

2010

# Carolee Schneemann: Within and Beyond the Premises

Carolee Schneemann

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CAROLEE  
SCHNEEMANN

WITHIN AND BEYOND THE PREMISES







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FEBRUARY 6—JULY 25, 2010

**SAMUEL DORSKY MUSEUM OF ART**  
STATE UNIVERSITY OF NEW YORK AT NEW PALTZ

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Cover and inside cover:  
*Partitions*, 1962-3 (detail)  
Watercolor on paper  
10 x 7 in.

Back cover and inside back cover:  
*War Mop*, 1983 (installation view; detail)  
Mop, plexiglas, motor, custom hardware; *Souvenir of Lebanon* analogue video/audio transferred to digital video; monitor, player  
24 x 62 x 20 in.; 5 min. 50 sec.

A photograph of a mechanical sculpture. It features a black motor at the top left, connected to several thin, clear plastic tubes that form a complex, looping structure. A long, thin wooden rod extends horizontally from the motor towards the right. The sculpture is set against a dark blue, textured background. The lighting is dramatic, highlighting the metallic and plastic components.

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# PORTFOLIO

Published here in its entirety for the first time, this group of eight works depicts and describes an unrealized work conceived for "cubicles in a gallery space" as noted in Carolee Schneemann, More Than Meat Joy (Documentext, 1979), p 16.

[4]

C. Schneemann  
June 1963

**PREMISES:**

For five performers in an environment controlled within the shelves, partitions and sliding doors at the Endgalerietheater Gallery.

Materials for the environment: reflecting aluminum sheathing, small mirrors, heavy glass colored papers, strings of lights and hand-held lights.

Materials for the performers: costumes and masks made from materials related to those of the environment.

A "Visual Drama or Mime-drama" on a large scale to include a process involving improvisation, a musical and electronic within forms and materials which become clear sources of sensation, of shared association.

**REQUIREMENTS:** to be initially placed in a series of interconnected forms or figures in accordance with a degree of closure which suggest their dimensionality and human action, carrying/withdrawing their forms, spatial domain from the environment into the working area.

The distribution of performers within the set should be photographed in sequence of spatial exploration. The details of gesture, movement and facial expression will be developed by the actors themselves and executed freely in relation to the total size of space. The space will consist of four main sections:

1. Five figures (men and women) are placed within the shelves and partitions; they remain motionless as the doors slide open in semi-darkness. A play of filtering light comes rhythmically through small areas of the environment located on the mirrors and reflecting sheets of glass -- for an instant -- the formation of colored papers and fragments of the still figures are seen. The performers use hand-held lights to spot particular areas of figures caught with the environment. Statistic flashes of illumination increase in speed by a series of light down strokes and within the boxes or partitions. A slow, diffuse light from overhead on the stage lights creates varying reflections, spots of brilliant white. Resonance and vibrating space areas are individually interchanged by this lighting.
2. From one shelf to another lights will spot on faces, hands and legs of the figures. The figures begin to move within their partition walls slowly, clear rhythmic movements, twisting, reaching to the limits of the immediate space around them. (A dynamic, uncluttered effect.)
3. Recipient golden light. Minute words. The performers will change/exchange positions. Gliding sequences, reaching to the auditory communication of glowing, reaching down from above, crawling from one shelf to another, glancing between shelves to one another until the penetration of the environment are thoroughly transformed by the extended range of movements through (no longer static) its areas.

4. This section carries out the redistribution of figures in compartments. In choreographed, ascending movements the light will move from the environment area into the audience elements of the environment -- mirrors, lights -- all be incorporated into their vibrating positions. A trail of paper documents will come into the audience area, the small lights caught in their trail. Movement, lighting, color turning wall, fast aggregate movements and light last and form in the environment. Until, suddenly all performers simultaneously arrive at environment, move at the end, lights out. Materials from the environment in the audience area remain.

**Notes:** Reaching through, into, past fixed spatial areas. Forwarded, indirect positions. An objective, sensitive approach. The first two sections are quiet, slow, systemic structure upon shared materials. The last two sections are marked movements with which takes the eye right up. A bright, uncluttered exchange of bodies and materials in the environment.

Notes: sounds associate performers without elements of sound developed from physical effect but immediate effects social possibilities -- correspondence of with gestures to body gestures; continuity and communication relating to what the performers are doing. Location of total environment on action and movement about it. Budget re-allocating, maintaining control... takes on and off. Perhaps sections of South English Suite may appear as background.

The performers will be chosen by the last party perhaps one to two non-actors.

**REQUIREMENTS:**

to be performed for four to six weeks. Time of performance 20 minutes.

Rehearsal time 20 hours, part of this time at the gallery.

Salaries and setting by the gallery.

Cost at least \$2000 for each performer; \$2000 for overall ~~production~~ ~~production~~. If additional is charged and only more than \$2000 a percentage of this to be shared by performers, myself.

C. Schneemann June 1963

The  
4-17-63



[5]



Carolee Schneemann  
*Partitions*, 1962-3  
Typewriter ink on paper  
11 x 8 ½ in.; 7 x 8 ½ in.  
Watercolor on paper  
10 x 7 in.; 10 x 7 in.; 7 x 10 in.; 7 x 10 in.; 10 x  
7 in.; 7 x 10 in.



[6]





[7]







[8]

## Introduction

by Brian Wallace

*Cézanne does not try to use color to suggest the tactile sensations that would give shape and depth. These distinctions between touch and sight are unknown in primordial perception.*

—Maurice Merleau-Ponty<sup>1</sup>

[ 9 ]

Over the course of her career, Carolee Schneemann has produced an extensive, diverse body of work based upon her research into the broad, deep connections between the activities of the mind and those of the body. Schneemann's multi-disciplinary, deeply personal investigations—and their realization in writings, performances, films and videos, objects, installations, images, and hybrid forms<sup>2</sup>—celebrate the richness, and also mourn the loss, of these connections among mind and body. This exhibition presents a range of works resulting from research in which Schneemann has delved intensively into a place she lives and works in order to investigate the incomprehensibly complex dynamics between mind and body.

In her essay for this publication,<sup>3</sup> Maura Reilly asserts that Schneemann has articulated “the embodied subject.” Reilly homes in on the specifics of Schneemann's consistent deployment of the formal concerns of painting as a medium of expression, connecting Schneemann's artistic strategies with her political objectives while showing how the artist has maintained the primacy of the former in the course of articulating the latter. In the interview with the artist commissioned for this publication, Emily Caigan discusses with Schneemann the ways her house and her land have sustained (and challenged) her ability to live her life and make her work, and the ways that art, place, and life connect to and nourish one another. In this short introduction I identify four

interrelated aspects of Schneemann's practice that, while active together to a greater or lesser extent across that entire practice, can be examined separately—sequentially—as a way to outline the artist's way of working.

### Research

Over the first decade of her mature practice, Schneemann's continuing recourse to research was articulated, at first, in the language of painted form (perhaps not surprisingly, given the prominence of then-recent developments in so-called Abstract Expressionism or Action Painting). Even at the very beginning, however, a drive to bring painting into the world—and a concomitant drive to bring the world into the painting—is visible: paintings and constructions lean in to the viewing space (1961's *Sir Henry Francis Taylor*; 1962's *Fur Wheel*), and objects and projects are populated with traces of life and work (accidental fire damage to 1960's *Animal Carnage & Kitch's Dream* leads to the intentional burnings in the Fire Series works).<sup>4</sup> In 1960, chance and the weather (and a proto-performance work set on a storm-damaged tree) led to Schneemann's early, crucial encounter with Artaud's *Theatre and Its Double*,<sup>5</sup> and its call for a profoundly reintegrated for(u)m of expression reuniting performance and audience with gesture. That Schneemann responded to this call with vigor—and that this notion continues to resonate with the artist—can be seen in works ranging from 1963's *Untitled (Four Fur Cut-*



[10]

ting Boards) to *Vesper's Pool* (2000). While I do not see Schneemann's works tending toward the state of the total work of art, these works do have a multi-sensory immediacy conveyed through built elements and found objects and images and texts organized around the research behind them, rather than the spaces around them. (To me, the *gesamtkunstwerk's* integrated display of self-contained power is at odds with Schneemann's processual approach and carries with it the danger of audience desensitization that Schneemann has already written about in connection with her performance-based works.)<sup>6</sup>

While the artist prepares to leave the picture plane behind, she carries painting's profound problems and its proffered solutions with her into the next phases of her research. Take *Partitions* (1962-3), a project mentioned briefly in Schneemann's early writings.<sup>7</sup> The proposed work, published here in full for the first time, consists of two typewritten pages ("For five performers in an environment constructed within the shelves, partitions and sliding doors at the Feigen-Herbert Gallery") and six watercolors on visual aspects of the proposed production (a sequence of scenes, stances, stagings, and transitions). The description and images delineate and depict just how the artist, adumbrating changes in her overall approach at this key moment in her career, is going to allow the agency of the figures to overtake the suppressed expressivity of the background or landscape. In other words, a surrealist-inspired psychological intensity encoded in landscape (a painterly mode that reaches an apotheosis in Abstract Expressionism) is being jettisoned for something plainer but of much greater expressive potential: the figure, or more precisely (had *Partitions* been realized), the body.

