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KATHE
BURKHART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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KATHE BURKHART

born 1958, Martinsburg, W. VA
lives and works in New York City

Education

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V. GENERAL INFORMATION

The winter exhibition at P.S. 1 Museum:
Dennis Oppenheim: And The Mind Grew Fingers
currated by Alana Heiss

Dates: December 8, 1991- February 9, 1992

Opening: December 8, 1991 from 2-6pm

For further information please contact:

George York, Education Director
The Institute for Contemporary Art
P.S. 1 Museum
46-01 21st Street
Long Island City, NY 11101
(718) 784-2084
Fax: (718) 482-9454

Dennis Oppenheim: And The Mind Grew
Fingers, published on the occasion of this survey,
will be avallable at the exhibition. Published by
Harry Abrams, the book includes an interview with
the artist conducted by Alana Heiss and an essay
by Thomas McEvilly.

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KATHE BURKHART

born 1958, Martinsburg, W. VA
lives and works in New York City

Education

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

Solo Exhibitions

1989 "Kathe Burkhart by Elizabeth Taylor; Paintings From the Liz Taylor Series," Feature, NY, NY
1988 "Paintings From the Liz Taylor Series," Greathouse, NY, NY
"Paintings From the Liz Taylor Series," Feature, Chicago, IL
1979-84 Annual Solo-Exhibitions while attending California Institute of the Arts

Group Exhibitions *Cartoon, Longhella Gallery, NYC (June)*
Sex & Language, Garrett Press, Toronto

1990 "Brut 90," White Columns, NY, NY
1989 "Media Talk," Security Pacific Bank, Los Angeles, CA
"Romancing the Stone," Feature, NY, NY
"Vulgar Realism," Hallwalls, Buffalo, NY
1988 White Columns Benefit, White Columns, NY, NY
"Billboards," Littlejohn Smith Gallery, NY, NY
"10 Painters," White Columns, NY, NY
"A Romantic Distance," Jeffrey Neale Gallery, NY, NY
curated by Bill Arning
1987 "Head Sex," Feature, Chicago, IL
"Horizons," Pleiades Gallery, NY, NY; curated by Donald Kuspit
"Appearances," Sorkin Gallery, NY, NY
Benefit Exhibition and Auction, Home for Contemporary Art and Theatre, NY, NY
1986 "TV Generations," Los Angeles Contemporary Exhibitions (LACE) catalog; curated by John Baldessari and Bruce Yonemoto
"Conspicuous Consumption," ABC No Rio, NY, NY
"Small Works National," Torn Awning Gallery, NY, NY
1985 "Impart," benefit exhibition for Amnesty International; Oranges/Sardines Gallery, Los Angeles, CA
"Imagine A Future Peace," Attack Gallery, Los Angeles, CA
1984 "Emblem," Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA; curated by Cam Slocum
"The Cotton Exchange Show," Los Angeles, CA
"For Love or Money," ZTZU Gallery, Los Angeles, CA
1983 Orlando Gallery, Los Angeles, CA
1981 "The National Small Sculpture and Drawing Exhibition," Westwood Center for the Arts, Los Angeles, CA; curated by Claire Falkenstein

Installations

1985 "School Days II," Avago Gallery, Los Angeles Institute of Contemporary Art (LAICA)
"Prick," a 9 x 12' painting/banner commissioned by Los Angeles Contemporary Exhibitions (LACE) and exhibited on the exterior of their building for one month, Los Angeles, CA

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Installations (continued)

- 1983 "Jail of Gender," window installation, Top Hat Bridal Shop, Los Angeles, CA
 1982 "The Nuclear Family Room," Video installation at "Target: L.A./The Art of Survival," Los Angeles, CA

Grants and Awards

- 1989 Artist Residency Fellowship, Yaddo, Saratoga Springs, NY
 Artists' Space Individual Grant, NY, NY
 1987 NY Foundation for the Arts, Artist-In-Residence Program, Listed with "Poets and Writers," NY, NY
 1986 Artist Residency Grant, Dorland Mountain Colony, Temecula, CA
 1985 LINE Grant to produce From Under The 8-Ball
 1982 Honorable Mention Grant, National Small Sculpture and Drawing Exhibition

