

pop



surrealism

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THE MUSEUM

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pop

June 7 – August 30, 1998

The Aldrich Museum
of Contemporary Art

surrealism



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RUTH MARTEN *Comb-Over*, 1996

DIRECTOR'S FOREWORD

Every exhibition is a collaborative effort; none more so than *Pop Surrealism*. The initial idea for the exhibition was suggested by Marc Straus, a trustee of the Museum who has a discerning eye not only for new artistic talent, but for emerging trends. The Museum's exhibition committee, especially Douglas Maxwell and Joel Mallin, were enthusiastic that The Aldrich pursue the idea.

Conversations between myself and assistant director Richard Klein led to the thesis that surrealism has reentered the art world via mass media. The exhibition explores the continuing influence of surrealism as it has been interpreted and expanded by artists who have come of age in an era defined by popular culture. *Pop Surrealism* highlights the recent explosion of pop-influenced surrealist art from an emerging generation of artists and a few key senior figures who

have influenced their work. Further discussion isolated three main themes: the grotesque body; surrealist icons of popular culture; and surreal comics and the influence of “low art” underground comics on “high art,” including the fractured, dreamlike surrealist narrative that has been used in comics, television, film, and advertising.

We have been honored to work with two exceptional independent curators and writers, Dominique Nahas and Ingrid Schaffner. Dominique Nahas curated the grotesque body portion of the exhibition, Ingrid Schaffner and I tackled the pop icon section, and Richard Klein handled the narrative portion. While these were the initial designations of each curator’s responsibilities, we quickly coalesced into a team, with all of us commenting on and critiquing each section of the exhibition. *Pop Surrealism* is truly the result of a collegial group effort.

I am especially grateful to Ingrid, Dominique, and Richard, who are the best of colleagues. Their texts bear witness to the keenness of

their vision. What is not so readily apparent is what a pleasure they are to work with; it has been my delight to be involved with them on this project. We all give our thanks to Jessica Hough, the curatorial intern without whom we never would have been able to put together this exhibition on so tight a schedule. Thanks also to Jay Murphy and Chris Durante for their contributions to the project, and to Lisa Feldman, who designed and oversaw the production of this handsome volume.

Our thanks go to the many collectors and galleries who were especially patient and generous with us as we forged this exhibition. Most especially we are grateful to the remarkable group of artists from around the country and abroad whose work you will discover in this catalogue.

HARRY PHILBRICK
DIRECTOR



SHONAGH ADELMAN *Exquisite Corpse II*, 1998

THE POPULAR CORPSE: A BRIEF HISTORY

RICHARD KLEIN

Like siblings separated at birth, surrealism and comic art have grown up and led separate but strangely parallel lives through the twentieth century. The conceptual development of the modern comic format in the last decades of the nineteenth century corresponds with the unfolding in the “high” art world of the symbolist movement, surrealism’s spiritual predecessor. Comics and surrealism have not only played a curious dance with one another, but have also created two centers of influence that have played a significant part in defining the modern world. The discussion here is not on the influence of “low” or popular culture on “high” art; that argument is a spurious one as culture has proven to be too big and messy to definitively postulate one-way influences on any particular aspect. The

separation of comic art from the gallery and the museum has been primarily an economic one; the methods of patronage, and thereby each genre's commodification, are what divide their purest manifestations from one another. Recently however, this popular corpse, this Frankenstein-like hybrid of the comic and the surreal, has raised its ugly head and lurched forward, creating if not a movement, then at least a frisson—a perverse thrill that has shuttered through everything from prime-time to *Artforum*. The siblings, now adults, have been reunited, and everyone is at the family table: Dalí, Dick Tracy, de Chirico, Daffy Duck, André Breton, Astro Boy, Yves Tanguy, the Ninja Mutant Turtles, Max Ernst, Mary Worth, Apollinaire, Archie and Veronica, Meret Oppenheim, Spider Man, Matta, Nancy, Man Ray, Alfred E. Neuman, André Masson, Krazy Kat, Kurt Schwitters, and Popeye and Olive Oyl.

The dream-like narrative that characterized symbolist art and poetry initially manifested itself in the popular media in the innovative



JOHN ALFANO *Two Plus Tuna Equals Elmer Fudge Even, 1994*



RICHARD ARTSCHWAGER *Natural Selection II*, 1996

and ground-breaking comic work of Winsor McCay, the creator of *Little Nemo in Slumberland* and *Dreams of the Rarebit Fiend*. First appearing in the *New York Herald* in 1905, both these full-page comics not only used startling cinematographic techniques from panel to panel, but also appropriated the then “pop” style of Art Nouveau in their visual aesthetic. The other major innovator utilizing the irrational and fantastic in comic art was George Herriman, who in 1913 created the strip *Krazy Kat*—the first comic to be embraced by both the intellectual elite and the general public. *Krazy Kat* did everything it could to disrupt narrative reason. The repetitive scenario of Ignatz the mouse expressing his love for Krazy via assault with a thrown brick was a framework allowing Herriman almost unlimited freedom: bizarre, ever-changing backgrounds from panel to panel; jazz-like improvisational dialogue; odd, phonetic spelling of words and phrases; total disruption of the traditional page layout with inset pan-

els floating in the midst of strange landscape space; near-total psychic automatism, a synthesis of words and images; in short, Surrealism. It is no surprise that the artists who comprised the first manifestation of Surrealism proper, the Dadaists—including Arp, Duchamp, Picabia and Tzara—embraced *Krazy Kat* as if she was one of their own. Herriman, however, was apparently only vaguely aware of Krazy's cult status with the avant-garde.

Surrealism as a movement was codified in the 1920s with the publishing of the first (1924) and second (1929) Surrealist Manifestos. It was in this golden period that it divided into its two polarized styles: automatism, the visual free association practiced by artists such as Masson and Miro; and the illusionistic picture-making of Dalí, Magritte, and Tanguy. This was also the period that saw the serious development of America's most beloved and successful art form: the animated cartoon. The Surrealists, who were all drawn to

the potential of film to express the fractured narrative of dreams, were also fascinated by the promise of animation. Through the 1920s a handful of Surrealists produced animated, or at least semi-animated, short films: Hans Richter, who produced three shorts between 1920 and 1925 that were more abstract than surreal; Fernand Léger, who assembled *Ballet Mécanique* (1924), a melange of live action, direct painting on film, and classical animation; Duchamp, who made a short of animated drawings, *Anémic Cinéma*; and Man Ray, whose *Emak-Bakia* (Leave Me Alone) is a rather tedious and forgettable work. In fact all of the Surrealist's contributions to animation were minor works, especially when compared to what was happening in the newly-created animation studios on this side of the Atlantic.

In Jazz Age America, the heady scent of Surrealism drifting over from Europe, and particularly the Weimar Republic, contributed to the general hedonism and sense of artistic liberation.

CANDY INC. SUIZAI

the vixen

GUCCI



DEFT PUNK



Damienhi

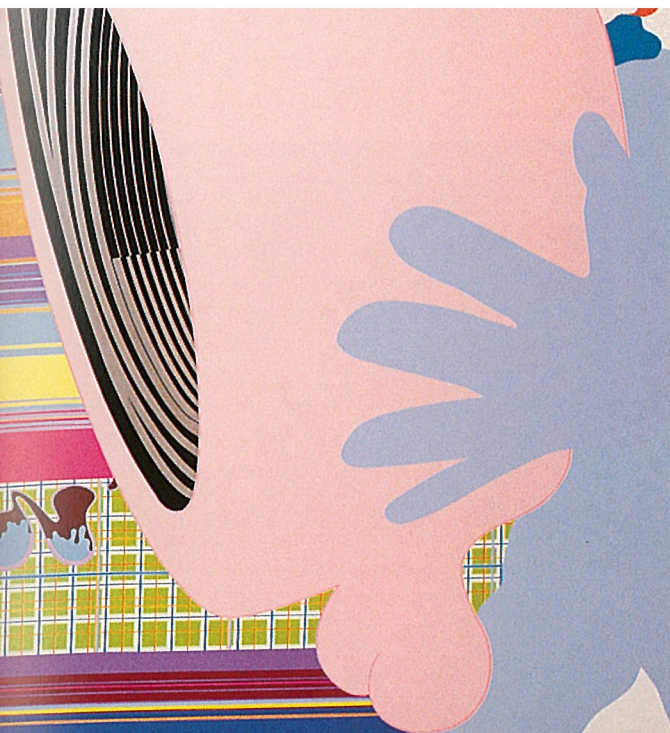
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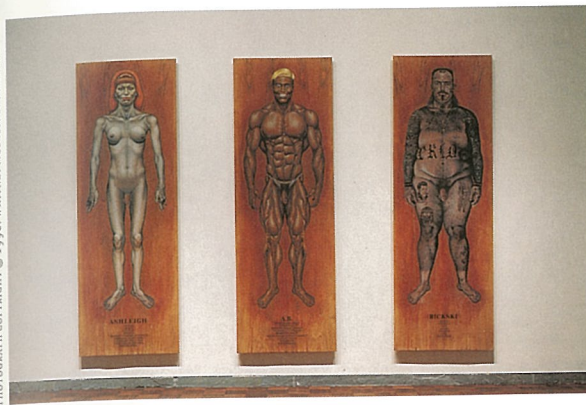
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MENEH
CHERIE



Animated cartoonists such as the Fleischer Brothers, Max and Dave, creators of *Out of the Inkwell* (1919) and *Betty Boop* (1930), Otto Messmer with *Felix the Cat* (1919), and Paul Terry ("Terrytoons"), all experimented with the new media to create cartoons that if not surreal in story line, were as visually bizarre as the easel painting coming out of the ateliers of the avant-garde in Paris. The Fleischer Brothers in particular were masters of the sequential metamorphosis of drawn form, in some ways bridging the gap between the surrealist poles of automatism and academic illusionism. It can be argued that the development of "morphing," the gradual transformation of one being or object into another that is a hallmark of the current genres of science fiction and horror, has its roots in both biomorphism, the surrealist abstraction and manipulation of living forms, and the grotesque world of animated cartoons where natural law has no authority.¹



ASHLEY BICKERTON *All That I Can Be: Triple Self Portrait, 1996*



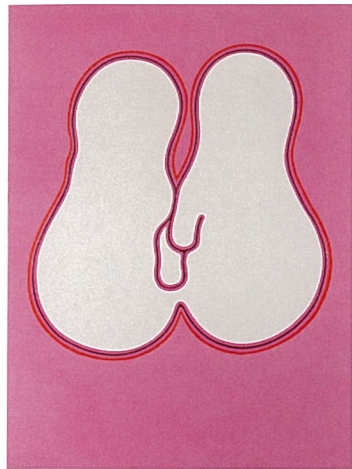
CHARLES BURNS AND GARY PANTER

Two-page spread from *Fasetasm*, 1992

Following the 1930s, comic culture had become a significant part of American cultural identity. American GIs went though Europe after D-Day drawing the odd, cartoon head of Kilroy on seemingly every available surface; pilots painted Bugs Bunny and Woody Woodpecker on the noses of their warplanes; my father, writing letters home from the Pacific to my grandparents, drew caricatures of Blondie and Dagwood on the outsides of his envelopes. These popular characters began to be used as surrogates: cultural icons that could be manipulated and transformed to express both personal and societal emotions. The end of the Second World War, coupled with the rapid development of mass media—in particular television—witnessed the transformation of cartoon characters from entertainers to salesmen. The juggernaut of capitalist consumption was just getting revved up, and it needed the iconic personality that cartoon beings offered. The advertising industry turned to animated archetypes who were infinitely



MARY CARLSON *Wing Chair*, 1995



AMANDA CHURCH *The High Life*, 1998



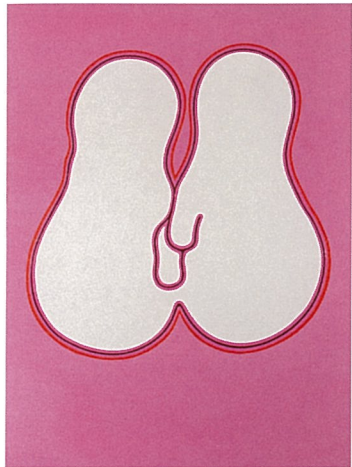
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MARY CARLSON *Wing Chair*, 1995



AMANDA CHURCH *The High Life*, 1998

flexible, unfailingly optimistic, and whose simple, one-dimensional personalities could be used to embody the salient characteristics of the product they were created to sell. Speedy Alka-Seltzer, the Jolly Green Giant, Ready Kilowatt, Mr. Clean, Poppin' Fresh (a.k.a. the Pillsbury Doughboy) all became pop personalities, as “real” as Marilyn or Elvis.