### Ecstasy

A 1962-3 diary excerpt excitedly asserts Schneemann's visual/corporeal-blurring belief "that the eye benefits by exercise, stretch, and expansion towards materials of complexity and substance."<sup>8</sup> *Eye/Body: 36 Transformations* (1963), a suite of eighteen photographs taken by artist Erró in collaboration with Schneemann, incorporates Untitled (Four Fur Cutting Boards) into *mise en scènes* that insist upon the visibility of this artist's own body. These works also insist upon the artist's right—and the viewers'—to consider that body an expressive element (a politicized, and politicizing, claim, to be sure) on par with the Four Fur Cutting Boards, the materials in the studio and the ancient cultures they evoke, and the decisions made by artist and photographer. It can be difficult, now, after wave upon wave of photographic practice specifically and art and theory generally,

to appreciate the audacity of Schneemann's leap from painted objects to photographed scenarios. It is can be equally difficult to see a naked female in an artwork representing a step toward gender equality, but so it was.

In 1963-4, Schneemann took control of the means of production and did not turn back. She pursued a host of projects that have elements of photography or film as well as objects (or sets—which occasionally receive projections or carry images) and performers (who do, or do not, interrupt or otherwise interact with films, etc.). Of the works from this period, *Meat Joy* (1964) is the best documented and—acknowledging the artist's statement that the work "developed from dream sensation images gathered in journals dating back to 1960"—probably the most extensively researched. So what does Schneemann's research consist of? Looking and drawing, dreaming and drawing, recording and editing street sounds, working to connect conscious and unconscious content through wordplay, and finding inspiration in artists as different as Soutine, The Supremes, and the Judson Dance Theatre dancers. During the height of this research, Schneemann wrote, "it was often difficult to leave the loft for my job or errands. My body streamed with currents of imagery: the interior directives varied from furtive to persistent: either veiling or so intensely illuminating ordinary situations that I continually felt dissolved, exploded, permeated by objects, events, persons outside of the studio, the one place where my concentration could be complete."<sup>9</sup> The resulting work—the exhibition includes film-to-video documentation of the event and related studies and images—is overwhelmingly energetic and almost uncontrollably ecstatic. The climax of the piece relieves an intensity that is almost unbearable even across thirty-five years.

Many works subsequent to *Meat Joy*, notably, *Up To And Including Her Limits* (1973-6) and *Interior Scroll* (1975), as well as relatively recent projects such as *Devour Lights* (2005), are explications and explorations of the ecstatic; that these works could also be included under the headings of Research, or Dwelling, or Furies demonstrates the consistency with which the artist confronts situations, comes to conclusions, and then embodies those conclusions in works that circle back to and further illuminate (and complicate) the initial situation.

### Furies

The intensity of this embodied research, however, could not be maintained. Unable to ignore the horrors of the Vietnam War, and following a police raid

on a supposedly indecent performance by close colleagues Charlotte Moorman and Nam Jun Paik, Schneemann, in the first extended description she writes for *Snows* (1966), notes, simply, “My life is sweet and my skin is crawling.”<sup>10</sup>

*Snows* was built around a film, *Viet-Flakes*, which melded re-filmed photographs of Vietnam and American pop songs and other sounds with extensive hands-on work upon the film itself.<sup>11</sup> *Snows* was more than a performance to accompany a film; it became—or perhaps was always destined to be—a visual-political event in a decade of visual-political events. *Snows* included an interactive component that caused audience movements to control lighting, sound, and performance tempos, subtle transitions in visual and audio elements, a blurring (in organization and in audience experience) of visual and physical elements, extremely complex—hand-built and high-technology—lighting components, and a built environment that framed the work in plastic, paper, and aluminum foil and Gimbel’s department store holiday decorations acquired under false pretenses.<sup>12</sup> *Snows*, determined, in secondary but not inconsequential ways by the space in which it was realized, continued Schneemann’s investigations into material and visual languages; it melded movement, film, light, sound, and performers, technicians, and audiences; and it expressed—and was impelled by—the artist’s anger at a country and her anger for a country.

In the same vein, *War Mop* (1983) relates to Palestine and the international context for war in that country. This work channels the artist’s fury at the preeminence of military power and the loss of lives, homes, and histories into the acquisition of information and images that are synthesized and represented by the artist in an oddly funny, mordantly sexual, and politically difficult work.<sup>13</sup> *Hand/Heart for Ana Mendieta* (1986) is also a work that mourns a death at the hands of power. Here, however, it is the intimacy of the artist’s own connection to—and not an alienation from—events that drives the activities behind the creation of the work: months of anguish over the loss of a colleague and friend, a catalyzing interview with a writer researching the death, the recall of a dream the artist feels that the victim sent her, and, then, intensively, actions in the house and surrounding property that resulted in drawn images of grasping/fluttering hands, some rendered in paint, chalk, and ash, and others photographed against—and running with—red syrup and redder blood, gray and black ash, and white, white snow.<sup>14</sup>

### Dwelling

A sizeable number of Schneemann’s works make use of architectural and domestic references, combining references to the body with references to built structures, and aggregating images of the body within or against grids that emulate built structures. These works address, through subject matter, process, and/or format, the artist’s relationships with significant partners and places, while they present, as a visual back-story, a capsule narrative on their own making (I would name *Hand/Heart* one of these works were it not for the unalloyed anger embedded in that work). Both *Portrait Partials* (1970) and *ABC – We Print Anything – In The Cards* (1976) use procedures or images derived from play to structure their presentation of information and adjust the manner in which they divulge personal information. *Portrait Partials* depicts visual and structural similarities in an arrangement of bodily orifices, removing cultural frameworks and enabling us to view these as parts of a body—and as no less and no more. *ABC – We Print Anything – In The Cards* initially consisted of lists of conflicting relationship advice from friends, contradictory relationship (and other) dreams by the artist, and queries and claims by the artist’s then soon-to-be-ex-partner (“A”) and by her soon-to-be-next partner (“B”). Further permutations to the project—it was presented, reworked into a set of cards, performed, augmented through the addition of images, and printed—led to a published set of “the remarks of A., B., and C.” (“C” being—just for the record—Carolee Schneemann).<sup>15</sup> The resulting work reveals much—while concealing certain details—about how interaction patterns and social customs monitor the boundaries between public and private.

Works in this section arise out of Schneemann’s abiding connection to people, animals, and places. *Vesper’s Pool*, mentioned in the beginning of this introduction, marks the death of a beloved cat with a combination of uncannily beautiful and somberly pathetic words, objects, and images: the cat, alive and dead; its favorite pond, dark; the artist kissing with the cat; and clothing and animal remains connected to events and dreams surrounding the end of Vesper’s life. *Jim’s Lungs* (1989) is an ode to the artist’s cancer-stricken former partner James Tenney.<sup>16</sup> Schneemann, in the face of futility—in the face of death—is filling these lungs with the dreamscapes and landscapes and wordscapes and colorsapes that her lifetime of training has prepared her to produce.



[12]

Throughout her body of work, Schneemann consistently confronts situations, gives herself the time to exist with and come to palpably know their particular dynamics, and then manifests her conclusions in works which circle back to the initial situation, always crossing between and knitting together the visual and the palpable and the dreamed and the known. This circulation among situations, subsequent research, and resulting artworks is an essential aspect of both Schneemann's working methods and her completed works. When she asserts, in her own voice, in the audio for *Kitch's Last Meal* (1973-8), that "my work is where I live," I believe that she is referring to this ongoing process.