Video Productions

- 1986 "Spendthrift," color 3/4" tape, 20 minutes; screened at: U.S.C. School of Cinema and Television, Los Angeles, CA; "Women Make Video," The Woman's Building, Los Angeles, CA; ABC No Rio, NY, NY; Film/Video Art, NY, NY.
 1984 "Things I Do With Boys," color, 3/4" tape, 10 minutes; screened at: "Video By Performance Artists," EZTV Video gallery, West Hollywood, CA; CalArts, Valencia, CA
 "LoveChild," color 3/4" tape, 50 minutes; screened at: "Target: L.A.," Los Angeles, CA; CalArts, Valencia, CA
 1982 Readings "Survivors' Tape".
 1989 "Six Women, the Word and the Will," Knitting Factory, NY, NY
 1988 Feature, Chicago, IL
 Greathouse, NY, NY
 1986 "TV Generations," Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA
 ABC No Rio, NY, NY
 1985 Anti-Club, Los Angeles, CA
 Lhasa Club, Los Angeles, CA
 Cathay de Grande, Los Angeles, CA
 1984 "Five-Minute Performance Olympics," High Performance, Galeria Ocaso, Los Angeles, CA
 Cotton Exchange, Los Angeles, CA
 Beyond Baroque, Permanent Contemporary Gallery, Los Angeles, CA

Publications

- 1990 Eau de Cologne, #3, West Germany (reproduction)
 1989 "Kathe Burkhart", David Rimanelli, Artforum, Nov., p. 147, reproduction.
 "Kathe Burkhart", Joshua Decter, Arts, Dec., p.99-100, reproduction
 "Goings on about Town", The New Yorker, Sept. 25, p. 12.
 "Talking Back", Artweek, Oct. 14, p. 15. Reproduction
 "Media Talk at Bank's Gallery Makes Some Strong Comments", Cathy Curtis, Los Angeles Times, Sept. 18, p. 11, reproduction.
 Berland, Dinah. "Massaging the Media Message", Orange County Register

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- 1989 Huntington, Richard, "Nasty Undertones Stand Out at Exhibit," Buffalo News, Feb. 25, 1989, p. , reproduction
Gessert, George, "From Under the 8-Ball," Northwest Review, Winter, pp. 124-127
Morgan, Robert, "Kathe Burkhardt," Artscribe, Nov./Dec., 1989, pp 84-85, reproduction
- 1988 Cooper, Dennis, "Kathe Burkhardt," Artforum, summer 1988, pp 139-40, reproduction
Hart, Jane, "America/New York/Curators & IGI 88," Art Line, 36 vol. 4 #1. (U.K.)
- 1988 "The Milk Truck," Alternator, February 1988
Artner, Alan G., "A Collection Certain To Offend All," Chicago Tribune, June 23, 1988
"The Milk Truck," Farm, and front cover reproduction
Mahoney, Robert, "Billboards," New York Press, July 29, 1988
Porges, Timothy, "Chicago," Contemporanea, July/August 1988
- 1987 Leonhart, Mark, "Head Sex: An Orgy of Comprehension," Windy City Times, July 23, 1987, p. 19-20
Artner, Alan G., "At the Galleries," Chicago Tribune, August 6, 1987
- 1986 Appearances, Winter, reproduction
Rugoff, Ralph, "Artists on TV," L.A. Weekly, March 7-13, 1986, reproduction
LaPalma, Marina, "Beware the Grids," Artweek, March 29, 1986, vol. 17, No. 2, p. 1, reproduction
selected poems, East Village Eye, September 1987
selected poems, New Leaves Review, nos. 17, 18
selected poems, National Poetry Magazine of the Lower East Side, vol. 1
- 1985 Bulger, Marge, "Three Artists at LAICA," L.A. Reader, August 30, 1985, reproduction
From Under The Eight-Ball, 80 pgs., designed, edited by Kathe Burkhardt
- 1984 Burnham, Linda, "In Dogged Pursuit of the World's Greatest Artists," High Performance, no. 26
Drohojowska, Hunter, "Pick of the Week," L.A. Weekly, November 9-15, 1984
selected poems, The Rattler, vol. 1, no. 2
- 1983 Gaulke, Cheri and Harmon, Osah, "Protest Art/L.A./Target: L.A. The Art Of Survival," High Performance, #21
- Critical Writing
- 1985 "Extremely Cool Practices" and "Can Art Breed Action?" High Performance, #32
"Temple of Hollywood" and "Talking About It," High Performance #30
"Conflicts & Influences," Artweek, October 27, 1985
"Infantalizing the Natural," High Performance #28
- 1984 "A History Of Video," Artweek, October 27, 1984
"Godzilla On The Beach," High Performance #28

TEACHING EXPERIENCE

- 1988-90 New York Feminist Art Institute, NYC
1989 CalArts visiting artist
1987-90 New York Foundation for the Arts, Artist-in Residence Program, NYC

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ABOUT THE LIZ TAYLOR SERIES

In the ongoing Liz Taylor series, I have manipulated 'loaded' words and images to subvert the individual given meanings of the source material: publicity and production stills and slang and curses. This juxtaposition represents a language of defiance against the codes that dictate prescribed behavior. Hollywood—that pervasive world of movies and stars—has created a rigid range of identities for women. No personality exemplifies the dual roles of bad girl/mother better than Liz Taylor. As cultural icon, she points up male-defined parameters of female autonomy. The myth of Superwoman that she embodies: successful actress, eternal temptress, Mom, combined with a public private life in the media reveal a persona produced by MGM. She is the token woman; the quintessential 50's woman we have been taught to become: an image on screen and off which filtered into our growing up.

