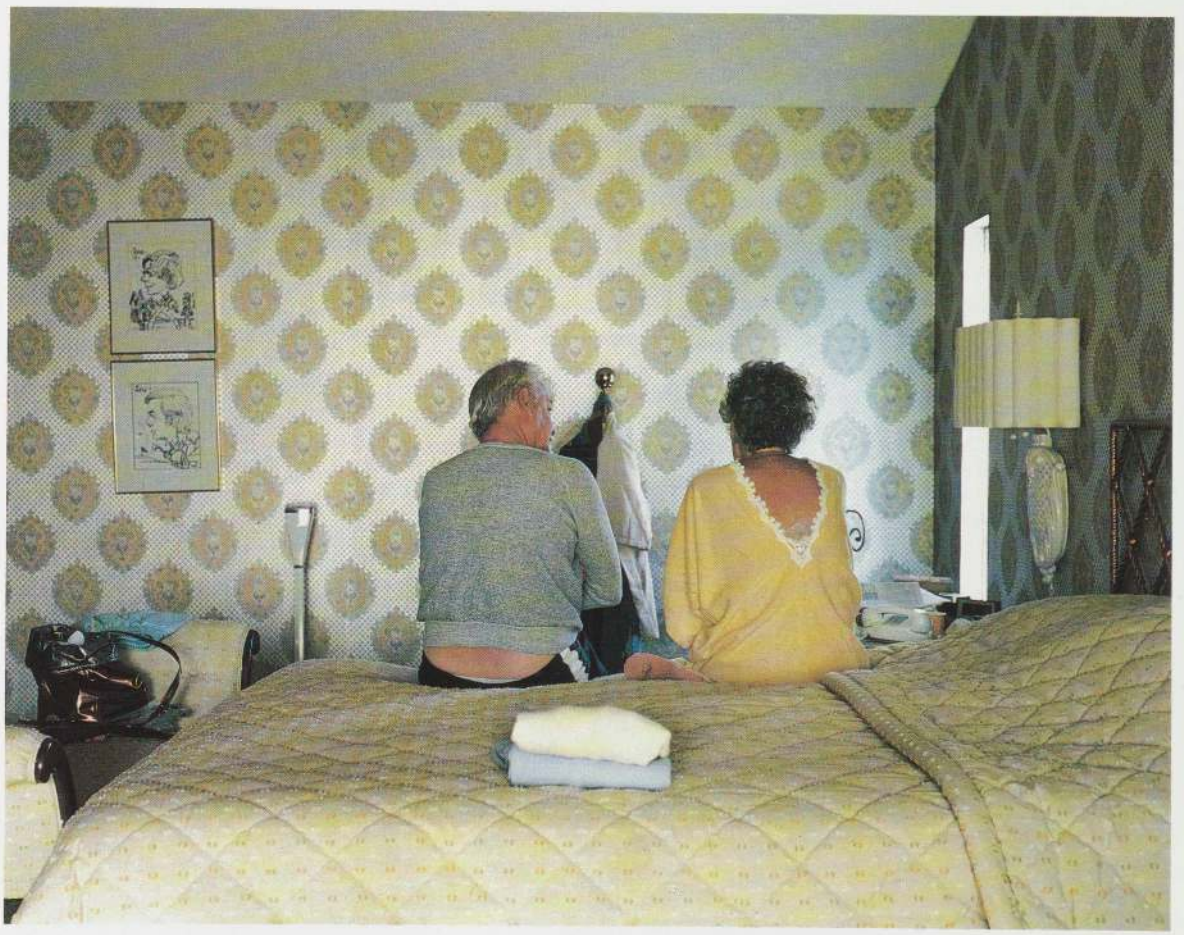


"I'll tell you this: When you photograph me I feel everything leave me. The blood drains from my face; my eyelids droop; my thoughts disappear. I can feel my facial muscles go limp. All you have to do is to give me that one cue, 'don't smile,' and zap. Nothing. That's what you get.

"What you call introspection looks to me like lost, empty, half dead. I mean, even if a person is just sitting there, I believe that their mind is active, they are usually thinking about something or someone instead of slipping into nothingness. And as the mind works, so does the face. There is a trace of those thoughts; it may be subtle, but I believe it's there.

"What you do is like filming movie actors when they are standing around between scenes. But listen, it's your work. What difference does it make to me? I'm really happy to help you with your project, but if you want my honest feelings, for the most part that's not me I recognize in those pictures."


Come



A few years ago, while my family was vacationing at Lake Tahoe, I sneaked into my parents' bedroom while my mother was taking an afternoon nap. I stood by the door for several minutes to be sure she was asleep and then carefully tiptoed over to the bed. She was lying on her stomach with her head turned toward me. I was so apprehensive of waking her that I adjusted my breathing to be in rhythm with her. Standing at the foot of the bed, I realized that I had never seen the underside of my mother's feet. I had my camera, so I photographed her foot. I could see the slight grass stains from walking barefoot that morning to the lake. I wanted to photograph it again and again, to use up the entire roll of film.

Then it struck me that she was not really asleep, that her breathing, like mine, was fake. She felt me looking. Just as I was secretly photographing, she was secretly awake. We were co-conspirators.

John Divola

John Divola's first mature work was an ongoing project entitled Zuma (1977–78) in which he documented the progressive decline, through vandalism and neglect, of an abandoned beach-front apartment building. Frequently made at dusk using a flash to light the interior, the pictures were noteworthy for their graphic description of devastation rendered in vibrant color. At some point in the project Divola began to contribute to the vandalism by spray-painting the walls and ceilings. The pictures made after his intervention describe the contrast between the man-made destruction of the interior space with the intense natural beauty of California sunsets. As it evolved the project became a document of Divola's participation in the event and, therefore, conceptual in nature. Divola has continued to arrange and alter his subject matter in other series.

The diptychs, which he began in 1983, are characterized by muteness. When an expressionless woman, the unreadable faces of animals, and the immutableness of objects are juxtaposed, they provoke the viewer into a closer investigation, which reveals a complex group of interpretations. While we respond intellectually as we strive for meaning, the images are largely concerned with visual sensation and emotion.

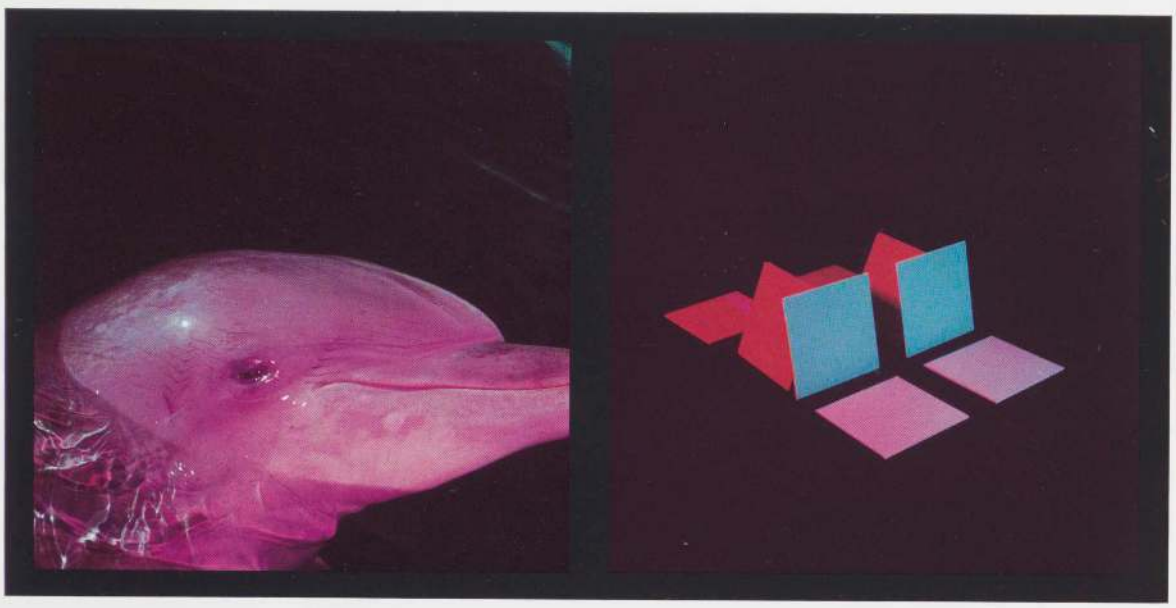
The first consideration in examining these strange photographs is the juxtaposition of the selected objects. What does it mean if a picture of an attractive young woman is placed beside a picture of a perfectly ordinary goat? The simplest, and incorrect, interpretation of this arrangement is that there is a social relationship between the two. Is Divola comparing the woman and the goat, although they are not in the same picture, by placing them together? Is he saying that women have the same characteristics as goats? That they are equal? Or not equal? That beauty is in the eye of the beholder? Of course, no such meaning or interpretation exists, a priori. It is our natural reflex to impose intellectual order on seeming chaos, and Divola's work inspires us to do so. When responding to art, we often expect a meaning to be provided, and it is a play on this expectation or natural inclination that informs Divola's work. He implies that we insist on meaning because we must, and that this meaning derives from prior experiences and assumptions that have little or nothing to do with the issue at hand.

The "meaning" is further disrupted by the use of colored lights on the individual subjects. If the yellow face of the woman can mean sickness or cowardice, can the red face of the goat mean anger or passion? Does the goat or the woman's relationship to it make the girl sick? Is the goat angry with the girl? Again Divola fabricates meanings as he deflates our responses, emphasizing that the relationship between the subjects exists only in the work of art.

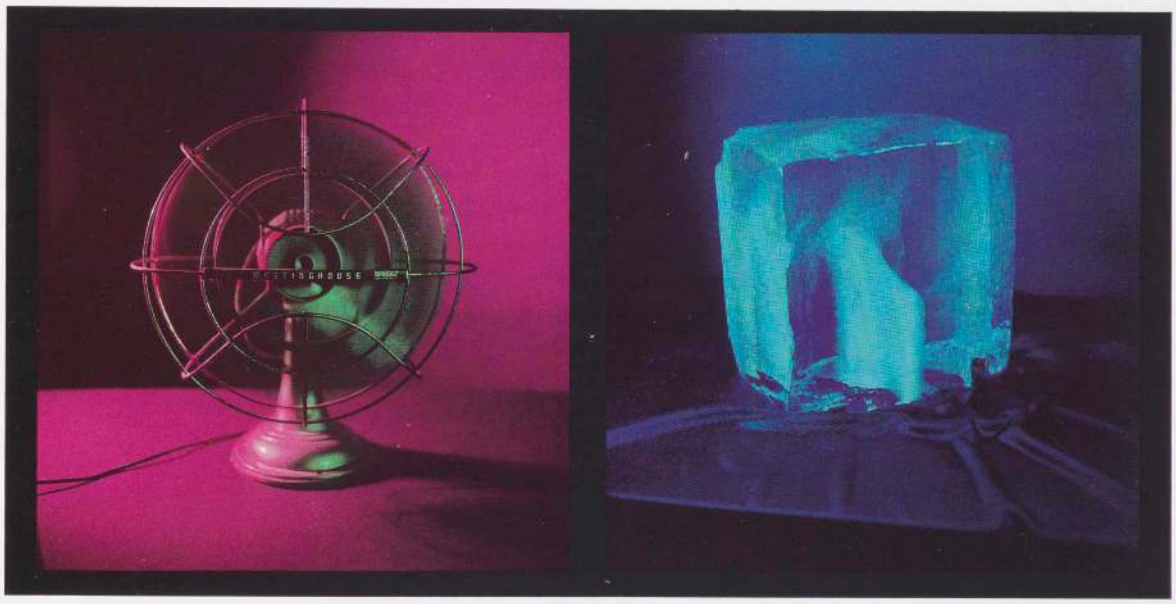
In a diptych of an electric fan and block of ice we respond to these ordinary objects with an understanding of their properties and functions. Both are used to cool; one is natural, the other man-made. Is one better or more effective than the other? The red color of the fan suggests it is less effective, and the blue, which connotes coolness, describes the function of ice. When we are unable to fabricate a convincing interpretation we are brought back to the surface of the picture, to a purely visual experience. The acid colors and reflective surface of the Cibachrome prints persuade us they are new, and that they deal with contemporary issues. These photographs attract us like bright lights, and seem to emanate an alluring mischievousness.

