

~~Carole Schneemann~~

~~Up To And Including Her Limits~~

Carolee Schneemann



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November 24, 1996 – January 26, 1997

The New Museum of Contemporary Art, New York

Carolee Schneeman: Up To And Including Her Limits

Organized by Dan Cameron
The New Museum of Contemporary Art
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Back cover: *Up To And Including Her Limits*, June 10, 1976, Studiogalerie, Berlin, performance view. Photo: Henrik Gaard

Exhibition

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Carolee Schneemann

Introduction

In the early 1960s, as a graduate student in art history at NYU's Institute of Fine Arts, I was immersed by day in Greek and Roman monuments, Medieval manuscripts, and early Flemish painting; by night, I was a habituée of Judson Memorial Church, the City Hall Cinema, Max's Kansas City, and the Filmmaker's Cinemathèque, where events, Happenings, and films by artists such as Robert Whitman, Robert Morris, Claes Oldenburg, Stan Brakhage, Robert Rauschenberg, and Andy Warhol were seen and enthusiastically debated. By the mid 1960s, performance played a major role in the New York art world, yet women were a conspicuous minority on the scene. It was only after 1968, when the first wave of the Women's Movement hit New York, that pieces by Meredith Monk, Yoko Ono, Rachel Rosenthal, Yvonne Rainer, Hannah Wilke, Shigeko Kubota, Charlotte Moorman, Joan Jonas, Carolee Schneemann, and others began to take on the accumulated force of a shift in collective thinking about art.

Certain things stand out in my mind about that period, from around 1968 to the mid-1970s. One was how prevalent the body had become as the material of art. It was, after all, a period when phenomenology was in the air (particularly through the writings of French philosopher Maurice Merleau-Ponty), with its focus on the immediate experience of the corporeal body rather than rational thought as the primary means of understanding the world. Bruce Nauman's films, video and "performance" pieces, which used such commonplace activities as pacing his studio floor, were becoming well known in Europe and America; Yvonne Rainer's dances, in which people walked, bent over, sat and moved things from one part of the room to another, were hotly debated in terms of traditional dance movement; Joan Jonas's investigation of her body as a

sculptural object blurred the boundaries between art and artifact, private and public; and Meredith Monk's multiple-sited sound and movement pieces refused categorization as opera, theater, music, or dance.

Carolee Schneemann's work was equally difficult to pin down, but it became controversial and ultimately marginalized because of the way she used her own body; her style was direct, sexual, autobiographical, and confrontational. Her work couldn't be called "conceptual" because it was too raw, too emotive, too immediate. Nor did people perceive its connection to "action" painting, which was firmly rooted in the heroic, male tradition. And there was very little familiarity on the part of the New York art world with the work of her European counterparts — Valie Export, Hermann Nitsch and Rudolf Schvartzkogler in Austria, and somewhat later Gina Pane in France and Marina Abramovic in Yugoslavia.

Schneemann's work, in the context of early feminist art activities, was viewed by many at that time as liberating; nonetheless, it ran counter to prevailing feminist politics because it didn't seem to constitute a critique of patriarchy. It had a little too much pleasure, a little too much (hetero)sexuality, and an uncompromising refusal on the part of the artist to justify herself to anyone.

The New Museum's earlier exhibitions and programs provide a context and rationale for presenting Schneemann's work now, when it is possible to see clearly not only the trajectory of her ideas and the context in which they evolved, but their importance and influence for a younger generation of artists. Issues centering on the relationship of art to everyday life, as manifested in performance work of all kinds, have always been central to The New Museum's programming, from the presentation of Jeff

Way's metamorphic "dance" pieces in *New Work/New York* (1978), to *Choices: Making An Art of Everyday Life* (1986), to Bob Flanagan and Sheree Rose's *Visiting Hours* (1994).

Similarly, the interface between art, feminism and performance has been explored in a variety of contexts at The New Museum, ranging from Gina Wendkos's *Four Blondes* (1980), a performance on the sidewalk outside our 14th Street Window, to presentations by Carmelita Tropicana and Penny Arcade. In between, we've presented innovative pieces by Jo Harvey Allen, Linda Montano, Jana Sterbak, Ann Hamilton, the V-Girls, Adrian Piper, Ethyl Eichelberger, DanceNoise, Jerri Allyn, Reno, the Living Paintings, Marina Abramovic, Mona Hatoum, Alva Rodgers, and Laurie Parsons, as well as major exhibitions that centered on specific feminist issues, such as *Difference: On Representation and Sexuality* (1984-85); *Girls Night Out* (1988); Mary Kelly's *Interim* (1990); and *Bad Girls* (1994).

Today the emergence of the body as central to artistic concerns across disciplines, and the reexamination of performance as key to feminist and postmodernist practice in the late 90s, make an exhibition of Carolee Schneemann's work especially relevant. I'm grateful to Senior Curator Dan Cameron for having initiated and organized the first major exhibition of her work, and I'm delighted that The New Museum is the site of this long overdue recognition of her unique contribution to the field.