What distinguishes Schneemann's investigations—and what characterizes the varied and interconnected works that constitute them—is their insistent challenge to powerful cultural mechanisms that perpetuate (and rely upon) this mind-body split. These mechanisms include epistemological positions that value thought over the senses. In this connection, David Levy-Strauss, in his "Love Rides Aristotle Through the Audience,"<sup>17</sup> most succinctly summarizes Schneemann's work as a sustained, programmatic attack on a dominant metaphysics that equates seeing with not touching. These mechanisms also involve related positions—in ethics and aesthetics—that favor the visual and the abstract over the physical and the personal and involve the gender-b(i)ased notions of psychology, behavior, and history that waves of feminisms have sought to describe and challenge. In her "The Painter as an Instrument of Real Time," Kristen Stiles marshals convincing evidence that Schneemann's oeuvre poses fundamental ethical questions related to the language of formal aesthetics, a language that Stiles sees as capable of resisting, or, at minimum, revealing political dynamics, be they feminist or patriarchal—a language that Stiles thinks Schneemann uses to reveal—to dwell, in the Heideggerian sense, in—truth.<sup>18</sup>

<sup>1</sup> Maurice Merleau-Ponty, "Cézanne's Doubt," in *Sense and Non-Sense* (Translated by Hubert L. Dreyfus and Patricia Allen Dreyfus; Northwestern University Press, 1964), p. 15.

<sup>2</sup> For documentation of Schneemann's career to date, see (in order of publication) Carolee Schneemann, *More Than Meat Joy* (Documentext, 1979); Carolee Schneemann, *Early and Recent Work* (Max Hutchinson Gallery/Documentext, 1983); Carolee Schneemann, *Up To And Including Her Limits* (The New Museum of Contemporary Art, 1996; Carolee Schneemann, *Imaging Her Erotics: Essays, Interviews, Projects* (MIT Press, 2002); Carolee Schneemann, *Split Decision* (CEPA Gallery/Museum of Contemporary Canadian Art), 2007; Electronic Arts Intermix (www.eai.org) distributes and makes available to researchers selected film and video works.

<sup>3</sup> Reilly's essay is an expanded version of her curator's essay for *Carolee Schneemann: Painting, What It Became* (PPOW Gallery, 2009).

<sup>4</sup> Conversation with the artist, September, 2009.

<sup>5</sup> *More Than Meat Joy*, p. 9. I am grateful to Carolyn Eyler for reminding me of her comments on Schneemann and Artaud, published in her curator's essay for *Carolee Schneemann: Drawing Performance* (University of Southern Maine, 1999), unpaginated.

<sup>6</sup> Thomas McEvilley's review of the March 2000 Emily Harvey Gallery exhibition of *Vesper's Pool*—in which he calls it a "mini-gesamtkunstwerk"—is reprinted in *Imaging Her Erotics*, pp. 314-5. Schneemann's thoughts about differences between performance and painting are in *More Than Meat Joy*, p. 10. "[...] The steady exploration and repeated viewing which the eye is required to make with my painting-constructions is reversed in the performance situation where the spectator is overwhelmed with changing recognitions, carried emotionally by a flux of evocative actions and led or held by the specified time sequence which marks the duration of a performance..."

<sup>7</sup> *More Than Meat Joy*, pp 16-17.

<sup>8</sup> *Ibid*, p. 9.

<sup>9</sup> *Ibid*, pp. 62-4.

<sup>10</sup> *Ibid*, pp. 120-1.

<sup>11</sup> *Imaging Her Erotics*, pp. 77, 86-7; conversation with the artist, December, 2007.

<sup>12</sup> *More Than Meat Joy*, pp. 128-49 (introductory text by the artist on pages 129-32 and a short text "On The Making of SNOWS" on pages 146-9); *Imaging Her Erotics*, p. 39.

<sup>13</sup> *Imaging Her Erotics*, pp. 203-4.

<sup>14</sup> *Ibid*, p. 276; conversation with the artist, January, 2010.

<sup>15</sup> *More Than Meat Joy*, p. 246.

<sup>16</sup> Conversation with the artist, September, 2009.

<sup>17</sup> David Levy-Strauss, "Love Rides Aristotle Through the Audience," in *Up To and Including Her Limits*, pp. 26-34.

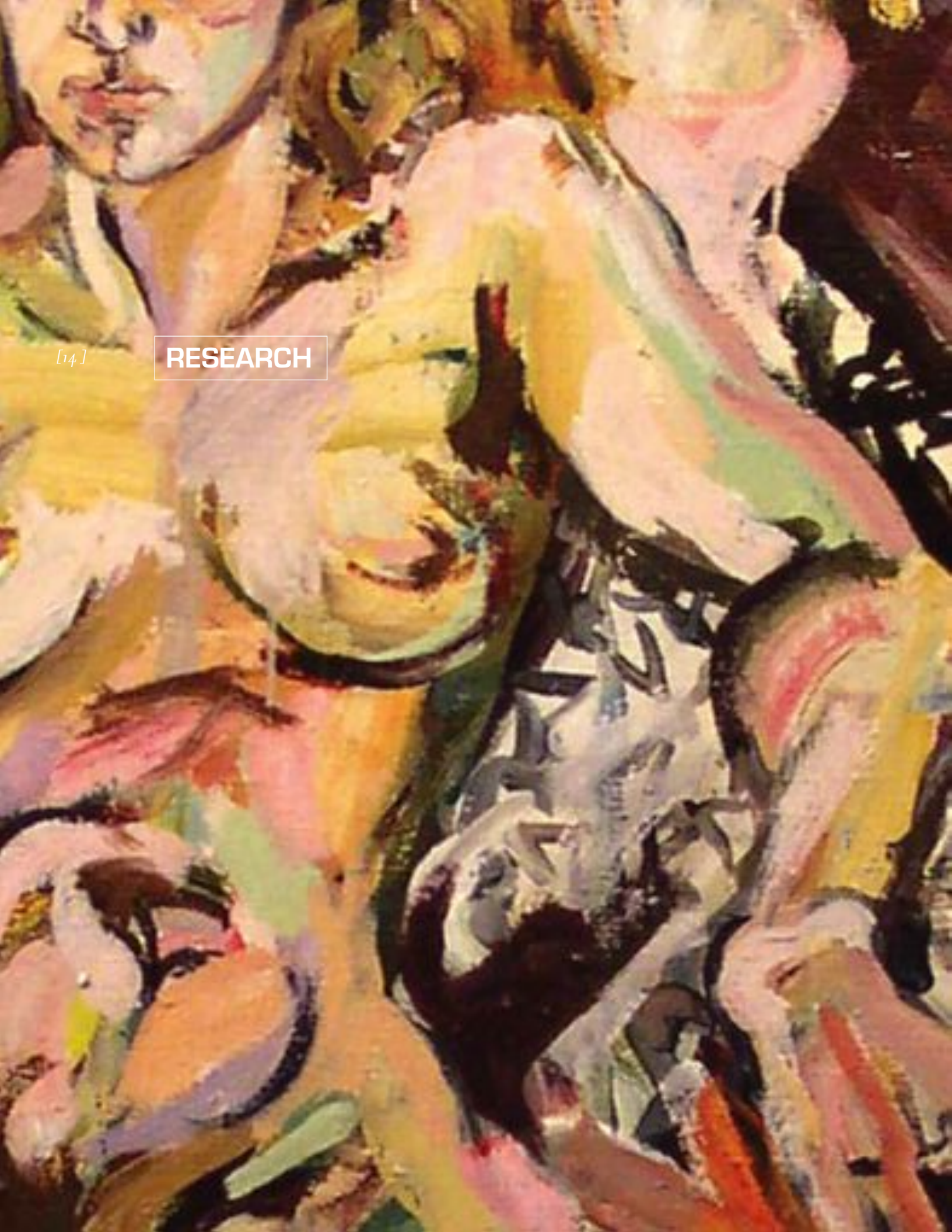
<sup>18</sup> Kristin Stiles, "The Painter as an Instrument of Real Time," in *Imaging Her Erotics*, p. 16.