Untitled. 1983

Untitled. 1983



Untitled. 1983



Untitled. 1983

Jo Ann Callis

Jo Ann Callis began working with sculpture, painting, and collage in high school. In 1970 she enrolled in art classes, both painting and photography, at the University of California, Los Angeles. Her photography teacher was Robert Heinecken. "Before I met Heinecken I had no idea you could make photographs of things inside your head" she has said. Heinecken's uninhibited use of processes and image sources appealed to Callis's imagination. She understood that photographs did not have to represent the real world, and could be constructed by combining the intuitions of the photographer with a director's skill in the studio.

Callis's love of the physicality of materials has informed her twelve years of mature work. She has used color and black-and-white film to execute numerous series, including pictures of people in arranged settings, still lifes with objects and animals, sequenced photographs of objects, and highly theatrical narratives. While her pictures direct our attention to the physical properties of objects, they also describe the tension produced by those properties — for instance, in one series a facial tissue is seen in sequence with cacti, water, and an unmade bed.

During a fallow period Callis began to draw, paint, and sculpt in clay in order to renew herself artistically. Eventually she made small sculptures of ordinary objects and figures, which she arranged in ironic and humorous tableaux and then photographed. The resulting pictures, gelatin-silver on linen, were placed in frames designed by Callis. Contradiction is inherent in the spirit of the work: it exists between the humbleness of the sculptures and their highly theatrical settings, and between their tabletop scale and their monumentality in the photographs. Tension is also created by the way the thin gelatin-silver emulsion is used in a grand, painterly way. Without the advantage of texture and color, the emulsion fills a space much larger than that of more traditional photographs.

What transforms these pictures into "objects" are the elaborate frames that reinforce the subjects of the pictures and also echo the luxurious use of materials. Photographs are traditionally placed in frames that are unobtrusive, allowing the attention to be focused on the picture and reinforcing the illusion that what we are seeing is an excerpt from the world rather than a picture of it. A frame not only separates the image from the world but calls attention to itself and, in turn, brings our attention to the apparatus of art exhibitions. The device of using frames to impart a sense of "objecthood" to photographs is occasionally employed by postmodernist photographers.

Callis's use of materials is apparent in *Figure* (1988), a picture of a pleasant, unformed man who stands with the authority of the monolith in *2001*. Set amid a cubistic tableau of polished steel and stone blocks, the figure arouses our curiosity and inspires a momentary sense of awe. He bears a slight resemblance to a figure by Picasso or a more genetically

evolved member of the Gumby family. The frame includes its own pun; each side of it bears a different number of ridges, and its polished mahogany veneer matches the picture's sense of monumentality and luxurious materials. The inflated status of this figure implies that the pictures and the ideas it generates are clearly manufactured.

The lightheartedness of Callis's pictures reflects the humor to be found in much recent photographic work from California. In Callis's pictures the friendly objects and figures invite our interpretation. Their placement at the center of the picture and their simplicity evoke the pages of a children's book, where objects attain a generic status. Their singularity is softened by their look of pliability and by the details of their environments. The playfulness of this work — and that of Baldessari, Divola, Barton, and Johnson — is easily achieved because the work is constructed. In straight photography humor is often heavily ironic, at the expense of a more subtle wit.

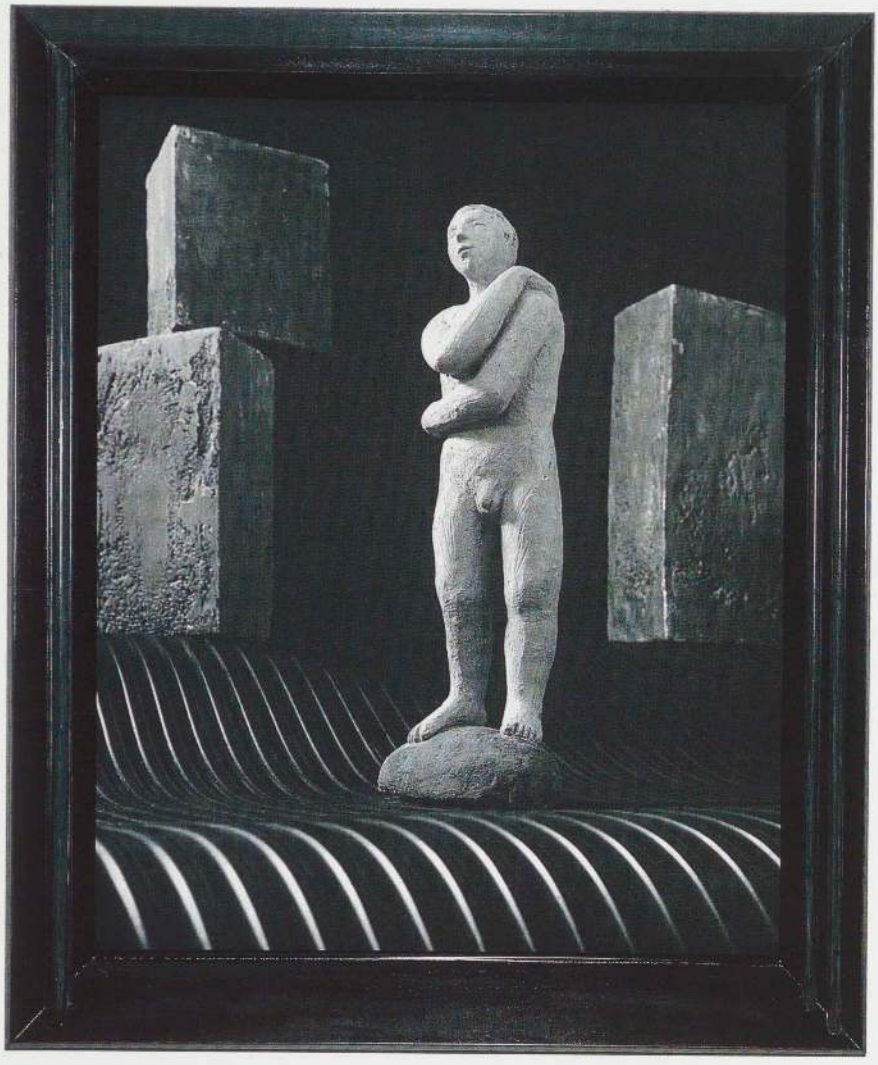


Figure. 1987

A Crimson Wind. 1987

Positioned Chair. 1988

Foot. 1987

Nancy Barton

Nancy Barton's reassessment of photography's ability to claim truth is at the heart of her work. Like many younger photographers of her generation, she makes calculated images about how photography has been used to create ideas about life, and uses selected properties of the medium to criticize its ubiquitous power.

In her series "Swan Song" Barton has researched original posters used to advertise operas in the twentieth century. Retaining the design, format, typography, and names of the singers who appeared in the original posters used to advertise the original production, Barton substitutes her mother as the diva in the poster's photograph. We find Pavarotti, Milnes, and Barton listed as the lead singers of the opera, with her mother in full costume as the diva. Barton's mother studied singing at the Julliard School of Music, performed professionally, and gave away her piano only because her husband did not like the way it looked in the house. She was sidetracked from her musical career by motherhood, marriage, and the conventional role of women in 1950s society.

The recreated posters are mounted on formica, a simulation of the marble or granite facade on which such a poster might appear. The effect is a kind of *trompe l'oeil*; as with a movie set, we can see the scaffolding behind the scenes. We are asked not only to enjoy the sleight-of-hand, but to assess the idea of a substitute diva about whom we have no knowledge or associations.

Barton adds text excerpts: interviews with her mother, excerpts from the libretto of the opera being illustrated, her own thoughts, as well as feminist theoretical writing by Hélene Cixous, Luce Irigaray, and Catherine Clemént. The juxtaposition of these four types of texts creates a secondary motif in the work, one that more overtly describes the intersection of intellectual, personal, and public ways of addressing, or thinking about, the identity of the individual woman in relation to cultural stereotypes. While this work is an intellectual analysis of the power of photography in the media, it is also very personal.