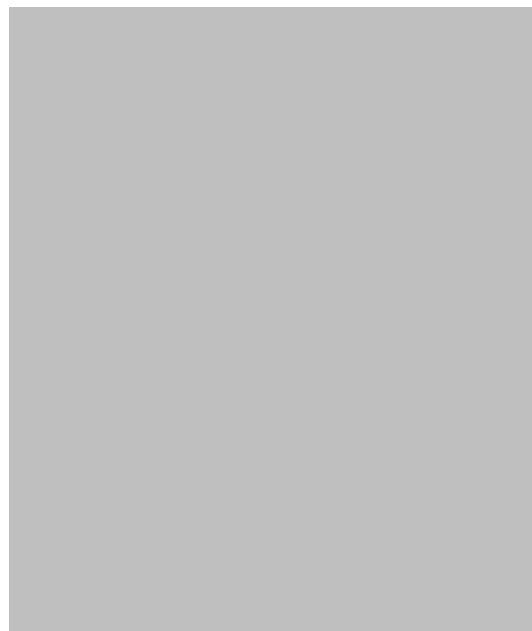
Marcia Tucker, Director

In the Flesh

Dan Cameron

This presentation of Carolee Schneemann's work, more than three decades after her leap to the forefront of the cultural establishment's awareness with the watershed performance work *Meat Joy* (1964), is inspired by the need to meaningfully assess the influence her work has had and continues to have on artists who have emerged during the present decade. The urgency of this need is perhaps an authentic example of those rare occasions in art history when an artistic development that challenges accepted practice and has thereby been deliberately and systematically confined to the margins of collective discourse is suddenly rushed to the forefront decades after the fact, carried aloft on the shoulders of a new generation eager to identify with the purported act of transgression that led to the earlier artist's exclusion in the first place.

While this interpretation has the added attraction of maintaining the old avant-garde mechanism for valorizing the present generation's taste and insight at the expense of our forebears' lack of same, it does not seem sufficient to address the range of issues that arise when the artist is a woman, and her search for artistic meaning leads her to employ her own body as both the vehicle for her art and the locus of its expression. Among these issues, one of the most pertinent in terms of the motivation behind this exhibition is an attempt to come to terms with the art world's continuing exclusionist policies, especially in cases when the content of



▲ *Meat Joy*, November, 1964, Judson Memorial Church, New York, performance view. Photo: Al Giese

the work directly explores the possibility of inclusion, whether by way of gender, race, and/or sexuality.

Precisely because she pioneered the broad terrain of artistic practice that is encompassed in today's terms in performance, installation, and video, as well as myriad

uses of the body, feminist issues and sexuality, Schneemann's work becomes key to a larger mission — to gain credibility for these areas today. The continuing refusal to include her art in historical reappraisals of the period in which Schneemann's work was at its most "transgressive" — the 60s and 70s — reflects a numbingly conformist art historical interpretation of the same period. This unfortunate set of conditions has not only left the public ill-equipped to experience Schneemann's equally challenging works of the past decade, but has also obstructed the current generation's attempts to articulate its unique relationship to the recent cultural past.

This last point bears emphasizing because in order to understand the role that issues of meaning and its exclusion play in the present examination of Schneemann's art, it seems necessary to offer the possibility that the current collective impulse to re-think her work of the 60s and 70s stems from a desire to look at how and why Schneemann's development took the turns it did. In so doing, it is possible to pinpoint its radicality to provide insight into ways in which the issues her work addressed then continue to be manifested in the output of artists working today. It is vital, therefore, that these works not be read as an effort to convey a nostalgic view of the art world of the 60s and 70s, nor even of the artist's unique role within it. Rather, it is inspired by a series of questions that have gradually become more insistent as time continues to lapse between present-day questions about art's relation to lived experience, and Schneemann's initial exploration of the cultural and theoretical problems on which her work is based.

At the most basic level lies the question of specific practice. What was the process by which a painter and maker of assemblages expanded her sense of space and identity to such an extent that she literally became incorporated into her own frame? At a somewhat deeper level of engagement, we find the question of the body's positioning in relation to the subject. With so much performance and installation work addressing the issue of lived experience, how and why was the threshold first crossed between the artist engaged in living her life and the production of work which emerges directly out of themes that are integral to that process? Finally, and with the greatest caution, we come to the problem of the body in history. How does the human vessel as medium project itself across time? And if its innovators do in fact represent a new development in cultural expression, can the body discover its capacity for conveying all of the things its interpreters would have it signify?

The historical weight of these questions would have felt much lighter only ten years ago. Before Carolee Schneemann's example, the likelihood of artists transforming themselves into vehicles for their own art seemed remote. Although the practice became more commonplace in the 1970s, continuity was lost between that experimental decade and the more assertive 1980s. In the more distant past, those visual artists who occasionally strayed into the area of live self-portraiture, or who predate Schneemann in their use of live performance as a vehicle for public provocation — Salvador Dali, Yves Klein, and Claes Oldenburg all come to mind — tended to work under the assumption that their art only made use of these subjects and practices, while its greater significance lay in a much deeper dedication to the more acceptable principles of the avant-garde. In contrast, the boldness of Schneemann's first mature gestures stems from her tacit declaration that the body is invariably the first point of contention in any debate concerning representation. In particular, by championing the validity of sensual pleasure in an increasingly puritanical society, she also challenged some of the most closely held assumptions in the art world (and, by implication, the larger cultural establishment) about how meaning is derived from visual experience. For this reason, growing portions of that community have taken on many of the same concerns that she first articulated three decades ago, in the process transforming them into collective issues.

* * *

Even viewers familiar with the power of Schneemann's signature work from the 60s and 70s are often surprised to discover the struggle in her formative works to come to terms with the Abstract Expressionists. As a young painter arriving in New York in the early 1960s, Schneemann understandably grounded her first canvases in a quasi-figurative, de Kooning-like style painstakingly developed over the course of her

studies at Bard College and the University of Illinois. In retrospect, however, a strong case can be made for this stylistic identity being precisely what Schneemann kept fighting against as a means of forging her own



▲ *Music Box Music*, 1964, Wood, glass, mirrors, paint and music boxes, two units: 12 x 16½ x 9" and 11 x 15½ x 10". Photo: Charlotte Victoria

artistic identity. Once the leap into mixed media took place in 1960, her work's slow metamorphosis from static art into an increasingly performance-like idiom was still regularly punctuated by apparent attempts to find solace in pure painting. But even in certain earlier works, there are unmistakable hints of what is to follow.