The Surrealists grew up and matured in a world that was still informed by the direct experience of nature: Miro's landscapes were infused with his childhood in rural Spain; Max Ernst's hallucinatory compositions referenced phenomena such as German forests and the pet birds of his youth. The most significant man-made influence on their work was mechanical technology—gears, wheels, smokestacks, locomotives—imagery that looked back towards the nineteenth century more than it looked forward. Artists maturing in post-World War II America, particularly after the sixties when most children lived in either city or suburb, grew up not with roosters and cows like





MILES COOLIDGE *Police Station, Kids-R-Us, McDonald's, 1994*

Miro, but with Foghorn Leghorn (a Warner Brothers creation) and Elsie the Cow (mascot of Borden Milk). In fact for most Americans who are under fifty, their first and foremost experience of art itself has been through cartoons and comics.

Ask the typical freshman student at any community college to name five great American artists and invariably Walt Disney and Matt Groening top the list. As the artist Mark Dean Veca, whose biomorphic wall drawing is included in this exhibition, has stated, "cartoons were my catechism." Like Hallmark Cards, our culture has produced over the last half-century a veritable pantheon of cartoon and comic surrogates for every occasion. Artists such as Christian Schumann, Kaz, Jim Shaw, Gary Panter, James Esber, Shonagh Adelman and the collaborative group Team SHaG (Elliott Green, David Humphrey, and Amy Sillman) have dusted off the surrealist game of the *cadavre exquis* (exquisite corpse), a technique exploiting



GREGORY CREWDSON *Untitled*, 1997



JOHN CURRIN *The Kennedys*, 1996

metaphoric displacement, this time playing it with the pop cultural legacy of “misfit lit.”

Surrealism and Pop, in their purest forms, seem on the surface to be at odds with one another. Surrealism’s aspect of the Freudian probing of the unconscious and Pop’s emphasis on the surface of things, the exaltation of the mundane, are brought together in comics and cartoons. As previously mentioned, the most successful comic characters are archetypes: Betty Boop, the sexy and lovable victim; Homer Simpson, the good-intentioned but dysfunctional American father; Mr. Natural, the huckster guru. John Kricfalusi, the creator of *Ren & Stimpy*, has taken the surface “look” of classic forties and fifties animation exemplified by artists such as Chuck Jones and Tex Avery and pushed it into new psychological territory by investing his characters with personality flaws and physical attributes that are all too real. In the episodes of *Ren & Stimpy* that Kricfalusi made before his



NANCY DAVIDSON *Elvissa*, 1997/98



GEORGANNE DEEN *We Must've Been Out of Our Minds*, 1997

characters were taken from him by the nervous executives at Nickelodeon, the line was often crossed between comic hilarity and psychosis, cartoon innocence and the carnally grotesque.

Surrealism, at its inception, was at least on paper vehemently anti-art. At the point when modernist abstraction was becoming modestly accepted, the Dadaists and Surrealists tried, in the words of Tristan Tzara, to “humiliate” art. Even Dalí believed that his retrograde techniques of discredited academic realism and *trompe-l’oeil* could be used in the service of disturbing the avant-garde.² There is more than a hint of this radicalism in the contemporary artists who use comic and cartoon conventions: the more radical Pop Surrealists are anti-intellectual and pro-populist. Robert Williams, one of the senior figures represented in this exhibition, has challenged prevailing art world taboos of traditional craftsmanship, pictorial representation and narrative storytelling. Williams’s radical stance advocates

absolute freedom, a liberation from the confining limitations of the academy of the avant-garde and its accompanying codes of political correctness. By subverting both bourgeois, middle-class values and those of the art establishment, Williams takes the stance of a hipster outlaw, fearlessly tackling the obscene and trashy underbelly of American culture. Williams's art has been criticized for its gratuitous and superfluous nature, criticisms that were leveled at Dalí sixty years ago. In fact, the high art world has always been suspicious of popularity. When I was growing up in the sixties and early seventies, Pavel Tchelitchew's painting *Hide and Seek*, a surreal, proto-psychedelic fantasy painted in 1942, was one of the most popular works in the collection of the Museum of Modern Art. As if embarrassed by its popularity, MoMA subsequently consigned the painting into storage for years. Well, what goes round, comes round: the generation that has matured with the potent pop mythologies of



CARROLL DUNHAM *Wanderer*, 1997



JEANNE DUNNING *Sundae I*, 1997

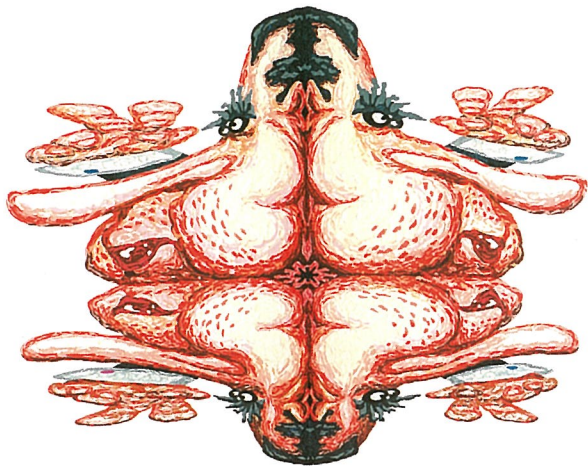
cartoons, science fiction, and rock music are in control, and have a visual hunger for what has been denied. This past year, *Juxtapose*, the journal of “high brow low brow” art that Williams helped create in 1994, has become the art magazine with the second largest readership in the US, right behind *Art in America*.

Peter Saul, another artist coming out of the 1950s, took a different route in his fusion of cartoon and surrealist sensibilities. Living in Europe during Pop art’s early flowering, he initially developed a painterly style influenced by the “high” style of abstract expressionism as opposed to the California car-culture ethic reflected in Robert Williams’s work. As the 1960s went on, Saul’s paintings exhibited a tongue-in-cheek caricature of both de Kooning’s style and the delineated, balloon shapes found in Mickey Mouse and Donald Duck. A large group of artists tangentially connected with the Pop movement combined a cartoon aesthetic with a surrealist love of subversion and

irrationality: in San Francisco in the 1950s Jess created a series of collages made from deconstructed Dick Tracy strips that prefigured later developments of artists in the underground movement such as Art Spiegelman; Richard Pettibone combined the framed assemblage technique of Joseph Cornell with panels from comic books; Öyvind Fahlström experimented with “abstract” comic strips—large canvas and plastic constructions that dissolved narrative conventions with movable elements allowing accidental juxtapositions; and in France painters Hervé Télémaque and Bernard Rancillac—influenced by Peter Saul—created work that looks remarkably contemporary when compared with artists in this exhibition such as Lari Pittman and Michael Bevilacqua. It was at this time in the late 1960s that American painter Philip Guston’s art underwent its remarkable transformation from abstraction to comic figuration. In Guston’s case, it was not so much a linear evolution as a cyclic return to seminal experiences:



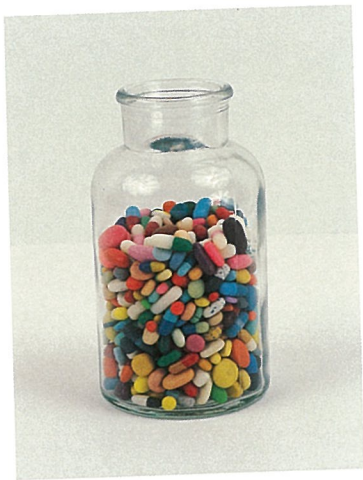
BRAD EBERHARD *My Squid Suit Brings Isolation*, 1996



JAMES ESBER *Tricky Dick*, 1997–98



INKA ESSENHIGH *Slaves*, 1997



TOM FRIEDMAN *Untitled*, 1997

his brush with illusionistic surrealism in the 1930s and the influence of a correspondence school cartooning course he took as a teenager. Guston's cigar-smoking cartoon heads have become surreal icons, reversing the usual high art assimilation of the vernacular, they have made guest appearances in both Kaz's and Art Spiegelman's work.

Guston's role as a transitional figure between Abstract Expressionism and New Image Painting in the 1970s is echoed in the present day by Carroll Dunham, who has played a similar role in the transition between the abstract painting of the 1980s and the current vogue for comic figuration. Dunham, who combines classical modernism with a cartoon sensibility, owes both a formal and emotional debt to Picasso's violent Surrealist-inspired works, and the absurd logic of the "funny papers."

The ideology of the more politically active artists in the original Surrealist movement posed artistic activity as a ways and means

to hasten the end of corrupt, bourgeois society that they believed was already teetering on the edge of collapse. This radical, revolutionary agenda for art was not repeated until the 1960s with the counterculture's most lasting visual legacy, underground comics.

Radical surrealism, suppressed through the conservative fifties, exploded in the late sixties in the hands of a generation of artists who were remarkable not only for their sheer graphic talent, but for the creation of comics categorized by (to quote Breton's first Surrealist Manifesto) "...the absence of any control exercised by reason, and beyond any aesthetic of moral preoccupation." Many Americans of the baby boom generation first experienced radical anti-art not in a museum, but in the pages of underground publications such as *Zap No. 4* (1969), legendary now for R. Crumb's much censored and suppressed comic depiction of incest, *Joe Blow*. After the shock of *Joe Blow*, perhaps the most significant contribution of *Zap No. 4* is the coun-



ANNA GASKELL *Untitled #26 (override)*, 1997



GRAHAM GILLMORE *Leading Ladies*, 1997–98

terculture's resurrection of the *cadavre exquis* through a new genre, the comic “jam.” Presented as a traditional series of sequential cartoon panels, participating artists would take turns adding to the “anti-narrative,” creating a non-linear strip similar to the popular phenomenon of television channel surfing. This technique has been utilized by the successive generation of comic artists, exemplified by *The Narrative Corpse*, a *cadavre exquis* by 69 artists originally conceived in 1990 by Art Spiegelman and published in 1995 in comic book format.

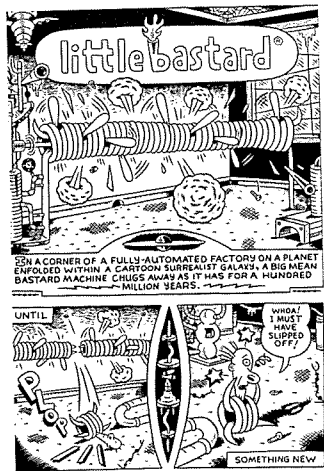
In the 1970s and 1980s the underground movement matured with the development of sophisticated “alternative” comic art publishers such as Raw Books and Graphics in New York, Fantagraphics in Seattle, and Drawn and Quarterly in Canada. The comics and graphic novels produced by these publishers presented not only the work of the original innovators in the underground movement, but also an emerging generation of artists that combined the liberated

anarchy of *Zap* with the ironic sensibility of punk and neo-expressionism. Artists in this exhibition who appeared out of the radical, post-punk mist of this period, such as Georganne Deen, Gary Panter (who created the weird setting for television's *Pee-Wee's Playhouse*), Kaz, and Charles Burns, revived André Breton's precept of "convulsive beauty," with a healthy dose of the *noir* of expressionism mixed with a paranoid and morbid sense of humor.