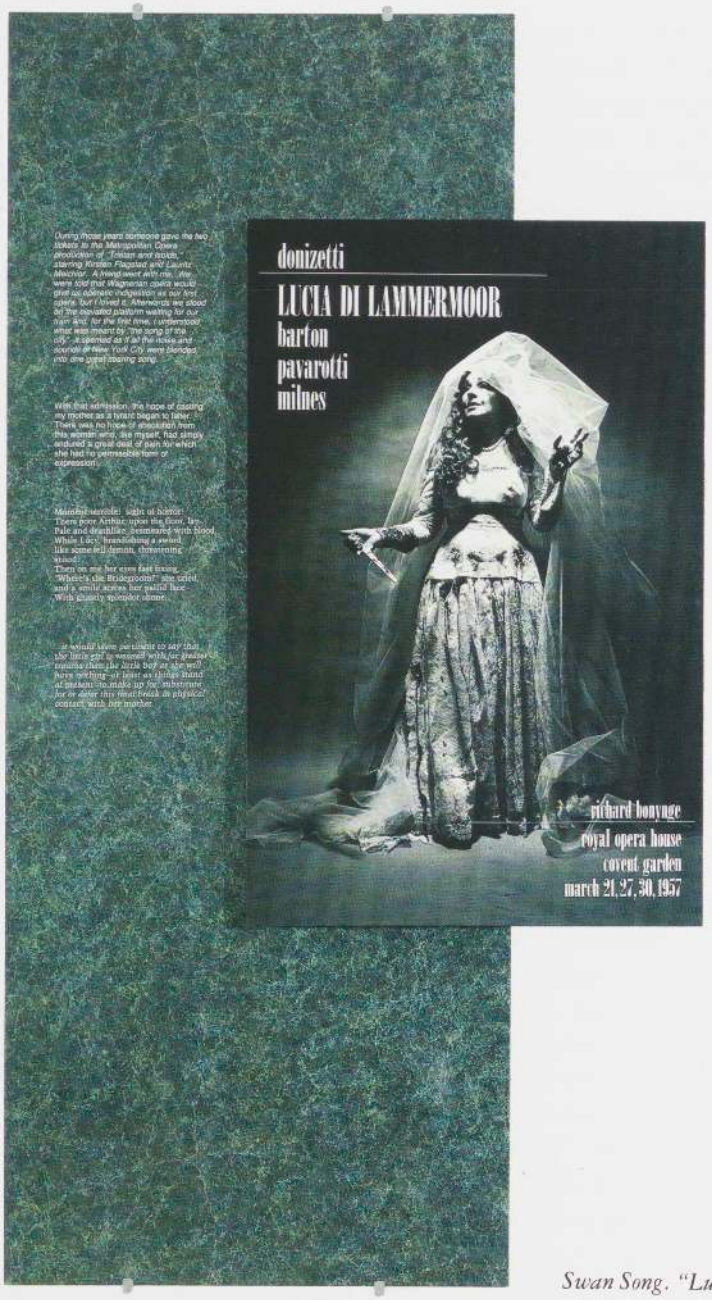
Although Barton was a student of John Baldessari at Cal Arts, she says she was more directly influenced by the work of female professors and visiting lecturers Catherine Lord, Barbara Kruger, and Connie Hatch. Barton prods us to consider her mother as symbolic of women who do not fulfill their potential. In a certain sense her mother is given her moment of glory in this work, but it is skewed: the role of

the diva, who usually dies tragically, provides us with a means of identification and projection, but at the same time her predictable and convenient end is a societal cliché. If the women can be written off as a cultural stereotype, then a more complicated analysis of who is being pictured, what is happening to them, and why it is all taking place is not really necessary.

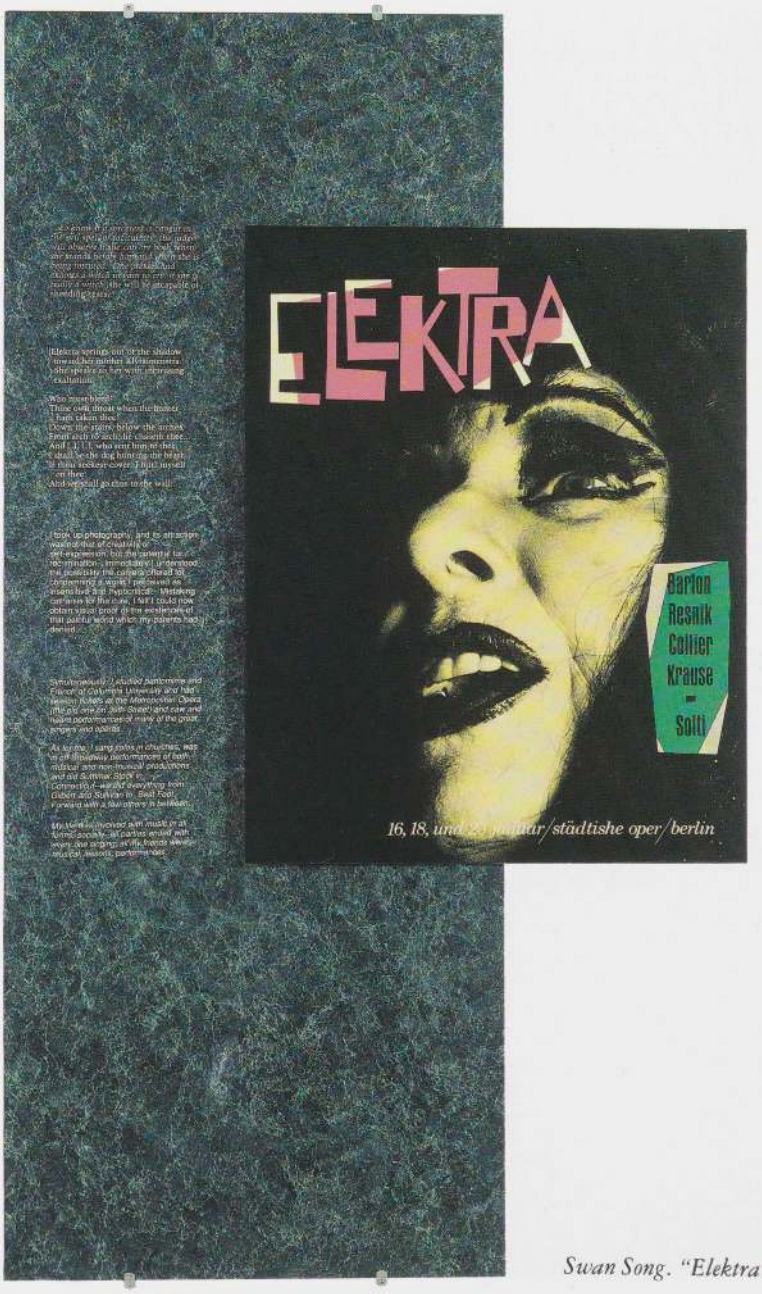
In Barton's art we are asked to believe in a make-believe of the make-believe. We accept these new photographs as "documents" because of their technical perfection. Like good advertising, they evoke the drama and authority of their subject and draw us into their spectacle. Theatrical lighting emphasizes the rich colors, dramatic gestures, and overwrought emotions of these operatic tableaux. It is ultimately our recognition of the schism between her mother's history and the poster's narrative that intensifies the tragedy.

Barton's exploration of her family history differs from Larry Sultan's in that while he uses photography and language to write his parents' history, she uses these mediums to *rewrite* her mother's history. Sultan's use of photography is more traditional. By exploring his family documents to find the truth, he creates his own truth, which is a convincing fiction. Barton explores her family history, disassembles the facts, and creates a new version of "truth." While the persuasiveness of Sultan's photographic narrative is enhanced by his text, the meaning of Barton's pictures is refuted by hers. Although Barton's approach is distinctly postmodern in its attempt to recontextualize her mother's life by appropriating historical advertisements, Sultan's work is not completely modernist: not all of his pictures are fine prints, as he combines new pictures with appropriated imagery from his family album and home movies, and arranges them in a narrative sequence.

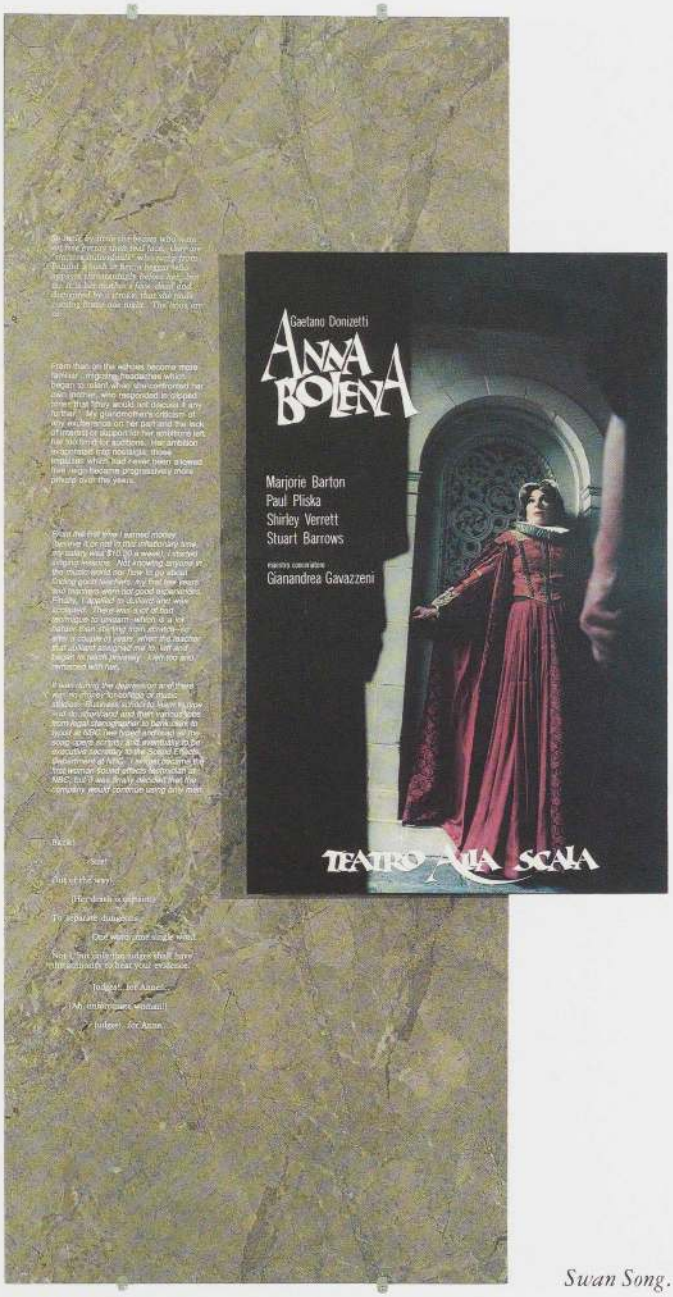
Barton extends the ideas in her photographic collages in a series of performance pieces that occasionally accompany the exhibition of the work. In them Barton speaks to the audience about what it feels like to be the daughter of a woman who did not fulfill her potential, and how this experience led her to reassess ideas about success and standards of ambition. Her mother gracefully enters and moves to a piano, where she sings a medley of arias. Her voice, while beautiful, is not perfect. As members of the audience we are moved, and compelled to consider how an individual's life can be swept up by history.