[13]







[14]

RESEARCH





[15]



*Portrait of Jane  
Brakhage, 1958  
(detail)*

*Secret Garden, 1956  
Oil on Canvas  
22 x 24 in.*

*Three Figures after Pontormo, 1957  
Oil on canvas  
46 ½ x 31 ½ in.*



[16]



*Personae: JT and three Kitch's, 1957*  
Oil on canvas  
31 x 48 in.

*Portrait of Jane Brakhage, 1958*  
Oil on canvas  
46 x 32 in.





[18]



*Summer I (Honey Suckle)*, 1959  
Oil on canvas  
42 x 49 in.



[19]

Untitled (watercolor black & gray), 1959  
Watercolor on paper  
18 x 21 in.



[20]



Untitled, 1960  
Colored pencil, marker, hair, and glue on paper  
14 x 10 ½ in.



[ 21 ]



*Animal Carnage and Kitch's Dream*, 1960  
Burnt painting collage on masonite (diptych)  
23 x 34 in. (each)

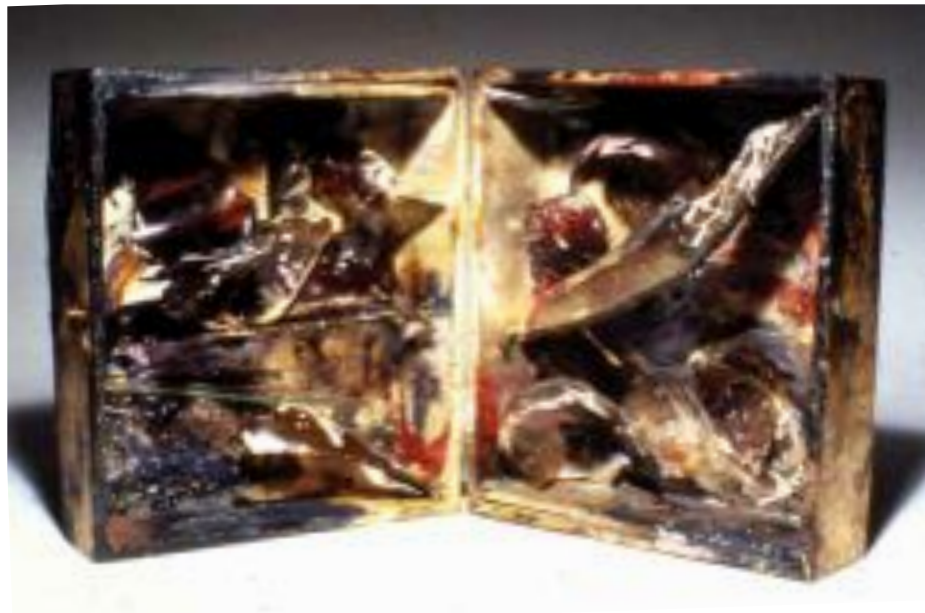


[22]





[ 23 ]



*Sir Henry Francis Taylor*, 1961

Masonite panels, plaster structure, fabric, swing, glass, photograph of Sir Henry Francis Taylor after Julia Margaret Cameron, other found photographs, oil paint  
54 ½ x 39 x 6 ½ in.

*For Yvonne Rainer's 'Ordinary Dance' (from the Fire Series)*, 1962

Burnt wooden box, glass, mirrors, paint  
15 ¾ x 9 ¼ x 2 ½ in.

*Darker Companion (from the Fire Series)*, 1962

Burnt wooden box, glass, mirrors, paint  
15 ¾ x 9 ¼ x 2 ½ in.



[24]



*Fur Wheel, 1962*  
Lampshade base, fur, tin cans, mirrors,  
glass, oil paint; wheel, motor,  
electrical components  
14 x 14 x 26 in.



[ 25 ]

Untitled (Four Fur Cutting Boards), 1963  
Wooden boards, paint, lights, photographs, fabric, hubcap, umbrellas,  
motor and electrical components  
90 ½ x 131 x 52 in.







## PAINTING: WHAT IT BECAME

by Maura Reilly

“I’m a painter. I’m still a painter and I will die a painter. Everything that I have developed has to do with extending visual principles off the canvas.”

— Carolee Schneemann, 1993<sup>1</sup>

[ 27 ]

Carolee Schneemann’s paintings from the late 1950s and 1960s have been a significantly overlooked aspect of her oeuvre. Eclipsed by her signature works in performance and film, this artistic foundation has often been relegated to the margins, considered early or immature work, as opposed to fundamental to understanding the entirety of Schneemann’s diverse practice. This essay, *Painting, What It Became*, traces Schneemann’s works from 1957 to the present, highlighting the transformation from traditional paintings on canvas in the lineage of Abstract Expressionism, to painting-constructions and kinetic sculptures, to group and solo performances, installation, and films. This historical trajectory through Schneemann’s work aims to reexamine how her explorations within other mediums derive from “extending visual principles off the canvas,” and also to appreciate her paintings and drawings as important corollaries to the kinetic theater, Judson Dance Theater performances, and films that she was producing simultaneously. Its intention is to reconsider Schneemann as a painter who has never ceased conceptualizing all her work as always related to the painterly gesture, to prying open ‘the frame’, and to conceiving of the body itself as tactile material. Her most significant works, treasured by many, misunderstood by some, can be re-envisioned then, as what Schneemann herself has called, “exploded canvasses,”<sup>2</sup> or as performative-paintings, filmic-paintings, kinetic-paintings—always with the pictorial concerns of painting, and its materiality, remaining as the grounding mechanism and unifying field.

Schneemann’s formal training as an artist began as a landscape painter and with endless hours of life drawing, as is evident in three early works on canvas—*Personae: JT and 3 Kitch’s* (1957), *Three Figures after Pontormo* (1957), *Summer I (Honey Suckle)* (1959)—which reveal her signature luscious brushwork and all-over compositions.

While these paintings reflect these forward-thinking formal concerns they also demonstrate the artist’s love of art history, in one case Pontormo, whose 16th-century drawing she has used as a direct formal source, and Cézanne, generally, whom she claims as a continual source of inspiration, “the broken line, the penetration of space.”<sup>3</sup> These late 1950s, pre-New York works also reflect a love of paint’s tactility, its materiality, its objecthood—an important concept that will assist Schneemann in moving the gesture further off the canvas.

Schneemann moved to New York City in 1961 after finishing her MFA in painting at the University of Illinois. Almost immediately, she became situated squarely within what in the 1960s was called the “experimental avant-garde”, a place also occupied by Robert Rauschenberg, Claes Oldenburg, Allan Kaprow, Jim Dine, and other artists seeking to move beyond Abstract Expressionism. Schneemann became instantly involved in the scene: She was a presence at Warhol’s Factory and Oldenburg’s Store; at Rauschenberg’s studio; participating in Robert Morris’s *Site* (1964); collaborating with others like Trisha Brown and Steve Paxton to develop the Judson Dance Theater, and so forth. Schneemann participated in countless “experimental” activities in which the critical issue, shared by all, was an interest in exploring the new aesthetic options made available in the wake of Action Painting. How could Pollock and de Kooning’s gesture be expanded beyond the canvas and into space and time? Schneemann’s inter-media works from the late 50s through the 1970s, in particular, demonstrate her continuous investigation of this question.

Schneemann’s early painting-constructions—like Richard Stankiewicz’s junk sculptures, Rauschenberg’s “combines,” Oldenburg’s painted, corrugated cardboard reliefs or John Chamberlain’s crushed auto assemblages—cull together non-art



[28]

materials from life, ones that retain biographical references and which, in their rawness, call to mind the appearance and spirit of gesture painting. *Quarry Transposed* (1960), *Sphinx* (1961), *Sir Henry Francis Taylor* (1961), and *Notes to Lou Andre Salome* (1965) are large painting-constructions that exemplify her interest in 3D assemblage and departure from the flat canvas. In each, paint becomes one of many materials from life that can be applied to or cut into surfaces, along with photographs, wood, fabric, audiotape, glass, cellophane, underpants, and so forth. Each painting-construction demonstrates the artist's continued desire to push painting off the canvas, out of the frame, and into the spectator's space, while at the same time organizing the "real" with the visual composition of a painter's eye. *Fur Wheel* (1962) adds the element of movement, signaling Schneemann's entry into kinetic sculpture, and leading to the incorporation of duration in her work.