If surrealist belief in "the disinterested play of thought"³ has any great revivalist, it is Kenny Scharf. Eschewing the dark, morbid side of Freudian free-association, the body of work he has produced over the last twenty years could have been the outcome if Pollack had worked on his psychological sketchbooks while watching television on Saturday morning. Far from being disruptive, his paintings are a neural wallpaper that almost every American born after 1950 has covering some corner of their mind. Scharf's style has evolved away



CAMERON JAMIE *The New Life*, 1997



KAZ Title page from *Little Bastard*, 1991

from surrealist metaphoric displacement, exhibiting instead a profound “spacey” dissociation, a splitting-off of consciousness to drift among the retinal after-images of George Jetson and Fred Flintstone.

Mike Kelley, who in some ways is the anti-Scharf, has taken the same middle-American, pre-adolescent, cultural milieu and turned it on its head with techniques of conceptual anarchy that challenge bourgeois taste and rationalism. Unlike Scharf’s benign biomorphic world, Kelley uses the perceived innocence of cartoon characters, displacing it in the best surrealist sense, to explore the psychology of infantile need, guilt, and estrangement that exists in repressed forms in adulthood. Instead of directly quoting comic and cartoon art, Kelley’s graphic works are rendered in second-hand, naive style that parodies the drawings one would find doodled on the cover of a high school student’s notebook. The innumerable characters in Christian Schumann’s paintings exist in a similarly awkward state. Never renderings of recognizable

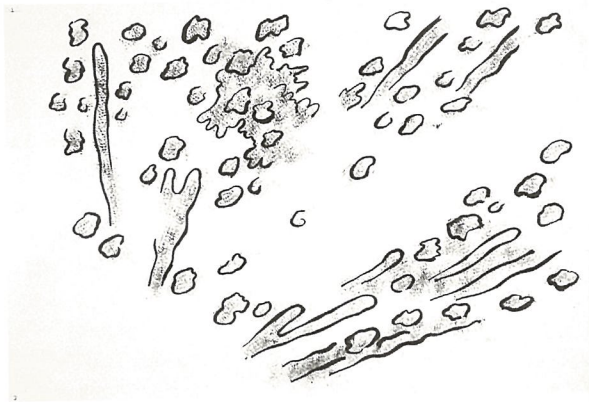
comic personages, but mutated amalgams, each character hovers at the edge of familiarity, as if half-remembered in a dream.

With the ascendancy of pop's superficiality and surrealism's disruptive anarchy, the promises of both Walt Disney and André Breton, we are left at the end of the century with a strange and unsettling cultural landscape that resembles Art Spiegelman's *Lead Pipe Sunday* #2. A figure reminiscent of Fred Oppen's *Happy Hooligan* sits with his head in his hands in the midst of towering Easter Island-like heads that recall Dick Tracy, Popeye, and late Philip Guston. One of Ignatz's stray bricks is sailing through the scene. A caption reads: *A CRASH! Is it the Thunder? The Economy? Motorized Vehicles, Maybe? (The end of a Bad Trip?) Could it simply be an Overloaded Computer, or the sound of an Overburdened Heart Breaking? Who Knows? Certainly not this Unhappy Hooligan, a newsprint Star at the Dawn of the Century, whose Career Crashed in the Thirties when his creator's eyes dimmed. He sits in the shadows, awaiting the Century's End.*

1. The antagonistic "terminator" character in James Cameron's film *Terminator 2* (1991) is the apogee of the animated depiction of morphing. Cameron has credited Robert Williams's "chrome style," where every element in a drawing is rendered as if made of highly polished metal, as the influence for the styling of the liquid metal terminator. See Williams's *Beamin Gleamer as Flash in the Pan* (*Zap* #6, 1973).

2. Salvador Dalí, *Conquest of the Irrational* (New York, 1935).

3. André Breton, *Manifeste du Surréalisme* (Paris, 1924), p. 42.



MIKE KELLEY *Garbage Drawing #68, 1988*



JEREMY KIDD *Blue Nova, 1997*



JOHN KRICFALUSI/SPUMCO, INC.

Still from "I Miss You" Bjork music video, 1997

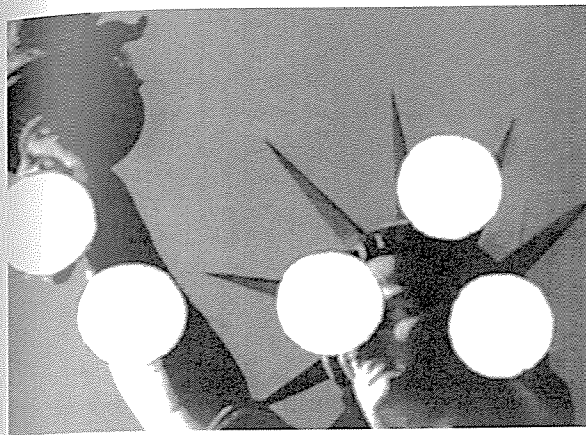
NOT CLONING AROUND: THE GROTESQUE BODY IN POP SURREALISM

DOMINIQUE NAHAS

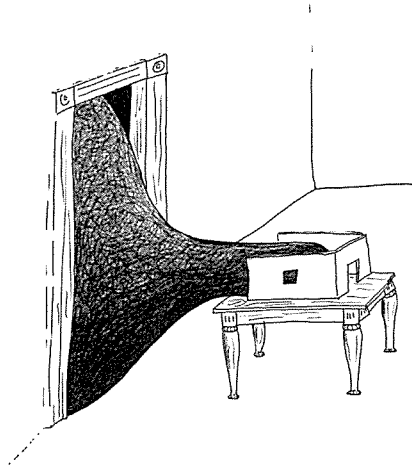
It is clear that it is beyond the scope of this investigation to go into great detail in regard to the various modes of expression and materials used by all of the artists in *Pop Surrealism* who focus on the territory of the human body as the locale on which to demarcate the physiology of the future. Equally clearly discerned, however, are some of the several major influences which suture together a diverse stylistic range of works, combining what seem at first to be antithetical aesthetic codes of the postmodern phenomenon of Pop, which emerged as a conscious reaction against the historic avant-garde of Europe of which classic Surrealism was a part.

If we agree with Beat Wyss that Pop is the creative reaffirmation of the realities of mass production,¹ and with Terry Eagleton's remark that alienation is pre-empted by indifference within depthless surfaces of Hyperreal/Pop, because the "dream of authenticity" itself has been voided,² where does this lead our artists who have infused their art with some type of sur-real idiom?

Looking at the range of popular codes that exists worldwide and that are available through mass communication, one can discern in many of the works in *Pop Surrealism* an element of ethnographic surrealism where cultures and sub-cultures (now all mass-mediated) are comprehended by collage and taxonomic differences. The application of a "co-efficient of weirdness,"³ along with a "co-efficient of [hyper]reality," allows these efforts to recapture, perhaps in some small way, the original spirit of those times in the surrealist twenties, when, as James Clifford describes it, an ethnographic attitude (advanced by



YAYOI KUSAMA Still from *Kusama's Self-Obliteration*, 1967



CHARLES LONG *You Are the Universe Experiencing Itself From a Particular Point of View, 1998* (preliminary drawing)

Georges Bataille as influenced by Marcel Mauss) could function in the service of a subversive cultural criticism.⁴

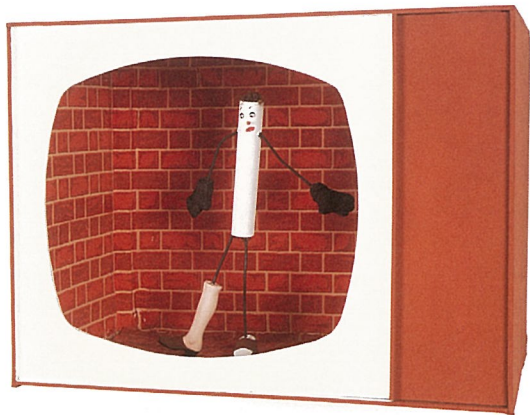
Looking over the range of work in this exhibition, it seems clear the artists, for the most part, veer away from outright representations of the body—they are not *re-presenting* the world order of vision through the now easily-assimilated surrealistic idiom of displacement, collage, and juxtaposition, which has become common currency. For the most part the artists here tread a careful path between applying the signs of popular culture, which point to the depthless surfaces of mass media codes of contemporary culture (seen through the forms of popular products, toys, film and video images, underground and mass comics, tattoos, the Internet, the computer: the Baudrillardian simulacra in all of its bright plumage), while muting the notion of the fantastic in order to veer more towards a level of indiscernibility where the presence of the body rather than its *re-creation*

is the primary consideration. This application of energies is as keenly felt as the identity of any mass-culture product, due to what I'll call an *emotional velocity* that pulsates throughout the exhibition.

Bringing all of the artworks in *Pop Surrealism* up to speed are Antonin Artaud's words: "The body is alone and in no need of organs. The body is never an organism. Organisms are the enemies of the body."⁵ This distinction becomes relevant in light of the deformations we see in the body portrayed in *Pop Surrealism*. In these works the body has its own language, distinct from that of the organism (the socialized bodily image of the self). Artaud's distinction suggests his understanding that the body cannot be equated either with our imaginary ego, the Lacanian "moi," or with our identity as speaking subjects, in which the truth of experience is translated by the "je" which constitutes itself in speech. Artaud's writings as a whole make clear his point that one speaks with one's body without



GILES LYON *Morning Harvest*, 1997



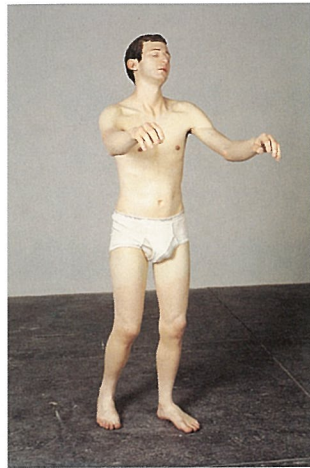
PATTY MARTORI *New Leg*, 1996

knowing it, that one says something more than one realizes, and that the unconscious makes oneself, *je*, the subject of the verb. The unconscious for Lacan, as for Artaud, reveals that we represent ourselves as subjects of knowledge and in so doing become separated from what we are as subjects of Being and from the Real. On the level of cogito, as human subjects, we have no access to the Real, but only to its representation(s). The non-human human-ness that we sense and feel in the artists' work in *Pop Surrealism* expresses the condition of an organism deliberately mis-representing the body through its codes, bypassing the image radically away from the optical code of representation, to what Henri Maldiney has called "the pathic mode of sensation."⁶

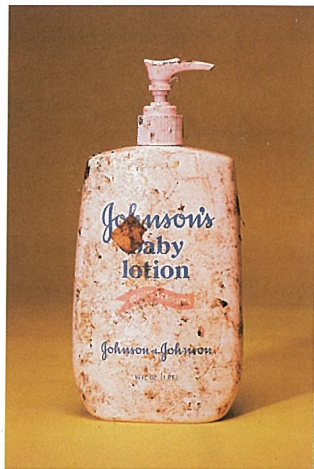
What occurs in many of the works in this exhibition on the two- and three-dimensional level, is that the organism is being divested of its organization, of its attributes—it becomes saturated with emotional disturbance. The "figure" passes into the "figural," arriving at

a phenomenological level of communication where sensation dictates the libidinal flows of creation on an order of organization other than that of the cogito (intellectual recognition), in which the body's pathic mode of existence becomes manifest.⁷