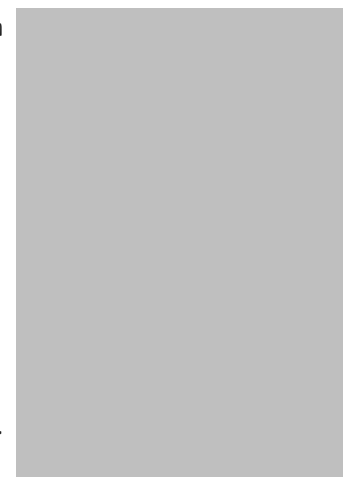
The strength and sensuality radiating from her 1958 portrait of Jane Brakhage Wodening, nude with her arms akimbo, suggests the artist in the midst of an action performance which is still years in the future, just as a 1957 painting based on a Pontormo drawing contains gestures that the artist would put to use in her later preparatory drawings for actions and events.

It is no coincidence that the year of Schneemann's transition into full-blown box constructions, 1960, was the same as that of her first public performance, *Labyrinths*. This fundamental connection, in fact, underlies most of her oeuvre: from the beginning, the uniqueness of Schneemann's work as a performer stemmed from her painter's vision of space as an expanded combine/assemblage, with her physical self becoming an active element within the larger composition. To be more specific, the kinds of liberties that she has taken with herself and her co-performers, while evidently grounded in the experiments of Happenings and Fluxus, appear to have even deeper roots in the primordial material the Abstract Expressionists wrested from the subconscious, with one image

continually feeding off another in a process of layered, ritualistic revelation. This connection influences the way we see Schneemann's 60s box constructions today. At first they seem influenced both by the strong presence of collage and assemblage in the trends of the moment, as well as by her admiration for (and later friendship with) Joseph Cornell. Still, the rapid evolution that takes place in the studio work from 1962 to 1966, paralleling Schneemann's breakthrough as a performance artist, tempts us to view constructions like *Native Beauties* (1962-64) and *Music Box Music* (1964) as something like miniature settings where experiments in movement and interaction are shared with an audience that is as much a part of the experience as the performers.¹

One of the most significant outside factors in Schneemann's move towards performance as a natural vehicle for her sensibility was the close interaction among the avant-garde art, poetry and music communities in the early 1960s.² Within those same communities, the almost Utopian structure of Allan Kaprow's Happenings from 1959-62 had provoked a number of other younger visual artists to begin looking towards performance and environments.

Claes Oldenburg's *The Store* environment (1961-63) and his accompanying *Store Days* performance (in which Schneemann participated), as well as Jim Dine's *The Car Crash* (1960) were the most spectacular examples of how a new artistic spirit, which would later be divided up between Pop, environments and the new performance vocabularies, was first making its presence felt. Between Schneemann's first foray into participatory



▲ Claes Oldenburg, *Store Days I*, [with Carolee Schneemann as performer], February 23-24, 1962, New York, performance view. Photo: Robert R. McElroy

and event-based work in 1960 and the first of three years Schneemann spent choreographing and later performing regularly as part of the fledgling Judson Dance Theater in 1963, this pre-existing element of interest on the part of the art world had begun to ferment into a truly crossover aesthetic.

Judson, in particular, brought together the experimental vanguards in theater, music, dance, and art. It began in 1962 as an offshoot of classes then being given at the New School for Social Research by choreographer and dance educator Robert Dunn. Held intermittently in the basement of Judson Memorial Church, the loosely-knit group who performed at Judson Dance Theater would later include visual artists such as Robert Rauschenberg, George Brecht, and Robert Morris — who added to Schneemann's notoriety by featuring her as Manet's *Olympia* in a 1965 tableau vivant. But its more recognized historical impact is as the venue that first presented the postmodern choreography of Yvonne Rainer, Trisha Brown, Steve Paxton, Elaine Summers, Lucinda Childs,

Deborah Hay, and others. Although Judson did not serve as Schneemann's sole outlet for event-based environments, it was the first to provide a sympathetic context in which her double identity as visual artist and performer began to fully coalesce.

▲ *Glass Environment for Sound and Motion*, [with Yvonne Rainer as performer] May 12, 1962, Living Theatre, New York, performance view. Photo: Steve Shapiro

By the end of this first important phase in Schneemann's work, the complex spatial designs, sculptural elements and other visuals for performances like *Ghost Rev* (1965) and *Water Light/Water Needle* (1966), as

well as the production of her first film, *Fuses* (1964-67), suggest the totality of Schneemann's conversion into performer. In retrospect, it is clear that this is also the point at which her immersion into more ephemeral forms of expression began to definitively separate her from the increasingly object-oriented movements of the mid-1960s. Whereas most of her (male) colleagues from the visual arts (Dine, Oldenburg, Morris, and to a lesser degree,

▲ *Water Light/Water Needle*, March 1966, St. Mark's Church-in-the-Bowery, New York, performance view. Photo: © 1966 A.V. Sobolewski

Rauschenberg) chose to de-emphasize Happenings after their early efforts, most of her (female) colleagues from dance had already begun to immerse themselves in full-time choreography/production (Brown, Summers, Childs). Neither of these positions, however, suited Schneemann's growing interest in multimedia — in particular, the combination of film, performance, environmental sculpture, and autobiography, which occupied her from 1965 to the end of the 1970s. As a result, forging a new medium to contain her expanding artistic identity remained a struggle through the late 1970s; at which point the art world's growing response to performance and feminist issues began to lend her work a long-overdue legitimacy.