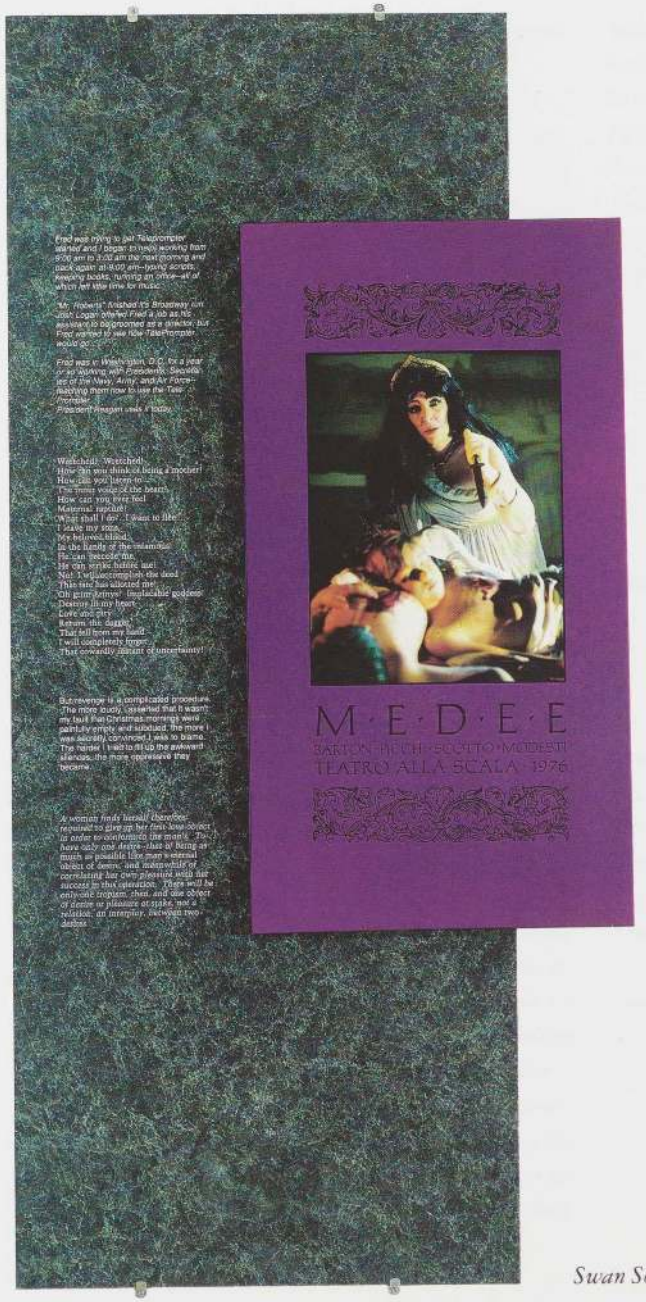
Swan Song. "Lucia." 1988



Swan Song. "Elektra." 1988



Swan Song. "Anna Bolena." 1988



Swan Song. "Medée." 1988

Swan Song. "Lucia"

During those years someone gave me two tickets to the Metropolitan Opera production of "Tristan and Isolde," starring Kirsten Flagstad and Lauritz Melchior. A friend went with me. We were told that Wagnerian opera would give us operatic indigestion as our first opera, but I loved it. Afterwards we stood on the elevated platform waiting for our train and, for the first time, I understood what was meant by "the song of the city"—it seemed as if all the noise and sounds of New York City were blended into one great soaring song.

With that admission, the hope of casting my mother as a tyrant began to falter. There was no hope of absolution from this woman who, like myself, had simply endured a great deal of pain for which she had no permissible form of expression.

Moment terrible! Sight of horror! There poor Arthur, upon the floor, lay Pale and deathlike, besmeared with blood, while Lucy, brandishing a sword, like some fell demon, threatening stood! Then on me her eyes fast fixing, "Where's the Bridegroom? "she cried, and a smile across her pallid face with ghastly splendor shone.

. . . it would seem pertinent to say that the little girl is weaned with far greater trauma than the little boy, as she will have nothing—at least as things stand at present—to make up for, substitute for, or defer this final break in physical contact with her mother.

Swan Song. "Elektra"

". . . to know if a sorceress is caught in the evil spell of taciturnity the judge will observe if she can cry both when she stands before him and when she is being tortured. . . One presses and exhorts a witch in vain to cry, if she is really a witch, she will be incapable of shedding tears. . ."

{Elektra springs out of the shadow toward her mother Klytaimnestra. She speaks to her with increasing exaltation.}

Who must bleed?
Thine own throat when the hunter hath
taken thee!
Down the stairs, below the arches,
From arch to arch, he chaseth thee. . .
And I, I, I, I, who sent him to thee,
I shall be the dog hunting the beast;
If thou seekest cover, I hurl myself on thee
And we shall go thus to the wall. . .

I took up photography, and its attraction was not that of creativity or self-expression, but the potential for recrimination. Immediately I understood the possibility the camera offered for condemning a world I perceived as insensitive and hypocritical. Mistaking catharsis for the cure, I felt I could now obtain visual proof of the existence of that painful world which my parents had denied.

Simultaneously, I studied pantomime and French at Columbia University and had season tickets at the Metropolitan Opera (the old one on 39th Street) and saw and heard performances of many of the great singers and operas.

As for me, I sang solos in churches, was in off-Broadway performances of both musical and non-musical productions and did Summer Stock in Connecticut—we did everything from Gilbert and Sullivan to "Best Foot Forward" with a few others in between.

My life was involved with music in all forms, socially—all parties ended with every one singing, all my friends were musical; lessons; performances.

Swan Song. "Anna Bolena"

So little by little the beasts who were set free betray their real face: they are "sinister individuals" who jump from behind a bush at her, a beggar who appears threateningly before her. . . but no, it is her mother's face, dead and disfigured by a stroke, that she finds coming home one night. The lions are us.

From then on the echoes become more familiar. . . migraine headaches which began to relent when she confronted her own mother, who responded in clipped

tones that "they would not discuss it any further." My grandmother's criticism of any exuberance on her part and the lack of interest or support for her ambitions left her too timid for auditions. Her ambition evaporated into nostalgia; those impulses which had never been allowed free reign became progressively more private over the years.

From the first time I earned money (believe it or not in this inflationary time, my salary was $10.00 a week), I started singing lessons. Not knowing anyone in the music world nor how to go about finding good teachers, my first few years and teachers were not good experiences. Finally, I applied to Julliard and was accepted. There was a lot of bad technique to unlearn—which is a lot harder than starting from scratch—so after a couple of years, when the teacher that Julliard assigned me to left and began to teach privately, I left too and remained with her.

It was during the Depression and there was no money for college or music studies. Business school to learn to type and do shorthand and then various jobs from legal stenographer to bank clerk to typist at NBC (we typed and read all the soap opera scripts) and eventually to executive secretary to the Sound Effects Department at NBC. I almost became the first woman sound effects technician at NBC, but it was finally decided that the company would continue using only men.

Back!
Sire!
Out of the way!
{Her death is certain!}
To separate dungeons.
One word . . . one single word.
Not I, but only the judges shall have the authority to hear your evidence.
Judges! . . . for Anne!
(Ah, unfortunate woman!)
Judges! . . . for Anne . . .

Swan Song. "Medée"

Fred was trying to get TelePrompter started and I began to help, working from 9:00 am to 3:00 am the next morning and back again at 9:00 am—typing scripts, keeping books, running an office—all of which left little time for music.

"Mr. Roberts" finished it's Broadway run. Josh Logan offered Fred a job as his assistant, to be groomed as a director, but Fred wanted to see how TelePrompter would go.

Fred was in Washington, D.C. for a year or so working with Presidents, Secretaries of the Navy, Army and Air Force—teaching them how to use the TelePrompter. President Reagan uses it today.

Wretched! Wretched!
How can you think of being a mother?
How can you listen to
The inner voice of
the heart?
How can you ever feel
Maternal rapture?
What shall I do? . . .
I want to flee! . . .
I leave my sons,
My beloved blood,
In the hands of the infamous!
He can precede me,
He can strike before me!
No! I will accomplish the deed
That fate has allotted me!
Oh grim Erinys!
Implacable goddess!
Destroy in my heart
Love and pity!
Return the dagger
That fell from my hand.
I will completely forget
That cowardly instant of uncertainty!

But revenge is a complicated procedure. The more loudly I asserted that it wasn't my fault that Christmas mornings were painfully empty and subdued, the more I was secretly convinced I was to blame. The harder I tried to fill up the awkward silences, the more oppressive they became.

A woman finds herself therefore required to give up her first love object in order to conform to the man's. To have only one desire—that of being as much as possible like man's eternal object of desire, and meanwhile of correlating her own pleasure with her success in this operation. There will be only one tropism, then, and one object of desire or pleasure at stake, not a relation, and interplay, between two desires.

Larry Johnson

Larry Johnson, a former student of John Baldessari at Cal Arts, works with language. Johnson's art represents a reduced hybrid of Baldessari's interests — photography, language, and popular culture — in which words are the substance of the piece and its predominant aesthetic motif. In his art the photograph's capacity for limitless reproduction mirrors the multiplicity of words and omnipresence of language in our culture. By reproducing words on a manufactured, smooth photographic surface, Johnson refers to the ways printed words, and ideas, are fed to us on the slick pages of magazines and packages. His subtle use of photography to present language echoes the way the mass media camouflages meaning.

At first glance there is a strong similarity between this photographic series by Larry Johnson and the word drawings and paintings of Ed Ruscha. Both artists use clearly lettered words that appear to float in the picture plane, evoking the limitless expanse of western skies. Ruscha uses words that often appear neutral, as in *Do ing* (1973) and *Air* (1970), or ambiguous, surreal snippets of overheard conversation, as in *I Live over in Valley View* (1975) or *Thermometers Should Last Forever* (1976). Occasionally Ruscha employs obvious American vernacular words like *Spam* (1962). Larry Johnson, however, uses words that are powerful cultural symbols. It is interesting to note that each artist, working twenty years apart, uses words to make art outside the predominant artistic style of his time: Ruscha began working against Abstract Expressionism of the 1950s, and Larry Johnson, the Neo-Expressionism of the late 1970s and early 1980s.

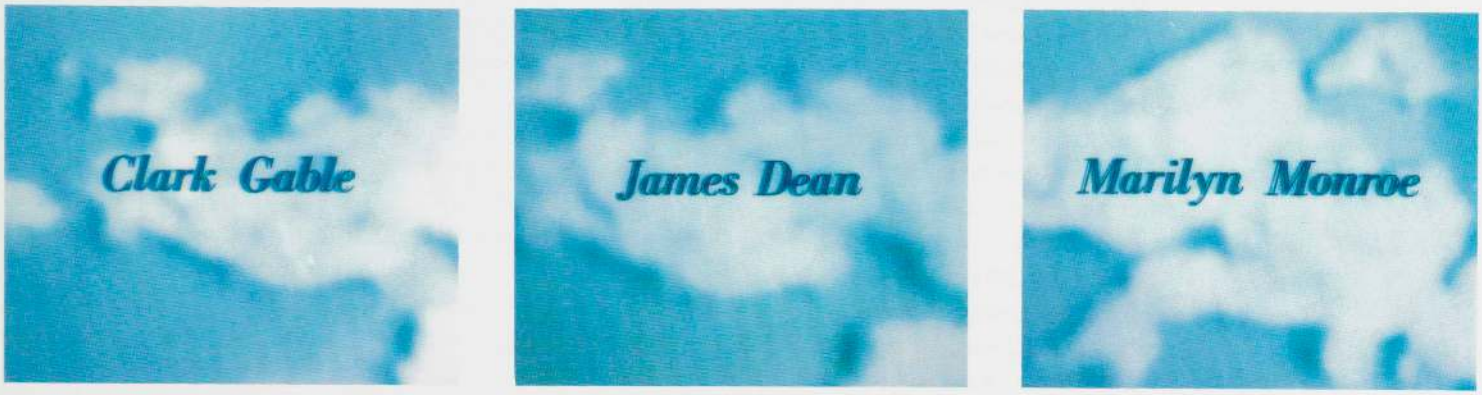
In the series of photographs reproduced here Johnson has placed the names of famous movie stars — Marilyn Monroe, Montgomery Clift, etc. — in a field of blue sky with white clouds. Hovering in a kind of celestial eternity, their message is simple enough: we don't need an image of the individual to conjure them, their names alone are enough to evoke their physical likenesses and their biographies. When we read "Marilyn" we "see" the famous pictures of her: calendar poses, Warhol's images, stills from *The Seven Year Itch*, the headlines about her marriages, miscarriages, breakdowns, affairs, and death.