In 1962 Schneemann produced a monumental, kinetic painting-construction called *Four Fur Cutting Boards* built of four interlocked painted and collaged panels (scaled to her own body), with broken glass, mirrors, pin-up photographs, blinking lights, Christmas lights, motorized umbrellas, a broken hubcap, and dangling fabrics. It is an imposing environment (91 x 131 x 52 inches), painted in brightly colored, gestural sweeps. A year later, this painting-construction became an integral material component for Schneemann's *Eye Body* (36 *Transformative Actions*), one of her most famous works, which blended painting, performance and photography. In each of the "actions for camera" the artist combined her naked, painted body as an additional tactile, plastic "material" with the painting-construction. This was the *first* time Schneemann incorporated her physical body into the form of her work, permeating boundaries between image-maker and image, seeing and seen, eye and body—hence the title, "Eye Body," suggesting, as Rebecca Schneider has written, an "embodied vision, a bodily eye—sighted eyes—artist's eyes—not only in the seer, but in the body of the seen."<sup>4</sup>



*Glass Environment for Sound and Motion*, May 1 and 2, 1962  
Performance at The Living Theater, New York  
(Photography by Steve Schapiro)

Schneemann's positioning of herself within her own work as an active seeing agent and her insistence on emphasizing her body as tactile material contributed greatly to the development of her ideas of kinetic theater.

As a founding member of the Judson Dance Theater, along with Yvonne Rainer, Steve Paxton, Elaine Summers, among others, Schneemann's primary interest was in kinesthesia, or bodily sensations—hence her chosen term "kinetic theater" to describe her early performance productions involving multiple participants. In her very first kinetic theater piece in 1962, *Glass Environment for Sound and Motion*, Schneemann conceived of the stage as "an enlarged collage," replete with large broken, refracted mirrors, and the performers in the group "as a sort of physical palette,"<sup>5</sup> clearly demonstrating a circulation of ideas between

the concatenation of elements in her studio production of *Four Fur Cutting Boards* and the treatment of the body-as-material in *Eye Body*. In each of her numerous works produced throughout the 1960s at the Living Theater or at the Judson Dance Theater—including *Newspaper Event* (1963), *Chromelodeon* (1963), *Lateral Splay* (1963), *Water Light/Water Needle* (1965), *Snows* (1967), among many others—the artist conceptualized her works "as a painter

who had in effect enlarged her canvas."<sup>6</sup> As she explained in an interview in 1983, her theater works were "taking Pollock, the gesture, the action, into space."<sup>7</sup>

*Meat Joy* (1964) is Schneemann's most famous kinetic theater performance. Accompanied by a collaged soundtrack of Paris street noises and upbeat pop tunes, eight semi-nude men and women (including the artist) roll about in mounds of paper, embrace, make living sculptures, come together, part, paint each others' bodies, and in the end are inundated with raw chickens, fish, and sausage. As in a later solo performance, *Body Collage* (1967), in which Schneemann paints her nude body with molasses and glue and then rolls in paper to produce

a literal “body collage,” the participants’ bodies in *Meat Joy* function as both canvasses and paintbrushes, performing abstract, expressionist painting as they actively move about the arena of the canvas while also providing the ground upon which color, shape and texture accumulate. Schneemann has equated *Meat Joy* with performative painting, describing it as “an erotic vision that came through a series of very visceral dreams of expanding physical energy—off the canvas, out of the frame.”<sup>8</sup> Indeed, three painted collages on linen made decades later to commemorate the performance, titled *Meat Joy Collage*, 1998-99, which incorporate original photographs from 1964, are aggressively gestural in execution, and return the embodied, explosive energy of the ‘real’ performance to its visual analogy.

When Schneemann first performed *Meat Joy* in Paris she realized that documenting it was a critical part of the event. Both film and photography were used to communicate the work’s expressionist quality and to reveal its narrative structure. Schneemann subsequently began to pursue film as a mixed-media form unto itself, and on occasion, within the context of performance. *Fuses* (1964-67), a silent film of collaged lovemaking sequences between Schneemann and her then partner, composer James Tenney, observed by a cat, is considered by many to be one of her masterpieces. *Fuses’* formal ingenuities—principally, the maneuvering of celluloid material to subvert narrativity and subjectivity—place Schneemann at the forefront of experimental film’s investigation of materiality and abstraction. At the same time, its feminist content and her fluid, expressionistic, painterly treatment of the medium sets her apart from other mid-1960s experimental filmmakers’ purely formalist bent. For Schneemann, film was a natural extension of the canvas—*Fuses* is a filmic-painting. Schneemann literally hand-painted, etched, dyed, stamped, scratched, baked, and heavily collaged the surface of the film, producing a physically thick,

textured film object not unlike the surfaces of the painting-constructions she was making simultaneously. As the artist stated about the film’s form, “As a painter...I wanted the bodies to be turning into tactile sensations of flickers.”<sup>9</sup> For the viewer, the naked bodies move in and out of the frame, dissolving optically before their eyes, not a literal translation, but “edited as a music of frames.”<sup>10</sup>

Schneemann’s solo performance, *Up To And Including Her Limits* (1973-77), insofar as it is a direct commentary on the hyper-masculinity of Action Painting, and the sexualized nature of Pollock’s “ejaculatory drip” in particular, also represents one of the best examples of what painting became as it moved through her body, a total integration of action and object. Suspended naked above her canvas, Schneemann manually raised and lowered herself while “stroking” the surrounding floor

and walls with crayons, accumulating a web of colored marks over a period of several hours. As Schneemann explained in 1977, “*Up To And Including Her Limits* is the direct result of Pollock’s physicalized painting. My entire body becomes the agency of visual traces, vestiges of the body’s energy in motion.”<sup>11</sup> With this performance, Schneemann

had succeeded in performing gestural abstraction and extending Pollock’s stroke beyond the canvas and into time and space. It was the very question that had vexed her since the early 1960s. It is not surprising then that, having accomplished this extraordinary feat, Schneemann took a long hiatus from using her body in her work.

A few years later, in 1983, the artist produced a kinetic sculpture titled *War Mop*, which similarly continues her investigation into the definition of what constitutes painting post-Action Painting, and challenges the gender signification of its gesture. It also demonstrates how painting persists as a theme, even when Schneemann’s literal or “real” body ceases to function as a subject, agent or



*Scroll Painting with Exploded TV*, 1990-1  
Ashes, pigment, glass, dust, ink on canvas, motorized mops, ropes; analogue video, monitors, player  
(Photography by Baruch Rafic)



[30]

“material”. Like her earlier Vietnam-inspired film *Viet-Flakes* of 1967, *War Mop* is a protest work, in this instance against the atrocities in Beirut. On a video monitor, Schneemann’s montage of news footage from the war, *Souvenir of Lebanon* (1983), plays continuously.<sup>12</sup> Every eight seconds the motorized mop rises then slaps down on the monitor, like a weapon or rifle, as violent images of blown-out villages sweep across the screen. The hostile movement of the mop, up and down, metaphorically echoes the aggressive gesture of the Abstract Expressionist paint stroke, turning the mop into an oversized paintbrush.

That Schneemann conceives of her motorized mop as a paintbrush is undeniable. In 1990-1, she produced an important work called *Scroll Painting with Exploded TV*, in which a series of paintings was created using motorized mops dipped in paint that were positioned over canvases about which they moved back and forth. The results are a series of abstract, expressionist compositions with luscious swirls and messy gestural lines with no central focal point. In the installation the paintings are hung horizontally, adjoined together, like a scroll, creating an environment. Alongside and above the paintings, Schneemann installs video monitors that depict the paint “exploding” and falling onto the canvas, reminding viewers that these were made, not by the artist’s hand, but by motorized mops. If gestural abstraction was initially about the reclamation of subjectivity in post-WWII America, as Pollock’s declaration, “I am nature,” would seem to imply, then Schneemann’s complete elimination of the subject from the creation of “gestural abstraction” in *Scroll Painting with Exploded TV* is her rebuttal.

Despite her innumerable, inter-media explorations through kinetic theater, performance, film, video and installation, and decades of artistic production in which the physical medium of paint is scarce, Schneemann insists on her status as a painter. As she eloquently stated in a 1980 interview:

I’m a painter, working with my body and ways of thinking about movement and environment that come out of the discipline of having painted for six or eight hours a day for years. That’s got to be the root of my language in any medium. I’m not a filmmaker. I’m not a photographer. I’m a painter.<sup>13</sup>

*Painting, What It Became* hopes to unravel this seeming contradiction by supporting a redefinition of the painter, not as one who paints, but one who works on the questions and problems of painting.