One of the most striking characteristics linking Schneemann's early career as a painter and assemblagist with her later development as

a performance, video and installation artist is the strong interest in recycling her everyday life into art, beginning with literal bits of detritus and evolving through more complex interpretations. Rather than serving as mere props, however, these veiled references to her own life soon grew to encompass a personal artistic mandate emphasizing the use of physical intimacy as one of the primary vehicles for Schneemann's poetics and politics. This metamorphosis in the years 1963-65, from a diaristic presence within the box-constructions to the orgiastic scenarios of *Meat Joy*, might seem a stretch were it not for the early but unmistakable signs of upheaval in social and sexual mores taking place at the same time, expressed as much by the constant challenges to obscenity laws made by writers, performers and artists as by the bohemian standards of the anti-war and counterculture movements. In keeping with the times, participants in Schneemann's mid-60s pieces like *Meat Joy* and *Water Light/Water Needle* did not interact so much as they entangled themselves in one another's space and bodies, becoming part of a collective activity in which touching or otherwise crossing the threshold of physical distance was fundamental to the process of communication. Seen in this light, one of the unique features of this stage of Schneemann's work is the extent to which performance enabled her to blow up a previously intimist aesthetic to public scale. In the same literal way that the obvious tactile pleasure of her constructions reappears with her arrangements of spatial elements in early performances such as *Chromoledon*, *Eye Body* and *Lateral Splay* (all 1963), this part of her identity takes on a third aspect in the more elaborate, mixed-media visualizations realized for breakthrough film-performance works such as *Ghost Rev* and *Snows* (1967).

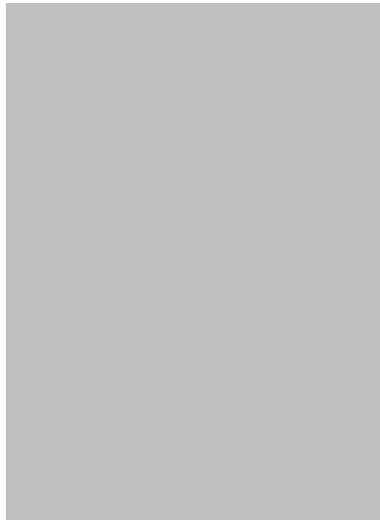
The transgressive aspect of Schneemann's nudity was a key element in the way these issues transcended sculpture and became political acts, charged by the public spectacle of a woman dictating the terms by

which her body could be viewed, and in so doing ensuring that her work would be misconstrued. Setting aside more obvious antecedents like Marcel Duchamp's game of chess with a nude woman and Yves Klein's gymnastic manipulations with paint-daubed female "assistants," such an assumption even flew in

▲ Yves Klein, *Anthropometrie Performance*, March 9, 1960, Galerie Internationale d'Art Contemporain, Paris, performance view. Courtesy Daniel Moquay. Photo: Charles Wilp

the face of previous examples of such imagery by women artists; one of the closest historical comparisons would be Meret Oppenheim's 1959 tableau *Spring Feast*, incorporating a full-scale female nude reclining on a table surrounded by fruit and male "diners." (At its private viewing, both diners and model were flesh and blood.)³

In Schneemann's own milieu of the mid-60s, an evening of avant-garde performance could hardly be considered complete without a live nude woman appearing at some point in a piece, invariably one authored by a man. By contrast, one of Schneemann's very first works incorporating performance, *Eye Body*, features the artist nude, displaying a keen erotic imagination as she interacts with various studio materials, using her own painting constructions as the tableau's setting. The direct projection of the artist's sexual energy towards the viewer marks it as a turnabout on the voyeuristic angle of Duchamp's *Étant Donnés*, as well as one of a turbulent decade's most significant transgressions in the accepted canons of modern art. Other works, such as 1964's *Meat Joy*, may have been more



▲ *Eye Body (Thirty six Transformative Actions)*, December 1963, artist's studio, New York, performance view. Photo: Erró

acute in summing up the spirit of the moment, but if we consider the twelve-year period of Schneemann's oeuvre stretching from *Eye Body* to *Interior Scroll* (1975) from the perspective of the final sliver of this century, the most radical and influential aspects of her art reside in her ability to have presented her corporal self to an audience in a way that ultimately transformed how representation and gender were addressed within artistic practice.

* * *

Considered in context with other artists of the 60s and early 70s whose works depended, whether intermittently or not, on their creator's own nude participation — Yoko Ono, Yvonne Rainer, Charlotte Moorman, Valie Export and Hannah Wilke seem the most notable pioneers in this

area — Schneemann's art is probably the most consistent in terms of her focusing her performance persona in such a way that the act of being exposed to the world (and vice versa) never failed to be understood as a highly charged seizing of disputed territory. It was an outrageous act of public eroticism that not only reversed the gender-based hierarchies of representation, but actually challenged the historical dynamic of possession and control between the artist and (her) subject. Despite the fact that certain twentieth-century artists whose work partly prefigures Schneemann's have received, albeit belatedly, some of the recognition due them for their accomplishments (Meret Oppenheim, Frida Kahlo), while others have come to public attention more recently (Tina Modotti, Florine Stettheimer), there is evidence enough to support the thesis that Schneemann and the women artists of her generation were marginalized as a direct result of their successful usurpation of male privilege within the rules of representation. Of course, since one of the other steadfast principles of art history is that the trailblazer usually pays the harshest penalty for having broken the rules, while those who follow are generally guaranteed a much smoother reception, it is not surprising to witness the concerns of Schneemann and her generation being taken up by artists with a very different point of departure.