The creation of celebrities and our sense of intimate connection to them, endemic to American culture, are achieved through photographs and film. How many of us actually *saw* Marilyn Monroe? The power and luster of movie stars is a fiction achieved through the collaboration of the audience and the media. Despite the fact that all of the film stars in Johnson's series are dead, they are also living presences in our minds. Their vitality is fueled by the continued screening of their films and the publication of books and articles about them. As personalities they have come to exist as ideas, and serve as touchstones for our own behavior and points of reference, cultural and historical as well as personal.

Larry Johnson's work indicates a disavowal of representation as a significant art expression. Its antecedents are in the language art of the 1970s. Johnson seems to

be saying that representations of the world can no longer provide us with an experience that is persuasive, and also that our experience of the world is so shaped by its representations that it is no longer ours. Johnson appropriates and recontextualizes language in the same way that other artists appropriate images.

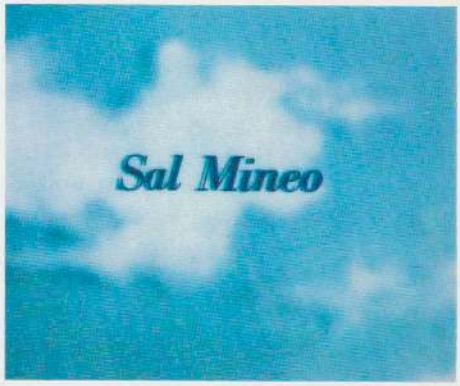
More recent work by Johnson excludes any image at all and is composed only of words arranged on the page in configurations, with letters of the words colored to create lively visual patterns. The text for these pieces is lifted from the pool of public language—Bill Murray's eulogy for John Belushi, news-magazine headlines about the bombing of a West Berlin nightclub that precipitated the United States retaliatory bombing of Libya. Johnson continues to use photographic paper to present his language art. It is as though the slick, easily impressed, light-sensitive paper is the skin of our time.



Untitled (Movie Stars on Clouds). 1983


Montgomery Clift


Natalie Wood


Sal Mineo

List of Plates

Identifying numbers refer to pages.

John Baldessari

19 *Green Gown (Death).* 1989
Gelatin-silver and tinted gelatin-silver prints
99 x 144 in. (251.5 x 365.8 cm)
Collection Judy and Harvey Gushner

20 *Size/Shape (Destiny).* 1988–89
Gelatin-silver prints with hand-applied vinyl paint
78 x 102 in. (198.1 x 259.1 cm)
Courtesy Sonnabend Gallery, New York, and Lawrence Oliver Gallery, Philadelphia

21 *Cruelty and Cowardice (with Malice).* 1988–89
Gelatin-silver prints with hand-applied vinyl paint and tint
73 3/4 x 108 in. (187.4 x 274.3 cm)
Courtesy Sonnabend Gallery, New York, and Lawrence Oliver Gallery, Philadelphia

Robert Heinecken

25-28 Four untitled works from the portfolio "Recto/Verso." 1988
Silver-dye bleach prints (Cibachrome)
each: 14 x 11 in. (35.6 x 28 cm)
Courtesy Pace/MacGill Gallery, New York

29 *Pages (Deneuve) #1.* 1988
Six silver-dye bleach prints (Cibachrome)
each: 13 x 10 3/4 in. (33 x 27.3 cm)
Courtesy Pace/MacGill Gallery, New York

Larry Sultan

All works from the project "Pictures from Home." 1983–89

34-35 Twenty-one chromogenic color prints (Ektacolor):
frame enlargements from 8mm color film, 1943–c.68
each: 18 1/4 x 21 1/2 in. (46.3 x 54.6 cm)
Lent by the photographer

36 Untitled. 1984
Chromogenic color print (Ektacolor)
18 x 21 in. (45.7 x 53.3 cm)
Lent by the photographer

38 Untitled. 1984
Chromogenic color print (Ektacolor)
21 1/4 x 18 in. (54.0 x 45.7 cm)
Lent by the photographer

39 Untitled. 1985
Chromogenic color print (Ektacolor)
17 1/4 x 21 3/16 in. (43.7 x 53.8 cm)
The Museum of Modern Art, New York
Partial gift of James Thrall Soby, by exchange

40 Four chromogenic color prints (Ektacolor):
frame enlargements from 8mm color film, 1943–c.68
each: 18 x 21 1/2 in. (45.7 x 54.6 cm)
Lent by the photographer

41 Untitled. 1983
Chromogenic color print (Ektacolor)
18 x 21 1/4 in. (45.7 x 54 cm)
Lent by the photographer

42 Untitled. 1987
Chromogenic color print (Ektacolor)
17 1/2 x 21 3/8 in. (44.3 x 54.3 cm)
The Museum of Modern Art, New York
Partial gift of James Thrall Soby, by exchange

John Divola

46, 48, 49 Untitled. 1983
Silver-dye bleach prints (Cibachrome)
each: 10 7/8 x 21 7/8 in. (27.8 x 55.6 cm)
Courtesy Jayne Baum Gallery

47 Untitled. 1983
Silver-dye bleach print (Cibachrome)
10 7/8 x 21 7/8 in. (27.8 x 55.6 cm)
The Museum of Modern Art, New York
Anonymous gift

Jo Ann Callis

52 Figure. 1987
Gelatin-silver print on linen
52 1/2 x 42 in. (133.4 x 106.7 cm)
The Museum of Modern Art, New York
Partial gift of Paul F. Walter

53 *A Crimson Wind.* 1987
Gelatin-silver print on linen
54 x 43 1/2 (137.2 x 110.5 cm)
Collection Continental Insurance
Courtesy Douglas Drake Gallery

54 *Positioned Chair.* 1988
Gelatin-silver print on linen
55 1/2 x 46 in. (141 x 116.8 cm)
Lent by Dr. and Mrs. Morris Grabie

55 *Foot.* 1987
Gelatin-silver print on linen
52 1/2 x 42 in. (133.4 x 106.7 cm)
Lent by Dr. Russell Albright and
Michael Myers

Nancy Barton

Four works from the installation *Swan Song.*

58 *Swan Song. "Lucia."* 1988
Chromogenic color print and formica
panel: 60 x 24 in. (152.4 x 61 cm)
photograph: 33 x 21 1/2 in. (83.8 x 54.6 cm)
Courtesy American Fine Arts, Co.

59 *Swan Song. "Elektra."* 1988
Chromogenic color print and formica
panel: 60 x 24 in. (152.4 x 61 cm)
photograph: 24 x 20 in. (50.8 x 61 cm)
Courtesy American Fine Arts, Co.

60 *Swan Song. "Anna Bolena."* 1988
Chromogenic color print and formica
panel: 60 x 24 in. (152.4 x 61 cm)
photograph: 30 x 20 in. (76.2 x 50.8 cm)
Courtesy American Fine Arts, Co.

61 *Swan Song. "Medée."* 1988
Chromogenic color print and formica
panel: 60 x 24 in. (152.4 x 61 cm)
photograph: 33 x 18 in. (83.8 x 45.8 cm)
Courtesy American Fine Arts, Co.

Larry Johnson

66-67 Untitled (Movie Stars on Clouds). 1983
Six chromogenic color prints (Ektacolor)
each: 20 x 24 in. (50.8 x 61 cm)
Collection Richard Prince
Courtesy 303 Gallery, New York

Selected Exhibitions and Bibliographies

As the following is intended to provide the most useful information within the available space, group exhibitions are listed only for Larry Johnson and Nancy Barton, the youngest generation represented.

John Baldessari

1931 Born National City, CA.
1953 B.A., San Diego State College, San Diego.
1957 M.A., San Diego State College, San Diego.

Awards

1974 National Endowment for the Arts, New Genres Fellowship.
1982 National Endowment for the Arts, Photography Fellowship.

One-Person Exhibitions

1960 La Jolla Museum of Art, La Jolla, CA.
1962 Southwestern College, Chula Vista, CA.
1964 Southwestern College, Chula Vista, CA.
1966 La Jolla Museum of Art, La Jolla, CA.
1968 Molly Barnes Gallery, Los Angeles.
1970 Eugenia Butler Gallery, Los Angeles.
Richard Feiger Gallery, New York
1971 Art and Project, Amsterdam.
Galerie Konrad Fischer, Dusseldorf, West Germany.
Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada.
1972 Art and Project, Amsterdam, Netherlands.
Galeria Toselli, Milan.
Galerie MTL, Brussels.
Jack Wendler Gallery, London.
1973 Galeria Schema, Florence.
Galerie Sonnabend, Paris.
Konrad Fischer Gallery, Dusseldorf, West Germany.
Sonnabend Gallery, New York.
1974 Art and Project/Galerie MTL, Antwerp, Belgium.
Galeria Toselli, Milan.
Galerie Skulima, Berlin, West Germany
Jack Wendler Gallery, London.
1975 Felix Handschin Gallery, Basel, Switzerland.
Galerie MTL, Brussels, Belgium.
Galerie Sonnabend, Paris.
Galeria Lucio Amelio, Naples, Italy.
Samangallery, Genoa, Italy.
Sonnabend Gallery, New York.
Stedelijk Museum, Amsterdam, Netherlands.
The Kitchen, New York (video).
University of California at Irvine, Irvine.
1976 Auckland City Art Gallery, Auckland, New Zealand.
Cirrus Editions, Los Angeles.
James Corcoran Gallery, Los Angeles.
Ewing Gallery and George Paton Gallery, Victoria, Australia.
Ohio State University, Columbus, OH.
University of Akron, Akron, OH.
1977 Foundation for Art Resources, Fox Venice Theatre, Venice, CA (films).
Galeria Massimo Valsecchi, Milan.
Matrix Gallery, Wadsworth Atheneum, Hartford, CT.
Julian Pretto Gallery, New York.
Robert Self Gallery, London.
1978 Artists Space, New York (films).
Pacific Film Archives, Berkeley, CA (films).
Portland Center for the Visual Arts, Portland, OR.
Sonnabend Gallery, New York.
Theatre Vanguard, Los Angeles (films).
Whitney Museum of American Art, New York (films).
1979 InK. Halle für internationale neue Kunst, Zurich, Switzerland.
Sonnabend Gallery, New York.
1980 Sonnabend Gallery, New York.
Stedelijk van Abbemuseum, Eindhoven, Netherlands.