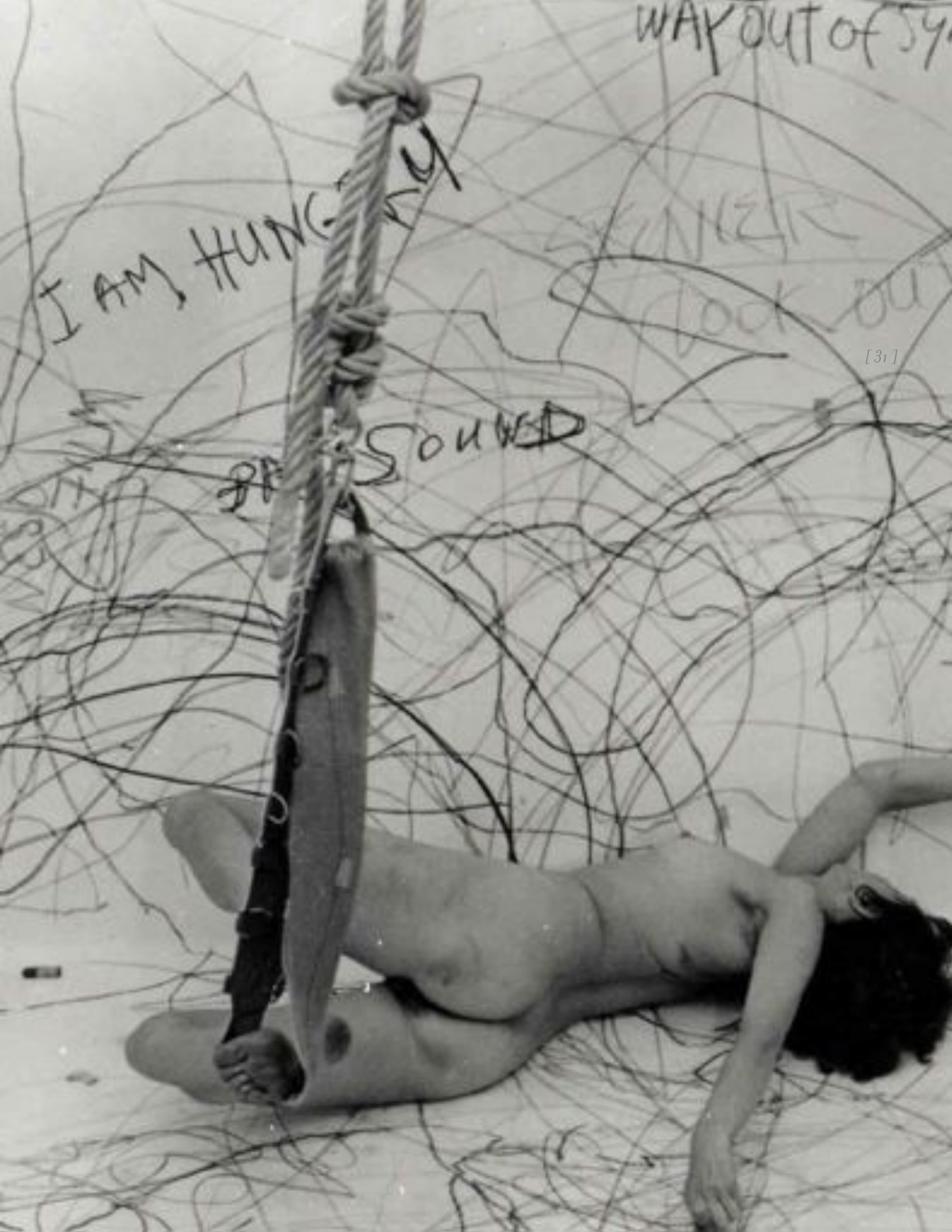
This shift allows a deeper appreciation for the power of visual structures and formal concerns throughout Schneemann’s career. It also places her work at the center of the major philosophical debates raised by contemporary art, challenging the flatness of painting, complicating notions of medium-specificity, and expanding the field of visual art to include the embodied subject.

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- 1 Schneemann as quoted in *Imaging Her Erotics: Carolee Schneemann* (1993; VHS, 5 mins), a video collaboration between Maria Beatty and the artist.
- 2 Carolee Schneemann, *More Than Meat Joy: Performance Works and Selected Writings* (Documentext, 1997), p. 167.
- 3 In a 2001 lecture at Skowhegan, Schneemann stated: “I love Rauschenberg. I came into culture at a time when Rauschenberg was a real, recognized affiliation. But Cézanne is the great influence behind me—the broken line, the penetration of space. That’s really coming from Cézanne.”
- 4 Rebecca Schneider, *The Explicit Body in Performance* (Routledge, 1997), p. 35.
- 5 *More Than Meat Joy*, pp. 21 and 32.
- 6 *More Than Meat Joy*, p. 32.
- 7 Schneemann as quoted in Carey Lovelace, “Schneemann: Inside Out,” *Artcom* n. 19, (1983), p. 16.
- 8 From an unpublished interview with Danielle Knafo.
- 9 From an interview with Kate Haug in Carolee Schneemann, *Imaging Her Erotics: Essays, Interviews, Projects* (MIT Press, 2003), p. 43.
- 10 Ibid
- 11 *Imaging Her Erotics*, op cit, p. 165.
- 12 Writes Schneemann: “*Souvenir of Lebanon* follows a long video pan through destroyed Palestinian and Lebanese villages. In 1982-83, Israeli ceaseless bombardments destroyed bridges, farms, roads, hospitals, schools, libraries, apartments, and historic sites and towns dating back 2000 years. The live color footage was received unexpectedly from an anonymous news photographer. It is intercut with black and white disaster stills I re-shot from daily newspapers, edited in juxtaposition with color slides of bucolic Lebanon given to me on the day the Lebanese tourist bureau in New York City closed.”
- 13 Schneemann as quoted in Scott MacDonald, “Film and Performance: An Interview with Carolee Schneemann,” *Millennium Film Journal*, Nos. 7/8/9, Fall/Winter 1980–1981, p. 105.

*Up To And Including Her Limits*, 1973-76 (detail)



WAY OUT OF 59

I AM HUNGRY

SPINZIE

LOOK YOU

DAMNED

[31]



[32]

**ECSTASY**





[ 33 ]



*Meat Joy*, 1964 (detail)

*Eye Body: 36 Transformative Actions*, 1963/2005  
Gelatin silver prints (18)  
24 x 20 (each)  
(Photography by Erró)



[34]



Untitled (*Meat Joy/Eye Body*, 1963)  
Black marker on four napkins  
14 x 16 ¼ in.

*Meat Joy*, 1964  
silver print  
13 ¾ x 17 in.  
edition 1 of 2  
(Photography by Al Giese)



[35]

*Meat Joy Collage (performance poster), 1964*  
Mixed media on paper  
18 ¾ x 13 ¼ in. framed