Up To And Including Her Limits (1973) perfectly embodies these contradictions within the public perception of Schneemann's art. It was produced at a time when she was emerging from a period of disillusionment with the physical and technical requirements involved in the ambitious performances of the late 1960s. Featuring, in its final version, a video playback of the artist suspended for long periods of time from a harness as she creates drawings across massive paper surfaces, the work implies a casting out of unnecessary accoutrements, a rejection of the props and artifice of Happenings and spectacles, and a return to the most

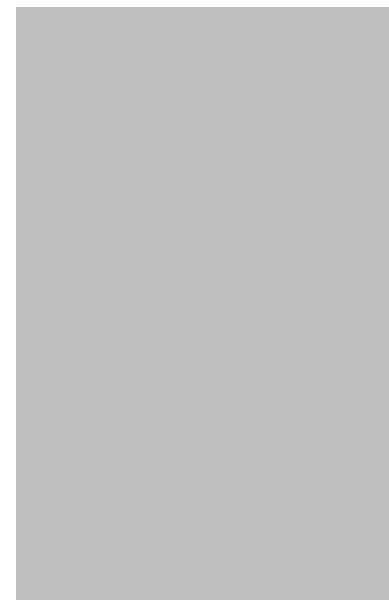
basic tools of the visual artist: the sensate self, a surface, a mark. That this work first took place in interaction with an apple tree growing in her front yard suggests that Schneemann was also decades ahead of her time in articulating the territory of “real-life” bodily and psychic ordeals that artists of the 80s and 90s would claim as their own. For many years after it was produced, *Up To And Including Her Limits* existed as a kind of legend within the art world, a rumor that was never quite verified because the content of the piece was so unspeakably real that young artists and viewers had a difficult time accepting or articulating their own fascination with it.

If we can draw an inference about the metamorphosis of subject matter from the cumulative impact made in the last decade by the work of artists as different as Cindy Sherman, Janine Antoni, Marina Abramovic, Bob Flanagan, Ana Mendieta, Karen Finley, Sean Landers and Matthew Barney — each of whom have worked in a direct historical dialogue (acknowledged or not) with Carolee Schneemann’s art — it is that major paradigm shifts sometimes take place years before they are even recognized as such. Broader sociocultural changes also play a considerable role in these shifts within thresholds of tolerance; but except in the most blatant areas of sexual taboo, they have been a less important factor in the reassessment of Schneemann’s art than one might hope. One of the explanations for this relative neglect appears generational: the candor of Schneemann’s performance works took on a more overtly politicized feminism during the mid-1970s, at precisely the same moment Barbara Kruger and other artists of her generation began to fuse a savvy knowledge of photomechanical know-how with a cooler, more semiotically precise feminist critique based on mass media. While works such as *Up To And Including Her Limits* have no doubt cemented Schneemann’s reputation with young video, performance and/or installation artists of

the early 1990s, the continued reliance of these pieces on established performative modes did little to endear them to the emerging generation of the late 70s/early 80s, whose ambivalent relationship to desire would be most aptly expressed by the birth of a period phenomenon known as the art world “mainstream.”

Schneemann’s photo-based and installation works of the late 80s and 90s loosely demarcate a third distinct period in her work, one which is grounded in a renewal of her artistic ideas through gradual recognition of her ties to the histories of representational practice. From the photo and drawing-based *Hand Heart for Ana Mendieta* (1986) to the semi-concealed paean to Impressionism represented by the installation work *Video Rocks* (1989), Schneemann’s art has begun to directly address questions of time, particularly the parsimonious way it is measured out by art history. Granted, the look and feel of recent room-sized pieces might seem unfamiliar to viewers

whose awareness of the roots of installation art does not encompass early instances of video-based performance, Happenings and environments, nor the complex scenographic ideas developed by Schneemann and other artists of her generation (Robert Whitman, for example). But despite a general reluctance on the part of theorists of the form to bring some of these generational connections to light, the clear trace of Schneemann’s history is unmistakable throughout her most ambitious



▲ *Hand Heart for Ana Mendieta*, 1986, performance view. Photo: Dan Chichester

work of the past decade. Even so, the combination of painting, sculpture, video and performance in a single work like *Video Rocks* entails an unprecedented degree of risk for an American artist in Schneemann's position, suggesting that she is still finding ways to experiment further in the application of her life experience to the projection of new artistic horizons.

The largest space in the present exhibition is given over to a single recent work, *Mortal Coils* (1994), which was originally presented as a solo project at Penine Hart Gallery, New York. Linking her own artistic identity with the lives and visions of numerous artists and cultural innovators, all friends who had died within the preceding two years, the work is blatantly idealistic in the way it links its meaning with an interrelation of artistic endeavor that runs counter to the image of a community founded squarely on the principle of individual genius. For its author, the principle of mutual entanglement which was brought to the fore in early



▲ *Cycladic Imprints*, 1991, Mixed media, installation view from the San Francisco Museum of Modern Art, March-May 1991

works such as *Meat Joy* takes on another perspective here, as the impressions of those who have passed on swirl through the darkened space, while unfurled lengths of rope lick at the tiny piles of flour that serve as a metaphor for the space where we live out our earthly lives.

By clearly identifying itself as a summing-up experience, *Mortal Coils* deliberately risks being perceived strictly as a work based on an occasion, lacking the customary affirmation that works of art are generally expected to be permanent. Having emerged from a formative career in which the creation of ephemeral moments and experiences was understood as an honorable way of refuting art's intransigent materialism, Schneemann pays homage to those dear to her by characteristically choosing anti-immortality as a means of embracing the knowledge that creating art about temporality and creating art about the body are ultimately the same thing. Perhaps it is also the summarizing lesson behind Schneemann's art: the first step towards creating something which will last forever is to adamantly refuse to accept our time together as anything more or less than the single fleeting glimpse of a moment which is gone forever the moment it occurs.

Dan Cameron, Senior Curator

Notes

1. It is worth pointing out that this is *not* the way in which Schneemann herself thinks of these particular works.
2. For example, by 1960, the first Living Theater performances staged by Julian Beck and Judith Malina were generally interpreted as broad manifestoes to liberate theater and performance in general, and as such had almost as powerful an impact on the art community of the time as did the early manifestations of the Fluxus movement.
3. Adrian Henri, *Total Art*, (New York: Praeger, 1974), p. 60.

Works in the Exhibition

All works are courtesy of the artist unless otherwise noted.