As Cézanne reconstructed the course of modern art-making by, as Merleau-Ponty describes it, "recapture[ing] the structure of the landscape as an emerging organism,"⁸ the Pop Surrealists view today's popular signs and their displaced manifestations as the new cultural landscape on which is drawn the new libidinal regime of the social and the personal body. The fragmented body and its deformations, inscribed within proto-surrealistic/pop inversions and juxtapositions (techniques now colonized by mass medias), has become the site where, paradoxically in an age of information, the depiction of the fluidity, interchangeability, migration, and inversion of body parts and orifices contains an element of both celebration and dread (Cindy



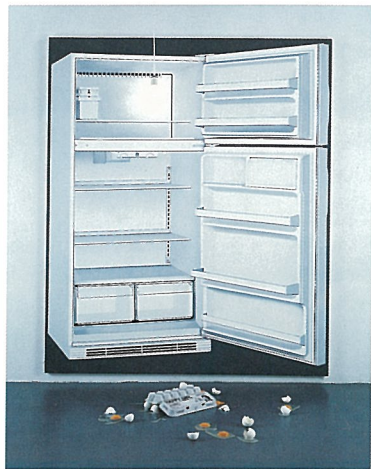
TONY MATELLI *Sleepwalker*, 1997



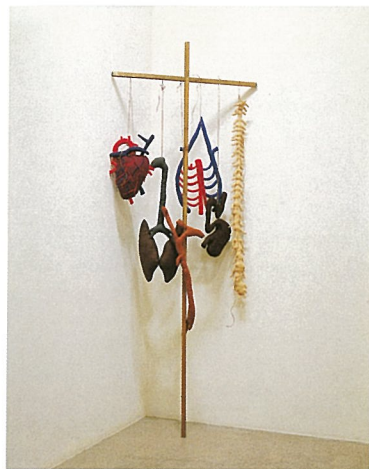
PAUL MCCARTHY *Baby Lotion*, 1993

Sherman, Ashley Bickerton, Judith Page, Michael Rees). It is a vision that posits the body's mutation and change, where its nature changes through eating, evacuation, or sex, where diverted and subordinated physiology is plied through the domain of medical-industrialization and bio-technology. The body's self and its apparatus can now metamorphose through the options of face- and body-lifting operations, through the self-imposed rigors and spectacles of endurance sports, through muscle-enhancing or hormone-inducing drugs, and through genetic manipulation. The figures in *Pop Surrealism* are endowed with an irreducible *otherness* informed by the convulsive beauty of a dissident Bataillean surrealism that values transgression through taboo, which heightens rather than reconciles oppositions, as does the Breton camp.⁹

Most importantly, Georges Bataille's writings on the state of *l'informe* (the unformed, formlessness),¹⁰ affect a great number of contemporary artists, who interject an expressive glandular modality



SEAN MELLYN *Cold Storage*, 1997–98



ANNETTE MESSENGER *La Croix (The Cross)*, 1993

of abjection into their work, where the body is on the verge of dissolving its borders (Gary Panter, Sue Williams, Judith Page, Inka Essenhigh, James Esber, Jeanne Dunning). The abject is associated in Bataille to the logic of prohibition with its built-in incapacity to insinuate the imperative of exclusion (that is, the taboo is an invention devised to be violated). Julia Kristeva in her 1982 *Pouvoirs de l'Horreur* (Powers of Horror) text on abjection links this sensation with the borderline (inside/outside) account of the child incapable of separating psychically from the mother. She also describes the fears associated with that archaic dependence and the loss involved in becoming an independent subject with breast milk (later, food) becoming the means through which the infant self learns to accept (or, later in adulthood, symbolically deny, through the symptoms of the food disorders bulimia or anorexia) its earlier auto-dependence mitigated by the suffocating proximity of the mother.



CURTIS MITCHELL *Robert 1*, 1994



MARIKO MORI Still from *Body Capsule in Shibuya*, 1995

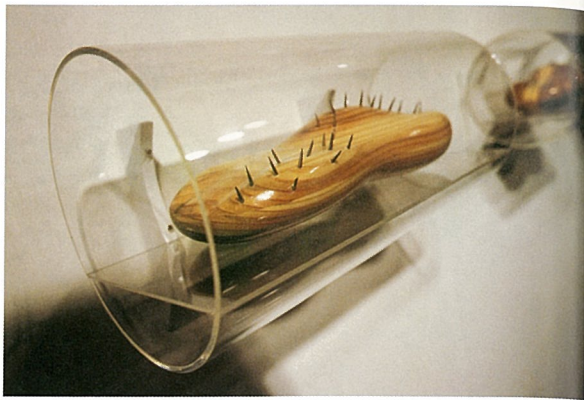
Tied to the *informe* and the abject is the popular repulsion-attraction appetite for horror. The pushing-the-envelope of the comedic/grotesque in popular entertainment, life-style stories, and juvenilia, includes that staple of horror/sci-fi movies, unconnected or unusually-attached body parts, which often seem to have an unearthly life force of their own. One need only consider the *Terminator* movies to spot embedded and updated Pygmalion myths—via the characters of the good cyborg and the evil Metalmorph, or the replicant Rachel in Ridley Scott's *Blade Runner*—or witness the series of *Alien* movies, where the popular idiom of appealing to disgust is induced by a close study of oppositional visual effects analyzed through the polarity of inorganic/organic, plant/animal, animal/human, us/them (Ruth Marten, Annette Messenger, Patty Martori, Jeremy Kidd).¹¹ In this respect the fractured identities in the works of Ashley Bickerton, Sue Williams, Nicola Tyson, and Shonagh Adelman are

also most telling. And as in Hans Bellmer's poupées, whose intimations of the uncanny rested on an eroticised destabilization of disarticulated body parts, implying an application of psychic impulses bordering on the sadistic, some of the artists in *Pop Surrealism* imply the subjugation of consumer culture on mass man as self-generating cyborg (Inka Essenhigh, Michael Rees), or the body as part of the consumer machine and interchangeable docile body parts (Rachael Neubauer).

The body is grotesque in part and in whole, with equal attention given to both. The strain is felt through the carnivalesque grotesquerie of enlarged body-form analoga for the body, that are often ballooning, filled to bursting, as in Nancy Davidson's rotund shapes and Paul Henry Ramirez's proliferations. Takashi Murakami's *Mr. Dob* cartoon characters seem to incarnate Japanese modernism's *otaku*, an immersion in the culture of cartoons, TV, computers and video games to the detriment of Japanese classical heritage.¹²



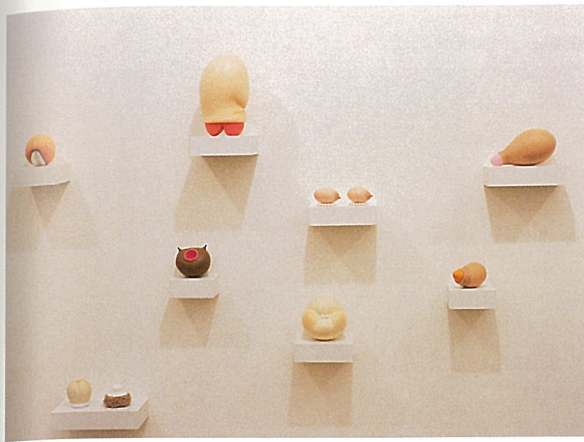
TAKASHI MURAKAMI *Pity*(one of five panels), 1997



DAISUKE NAKAYAMA *Car of Desire-Mini-4*, 1995

In Bakhtinian terms, then, the grotesque body is flesh as the site of becoming (Bonnie Collura, Linda Stark, John Wesley, Yayoi Kusama). As such the key elements of the body are those points at which it “outgrows its own self, transgresses its own limits (Mark Dean Veca, Paul McCarthy, Giles Lyon) ... conceives a new second body, the bowels and the phallus (Graham Gillmore) ... Next to the bowels and the genital organs is the mouth through which enters the world to be swallowed up ... All of these convexities and orifices have a common character; it is with them that the borders between one’s own and other bodies and between the body and the world are breached ... the grotesque image ignores the closed, smooth, and impenetrable surface of the body and retains only its excrescences (sprouts, buds) and orifices, only that which leads beyond the body’s limited space or into the body’s depths” (Michael Rees, Laura Stein).¹³

If the artists in *Pop Surrealism* have traded in the non-alienated cool indifference of post-modernism for a whiff of the provocative anxieties of the original Surrealists, it may be because they have cleaved more to the politically-motivated alternative strand of pop figuration from the sixties—a lineage that flows from the likes of H. C. Westerman, Peter Saul and the Hairy Who—rather than to the mainstream contributions of Andy Warhol, James Rosenquist, or Roy Lichtenstein. The artists in *Pop Surrealism* are consciously responding and reacting to the demands of a never-satiated consumer market, with its massive proliferation of choices, that functions as a breeding ground for displaced desire (Robert Williams, John Wesley, Lari Pittman, Ernesto Pujol, Sean Mellyn). What emerges in the social body is a symptom described as “multiphrenia,” in which the besieged self flails about trying to take advantage of the sea of choices, creating a number of selves to respond to an increasing number of



RACHAEL NEUBAUER *Prototype Series 1–15* (detail), 1998



MANUEL OCAMPO *Immigrant's Daughter*, 1997

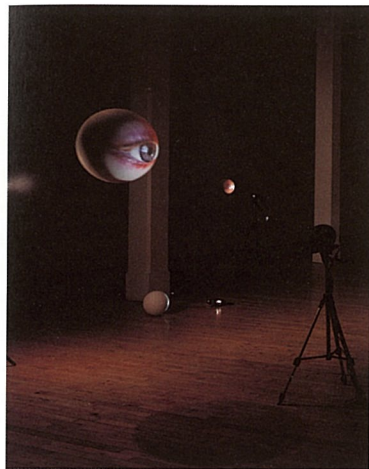
potential relationships from TV, travel, telephones, faxes, computers, E-mail, mass mailings.¹⁴ It is here that seemingly limitless consumer choices—for products, political positions, or belief systems—end up eroding the self; where social bonding paradoxically occurs on the level of collectively realizing that what is being shared is an intensified *reduction* of common experiences, due to global capitalization that fuels a transnational economy sustaining innumerable sliver markets. The grotesque body in *Pop Surrealism* embodies this uncanny and disjointed sur-reality.

1. Beat Wyss, *Birth of the Cool* (Cantz: Deichtorhallen Hamburg/Kunsthhaus Zurich, 1997), p. 131.

2. Terry Eagleton, "Capitalism, Modernism and Postmodernism," in *Art in Modern Culture*, ed. Francis Francina and Jonathan Harris (London: The Open University,



TOM OTTERNESS *Escaping Paper & Computer*, 1997



TONY OURSLER *Installation view*, Metro Pictures, 1996

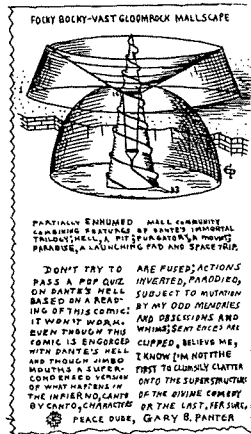
1995), p. 92. As quoted by Sid Sachs in *Pop Abstraction*, unpaginated exhibition catalogue (Philadelphia: Museum of American Art of the Pennsylvania Academy of the Fine Arts, 1998).