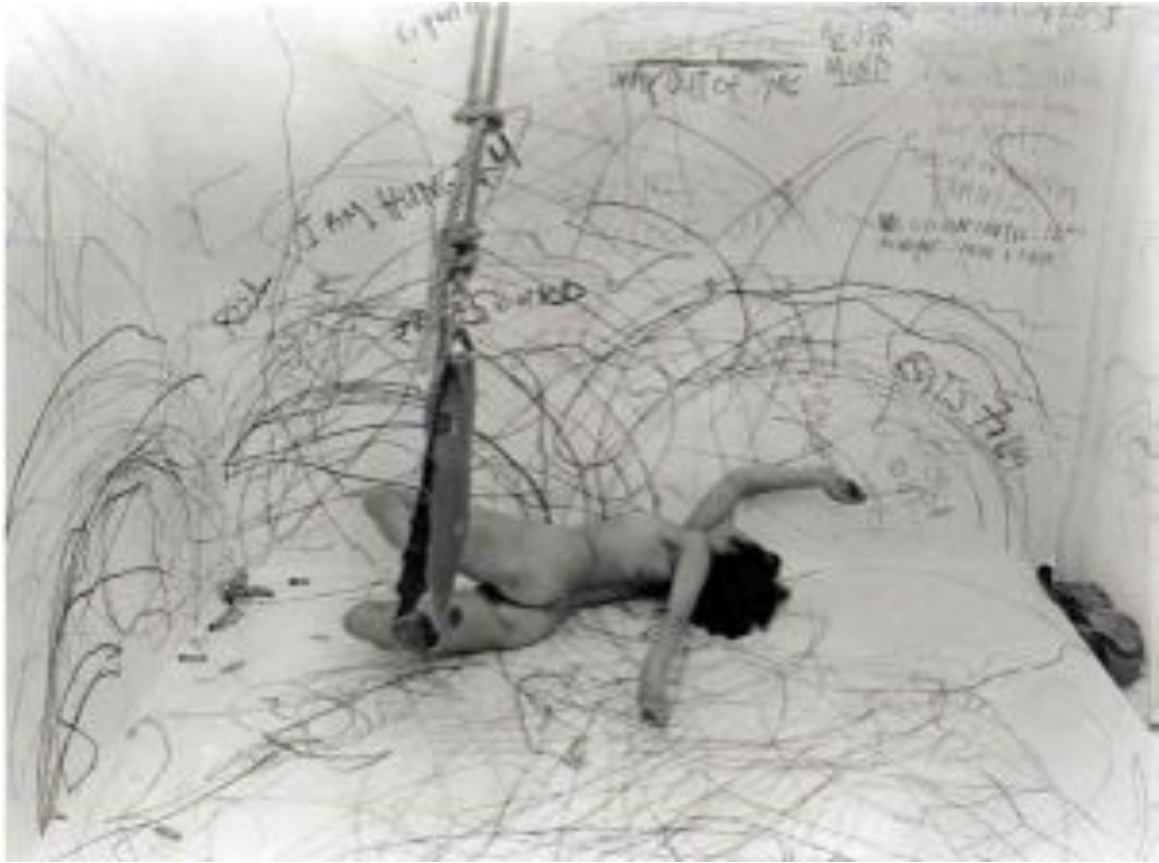
[36]



Untitled (More Than Meat Joy Book Box), 1968  
Felt tip pen and watercolor on paper  
14 x 17 in.

*More Than Meat Joy Book Box*, 1978-81  
Hand-altered book; feathers, rope, foam, screen print on Mylar (debris from original performances of *Meat Joy*, *Water Light/Water Needle*, and *Snows*); plexiglas  
9 1/2 x 21 1/2 x 2 1/2 in.  
Edition of 35

*Up To And Including Her Limits*, 1973-76  
Crayon on paper, rope, harness; 2-channel analogue video/audio transferred to digital video; electronics; monitors and players; Super 8 film projector  
Installation (dimensions variable); 29 min.  
(Photography by Henrik Gaard and Shelley Farkas)



[37]





[38]



TEXT FOR  
INTERIOR SCROLL

I met a happy man  
a structuralist filmmaker  
—but don't call me that  
it's something else I do—  
he said we are fond of you  
you are charming  
but don't ask us  
to look at your films  
we cannot  
there are certain films  
we cannot look at  
the personal clutter  
the persistence of feelings  
the hand-touch sensibility  
the diaristic indulgence  
the painterly mess  
the dense gestalt  
the primitive techniques

(I don't take the advice  
of men who only talk to  
themselves)  
PAY ATTENTION TO CRITICAL  
AND PRACTICAL FILM LANGUAGE  
IT EXISTS FOR AND IN ONLY  
ONE GENDER

even if you are older than I  
you are a monster I spawned  
you have slithered out  
of the excesses and vitality  
of the sixties....

he said you can do as I do  
take one clear process  
follow its strictest  
implications intellectually  
establish a system of  
permutations establish  
their visual set....

I said my film is concerned  
with DIET AND DIGESTION

very well he said then  
why the train?

the train is DEATH as there  
is die in diet and di in  
digestion

then you are back to metaphors  
and meanings  
my work has no meaning beyond  
the logic of its systems  
I have done away with  
emotion intuition inspiration—  
those aggrandized habits which  
set artists apart from  
ordinary people—those  
unclear tendencies which  
are inflicted upon viewers....

it's true I said when I watch  
your films my mind wanders  
freely.....  
during the half hour of  
pulsing dots I compose letters  
dream of my lover  
write a grocery list  
rummage in the trunk  
for a missing sweater  
plan the drainage pipes for  
the root cellar.....  
it is pleasant not to be  
manipulated

he protested  
you are unable to appreciate  
the system the grid  
the numerical rational  
procedures—  
the Pythagorean cues—

I saw my failings were worthy  
of dismissal I'd be buried  
alive my works lost.....

he said we can be friends  
equally though we are not artists  
equally I said we cannot  
be friends equally and we  
cannot be artists equally

he told me he had lived with  
a "sculptress" I asked does  
that make me a "film-makeress"?

"Oh no," he said. "We think of you  
as a dancer."

[ 39 ]







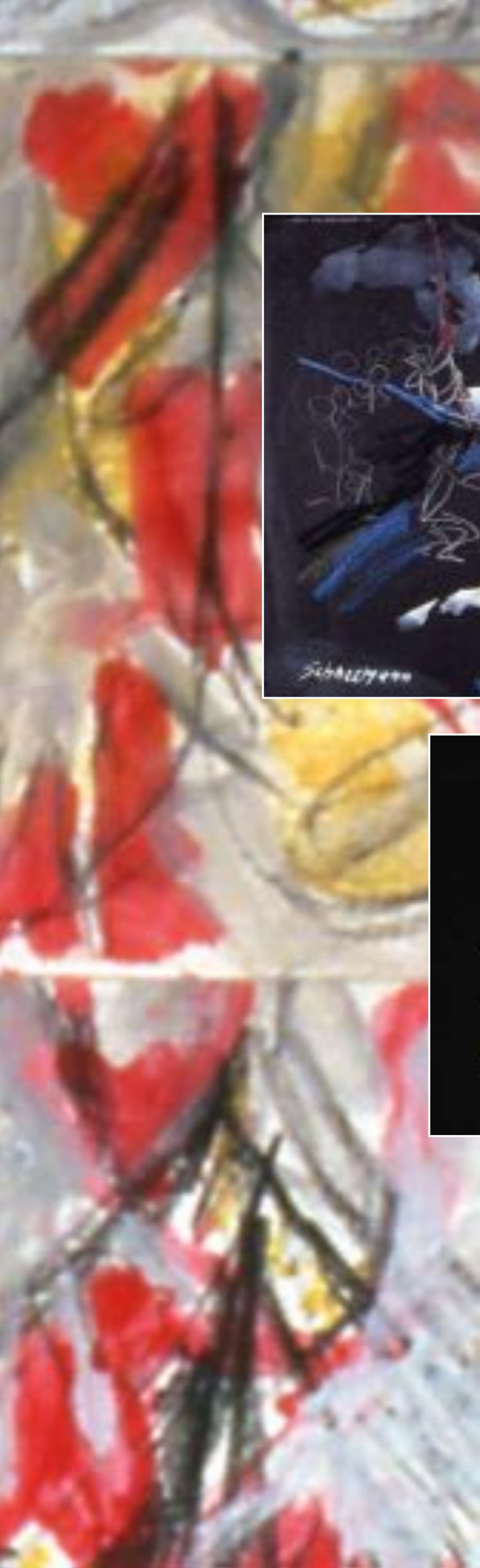




FURIES







[ 43 ]



{previous spread}  
*For Yvonne Rainer's 'Ordinary  
Dance'* (from the *Fires Series*), 1962  
(detail)

*Jim's Lungs*, 1989 (detail)

*Hand/Heart for Ana Mendieta*,  
1986 (detail)

*Snows*, 1966  
Crayon, pastel, and watercolor  
on paper  
12 ½ x 20 in.

*Snows*, 1967  
C print  
11 ¾ x 17 ¼ in.  
(Photography by Herbert Migdoll)

[44]



*Snows*, 1966  
Crayon, pastel, and  
watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Crayon, pastel, and  
watercolor on paper  
12 ½ x 20 in.