A) PAINTINGS, COLLAGES, CONSTRUCTIONS, PHOTO-GRIDS

1. *Landscape*, 1959
Oil on canvas; 32 x 35"
2. *Native Beauties*, 1962-64
Construction in wooden box: photographs, Limoges cup, bones, dead bird; 24 x 24½ x 7½"
3. *Music Box Music*, 1964
Wood, glass, mirrors, paint, music boxes; two units: 12 x 6½ x 9", 11 x 15½ x 10"
4. *Letter to Lou Andreas Salomé*, 1965
Mixed media on masonite; 77½ x 48 x 3½"
5. *Pharaoh's Daughter*, 1966
Construction in wooden box: lights, slides, paint, clock; 20 x 19½ x 10"
Private collection, New York
6. *Infinity Kisses*, 1982-86
Photo grid: color photocopies on linen paper; 9 x 6½' (approximate)
7. *Hand Heart for Ana Mendieta*, 1986
Center panel: chromaprints of action: paint, blood, ashes, syrup on snow. Side panels: acrylic paint, chalk, ashes on paper; 136 x 46"
(triptych)

B) DRAWINGS

8. *3 at One (for Jim)*, 1958
Ink wash, charcoal and watercolor on paper; 22¼ x 17½"
9. Three drawings for *Chromolodeon*, 1963
Crayon and pen on paper; 11 x 7" each

10. Six watercolors, one drawing for *Partitions*, June 1963
Watercolors, 7 x 10" each; charcoal and graphite on paper, 9¼ x 9" (approximate) [unrealized project, shown with text]
11. Four sketches mounted on single sheet from *Eye Body*, February 1964
Ink and white paint on paper towel; 12½ x 14¾" (approximate)
12. Three drawings for *Bottle Music for Philip Corner*, 1964
Ink on paper; 10 x 7" each
13. Six watercolors, two drawings for *Water Light/Water Needle*, June 1965-February 1966
One watercolor, 12 x 17"; one watercolor, 12 x 18"; three watercolors, 12½ x 20" each; one watercolor, 20 x 26"; pencil, oil pastel and felt-tip marker, 12 x 18" each
14. Four watercolors from *Parts of a Body House*, 1966
"Heart Cunt Chamber," 17 x 14"; "Genital Play Room Cutaway View," 18¾ x 22"; "Genital Play Room," 22 x 22½"; "Liver Room," 22 x 23¼" [shown with text]
15. Five watercolors, two drawings for *Snows*, October 1966
Watercolors, 12½ x 20" each; ink and chalk, 11 x 8½" each
16. Drawing for unrealized installation, January 1970
Watercolor and felt-tip marker; 14 x 20"
17. Drawing for installation with *War Mop*, 1982
Pencil and watercolor; 14 x 17"
18. Drawing for installation of *ABC—We Print Anything—In the Cards*, 1978
Ink and watercolor; 18 x 23¾"
19. Drawing for *Cycladic Imprints*, August 1992
Colored pencil, watercolor and felt-tip marker; 11½ x 18"

C) *PERFORMANCE WORKS DOCUMENTED THROUGH
PHOTOGRAPHS, NOTES, EPHEMERA*

20. *Eye Body* (Thirty-six Transformative Actions), December 1963, artist's studio, New York
Twenty-eight unique black-and-white prints by Erró, text
21. *Meat Joy*, November 1964, Judson Memorial Church, New York [previously performed in Paris and London] with Sandra Chew, Robert D. Cohen, Stanley Gochenouer, Tom O'Donnell, Irina Posner, Dorothea Rockburne, Carolee Schneemann and James Tenney
Eighty digitized, color photographs by Arman, Al Giese, Robert McElroy, Peter Moore, and Harvey Zucker; seven vintage black-and-white photographs mounted by the photographer Harvey Zucker; seven black-and-white photographs by Peter Moore; six black-and-white photographs by Al Giese; one black-and-white photograph by T. Ray Jones; one black-and-white photograph by Charles Rotenburg; flyer by Carolee Schneemann, program, text [see also 24]
22. *Water Light/Water Needle*, March 1966, St. Mark's Church-in-the-Bowery, New York with Mark Gabor, Tony Holder, Meredith Monk, Yvette Nachmias, Phoebe Neville, Tom O'Donnell, Dorothea Rockburne, Joe Schlichter, Carolee Schneemann, and Larry Siegel
Eighty digitized, color photographs by Arman, John Weber, Herbert Migdoll, and Charlotte Victoria; nine black-and-white photographs by Charlotte Victoria; five black-and-white photographs by Terry Schutté; three black-and-white photographs by Alex Sobolewski; two black-and-white photographs by Peter Moore; unique contact sheet by unknown photographer; flyer by Carolee Schneemann, program, text [see also 25]
23. *Snows*, January-February 1967, Martinique Theater, New York with Shigeko Kubota, Tyrone Mitchell, Phoebe Neville, Carolee Schneemann, James Tenney, and Peter Watts
Eighty digitized, color photographs by Herbert Migdoll, Alphonse

Shilling, and Charlotte Victoria; three black-and-white photographs by Paolo Buggiani; two black-and-white photographs by Peter Moore; two black-and-white photographs by Alex Sobolewski; five black-and-white photographs by Charlotte Victoria; five black-and-white photographs by Ted Wester; flyer by Carolee Schneemann, program, text [see also 26]

D) *PERFORMANCE WORKS DOCUMENTED ON FILM OR VIDEO*

[Note: Most films to be shown as excerpts in video versions only, except for scheduled screenings at the Anthology Film Archives]

24. *Meat Joy*, first performed May 29, 1964, Festival de La Libre Expression, Paris
Color film, sound, 16mm, 12 min.
Filmed by Pierre Dominick Gaisseau, edited by Bob Giorgio [see also 21]
25. *Water Light/Water Needle*, March 1966, St. Mark's Church-in-the-Bowery, New York
Color film, sound, 16mm, 16 min.
Filmed by John Jones and Sheldon Rochlin, edited by John Jones and Carolee Schneemann [see also 22]
26. *Snows*, January-February 1967, Martinique Theater, New York
Black-and-white film, silent, 16mm, 24 min.
Filmed by Alphonse Shilling, unedited [see also 23]
27. *Illinois Central Transposed*, March 1969, The Ark, Boston
Color film, silent, 16mm, 5 min.
Filmed by Robert Dacey, rough edit
28. *Up To And Including Her Limits*, June 10, 1976, Studiogalerie, Berlin
Color videotape, sound, 29 min.
Taped by Mike Steiner
29. *HOMERUNMUSE*, first performed November 1977, Brooklyn Museum, New York

Black-and-white videotape, sound, 60 min.