Books by Baldessari

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Choosing Green Beans. Milan: Edizioni Toselli, 1972. 26 pp.
Throwing Three Balls in the Air to Get a Straight Line Best of Thirty-Six Attempts. Milan: Edizioni Toselli, 1973. 14 pp.
Four Events and Reactions. Florence: Centro di Florence, with Galerie Sonnabend, Paris, 1975. [Published in conjunction with exhibition held at Stedelijk Museum, Amsterdam, 1975.] 28 pp.
Throwing a Ball Once to Get Three Melodies and Fifteen Chords. Irvine: The Art Gallery, University of California, 1975. 32 pp.
Brutus Killed Caesar. Akron: University of Ohio, with Sonnabend Gallery, New York, and Ohio State University, Columbus, 1976. 35 pp.
A Sentence of Thirteen Parts with Twelve Alternate Verbs. Hamburg: Anatol AV und Filmproduktion, 1977. 4 foldouts.
Close-Cropped Tales. Buffalo: CEPA Gallery and Albright-Knox Gallery, 1981. 88 pp.
The Telephone Book (with Pearls). Ghent, Belgium: Imschoot, Uitgevers for IC, 1988.

Books

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Goldin, Amy. Words in Pictures." pp. 67–71 in *Narrative Art: Art News Annual XXXVI* (Thomas B. Hess and John Asbery, eds.), 1970.

1971 *Art and Technology.* Los Angeles: Los Angeles County Museum of Art, 1971.
1972 Kostelanetz, Richard (ed). *Assembling III.* New York: Assembling Press, 1972.
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Lippard, Lucy. *Six Years: The Dematerialization of the Object.* New York: Praeger, 1972.
Price, Jonathan. *Video Visions—A Medium Discovers Itself.* New York: Plume Books, New American Library, 1972.
1973 Kahmen, Voker. *Art History of Photography.* New York: Viking Press, 1973.
1974 Vergine, Lea. *Il Corpo Come Linguaggio.* Milan, 1974.
1975 Kostelanetz, Richard (ed.). *Essaying Essays.* New York: Out of London, 1975.
1976 *Art Actuel Annuel '76.* Rome: Skira, 1976.
Korot, Beryl and Ira Schneider. *Video Art.* New York: Harcourt, Brace, Jovanovich, 1976.
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1977 Battcock, Gregory. *Why Art?* New York: Dutton, 1977.
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1981 *John Baldessari.* Essays by Marcia Tucker, Robert Pincus-Witten; interview by Nancy Drew. New York: The New Museum and Dayton: University Art Galleries, Wright State University, 1981.
1986 *John Baldessari: California Viewpoints.* Santa Barbara: Santa Barbara Museum of Art.

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1966 Hagberg, Marilyn. "Neglected, Under-rated, Intellectual Baldessari." *San Diego Magazine,* January 1966, pp. 66–68, 101.
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1968 L[ast], M[artin]. "John Baldessari, Carol Brown, David Milne, Ralph Pomeroy." *Art News,* vol. 67, no. 8 (December 1968), p. 14.
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1969 Kosuth, Joseph. "Art After Philosophy, Part II ('Conceptual Art' and Recent Art)." *Studio International,* vol. 178, n. 913 (July/August 1969), pp. 160–62.
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1971 Baker, Elizabeth C. "Los Angeles, 1971." *Art News,* vol. 70, no. 5 (September 1971), pp. 27–39.
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1975 *Print Collector's Newsletter,* vol. 6, no. 5 (November/December 1975), p. 135.
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_____. "Not Good Ain't Necessarily Bad." *Village Voice,* December 19, 1975.
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Wortz, Melinda. "Going to a Restaurant and Eating the Menu." *Art News,* vol. 74, no. 8 (October 1975), p. 76.

1976 Auping, Michael. "Recent Work by John Baldessari." *Artweek,* vol. 7, no. 36 (October 23, 1976), pp. 1, 16.
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Foote, Nancy. "John Baldessari." *Artforum,* vol. 14, no. 5 (January 1976), pp. 37 – 45.
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1977 Frank, Peter. "John Baldessari." *Art News,* vol. 76, no. 8 (October 1977), p. 136.
Glueck, Grace. "When Is a Book Not a Book?" *New York Times,* March 18, 1977.
Kingsley, April. "Pictures and Picture Books." *Soho Weekly News,* April 7, 1977.
Kuspit, Donald B. "Art Criticism: Where's the Depth?" *Artforum,* vol. 16, no. 1 (September 1977), pp. 38 – 41.
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_____. "Words: When Art Takes a Rest." *Artforum,* vol. 15, no. 10 (Summer 1977), pp. 34 – 37.
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Zimmer, William. "Newsstand Images." *Soho Weekly News,* April 21, 1977.

1978 Anderson, Alexandra. "John Baldessari." *Village Voice,* October 16, 1978, p. 91.
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Bell, Jane. "John Baldessari." *Art News,* vol. 77, no. 9 (November 1978), p. 184.
Carroll, Noel. "Obsession." *Soho Weekly News,* January 5, 1978.
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Larsen, Susan C. "Inside Jobs." *Art News,* vol. 77, no. 1 (January 1978), p. 110.
Montagu, Kyra. "Color Photo Exhibit May Be Too Ambitious." *Boston Ledger,* January 13, 1978.
Rubinfein, Leo. "Through Western Eyes." *Art in America,* vol. 66, no. 5 (September/October 1978), pp. 75 – 83.
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1979 Artner, Alan G. "Collector Steals the New Show at MCA." *Chicago Tribune,* March 18. 1979, p. 5.
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1980 Lifson, Ben. "Well Hung." *Village Voice.* November 11, 1980.
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1981 Casademont, Joan. "John Baldessari, Sonnabend Gallery." *Artforum,* vol. 19, no. 5 (January 1981), pp. 73 – 74.
Cavaliere, Barbara. "John Baldessari, Sonnabend." *Arts Magazine,* vol. 55, no. 5 (January 1981), p. 35.

1984 Drohojowska, Hunter. "John Baldessari's Conceptual Art." *L. A. Weekly,* vol. 6, no. 33 (July 13 – 19), 1984.
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1986 Cameron, Dan. "What Big Muscles You Have." *Arts Magazine,* vol. 60, no. 10 (summer 1986), p. 87.
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Knight, Christopher. *Los Angeles Herald Examiner,* October 5, 1986, p. E12.
Lichtenstein, Therese. *Flash Art,* no. 129 (summer 1986), p. 68.
Muchnic, Suzanne. *Los Angeles Times,* October 10, 1986, p. 19.
Relyea, Lane. *L. A. Weekly,* vol. 8, no. 44 (September 26 – October 2, 1986), p. C53.
Russell, John. "John Baldessari." *New York Times,* April 18, 1986.
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1987 Barden, Frederick. "Poetics of Space: The Politics of Contemporary Photography." *Artspace,* vol. 11, no. 2 Spring 1987).
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Miller, John. *Artforum,* vol. 87, no. 3 (March 1988), p. 135.
Roberts, John. *Artscribe International,* no. 64 (September/October 1988), p. 75.
Siegel, Jeanne. "John Baldessari: Recalling Ideas." *Arts Magazine,* vol. 62, no. 8 (April 1988), pp. 86 – 89.
Smith, Roberta. "Reading Messages in Conceptualism Exhibition." *New York Times,* September 2, 1988, p. C2.
Welchman, John. "Fact(s)." *Artforum,* vol. 87, no. 9 (November 1988). p. 131.

Robert Heinecken

1931 Born Denver.
1957 B.A., University of California, Los Angeles.
1960 M.F.A., University of California, Los Angeles.

Awards

1977 National Endowment for the Arts, Photography Fellowship.
1981 National Endowment for the Arts, Photography Fellowship.
1985 First Annual California Museum of Photography Members Award, UC, Riverside.
1986 The Friends of Photography Peer Award.
National Endowment for the Arts, Visual Artist Fellowship.
1988 UCLA Art Council Faculty Travel Grant

One-Person Exhibitions

1960 University of California at Los Angeles.
1964 Mount St. Mary's College Fine Arts Gallery, Los Angeles.
1965 Long Beach Museum of Art, Long Beach, CA.
1966 Fine Arts Gallery, California State College, Los Angeles.
Mills College Art Gallery, Oakland, CA.
1968 Focus Gallery, San Francisco.
1969 Thorne Hall Gallery, Occidental College, Los Angeles.
1970 Phoenix College Gallery, Phoenix, AZ.
Witkin Gallery, New York.
California State College, Northridge.
1971 University of Oregon Gallery, Eugene.
University of Colorado, Boulder.
1972 Pasadena City College Gallery, Pasadena, CA.
University of Rhode Island, Kingston.
Pasadena Art Museum, Pasadena, CA.
1973 Fine Arts Gallery, California State College, San Bernardino.
California State University, Long Beach.
The Friends of Photography, Carmel, CA.
Light Gallery, New York.
1974 Madison Art Center, Madison, WI.
1976 Light Gallery, New York.
The Texas Center for Photographic Studies, Dallas.
International Museum of Photography at George Eastman House, Rochester, NY.
1978 Old Dominion University, Norfolk, VA.
Susan Spiritus Gallery, Newport Beach, CA.
1979 Light Gallery, New York.
Mary Porter Sesnon Art Gallery, University of California, Santa Cruz.
University of Northern Illinois Art Gallery, DeKalb.
Forum Stadtpark, Graz, Austria.
1980 Las Vegas Art Gallery, University of Nevada.
Nova Gallery, Vancouver, British Columbia.
Werkstadt Für Fotographi, Berlin.
1981 Light Gallery, Los Angeles.
Photography at Oregon Gallery, University of Oregon, Eugene.
Light Gallery, New York.
1982 Northlight Gallery, School of Art, Arizona State University, Tempe.
Red-Eye Gallery, Benson Hall, Rhode Island School of Design, Providence.
1983 Los Angeles Center for Photographic Studies, Los Angeles.
Film in the Cities, St. Paul, MN.
Gesamthochschule, Kassel Universität, West Germany.
1986 Gallery Min, Tokyo, Japan.
Center for Creative Photography, University of Arizona, Tucson.
1987 "Television/Source/Subject: Photographic Works and Installation by Robert Heinecken," The Art Institute of Chicago, Chicago.
"Robert Heinecken/New Work," Printworks Ltd., Chicago.
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1983 Johnstone, Mark. "Subtle Marks, Subtle Humor." *Artweek,* February 12, 1983, p. 15.

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1984 Davis, Douglas. "California by Strobe Light." *Newsweek* (March 5, 1984), p. 80.

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1985 Bright, Deborah. "Photography Show Exposes More Than Sex." *New Art Examiner* (February 1985), p. 36–37.

Hugunin, James. "Distinctly American." *Exposure,* vol. 23, no. 1 (Spring 1985).

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1988 Glad, David. "Lost and Found in California." *Photo Metro,* October 1988, p. 31.