3. "[Bronislaw] Malinowski was interested by what he called the co-efficient of weirdness in cross-cultural descriptions. It had always to be balanced, however, by a co-efficient of reality in cross-cultural descriptions. Other ways of life should be made real and comprehensible while at the same time preserving a sense of their strangeness and difference... When the co-efficient of weirdness floats free from the co-efficient of reality the result is a new sort of exoticism... for what has become irreducibly curious is no longer the other but cultural description itself." James Clifford, *The Predicament of Culture* (Cambridge: Harvard University Press, 1988), p.151.

4. "The surrealist moment in ethnography is that moment in which the possibility of comparison exists in unmediated tension with sheer incongruity ... to see this activity in terms of collage is to hold the surrealist moment in



JUDITH PAGE *The March of Time*, 1997



GARY PANTER Detail of title page from *Jimbo* #7, 1996

view—the startling co-presence on Lautréamont's dissecting table." Clifford, op. cit., p. 146.

5. Cited in *Anti-Oedipe*, Gilles Deleuze and Felix Guattari (Ed. de Minuit, Paris 1972), p. 15, and in *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minneapolis Press, 1987), p. 158. Also note: "Ideas are the only voids of the body. Those interferences of absence and want between two movements of a brilliant reality that the body, by its singular presence, has never stopped thrusting forward." "Shit to the Spirit" in *Antonin Artaud Anthology*, ed. Jack Hirschman (San Francisco: City Lights Books, 1965), p. 111.

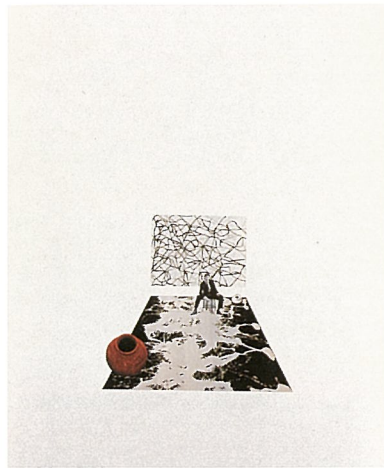
6. "The relation I-World within sensation is not reducible to the rapport Subject-Object. Sensation is to apprehension as the cry is to the word. Thus the word is not the truth of word. Nor is perception that of sensation. Sensation is fundamentally a mode of communication and within the felt we live under a pathic mode, our being-with-the-world." Henri Maldiney, *Regard Parole Espace* (Lau-
 sanne: Editions L'Age D'Homme, 1973), pp. 164–5, 136–8. (DN translation)

7. For an extended discussion of sensation and of J. F. Lyotard's distinction "figurative" and "figural" within sensation see : Gilles Deleuze, *Francis Bacon-Logique de la Sensation* (Editions de la Difference, 1996).

8. Maurice Merleau-Ponty, "Cézanne's Doubt," *Sense and Non-Sense* (Northwestern University Press, 1964), p. 17.

9. "For Bataille no such art of sublimation can match the sheer power of perversion... Bataille develops these ideas into a philosophical praxis, one of transgression that, in the crucial point of difference from Bretonian surrealism, elaborates rather than resists an intuition of the death drive." Hal Foster, *Compulsive Beauty* (Cambridge: MIT Press, 1995), p. 112.

10. "Thus *formless* is not only an adjective having a given meaning, but a term that serves to bring things down, generally requiring that each thing have its own form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm... Affirming that the universe resembles nothing and is only informe amounts to saying that the universe is



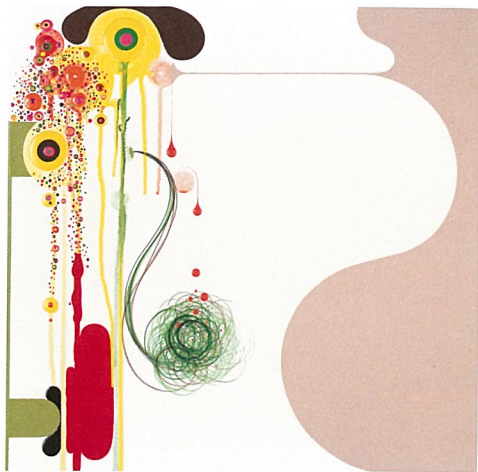
ALIX PEARLSTEIN *The Artist*(detail from *Interiors*), 1996



LARI PITTMAN *Untitled #40*
(A Decorated Chronology of Insistence and Resignation), 1994



ERNESTO PUJOL *The Team*, 1997



PAUL HENRY RAMIREZ *Untitled* (from the *Liquid Squeeze Series*), 1997

something like a spider or gob of spit." Originally appeared in Georges Bataille, "Informe," *Documents*, Vol. 1, No. 7 (December 1929), p. 382. Reprinted in: Georges Bataille, *Visions of Excess—Selected Writings 1927–39*, ed. Alan Stoekl and trans. Stoekl, Carl R. Lovitt, Donald M. Leslie (Minneapolis: University of Minnesota Press), p. 31.

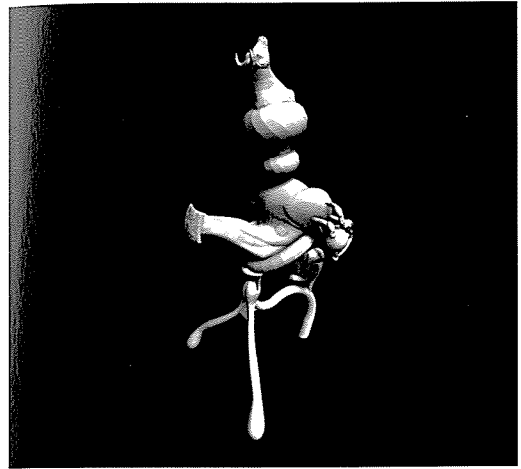
11. "The oppositions ... of soft vs. firm, wet vs. dry, wiggly vs. still, viscid vs. fluid... were abstracted from a deep structure that found life itself fraught with anxiety—producing and ultimately disgust-generating processes: eating, fornicating, excreting, dying and decaying. Life soup, seething, roiling, oozing in dankness, is what disgusts. Not because all ends in death, but because there is no fixed point. All is flux and in flux, eternal recurrence. Nothing stands still... All disgusts were linked by a common function (defense of body and soul against pollution) and a common feel and reaction (the feeling of disgust, violation, and contamination and the desire to be rid of the offending sensation)." William Ian Miller, *The Anatomy of Disgust* (Cambridge: Harvard University Press, 1997), pp. 105–7.

And: "The cyborg is a kind of disassembled and reassembled, postmodern collective and personal self.... Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves." Donna J. Haraway, *Simians, Cyborgs, and Women* (New York: Routledge, 1991), p.163 and p. 179.

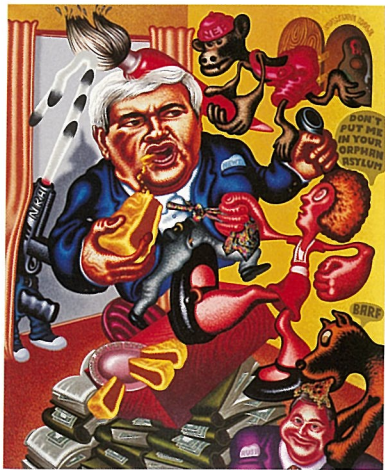
12. Tom Folland, "Hello, Mr. Dob," *Takashi Murakami* catalogue (University at Buffalo Art Gallery, April 10–July 13, 1997), p. 50.

13. Katerina Clark and Michael Holquist, *Mikhail Bakhtin* (Cambridge: Harvard University Press, 1984), p. 303.

14. Steven Waldman, "The Tyranny of Choice," *The New Republic*, January 27, 1992, pp. 22–25. The symptom "multiphrenia" was coined by Kenneth Gergen in *The Saturated Self* (New York: Basic Books, 1991).



MICHAEL REES *Anja 1* (photo rendering from CAD file), 1997



PETER SAUL *Newt Gingrich vs Orphan Annie, 1995*

POP ICONS: A LITTLE IDYLL AND SELECTED QUOTES INGRID SCHAFFNER

Pop and Surrealism are dating, again. Where do they go? To the movies, the quintessential Surrealist dream palace, to pay tribute to the late Divine, the transvestite starlet, who appears so beatifically in prayer in John Waters' *Multiple Maniacs* (while co-starlet Mink Stole gives her a "rosary job"). Or, lured by a press release — "It's Norman Rockwell meets Norman Bates" — they go see Cindy Sherman's box-office thriller *Office Killer*. Actually, any movie by Disney would do. (His pretty Snow White appears monstrously morphed into Pop Surreal sculpture by Bonnie Collura.) Afterwards, they drive around Safetyville, a real fake town built to three-quarter scale on the outskirts of Sacramento, California, to teach children

about public safety. (You can see pictures of it in Miles Coolidge's art. The reproduction McDonald's restaurant and the Chevron gas station stand on streets as empty as the piazzas in Giorgio de Chirico's paintings: familiar but strange.)

The sun sets over the famous golden arches, slightly miniaturized in this kid-town. "Where were you the day John F. Kennedy was shot?" Not even born yet? Elvis is on the radio. Elvis, who recently appeared at Rockefeller Center, even though he's been dead these twenty years, re-animated by the miracles of new technology, vintage film and really big sound, into a life-like stage presence. So, it's true what they say: rock and roll legends do never die. Jimi Hendrix and Janis Joplin appearing at a concert hall near you. A song by Michael Jackson comes on the radio; imagine a professional impersonator "apartment wrestling"—a kinky evolution of boyhood antics—with artist Cameron Jamie, who is, in the



KENNY SCHARF *Vivulca*, 1998



PIETER SCHOOLWERTH

Thee 83 Altered States ov Amerika: Chapter 10, 1995–96



CHRISTIAN SCHUMANN CNXX, 1997



TEAM SHAG (AMY SILLMAN, DAVID HUMPHREY, ELLIOTT GREEN)

Who Are Parents?, 1997

documentation of this event, wearing a leather mask of his own face, impersonating himself.