Taped by Ricky Slater

30. *Fresh Blood—A Dream Morphology*, 1983, University of Iowa Theater Festival, Iowa City
Color videotape, sound, 40 min.
Edited by Carolee Schneemann
31. *Catscan*, first performed 1987, Medicine Show, New York
Color videotape, sound
Taped by Victoria Vesna, unedited
32. *Ask the Goddess*, first performed 1991, Canadian Centre of the Arts at Owen Sound
Color videotape, sound, unedited
33. *Center for Creative Photography Lecture*, October 1992, Tucson, Arizona
Color videotape, sound, unedited
34. *Vulva's School*, January 29, 1995, Western Front, Vancouver
Color videotape, sound, edited
35. *Interior Scroll: The Cave*, Summer 1994, Widow Jane Cave, Rose-n-dale, New York
Color videotape, sound
Edited and produced by Maria Beatty

E) *PERFORMANCE WORKS RECONFIGURED THROUGH MIXED-MEDIA INSTALLATION*

36. *Up To And Including Her Limits*, first performed December 1973, Avant-Garde Festival, Grand Central Terminal, New York
Two large scale drawings, 72 x 96" (approximate), harness with manila rope, two video decks with six monitors, 8mm film projector, video compilation of various performances edited by Carolee

Schneemann, 1982; dimensions variable

37. *Interior Scroll*, first performed August 1975, Women Here and Now Festival, East Hampton, New York
Photograph, box with paper scroll; 50 x 30 x 10" (approximate)
Collection Eileen and Peter Norton

F) *INSTALLATIONS*

38. *Video Rocks*, 1989
Handmade "rocks" (cement, ashes, sawdust, urine, ground glass), lighting rods, four video decks with eight monitors, and wall-scale canvas (ashes, cement, paint and sand); dimensions variable
39. *Mortal Coils*, 1994
Four slide projectors, two dissolve units, motorized mirrors, sixteen motorized ¾" manila ropes, photo blueprint text, lights, booklets, and flour; dimensions variable

G) *FILMS*

- [Note: All films to be shown in video versions only, except for scheduled screenings at the Anthology Film Archives; * indicates Anthology screenings only]
40. *Viet-Flakes*, 1965
Black-and-white toned film, sound collage by James Tenney, 16mm, 11 min.
41. *Fuses* (Part I of Autobiographical Trilogy), 1964-67
Color film, silent, 16mm, 22 min.
42. *Plumb Line* (Part II of Autobiographical Trilogy), 1968-71
Color film, sound, s8 step printed to 16 mm, 18 min.
- 43.* *Kitch's Last Meal* (Part III of Autobiographical Trilogy), 1973-78
Color film, separate sound, s8 dual projection, variable units from 20 minutes to 2 hours

Biography

SELECTED ONE-PERSON EXHIBITIONS

Galerie Samuel Lallouz, Montreal. September-October 1996
Elga Wimmer Gallery, New York. May-June 1996
Mount Saint Vincent University Gallery, Halifax, Nova Scotia. September 1995
Kunstraum, Vienna. April-May 1995
Galerie Krinzinger, Vienna. April-May 1995
Fine Arts Center Gallery, University of Rhode Island, Wakefield, Rhode Island. March 1995
Penine Hart Gallery, New York. March 1994
Syracuse University, Syracuse, New York. February 1994
Randolph St. Gallery, Chicago. November 1992
Walter/McBean Gallery, San Francisco Art Institute, San Francisco. 1991
Emily Harvey Gallery, New York. 1990
Emily Harvey Gallery, New York. 1988
Henri Gallery, Washington, DC. 1986
Max Hutchinson Gallery, New York. 1985
Kent State University, Department of Fine Arts, University Gallery, Kent, Ohio. 1984
Maryland Institute-College of Art, Baltimore. 1984
Max Hutchinson Gallery, New York. 1983
Colby-Sawyer College, New London, New Hampshire. 1983
Rutgers University, Douglass College, New Brunswick, New Jersey. 1983
Max Hutchinson Gallery, New York. 1982
Real Art Ways, Hartford, Connecticut. 1981
Washington Project for the Arts, Washington, DC. 1981
Stichting De Appel, Amsterdam, the Netherlands. 1979

SELECTED GROUP EXHIBITIONS

Elga Wimmer Gallery, New York. "Fifth Year Celebration." July-August 1996
Museum of Contemporary Art, Los Angeles. "Hall of Mirrors: Art and Film Since 1945." March-July 1996, traveling exhibition
UCLA Armand Hammer Museum, Los Angeles. "Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History." April-June 1996