As a child of the 60's, the roles/models of Liz Taylor were transmitted to me via the family TV set rather than the movie screen. The romantic myths of Hollywood are nowhere more revered than in rural middle class America. Liz Taylor is the perfect sexual rebel and the perfect victim. The media has a hold on desire and identification. It keeps a stratified class system in line through its omnipresent value system. These values always reflect patriarchal conditions by allowing men vicarious pleasures. No one is free of media influences in their personal lives: so I choose emotionally extreme images. Foreign relations always mimic domestic ones.

I locate my position as oppositional on several levels: as a critique of representation, particularly that of women and also as a rupturing of idiomatic packaging/presentation devices. The language, photos, and painting in my work are used to re-present the characters and dramas of Liz Taylor re-sieved psychologically, and in a class context. As in cinema, I hope to evoke identification through suggested narrative. Since women are portrayed as victims in the movies, female identification generally re-enforces women's oppression. But in this work, Liz Taylor or you or I may still be a victim, but unwillingly, angrily, vengefully. An emotional identification of this kind provokes *instead* resistance, transgression, empowerment, and perhaps analysis of the mechanics of oppression in one's personal life. To disrupt subliminal desires, I subvert the text of the appropriated image with curses: the language of angry resistance, the iconography of the Loud-Mouthed Bitch.

—Kathe Burkhart

"... Woman's special form of neurosis would be to "mimic" a work of art: to be a *bad* (copy of a) work of art. Her neurosis would be recognized as a counterfeit or parody of an artistic process. It is transformed into an aesthetic object, but one without value, which has to be condemned because it is a *forgery*. It is neither "nature" nor an appropriate technique for re-producing nature. Artifice, lie, deception, snare—these are the kinds of judgements society confers upon the tableaux, the scenes, the dramas, the pantomimes produced by the hysteric. And if woman's instincts try to command public recognition in this way, their demand and demonstration will be met with derision, anathema, and punishment. Or at least by belittling interpretations, appeals to common sense or to reason. A society has the duty to ban forgeries. And the hysterical woman who flaunts an appearance exceeding and defying the natural, the legally sanctioned mean, must be chastised. She must be curbed, humiliated, brought back to chastity, whether she likes it or not. Asceticism, decency, shame, are the forms of "sublimation" required of woman. Let us leave these forms "latent" for as long as it takes to get at least a hint of how *socially* pertinent sado-masochism is."

—Luce Irigaray, *Speculum of the Other Woman*
Cornell University Press, 1985. (p. 125)

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Slide List

Kathe Burkhart

231. MASTERpiece: (X, Y, & Zee). Acrylic, fur, linoleum, composition leaf on canvas. 82" x 82". 1989.
242. Bored STIFF: (Butterfield 8) Acrylic, mixed media on canvas. 56" x 66", 1989.
253. Cold-Cocked (Cat on a Hot Tin Roof) Acrylic, linoleum, m/m on canvas, 84" x 93", 1989.
264. MindFuck (The VIPs) Acrylic, mirror-tile, contact paper, composition leaf on canvas. 84" x 110", 1988.
275. Between the Devil & the Deep Blue Sea. Acrylic, composition leaf on canvas. 54" x 108", 1989. (publicity still.)
283. Go to Hell (Suddenly Last Summer.) Acrylic, contact paper on ~~paper~~ paper. 50" x 38", 1988.
297. Advertising, Publicity, Exploitation, Showmanship - The Artworld (The VIPs). Acrylic, composition leaf on canvas, 84" x 110", 1987.
308. Bullshit (Butterfield 8) Acrylic, composition leaf on paper. 50" x 44", 1989.
319. Kathe Burkhart by Elizabeth Taylor. (Ladies Home Journal, 1965). Acrylic on paper 38" x 50", 1989.
320. Bitch (Cleopatra). Acrylic, m/m on canvas. 1987. 32" x 52"

All works are from the Liz Taylor Series, an ongoing project.

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