The preternaturally young couple contemplates a killing spree, the ultimate avant-garde expression of anti-bourgeois disdain. (Yes, that is the Oklahoma terrorist Timothy McVeigh portrayed in Richard Artschwager's *Natural Selection*.) They consider forming a romantic, criminal attachment like Bonnie and Clyde, or the Juliette Lewis and Woody Harrelson characters in Oliver Stone's *Natural Born Killers*. But the gas gauge is on low—such sprees involve a lot of cross-country driving—and there are less personally risky methods of being unruly. Take it from the Pop Surrealists, who disrupt everyday life merely by redirecting an artist's acute inward eye outward on to ordinary culture and its icons, subverting reality strictly through imaginative inflection. (When is a bottle of Johnson's Baby Lotion not a bottle of Johnson's Baby Lotion? After Paul McCarthy,

having brutalized it in one of his trance-like performances, photographs the poor prop in an object-portrait approximately fifty times larger than life.) Equally effectively, one might vulgarize popular heroes. (Nancy Davidson drags up/draws down Elvis into “Elvissa” a bulbous balloon-in-costume abstraction, surprisingly reminiscent of the star in his bloating.) Aggressively mixing high and low is also a popular surreal strategy, effectively leveling cultural hierarchies, which continue to privilege masculine over feminine, fine arts over decorative arts, paintings over fashion, Jackson Pollock over Walt Disney. (In protest, artist Annette Messenger has long practiced “taxidermy” over sculpture.) Artists who, in each instance, embrace the latter cause are often, like the Surrealists and Pop artists before them, aiming to turn that hierarchy on end—to make art a popular, provocative and pleasurable pursuit, seriously. Moving outside of Western culture, there are other pop cultures, folk traditions, which,



JIM SHAW *Dream Object*

(An Archie horror comic painting in the style of Matta....), 1996



CINDY SHERMAN *Untitled*, 1994

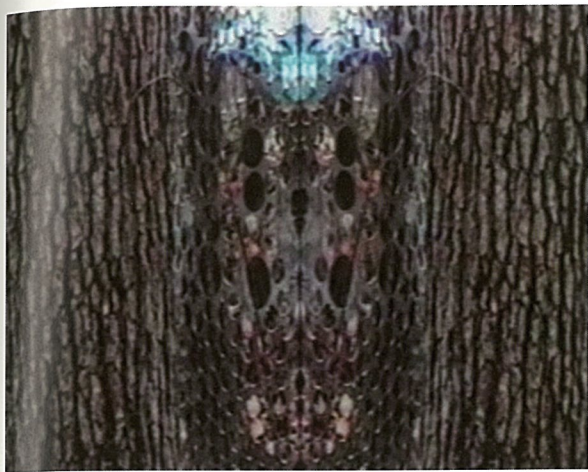
when unhinged from the local surrounding and brought into the white cube, critique against dominion. (In her day, pop icon Frida Kahlo, who entered the international art world at the behest of Surrealism and who now epitomizes the movement's feminist political potential, openly ridiculed it—she called Breton and his cronies “big cacas.”) Laughing is one of the most disarming responses to a heavy or terrible situation, and the Pop Surrealists liberally induce it. Finally, perhaps it is even due to their familiarity, i.e. friendliness, that pop icons have a particularly special knack for appearing so strange simply by dint of being dissociated from the ordinary landscape, the routine context of things.

Returning to our couple in the car. Being the pop and surreal creatures that they are, they are currently content to just enjoy themselves. Generally speaking, they are okay with being bourgeois. They like things, products, galleries, shopping, television, magazines, credit cards, cartoons, fiction, fashion, movies, montage, art, beauty, and find

value in those pursuits. But for the moment, they are bent on having sex in the back-seat, where they later fall asleep on the vinyl upholstery of Pop America's dream machine. — *Ingrid Schaffner*

"Imagine the Chrysler Building isn't there any more
And where the Chrysler Building used to be
There is
A great desolate heap of breadcrusts
As it's the fiercest day of summer
The city is deserted under the sinking afternoon sun
The shadows of cypresses and factory chimneys stretch until
they reach the heap of breadcrusts... — SALVADOR DALÍ

"The techniques of surrealism have a particular relevance at this moment [in 1966], when the fictional elements in the world around us



ALYSON SHOTZ Still from *Reflective Mimicry*, 1996–97

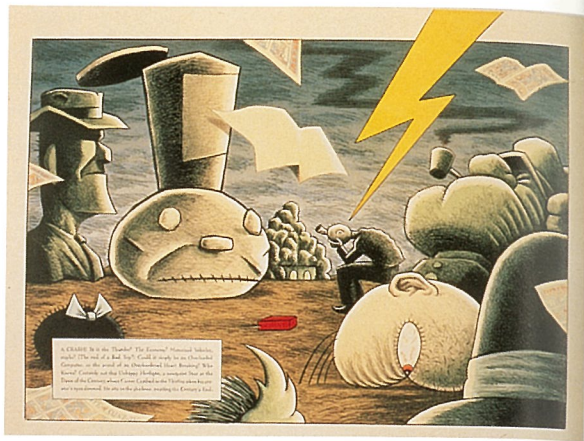


SHAHZIA SIKANDER *Venus' Wonderland*, 1997

are multiplying to the point where it is almost impossible to distinguish between the 'real' and the 'false'—the terms no longer have any meaning. The faces of public figures are projected at us as if out of some endless global pantomime, and have the conviction of giant advertisement hoardings. The task of the arts seems more and more to be that of isolating the few elements of reality from this mélange of fictions, not some metaphorical 'reality', but simply the basic elements of cognition and posture that are the jigs and props of our consciousness.

"Surrealism offers an ideal tool for exploring these objectives. As Dalí has remarked, after Freud's explorations within the psyche it is now the outer world which will have to be eroticized and quantified." —*J. G. Ballard*

"The farther west we drove, the more Pop everything looked on the highways. Suddenly we all felt like the insiders because even though Pop was everywhere—that was the thing about it, most



ART SPIEGELMAN *Lead Pipe Sunday #2* (detail), 1997



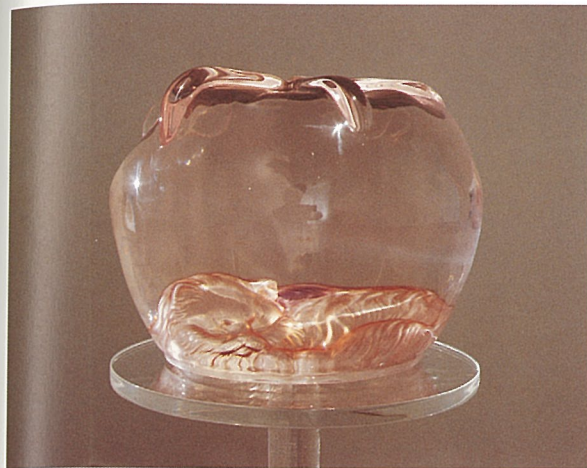
LINDA STARK *That Girl*, 1997

people took it for granted, whereas we were dazzled by it—to us, it was the new Art. Once you “got” Pop, you could never see a sign the same way again. And once you thought Pop, you could never see America the same way again.

“... I didn’t ever want to live any place where you couldn’t drive down the road and see drive-ins and giant ice cream cones and walk-in hot dogs and motel signs flashing!” — *Andy Warhol*

“... I am for Kool-art, 7-UP art, Pepsi-art, Sunshine art, 39 cents art, 15 cents art, Vatronol art, Dro-bomb art, Vam art, Menthol art, L & M art, Ex-lax art, Venida art, Heaven Hill art, Pamryl art, San-o-med art, Last Chance art, Only art, Diamond art, Tomorrow art, Franks art, Ducks art, Meat-o-rama art ... ”— *Claes Oldenburg*

“Be glad that Lady Bird Johnson lost her campaign to rid the nation’s highways of these glittery monuments. Wouldn’t you rather look at a giant cutout of Buddy Hackett than some dumb tree?” — *John Waters*



LAURA STEIN *CatInside*, 1997



HAIM STEINBACH *Untitled (skull mug, daisy hat), 1991*

“... a film I saw in the neighborhood, in which a Chinese who had found some way to multiply himself invaded New York by means of several million self-reproductions. He entered President Wilson’s office followed by himself, and by himself, and by himself, and by himself; the President removed his *pince-nez*. This film, which has affected me more than any other, was called *The Grip of the Octopus*.

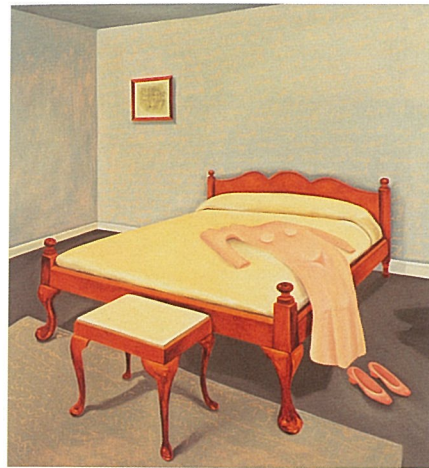
“With this system which consists, before going into a movie theater, of never looking to see what’s playing ... I must confess my weakness for the most absolutely absurd French films.” — *André Breton*

“Everytime someone dies it is [Walt Disney’s] fault.” — *Salvador Dalí*

“I like bric-a-brac, tinkering around, making different genres collide... I being able to refer to Edward Lear and James Ensor without establishing a hierarchy, putting on the same plane William Blake and Walt Disney, comedy and tragedy, the sublime and the tacky.” — *Annette Messager*

"It used to give me fits every time I would read something about my paintings because it was cartoon this, cartoon that, blah blah blah, cartoons. It bothered me — Walt Disney wasn't the first guy to use black lines around things. Matisse and Picasso used a lot of black lines. Then I realized I was being defensive because my attitude about drawing really is influenced by cartoons. It's silly to pretend it isn't." — *Carroll Dunham*

"Jack never makes the obvious statements it would seem his technique would enable him to do. People ask Jack, 'How did you do that?' 'Oh, I just traced it,' he says. I've heard him say that a hundred times, 'Oh, I just traced it.' He starts from a photograph usually. Something catches his eye. It might be the head of Robert E. Lee or U. S. Grant. It might be General Pershing or Pancho Villa. It might be an ad picturing a girl in pantyhose, or a man in waders in the catalog from L. L. Bean; or it might be Donald Duck screaming and tearing out his feathers." — *Hannah Green on John Wesley*



ROBIN TEWES *Not My Eyes*, 1997



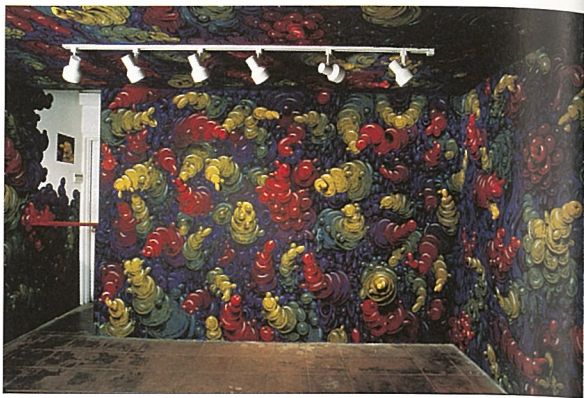
NICOLA TYSON *Revelation*, 1995

"There is a thin line between fine art and illustration in this tradition [of miniature painting]. I don't run away from these issues; instead, I address them. Today miniature painting is considered a low art form, practiced by poor artisans and sold to tourists." — *Shazia Sikander*

"I detest Surrealism. To me it seems to be a decadent manifestation of bourgeois art. A deviation from the true art of the people to whom I belong and to the ideas that strengthen me..." — *Frida Kahlo*

In 1934, while the court case rocked the popular press, the Surrealists published a brochure collection of writing and pictures entitled Violette Nozières, celebrating the young woman accused of murdering her father.

... How many good mothers
And how many bad fathers
And how many good fathers
And bad mothers



MARK DEAN VECA

Gummi Grotto (detail of installation at Kravets/Wehby Gallery), 1998



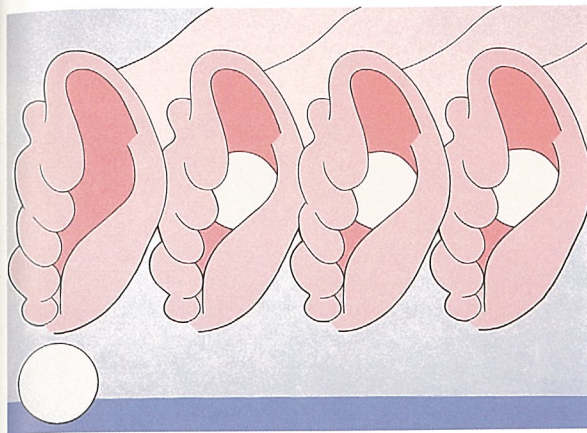
JOHN WATERS *Divine in Prayer* (detail), 1995

As bourgeois morality gossips
Will be calling you filthy names

Violette

You with the dawn in your arms ... —E. L. T. MESENS

“... Andy Warhol shot in evening paper 1:00 A.M. and then awakening to the shocking benumbing news of Robert Kennedy shot at the primary rally in Los Angeles after victory speech and after the beautiful dreaming afternoon in Nursing Home, Bible reading, with its reaction of enervation, rankling ... yet the beautiful dreaming of the Kennedys J.F.K. and Jackie and son and the extraordinary awakening to complete freedom from any strain, bestowalm from the rest of the early hours carrying me through the day with its soiled sense of a new stage of demonstration attained, victory over the claims of depression, migraine, irrational tendencies” (6/5/68) —*Joseph Cornell*



JOHN WESLEY *Four Balls*, 1989

Marcel Jean (New York: The Viking Press, 1980).