Kunsthallen Brandts Klaedefabrik, Odense, Denmark. "The Body as a Membrane." January-March 1996
Galerie Samuel Lallouz, Montreal. "Drawings and Maquettes by Sculptors." January-February 1996
Annika Sundvik Gallery, New York. "Estro Turf." January-February 1996
Whitney Museum of American Art, New York. "Beat Culture and the New America: 1950-1965." November 1995-February 1996, traveling exhibition
Lombard/Freid Fine Arts, New York. "Wheel of Fortune: Artists Interpret the Tarot." December 1995-January 1996
Centre Georges Pompidou, Paris. "Feminin/Masculin: le sexe de l'art." October 1995-January 1996
Museum of Contemporary Art, Tokyo. "Revolution: Art of the Sixties from Warhol to Beuys." September-December 1995
Elga Wimmer Gallery, New York. "Women on the Verge (Fluxus or Not)." September-October 1995
Craig Krull Gallery, Pasadena, California. "Action/Performance and the Photograph." August 1995
Hal Bromm Gallery, New York. "Phallic Symbols: Images in Contemporary Art." May-July 1995
Snug Harbor Cultural Center, Staten Island, New York. "Outside the Frame: Performance and the Object." February-June 1995
Cristineros Gallery, New York. "Revealing Desire." February-March 1995
Exit Art, New York. "Endurance." March-April 1995
Museum of Modern Art, New York. "Recent Acquisitions: Photography." January-April 1995
University Art Museum, University of California at Berkeley, Matrix Gallery. "In a Different Light." January-April 1995
Natalie Karg/Josh Baer Gallery, New York. "Acconci, Antoni, Burden, Mendieta, Nauman, Schneemann, Wilke." January-April 1995
The Equitable Gallery, New York, organized by the American Federation of Arts, New York. "Neo-Dada: Redefining Art." January-March 1995, traveling exhibition
Centre Georges Pompidou, Paris. "*Hors Limites* 1960-1995." October 1994-January 1995

Kunstverein, Munich. "Oh Boy! It's a Girl!" July-August 1994

Cleveland Center for Contemporary Art, Ohio. "Outside The Frame: Performance and the Object." February-May 1994

Whitney Museum of American Art, New York. "Abject Art." June-September 1993

Turner/Krull Gallery, Los Angeles. "Action/Performance and the Photograph." July-August 1993

Carla Stellweg Gallery, New York. "Living Rites." June 1993

David Zwirner Gallery, New York. "Coming to Power-25 Years of Sexually Explicit Art by Women." May-June 1993

Walker Art Center, Minneapolis. "In The Spirit of Fluxus." February-June 1993, traveling exhibition

Exit Art, New York. "1920: The Subtlety of Subversion—The Continuity of Intversion." March-April 1993

Bard College, Annandale-on-Hudson, New York. "Please Observe." March-April 1993

Penine Hart Gallery, New York. "Bodily." February-March 1993

Contemporary Arts Center, Cincinnati, Ohio. "Performing Objects." January-March 1993

The New Museum of Contemporary Art, New York. "FluxAttitudes." September 1992-January 1993

Emily Harvey Gallery, New York. "Music for Eye and Ear." 1992

San Francisco Museum of Modern Art, San Francisco. "The Projected Image 1991." 1991

Pittsburgh Center for the Arts, Pittsburgh. "Iron City Flux" and "Fluxus Deluxe." 1991

Bard College, Annandale-on-Hudson, New York. "The Tao of Contemporary Art." June-September 1990

Venice Biennale, Italy. "The Avant-Garde 1950-1990." June-September 1990

Stadtische Kunsthalle, Dusseldorf. "Concrete Utopia." June 1990

Emily Harvey Gallery, New York. "Christmas Group Exhibit." 1990

Salvatore Ala, New York. "Fluxus Closing In." 1990

Jan Kesner Gallery, Los Angeles. "Pharmacy." 1990

Alternative Museum, New York. "The Theater of the Object, 1958-1972: Reconstructions, Recreations, Reconsiderations." 1989

Emily Harvey Gallery, New York. "Fluxus & Co." 1989

Museum School of Fine Arts, Boston. "New Rituals in Contemporary Art." 1988

The Alternative Museum, New York. "Apollo, Dionysus and Job: Performance Art and the Theatre of the Object." 1988

Everson Museum, Syracuse, New York. "Sacred Spaces." 1987

Artists Space, New York. "Dark Rooms." 1987

Ceres Gallery, New York. "The Political is Personal." 1987

Clocktower, New York. "Letters." 1986

Whitney Museum at Philip Morris, New York. "Modern Machines; Recent Kinetic Sculpture." 1985

Max Hutchinson Gallery, New York. "Recent Work." 1985

Whitney Museum of American Art, New York. "Blam! The Explosion of Pop, Minimalism and Performance 1958-1964." 1984

P.S.1, Long Island City, New York. "Salvaged — The Origins of Assemblage." 1984

Franklin Furnace, New York. "Carnival Knowledge." 1984

Blum Avery Gallery, Bard College, Annandale-on-Hudson, New York. "Art As Social Conscience." 1984

The Clocktower, New York. "Film as Installation." 1983

Rochester Institute of Technology. "Events by Eight Artists." 1983

International Center for Photography, New York. "The Pornographic and Erotic Image – Toward Definition and Implication." 1982

Warsaw Museum of Art; Lodz Museum of Art; National Museum of Wroclaw, Poland. "Labyrinth of Self Consciousness." 1982

Grey Art Gallery and Study Center, New York University, New York. "Judson Dance Theater 1962-1966." 1982

State University of New York, Buffalo. "Performing the Person: Displacements of Life Narrative." 1982

Pratt Manhattan Center Gallery, New York. "Tracking, Tracing, Marking." 1982

Tibor de Nagy Gallery, New York. "Broken Surface." 1981

Contemporary Art Center, New Orleans. "A Decade of Women's Performance Art." 1980

Palazzo Reale, Milan, Italy. "Camere Incantate/Espansione dell'Immagine." 1980

Cooper-Hewitt Museum, New York. "The Museum of Drawers." 1978
Los Angeles Institute of Contemporary Art, Los Angeles. "Artwords and Bookworks." 1978

Franklin Furnace, New York. "Artists' Books." 1978

Centre Georges Pompidou, Paris. "La Boutique Aberrante." 1977

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WAY OUT OF SYNC

NEVER
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I AM HUNGRY

RE SOUNDED

WOOD ON LINE
to night - over

1975