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1988 Sekula, Allan. "Sekula on Hugunin." *Spot,* Spring 1988, pp. 24–25.

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Wise, Kelly. "A Paraphotographer Looks at the Family." *Boston Globe,* May 1988.

Larry Sultan

1946 Born Brooklyn, NY.
1968 B.A., University of California, Berkeley.
1977 M.F.A., San Francisco Art Institute.

Awards

1976 National Endowment for the Arts, Works of Art in Public Places (with Mike Mandel).
1977 National Endowment for the Arts, Photography Fellowship (with Mike Mandel).
1978 California Arts Council, Special Projects Film Grant (with Mike Mandel).
1980 National Endowment for the Arts, Photography Fellowship.
1983 John Simon Guggenheim Memorial Foundation Fellowship.
1986 Marin Arts Council Grant.
National Endowment for the Arts, Photography Fellowship.
1988 Englehard Award.

One-Person and Collaborative Exhibitions

1972 Ohio Silver Gallery, Los Angeles.
1974 University of California Gallery, San Francisco.
1977 Center for Creative Photography, University of Arizona, Tucson.*
San Francisco Museum of Modern Art, San Francisco.*
1978 Fogg Art Museum, Harvard University, Cambridge, MA.*
Los Angeles Institute of Contemporary Art, Los Angeles.*
1979 Chicago Museum of Contemporary Art, Chicago.*
1981 Light Gallery, Los Angeles.
Blue Sky Gallery, Portland, OR.
1982 University of Colorado Fine Arts Gallery, Boulder.
Portland School of Art, Portland, ME.
1983 University Art Museum, Berkeley, CA.*
Film in the Cities, St. Paul, MN.
1987 Rhode Island School of Design, Providence, RI.
*Denotes collaborative work with Mike Mandel.

Public Works: Non-Commercial Billboard Murals

1973 "Berkeley Sheet Metal Works," 9′ x 22′ photograph, Emeryville, CA.
1974 "California Cornucopia," 9′ x 22′ painting on photograph, San Francisco.
1975 "Oranges on Fire," 9′ x 22′ silkscreen, ten locations in Bay Area.
1976 "Electrical Energy Consumption 1966," 9′ x 22′ silkscreen, twenty locations in northern California.
"Kansas Counties," 9′ x 22′ silkscreen, twenty locations in northern California.
"Alaska: Tectonic Features," 9′ x 22′ silkscreen, twenty locations in northern California.
1978 "Ties," 14′ x 48′ painting, San Francisco.
"Obey the Law," 9′ x 22′ painting on photograph (with San Francisco Art Institute).
"They Came to Shoshone," 9′ x 46′ photograph, collage, painting, Shoshone, ID (with students from the Sun Valley Art Center).
"Whose News," 14′ x 48′ painting, San Francisco.
1980 "Oh La La," 9′ x 22′ painting, Boulder (with students from the University of Colorado).
1983 "You're So Easily Influenced," 9′ x 22′ painting on photograph, Ramapo, NJ.
1985 "We Make You Us," 9′ x 22′ silkscreen, ten locations as traveling exhibition sponsored by the Center for Contemporary Art, Santa Fe.
1988 "Japan," 14′ x 48′ painting, two locations in Los Angeles, sponsored by Security Pacific Corp., in conjunction with the exhibition "Collaboration."

Books and Articles by Sultan

1974 *How to Read Music in One Evening* (collaboration with Mike Mandel). Greenbrae, CA.: Clatworthy Colorvues.
1977 *Evidence* (collaboration with Mike Mandel). Greenbrae, CA.: Clatworthy Colorvues.
1988 "Reflections on a Home Movie." *Aperture,* no. 103 (Summer 1986), p. 32.
1989 *Headlands: The Marin Coast at the Golden Gate.* Miles De Coster, Mark Klett, Mike Mandel, Paul Metcalf, and Larry Sultan. Albuquerque: University of New Mexico Press.

Books

1981 Thomas, Lew and Peter D'Agostino, eds. *Still Photography: The Problematic Model.* San Francisco: NFS Press, 1981.
1987 Grundberg, Andy and Kathleen McCarthy Gauss. *Photography and Art: Interactions since 1946.* New York: Abbeville Press, 1987.
1988 *Cross Currents/Cross Country: Recent Photography from the Bay Area and Massachusetts.* San Francisco: Camerawork and Boston: Photographic Resource Center, 1988.

John Divola

Articles and Reviews

1972 White, Minor. "Octave of Prayer." *Aperture,* vol. 17, no. 1 (November 1972), p. 30.

1974 Murray, Joan. "Immersion." *Artweek,* vol. 5, no. 39 (November 16, 1974), p. 11.

1975 Desmarais, Charles. "Junk Jazz." *Afterimage,* vol. 2, no. 10 (April 1975), p. 13.

1977 Barendse, Henri Man. "Evidence." *Exposure,* vol. 15, no. 4 (December 1977).

Gross, Fred. "Evidence." *Photograph,* vol. 1, no. 4 (July 1977), p. 28.

Heinecken, Robert. "Open and Shut Case." *Afterimage,* vol. 5. no. 1/2 (May 1977), p. 28.

Lifson, Ben. "Modern Dreams." *Village Voice,* September 11, 1977, p. 77.

Thornton, Gene. "Evidence." *Art News,* vol. 76, no. 9 (November 1977), p. 60.

———. "New York Joys—A Prague Disgrace." *New York Times,* December 25, 1977.

1978 Coleman, Alan. "Is It Time to Stop Believing Photographs?" *Camera 35,* October 1978.

1979 Eliot, David. "Evidence." *Chicago Sun-Times,* November 18, 1979.

1980 Livingston, Kathryn. "Larry Sultan." *American Photographer,* vol. 5, no. 2 (August 1980), p. 53.

1981 Johnstone, Mark. "Conveying the Intangible." *Artweek,* vol. 12, no. 16 (May 2, 1981), p. 11.

1982 Sobieszek, Robert. "Color as Form." *Camera Arts,* vol. 2, no. 5 (September 1982), p. 40.

1983 Fischer, Hal. *Artforum,* vol. 22, no. 1 (September 1983), p. 80.

Liss, Andrea. "Subjective Objective." *Artweek,* vol. 14, no. 21 (May 28, 1983), p. 3.

1985 Richard, Paul. "Remembrances of Families Past." *Washington Post,* May 25, 1985.

1949 Born Santa Monica.

1971 B.A., California State University at Northridge.

1973 M.A., University of California, Los Angeles.

1974 M.F.A., University of California, Los Angeles.

Awards

1973 National Endowment for the Arts, Photography Fellowship.

1976 National Endowment for the Arts, Photography Fellowship.

1979 National Endowment for the Arts, Photography Fellowship.

1986 John Simon Guggenheim Memorial Foundation Fellowship.

One- and Two-Person Exhibitions

1975 Visual Studies Workshop, Rochester, NY.

1976 Camerawork Gallery, Cincinnati.

The Center for Creative Photography, University of Arizona, Tucson.

1978 Image Gallery, Aarhus, Denmark.

Los Angeles Institute of Contemporary Art, Los Angeles.

1979 Vision Gallery, Boston.

Print Galleri, Copenhagen.

Blue Sky Gallery, Portland, OR.

Camera Obscura, Stockholm.

Henry Gallery, University of Washington, Seattle.

Madison Art Center, Madison, WA.

1980 Catskill Center for Photography, Woodstock, NY.

Paul Cava Gallery, Philadelphia, PA.

Lightwork, Syracuse, NY.

Grapestake Gallery, San Francisco.

Robert Freidus Gallery, New York.

The Photographers Gallery, Melbourne, Australia.

"Color Transformations, Jo Ann Callis and John Divola," University Art Gallery, University of California at Berkeley.

1981 Northern Kentucky University, Highland Heights.

Northlight Gallery, Arizona State University, Tempe.

Galerie Del Cavallino, Venice, Italy.

1982 University of New Mexico Art Museum, Albuquerque.

1983 The Center for Creative Photography, University of Arizona, Tucson.

1984 Susan Spiritus Gallery, Newport Beach, CA.

1985 Jones Troyer Gallery, Washington, D.C.

Film in the Cities, St. Paul, MN.

"John Divola, Selected Work, 1974 – 85," Los Angeles Municipal Art Gallery, Los Angeles.

1985-87 "Eileen Cowin & John Divola: New Work" (traveling). [Catalogue].
La Jolla Museum of Contemporary Art, La Jolla, CA.
Arvada Center for the Arts and Humanities, Arvada, CO.
Madison Art Center, Madison, WI.
Halle Sud, Geneva, Switzerland.
1986 Jayne Baum Gallery, New York.
1987 Gallery Min, Tokyo. [Catalogue].
Photo Interform, Osaka.
Seibu Gallery, Tokyo.
1988 Oakland Museum of Art, Oakland, CA.

Books

Emerging L.A. Photographers, Untitled 11. Carmel, CA: Friends of Photography, 1976.
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John Divola. Essay by Mark Johnstone. Tokyo: Min Gallery, 1987.
Dennis, Landt and Lisle Dennis. *Photography for Collectors* New York: Dutton Press, 1977.
Eauclaire, Sally. *The New Color Photography.* New York: Abbeville Press, 1982.
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1974 "24 From L.A." *Studio International,* vol. 187, no. 962 (January 1974).
1976 "John Divola." *Artweek,* vol. 7, no. 8 (February 21, 1976).
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1977 "Diverse Photographic Views at Camerawork." *Artweek,* vol. 8, no. 22 (June 18, 1977).
"Emerging L.A. Photographers." *Popular Photography,* December 1977.
1978 "Interchange." *Artweek,* vol. 9, no. 5 (February 4, 1978).
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Portner, Dinah. "An Interview with John Divola." *Journal* [Los Angeles Center for Photographic Studies], vol. 4, no. 9 (September 1978).
Welling, James. "Working between Photography and Painting." *Artweek,* vol. 9, no. 5 (February 4, 1978), p. 7.
1979 Larsen, Susan C. "A Fantasy Life." *Art News,* vol. 78, no. 5 (May 1979), p. 115.
Murray, Joan. "Memorable Visions." *Artweek,* vol. 10, no. 28 (September 8, 1979), p. 13.
1980 Artner, Alan G. "Contemporary Photos That Touch a Conceptual Base." *Chicago Tribune,* July 18, 1980.
Grundberg, Andy and Julia Scully. "Currents: American Photography Today." *Modern Photography,* vol. 44, no. 10 (October 1980).
Johnstone, Mark. "John Divola." *Camera,* no. 11 (November 1980).
Murray, Joan. "John Divola: The Zuma Series." *Picture Magazine,* no. 14 (March 1980).
Olejarz, Harold. "John Divola." *Arts,* vol. 55, no. 1 (September 1980).
1981 "Recent Color." *The Archive,* Center for Creative Photography, University of Arizona Research Series (December 1981), pp. 8–40.
"American Photographs: 1979 to 1980," *Washington Consortium,* 1981.
Hugunin, James. "John Divola: Fact and Fabrication." *Afterimage,* vol. 8, no. 9, (April 1981), pp. 10–11.
Johnstone, Mark. "John Divola: Facts of the Imagination." *Exposure,* vol. 19, no. 1.
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Scully, Julia. "Frames Within Windows." *Modern Photography,* vol. 45, no. 3 (March 1981).
1983 Burnett, Christopher. "Photography, Postmodernism, Contradictions." New Mexico Studies in the Fine Arts, vol. 8.
1985 Grundberg, Andy. "John Divola at the Municipal Art Gallery." *Art in America,* vol. 73, no. 11 (November 1985), p. 171.
1986 Knight, Christopher. Review of LACE Annual. *Los Angeles Herald Examiner,* October 9, 1986.
1987 Johnstone, Mark. "The Scrape Route Taken in Some Modern Landscape Photography. *Center Quarterly* [Catskill Center for Photography], Fall.