Annette Messenger, quoted in Sheryl Conkelton, "Annette Messenger's Carnival of Dread and Desire," *Annette Messenger* (Los Angeles County Museum of Art, 1995).

Claes Oldenburg, *Store Days* (New York: Something Else Press, 1967).

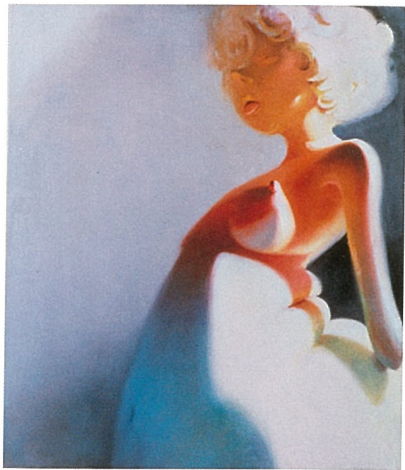
Shazia Sikander quoted in Jonathan Goodman, "Shazia Sikander: Small works, large statements," *World Art*, 1997.

John Waters, "John Waters' Tour of L.A.," *Crackpot: The Obsessions of John Waters* (New York: Macmillan, 1986).

Andy Warhol, *Popism: The Warhol '60s*, ed. Pat Hackett (New York: Harcourt Brace Jovanovich, Publishers, 1980).



SUE WILLIAMS *Black and White and Naples Yellow*, 1998



LISA YUSKAVAGE *Foodeating Hard Place*, 1996



MICHAEL ZANSKY *Giants and Dwarfs #XXIV*, 1998

WORKS IN THE EXHIBITION

(ALL DIMENSIONS H × W × D IN INCHES)

SHONAGH ADELMAN

Exquisite Corpse II, 1998

Oil on canvas, fabric,
mylar, 70 × 34

Exquisite Corpse IV, 1998

Oil on canvas, fabric,
mylar, 58 × 30

Collection of Vicki and Kent Logan

Courtesy Linda Kirkland
Gallery, New York

JOHN ALFANO

Unconscious Disintegration

of a Man's Soul, 1993

Oil on canvas, 14 × 18

Collection of the artist

Two Plus Tuna Equals Elmer

Fudge Even, 1994

Oil on canvas, 16 × 20

Collection of Chris Durante

RICHARD ARTSCHWAGER

Natural Selection II, 1996

Acrylic on celotex with

aluminum frame, 22 1/2 × 20 1/2 × 2 1/2

Collection of Brent Sikkema

MICHAEL BEVILACQUA

Banana Puddin', 1997

Acrylic on canvas, 48 × 96

Courtesy Jessica Fredericks
Gallery, New York

ASHLEY BICKERTON

All That I Can Be:

Triple Self Portrait, 1996

Oil, synthetic polymer and
graphite on three wood panels

Overall installed dimensions:

88 1/2 × 150, Right, Bickski:

88 1/2 × 29 1/16 × 2 1/2, Center, A.B.:

88 1/2 × 29 1/2 × 2 1/2, Left,

Ashleigh: 88 1/2 × 29 1/2 × 2 1/2

Collection of Whitney Museum
of American Art, New York;

Purchase, with funds from the
Contemporary Painting and
Sculpture Committee 96.176a–c

CHARLES BURNS AND GARY PANTER

Untitled drawings from *Facetasm*
(second edition), 1997

Ink on paper, Two Burns
drawings: 12 3/4 × 11 each

Two Panter drawings: 12 3/4 × 12 3/4 each

Collection of the artists, Courtesy
Gates of Heck, Inc., New York

Facetasm (first edition), 1992

14 page spiral bound board-book, split
into three sections, 10 × 17 1/2 (open)

Published by Gates of Heck, Inc.,
New York

MARY CARLSON

Telephone, 1995
Cord and phone
Approx. 59 × 24
Wing Chair, 1995
Wood, batting, and
fabric, 40 × 22 × 29
Courtesy Bill Maynes
Gallery, New York

AMANDA CHURCH

The High Life, 1998
Oil on canvas, 48 × 36
The Mating Game, 1998
Oil on canvas, 48 × 36
Courtesy of the artist

BONNIE COLLURA

Untitled (Guardian Blue), 1997
Foam, plaster, gauze, 34 × 90 × 63
Rachel & Jean-Pierre Lehmann
Collection, Courtesy Basilico
Fine Arts, New York

MILES COOLIDGE

Unoccupied Storefronts, 1994
C-Print, Edition #1/5, 30 × 40
*Police Station, Insurance Building,
Gas Station*, 1994
C-Print, Edition A.P. 2, 30 × 44
Courtesy Casey Kaplan, New York,
and Acme, Los Angeles

GREGORY CREWDSON

Untitled, 1997
Gelatin silver print, Edition
of 6 with 2 A.P., 20 × 24
Untitled, 1996
Gelatin silver print, Edition
of 6 with 2 A.P., 20 × 24
Courtesy Luhring Augustine
Gallery, New York

JOHN CURRIN

The Kennedys, 1996
Oil on canvas, 36 × 32
Private collection, Courtesy
Andrea Rosen Gallery,
New York

NANCY DAVIDSON

Elvissa, 1997/98
Latex, satin, rope,
metal hardware 96 × 60 × 60
Courtesy Shoshana Wayne
Gallery, Santa Monica

GEORGANNE DEEN

Le Retour du Printemps, 1994
Oil on canvas, 19 × 19
Private Collection
*We Must've Been Out of Our
Minds*, 1997
Oil on silk, 24 × 18
Collection of Sam Hamm,
San Francisco
Courtesy Christopher Grimes
Gallery, Santa Monica

CARROLL DUNHAM

Wanderer, 1997
Mixed media on linen, 62 × 49
Private Collection, Courtesy
Metro Pictures, New York

JEANNE DUNNING

Sundae 1, 1997
Cibachrome mounted to
plexiglass, frame, 24 1/4 × 22 1/4
Sundae 2, 1997
Cibachrome mounted to
plexiglass, frame, 43 1/4 × 39 1/4
Courtesy Feigen
Contemporary,
New York

BRAD EBERHARD

My Squid Suit Brings Isolation, 1996
Acrylic on found image, 8 1/2 × 14
Collection of Derek Gullage
Embracing Mystery Series: #2, #4, 1997
Acrylic on found objects
Each 7 × 4 1/4
Courtesy of the artist
Embracing Mystery Series: #6, 1997
Acrylic on found objects, 7 × 4 1/4
Collection of Sally Yingling

JAMES ESBER

Tricky Dick, 1997–98
Plasticine on canvas
mounted on wall, 62 × 89
Courtesy P.P.O.W., New York

INKA ESSENHIGH

Wheel of Fortune, 1997
Oil enamel on canvas, 68 × 68
Collection of Avram Schlesinger
Slaves, 1997
Oil enamel on canvas, 66 × 66
Collection of John Robertshaw
Mantis Shrimp, 1998
Oil enamel on canvas, 24 × 54
Collection of Dr. Lester
and Elissa Rosenthal
Courtesy Stefan Stux Gallery,
New York

TOM FRIEDMAN

Untitled, 1997
Play-Doh®, glass bottle
Installation dimensions variable

Collection of Stephen and
Sandra Abramson
Untitled, 1997
Papier mâché, 17 1/4 × 16 1/4 × 16 1/4
Collection of the Whitney Museum
of American Art, New York; Purchase,
with funds from the Painting and
Sculpture Committee, 97.102.1
Courtesy Feature Inc., New York

ANNA GASKELL

Untitled #24 (Override), 1997
C-Print, Edition # 4/5, 50 × 40
Untitled #26 (Override), 1997
C-Print, Edition #4/5, 20 × 24
Courtesy Casey Kaplan,
New York

GRAHAM GILLMORE

Leading Ladies, 1997–98
Oil and enamel on masonite
48 × 44
Collection of Enzo Sperone,
Courtesy Linda Kirkland
Gallery, New York

CAMERON JAMIE

*Apartment Wrestling: First Match,
Private Residence, Los Angeles*, 1997
Videotape, 5 minutes
The New Life, 1997
C-Print, 20 × 30
Collection of Barry Sloane,
Los Angeles
Apartment Wrestling #33, 1997
C-Print, 10 × 12

Courtesy Galerie Analix-
B&L Polla, Geneva

KAZ

Little Bastard, 1991
Ink on bristol, five panels
15 ¼ × 11 each
Courtesy of the artist

MIKE KELLEY

Garbage Drawing #68, 1988
Acrylic on paper, 24 × 36
Courtesy of the artist and
Metro Pictures, New York

JEREMY KIDD

Blue Nova, 1997
Nova print, resin, acrylic, foam,

and flocking on panel, 24 × 24
Squib, 1997
Nova print, resin, acrylic, foam,
and flocking on panel, 60 × 48
Courtesy Jeffrey Coploff Fine Art,
Ltd., New York

**JOHN KRICFALUSI/
SPUMCO, INC.**

"I Miss You" Bjork Music Video, 1997
(Director's cut; 4 minutes running
time), Director: John Kricfalusi,
Producer: Stephen Worth,
Layout and Design: John Kricfalusi,
Aaron Springer, Jim Smith
Courtesy Spumco, Inc.,
Glendale, California

YAYOI KUSAMA

Kusama's Self-Obliteration, 1967
23 minute video (original format:
16mm, optical sound), Photography
and editing: Jud Yalkut; Artistic direc-
tion: Yayoi Kusama; Scenario: Yayoi
Kusama and Jud Yalkut; Music:
The C.I.A. Change (Paul Kilb: piano,
Ted Berk: chanting and words; Sound
production: Win Hardy; Sound engi-
neer: Matt Hoffman, Apostolic Studios,
New York; Cast: Yayoi Kusama,
Joe Jones, Don Snyder, and others.
Courtesy Jud Yalcut and Robert Miller
Gallery, New York

CHARLES LONG

*You Are the Universe Experiencing Itself
From a Particular Point of View*, 1998
Coffee grounds, acrylic, polystyrene,
steel, wood, Site-specific installation
in sculpture garden viewing room,
approx. 96 × 96 × 168
Courtesy of the artist and Bonakdar
Jancou Gallery, New York

GILES LYON

Morning Harvest, 1997
Acrylic on canvas, 111 × 89
Courtesy Alexandre de Folin,
New York

RUTH MARTEN

Landbridge, 1996
Pencil on paper, 12 ½ × 15 ¼
Collection of the artist
Comb-Over, 1996
Colored pencil on paper, 15 ½ × 12 ½
Collection of Jules Demchick
and Barbara Nessim
Consuela, 1997
Charcoal on paper, 22 ½ × 15 ¼
Collection of Scott Menchin
Roberto, Cuba, 1997
Pencil on paper, 15 ½ × 12 ½
Collection of the artist, Courtesy
Littlejohn Contemporary,
New York

PATTY MARTORI

New Leg, 1996
Mixed media construction
15 ½ × 20 ¼ × 12
Pushed, 1997
Mixed media construction
45 × 20 × 20
Courtesy of the artist

TONY MATELLI

Sleepwalker, 1997
Reinforced aquaresin, oil
65 ½ × 40 × 26
Courtesy Basilico Fine Arts, New York

PAUL MCCARTHY

Baby Lotion, 1993
Cibachrome photograph,

Edition of 3, 74 × 50
Courtesy of the artist and
Luhring Augustine, New York

SEAN MELLYN

Cold Storage, 1997–98
Oil on canvas, lightbulb and cord,
paper pulp with silkscreen, hydrocal,
envirotex, egg shells, enamel.
Painting, 72 × 60; installation floor area
approx. 48 × 96
Collection of Gregory Miller
and Noah Guynn, Courtesy
Anna Kustera Gallery, New York

ANNETTE MESSEGER

La Croix (The Cross), 1993
Wood, stuffed fabric elements,

string, 78 × 31 ½
Courtesy of the artist and
Gagosian Gallery, New York

CURTIS MITCHELL

Robert 1, 1994
Drywall, burnt Cibachrome,
dirt, makeup, mustard, toothpaste,
deodorant, shaving cream, soap,
moisturizer, lanolin, hand cleaner,
varnish, 46 × 36 × 1
Jessica, 1994
Drywall, burnt Cibachrome, makeup,
lipstick, nail polish, toothpaste, glue,
deodorant, soap, moisturizer, lanolin,
depilatory, varnish, 49 × 40 × 1
Courtesy of the artist

MARIKO MORI

Body Capsule in Shibuya, 1995
Video installation consisting of
20 inch monitor, VCR, and four
minute VHS videotape
Viewed through a 1 ½ inch
peephole 48 inches from floor.
Courtesy of The Hole/Postmasters
Gallery, and Deitch Projects, New York

TAKASHI MURAKAMI

Pity, 1997
Acrylic on linen, five panels
28 ½ × 20, each
Courtesy of the artist and
Feature, Inc., New York

DAISUKE NAKAYAMA

Car of Desire-Mini-4, 1995
Wood, steel, acrylic plastic, brass
7 ½ × 11 ¼ × 7 ½
Car of Desire-Mini-8, 1995
Wood, steel, acrylic plastic, brass
7 ½ × 11 ¼ × 7 ½
Courtesy of Rare, New York City

RACHAEL NEUBAUER

Prototype Series 1-15, 1998
Mixed media, Installation
dimensions variable
Courtesy of Rare, New York City

MANUEL OCAMPO

Immigrant's Daughter, 1997
Oil and acrylic on linen, 44 × 32 ½

Private collection-Brondesbury
Holdings Ltd., Courtesy Galeria
OMR, Mexico City

TOM OTTERNESS

Escaping Paper & Computer, 1997
Bronze, 21 × 45 × 15
Courtesy Marlborough Gallery, New York

TONY OURSLER

Legion, 1996
Video projector, VCR, videotape,
tripod, acrylic on fiberglass sphere
Sphere, 18 inch diameter; equipment
installation dimensions variable
Courtesy the artist and
Metro Pictures, New York

JUDITH PAGE

November 20 (Lumps), 1996

Mixed media, 12 ½ × 4 × 6 ½

The March of Time, 1997

Mixed media, 48 × 21 ½ × 4

Courtesy of the artist

GARY PANTER

Jimbo #7, 1996

Ink on paper, 32 pages

15 × 11, each

Courtesy of the artist

ALIX PEARLSTEIN

Interiors, 1996

Video installation with six
collage drawings on paper

Installation dimensions variable,

drawings 17 × 14 each

Courtesy Postmasters Gallery,

New York

LARI PITTMAN

*Untitled #40 (A Decorated Chronology
of Insistence and Resignation)*, 1994

Acrylic and enamel on wood panel
26 × 20

Collection of United Yarn Products
Co., Inc, Arthur G. Rosen, Courtesy
Jay Gorney Modern Art, New York

ERNESTO PUJOL

The Team, 1997

Wood, steel, leather, clay, 22 × 18 × 40

Courtesy Linda Kirkland Gallery,
New York

PAUL HENRY RAMIREZ

Unruly Acts, 1998

Acrylic, plastic, and vinyl

Site-specific installation in the

Museum's entrance and lobby

Height approximately 21 feet

Untitled (from the *Liquid Squeeze*
Series), 1997

Acrylic on canvas, 18 × 18

Courtesy Caren Golden
Fine Art, New York

MICHAEL REES

Anja 1, 1997

Epoxied powder and painted wood

Edition of 1, with 1 A.P., 59 × 28 × 22

UterSeuss, 1997

Epoxied powder and painted wood

Edition of 1, with 1 A.P., 57 × 28 × 22

Courtesy Central Fine Arts, Inc.,
New York

PETER SAUL

Newt Gingrich vs Orphan Annie, 1995

Acrylic and alkyd on canvas, 87 × 67

Lunch, 1997

Oil and acrylic on canvas, 66 ½ × 83

Courtesy George Adams Gallery,
New York

KENNY SCHARF

Ultimatelafoama #8, 1995

Acrylic, foam, plastic toys, and
costume jewelry on telephone

5 ½ × 10 × 9 ½

Ultimatelafoama #9, 1995

Acrylic, foam, plastic toys, and costume jewelry on telephone
5 ½ × 10 × 9 ½

Vivulca, 1998

Oil on canvas with polymer
and enamel frame, 24 ¼ × 32 ¼
Collection of Mrs. Rita Cecchi
Gori Courtesy Tony Shafrazi
Gallery, New York

PIETER SCHOOLWERTH

*Thee 83 Altered States ov Americka:
Chapter 9*, 1995–96

Colored pencil and paint
pen on paper, 49 × 49

*Thee 83 Altered States ov Amerika:
Chapter 10*, 1995–96

Colored pencil and paint pen

on paper, 49 × 49
Courtesy Greene Naftali Gallery,
New York

CHRISTIAN SCHUMANN

CNXX, 1997

Gouache and mixed media
on paper, 35 × 48
Collection of Jeanne Greenberg
and Nicola Rohatyn

A Brat and Two Cats, 1997

Gouache and mixed media
on paper, 44 × 30

Untitled (Mutant), 1998

Mixed media on paper, 15 × 14
Collection of Arthur G. Rosen,
Wayne, NJ, Courtesy Postmasters
Gallery, New York

**TEAM SHAG (AMY SILLMAN, DAVID
HUMPHREY, ELLIOTT GREEN)**

Who Are Parents, 1997

Mixed media on canvas, 24 × 31

Philosophy of the World, 1997

Mixed media on canvas, 31 × 24
Courtesy Postmasters Gallery,
New York

JIM SHAW

*Dream Object (An Archie horror comic
painting in the style of Matta....)*, 1996

Oil on canvas, 36 × 48

*Dream Object (At Metro, which was
smaller, I thought I'd done all the
work....)*, 1996

Oil on plaster, 18 × 24 × 2

Dream Object (I was drawing a

Pepsi sex float), 1996

Ink on paper, 15 × 18

Courtesy of the artist and
Metro Pictures, New York

CINDY SHERMAN

Untitled, 1994

Color photograph, Edition 1/6
44 × 63 ½

Courtesy of the artist and
Metro Pictures, New York

ALYSON SHOTZ

Reflective Mimicry, 1996–97

Installation with color
videotape, approx. 9 minutes
Dimensions variable
Courtesy of the artist

SHAHZIA SIKANDER

Venus' Wonderland, 1997
Vegetable color, dry pigment,
watercolor, and tea on hand-
prepared wasli paper, 20 1/2 x 18 1/2
Rachel and Jean-Pierre Lehmann
Collection, Courtesy Deitch
Projects, New York

ART SPIEGELMAN

Lead Pipe Sunday #1, 1992
Eleven color, two-sided lithograph,
Edition # 38/100, 22 1/4 x 30 1/4 x 9
Printed by Timothy P. Sheesley,
Corridor Press, Otego, NY, for
The Print Center, Philadelphia, PA
Lead Pipe Sunday #2, 1997
Two-sided lithograph, Edition #47/50

21 x 33

Published by Tandem Press,
Madison, WI

**ART SPIEGELMAN, MARK BEYER,
CHARLES BURNS, PAUL CORIO,
KIM DEITCH, KAZ, CAROL LAY,
GARY LEIB, D. MAZZUCHELLI,
RICHARD MCGUIRE,
GARY PANTER, JOE SACCO,
DAVID SANDLIN, R. SIKORYAK**

The Narrative Corpse, 1995
Collage, black ink, and white acrylic
on paper, 29 x 30
Courtesy Raw Books and Graphics,
New York

LINDA STARK

That Girl, 1997
Oil on canvas on panel, 12 x 10 1/2
Collection of Howard A. Ellins
Flower Nipples, 1997
Oil on canvas on panel
12 x 12 x 2
Collection of Freddie Fong
Courtesy Jack Shainman
Gallery, New York

LAURA STEIN

Cactus Outside, 1997
Cast acrylic, 25 x 17 x 5
Cat Inside, 1997
Cast acrylic, 12 1/4 x 14 x 13
Courtesy Basilico Fine Arts,
New York

HAIM STEINBACH

Untitled (skull mug, daisy hat), 1991
Plastic laminated wood shelf, ceramic
mug, cloth hat, 26 1/4 x 24 1/4 x 17 1/2
Courtesy of Sonnabend
Gallery, New York

ROBIN TEWES

Not My Eyes, 1997
Oil on panel, 23 1/4 x 21 1/2
Private Collection,
Courtesy Bill Maynes Gallery

NICOLA TYSON

Self-Portrait, 1996
Gouache on paper, 33 x 26
Collection of Marsha Gordon
Revelation, 1995

Gouache on paper, 24 × 19
Collection of Lydia Winston Robinson
Courtesy Friedrich Petzel Gallery,
New York

MARK DEAN VECA

Hydropyrosphere, 1998
Acrylic on walls
Site-specific installation in Museum's
stairwell, dimensions variable
Courtesy of Kravets/Wehby Gallery,
New York

JOHN WATERS

Divine in Prayer, 1995
Six black & white prints,
framed together,
Each 8 × 10

overall 16 ½ × 55
Courtesy of the artist and
American Fine Arts Co.,
New York

JOHN WESLEY

Four Balls, 1989
Acrylic on canvas, 48 ½ × 66
Sofa, 1997
Acrylic on canvas, 36 × 59
Courtesy Jessica Fredericks
Gallery, New York

ROBERT WILLIAMS

The De-Emphasized Universe, 1997
Oil on canvas, 20 × 24
Private Collection, California
Sketch for The De-Emphasized

Universe, 1997
Graphite on paper, 8 ½ × 9 ½
Viscous Burger, 1997
Conte & graphite on paper, 24 × 19
Italicized Plastic Shapes, 1997
Conte & graphite on paper, 24 × 19
Manifest Cholesterol, 1997
Conte & graphite on paper, 24 × 19
Courtesy Tony Shafrazi Gallery,
New York

SUE WILLIAMS

Black and White and Naples
Yellow, 1998
Oil and acrylic on canvas, 74 × 82
Collection of Robert and
Susan Sosnik, Bloomfield Hills, MI
Courtesy 303 Gallery, New York

LISA YUSKAVAGE

Foodeating Hard Place, 1996
Oil on linen,
46 × 32
Cookie, 1998
Oil on linen, 35 × 30
Courtesy Marianne Boesky
Gallery, New York

MICHAEL ZANSKY

Giants and Dwarfs #XXIV, 1998
Oil, enamel, encaustic, wood bark,
glass eyes, burned wood
48 × 106
Courtesy of the artist and
Cavin-Morris Gallery,
New York

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Robert Williams Sue Williams Lisa Yuskavage Michael Z

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