Jo Ann Callis

1940 Born Cincinnati.
1974 B.A., University of California, Los Angeles.
1977 M.F.A., University of California, Los Angeles.

Awards

1978 Ferguson Grant, Friends of Photography.
1980 National Endowment for the Arts, Photography Fellowship.
1982 Mellon Leave Grant, California Institute of Arts.
1984 Commission for the Olympic Arts Festival, Los Angeles.
1985 National Endowment for the Arts, Photography Fellowship.

One-Person Exhibitions

1974 Grandview Gallery, Women's Building, Los Angeles.
1975 Tyler School of Art, Temple University, Philadelphia.
Orange Coast College, Costa Mesa, CA.
1978 Gallery of Fine Photography, New Orleans.
1980 New Image Gallery, Harrisonburg, VA.
1981 G. Ray Hawkins Gallery, Los Angeles.
1983 Blue Sky Gallery, Portland, OR.
Contemporary Arts Center, Cincinnati. [Catalogue].
1984 H. F. Manes Gallery, New York.
1985 The Temporary Contemporary, The Museum of Contemporary Art, Los Angeles. [Catalogue].
1986 Film in the Cities, St. Paul, MN.
Gallery Min, Tokyo. [Catalogue].
1987 Richard Green Gallery, Los Angeles. [Catalogue].
1988 Richard Green Gallery, New York.
1989 "Objects of Reverie, Selected Photographs," survey exhibition, Des Moines Art Center, Iowa. [Catalogue, Black Sparrow Press].

Books

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Hoy, Anne H. *Fabrications: Staged, Altered and Appropriated Photographs.* New York: Abbeville Press, 1987.
Irmas, Deborah. *Signs of the Times.* San Francisco: San Francisco Museum of Modern Art, 1985.
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Witkin, Lee. *Ten Year Salute.* New York: Addison House, 1979.

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1975 *Glass Eye* (Osaka), vol. 2, no. 2, (1975).
1976 *Creative Camera Photography Annual.* London, 1976.
1977 *Glass Eye* (Osaka), vol. 4, no. 2, (1977).
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1980 *Journal* [Los Angeles Institute of Contemporary Art], no. 24, pp. 33–37.
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Hedgpeth, Ted. "Symbols and Signifcance." *Artweek,* vol 11, no. 23 (June 21, 1980), p. 13.
1981 *Photo Bulletin,* vol. 4, no. 1 (January/February 1981).
1982 Grundberg, Andy. "Exploring the Improbable." *New York Times,* July 11, 1982.
Johnstone, Mark. "California Brain Surgery." *Afterimage,* vol. 9, no. 8 (March 1982), pp. 17–18.

1983 McMann, Jean. Interview. "Jo Ann Callis." *San Francisco Camerawork Quarterly,* vol. 10, no. 3 (Autumn).
Weisberg, Jean. Interview. "Jo Ann Callis." *Center Quarterly* [Catskill Center for Photography], vol. 4, no. 4 (1983), p. 17.
1984 Vanant, Elizabeth. "Photographing the Olympic Underbelly." *Los Angeles Times,* June 12, 1984, Part 4, p. 2.
1985 Johnstone, Mark. " A Strangeness in the Ordinary." *Artweek* (August 24, 1985), p. 13.
Muchnic, Suzanne. "Callis' Photographs—Telling It Like It May Be." *Los Angelese Times,* July 18, 1985, Part 6, p. 3.
Reid, David. "California: The New Alexandria." *Vanity Fair,* November 1985, p. 71.
1986 "Briefings." *Saturday Review,* vol. 12, no. 3 (August/September 1986), p. 5.
1987 Curtis, Cathy. *Los Angeles Times,* December 11, 1987.
Jones, Amelia. "Re-Presenting Presentation." *Artweek,* vol. 18, no. 44 (December 26, 1987), p. 22.
Muchnic, Suzanne. "An Exhibit of Mixed Breedings." *Los Angeles Times,* June 10, 1987, Part 4, p. 1.

Nancy Barton

1957 Born Los Angeles.
1982 B.F.A., California Institute of the Arts, Valencia.
1984 M.F.A., California Institute of the Arts, Valencia.
1981-84 Ahmanson Scholar.

Exhibitions

1984 "Alternate Routes" (coordinator of group show installed on RTD buses during 1984 summer olympics, Los Angeles).
"Swan Song," California Institute of the Arts, Valencia.
1986 "The Power of a Singular Vision," New Langton Arts, San Francisco. [Catalogue].
1987 "The Power of a Singular Vision: Three Installations," Installation Gallery, San Diego.
"The Bad Seed" (with Judie Bamber), San Francisco Camerawork, San Francisco.
"L.A. Hot & Cool," Massachusetts Institute of Technology, List Visual Arts Center, Boston. [Catalogue].
1988 "Image and Text" (with Laurel Beckman), The Woman's Building, Los Angeles.
"Swan Song," XS Gallery, Carson City, NV.
"Masquerade," Randolph Street Gallery, Chicago.
"L.A. Hot & Cool: Selections," Stux Gallery, New York.
"Recent Art from L.A., "Cleveland Center for Contemporary Art, Cleveland.
"New Strategies," Jan Kesner Gallery, Los Angeles.
American Fine Arts, Co., New York.

Articles and Reviews

1987 Freudenheim, Susan. "Nancy Barton, Leslie Ernst, Erika Suderberg." Review. *Artforum,* vol. 16, no. 3 (November 1987), pp. 146–47.
Pincus, Robert. "Installation Works Trace Roots to 60s Conceptual Art." San Diego Union, August 1987.
1988 Raczka, Robert. "Writing on the Wall." *Afterimage,* vol. 15, no. 10 (May 1988). pp. 19–20.
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Selwyn, Mark. "New Art in L. A." *Flash Art,* no. 141 (Summer 1988), p. 109.
Svitil, Torene. *Exposure,* Los Angeles, Spring 1988.
1989 Liu, Catherine. Review. *Artforum,* vol. 27, no. 6 (February 1989), p. 133.
Cotter, Holland. Review. *Art in America,* vol. 77, no. 4 (April 1989), p. 261.

Larry Johnson

1959 Born Los Angeles.
1982 B.F.A., California Institute of the Arts, Valencia.
1984 M.F.A., California Institute of the Arts, Valencia.

One-Person Exhibitions

1986 303 Gallery, New York.
1987 303 Gallery, New York.
Kuhlenschmidt/Simon Gallery, Los Angeles.
Galerie Isabella Kacprzak, Stuttgart, West Germany.
1988 303 Gallery, New York.
Kuhlenschmidt/Simon Gallery, Los Angeles.
1989 303 Gallery, New York.

Group Exhibitions

1984 "3 Artists Select 3 Artists." Artists Space, New York.
1985 303 Gallery, New York.
"Proof and Perjury," Los Angeles Institute of Contemporary Arts, Los Angeles.
"Synaesthetics," Institute of Art and Urban Resources, Inc. Long Island City, NY.
1986 303 Gallery, New York.
Cable Gallery, New York.
"Uplifted Atmospheres, Borrowed Taste," Hallwalls, Buffalo, New York.
1987 "Perverted by Language," Hillwood Art Gallery, Long Island University, C. W. Post Campus, Greenvale, New York.
1987 "On View" (with Bill Anastasi), The New Museum, New York.
"New Photo," Feature Gallery, Chicago.
"Contemporary Diptych; Divided Vision," Whitney Museum of American Art, Stamford, CN.
"CalArts: Skeptical Belief(s)," The Renaissance Society at The University of Chicago in cooperation with the Newport Harbor Museum. [Catalogue].
Kuhlenschmidt/Simon Gallery, Los Angeles.
"Industrial Icons," San Diego State University, San Diego.
"Modes of Address: Language in Art Since 1960, "Whitney Museum of American Art, Downtown, New York. [Catalogue].
"Art Against Aids," benefit exhibition at 303 Gallery, New York.
Anina Nosei Gallery, New York.
Galerie Christoph Durr, Munich, West Germany.
"The Castle," Installation by Group Material at Documenta 8, Kassel, West Germany. [Catalogue].
Fotogalerie Wien, Vienna.
Galerie Amer, Vienna.
1988 "CalArts: Skeptical Belief(s)," Newport Harbor Art Museum, Newport Beach, CA, and The Renaissance Society at The University of Chicago, Chicago.
"Utopia Post Utopia," Institute of Contemporary Art, Boston. [Catalogue].
"A Drawing Show," Cable Gallery, New York.
303 Gallery, New York.
Venice Biennale, Venice, Italy. [Catalogue].
"Information is Ornament," Feature Gallery and Suzan Rezah Gallery, Chicago.
Galerie Wilma Tolksdorf, Hamburg, West Germany.
Galerie Daniel Bucholz, Cologne, West Germany.
"Larry Johnson, Liza Larner, and Charles Ray," 303 Gallery, New York.

Articles and Reviews

1986 Cohrs, Timothy. Review. *Arts Magazine,* vol. 61, no. 4 (December 1986), p. 125.
1987 Gardner, Colin. "The Art Galleries." *Los Angeles Times,* August 7, 1987.
Knight, Christopher. "A Canny Glimpse of Mass Media." *Los Angeles Herald Examiner,* November 20, 1987.
1988 Cameron, Dan. "When Is a Door Not a Door." *XLII Esposizione Internazionale d'Arte La Biennale di Venezia,* 1988.
Jalon, Allan. "Skeptical Belief(s) Exhibit Displays Varied Styles of CalArts Graduates." *Los Angeles Times,* January 24, 1988.
Knight, Christopher. "Focusing on the Hidden Meaning of 'Untitled' Works." *Los Angeles Herald Examiner,* February 7, 1988.
Robbins, David. "Stars and Stardom." *Aperture,* no. 110 (Spring 1988), p. 47.
Welchman, John. "Cal-Aesthetics." *Flash Art,* no. 141 (Summer 1988), p. 106.
Wilson, William. "Radical Things are Happening in Orange County." *Los Angeles Times,* February 28, 1988.

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Susan Kismaric

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