[ 45 ]



(top right)  
*Viet-Flakes*, 1965 (still)  
16 mm film (black and white, hand-colored; sound)  
transferred to digital video  
7 min.  
(Sound by James Tenney)

*Shows*, 1967 (details)  
C prints (seven framed collages)  
24  $\frac{3}{4}$  x 16  $\frac{3}{4}$  in. (1); 17  $\frac{3}{4}$  x 33  $\frac{3}{4}$  in. (2-4);  
11  $\frac{3}{4}$  x 34  $\frac{3}{4}$  in. (5-7)  
(Photography by Herbert Migdoll)

[46]



*War Mop*, 1983  
Mop, plexiglas, motor, custom hardware; *Souvenir of Lebanon* analogue video/audio transferred to digital video; monitor, player  
24 x 62 x 20 in.; 5 min. 50 sec.





[ 47 ]

Untitled ("Hand/Heart for Ana Mendieta"  
process: syrup, blood, ashes, snow), 1986  
R print  
20 x 16 in.  
(Photography by Dan Chichester)

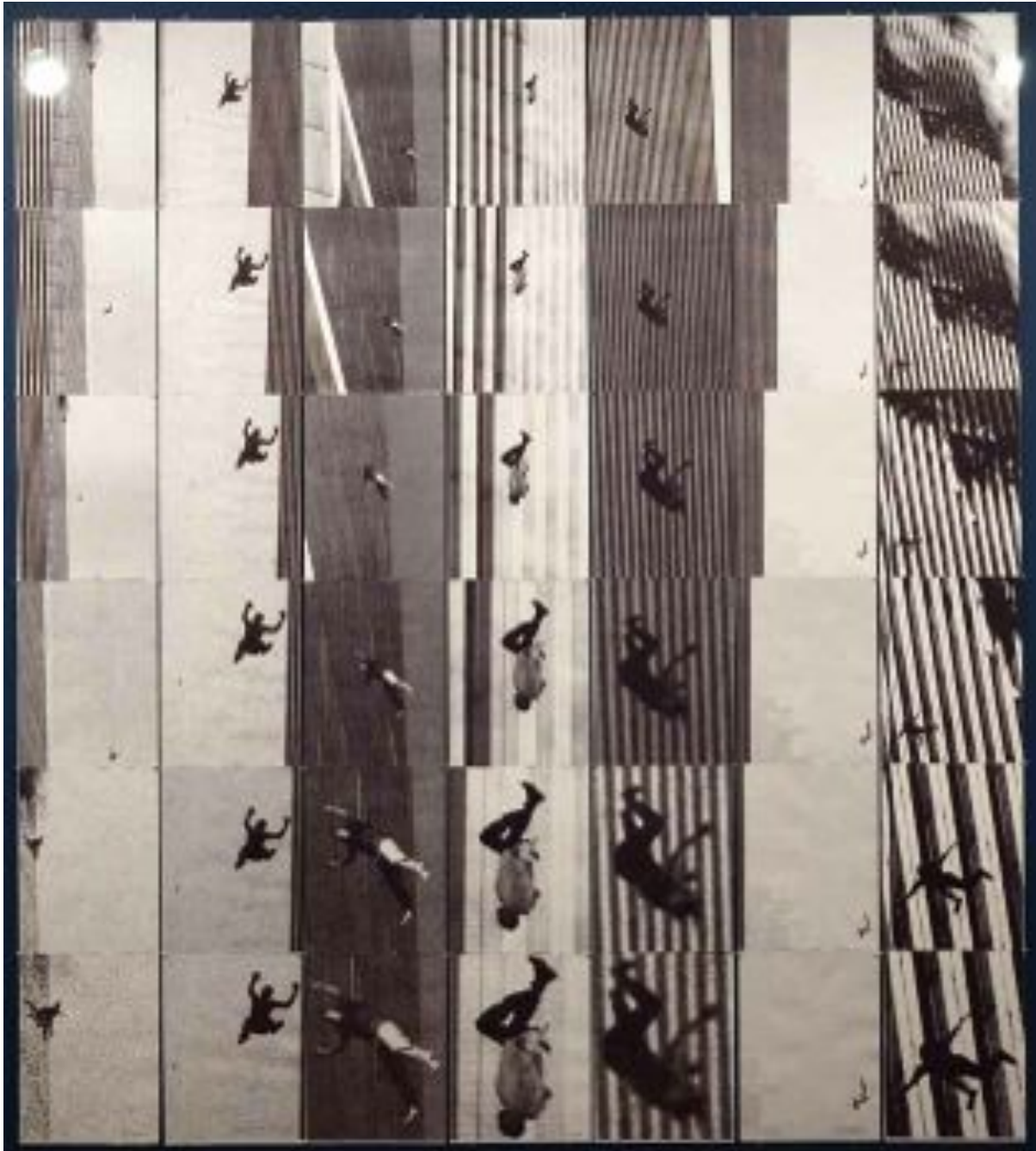
*Hand/Heart for Ana Mendieta*, 1986  
Center section: C prints; side sections:  
acrylic paint, chalk, ashes on paper  
18 ¼ x 43 ¼ in. (each of 6 tripartite panels)

[48]



*Caged Cats I & II*, 2005  
Archival pigment print on paper (diptych)  
44 x 66 in. (each)





[49]

*Terminal Velocity*, 2001  
Laser prints on archival paper  
96 x 84 in.



made all past things back  
over all past things 122



DEPTH OF PLACE:  
AN INTERVIEW WITH CAROLEE SCHNEEMANN  
by Emily Caigan  
held on 11/11/09

[ 51 ]

**EMILY CAIGAN:** I thought we would start by giving a few details about your house. What year did you move here?

**CAROLEE SCHNEEMANN:** I think I was living here part time in '64. We moved in in 1965.

**EC:** How did you find this house, or did it find you?

**CS:** The house found me.

**EC:** You were living on 29th Street?

**CS:** Yes, I think we were in the loft on 29th Street, but Jim Tenney also had a place at Bell Telephone Labs near where he was working in Meyersville, New Jersey, on the edge of the great swamp.

**EC:** What drew you to this area?

**CS:** Friends, relatives, some cousins were here, and because it was so beautifully isolated, rural, considered underdeveloped in the '60s. The stone houses were often being torn down because they were hard to maintain. People didn't remember how to re-point the mortar. The mortar is, as Jim and I discovered, is mud, horsehair and rose thorn, which we couldn't approximate...especially the horsehair!

The house was in many small sections. The original structures had been re-proportioned. The lovely kitchen window had been covered with a car seat in 1928 because newspapers were embedded there that said so. That was very scary. It was just creepy to take that apart.

**EC:** How did working on the house affect your art-work at the time?

**CS:** Almost from the first time I walked into it I felt embraced, I felt claimed, I felt that I was home, but the house was very ramshackle originally. So I think the claim was in the spirit. I hadn't done the research to know that the house was built in 1750. We knew it was very old. It was through the dream instructions that I began to understand what it was. I told you about them, haven't I?

**EC:** You've never told me all the details, but I think it's a big part of your process that you have been working inside this house and followed dream instructions out into the field.

**CS:** Well, the first dream instruction was to take a hammer, walk outside the front door, turn around, go to my right just so many feet, raise my arm to this height and smash the cement. Now the cement was the skin and the surface. The whole facade of this house had been covered in a kind of pebbled cement. And in the dream it said, 'You will see a golden stone'. So it's like a fairy tale and ridiculous. We don't believe in fairy tales, but I went out, Jim said 'Do it, do it'. We were reading the *I Ching* at the time. 'Should we stay in this house, how can we possibly maintain it, what are we doing here?' Then we had very interesting *I Ching* instructions. One that kept coming up was, 'I'm not what I seem to be'.

**EC:** And that was the house speaking?

**CS:** Yes. 'Persistence furthers'. What else did we get? I wish I could ask him. He'd remember. 'I'm

not what I seem to be', 'Persistence furthers' and 'Hold to your heart'. Of course, it's a stone house. They'd covered up all the stone. It was forgotten. At some point its New York State historic marker had been stolen. It's a DuBois/Deyo house from 1750, built outside of the New Paltz compound with permission from the Lenape natives.

The second dream was also very exacting. It said, 'Take a crowbar'—we had one, 'Take a crowbar and go to the hall, stand in front of your front door and pry up the linoleum'—everything was covered in linoleum—'and you will see shining chestnut floor.' That's not too hard to do. Okay. So we pried up the linoleum, and look, this beautiful chestnut wood! (The floors are chestnut wood.) Preserved because people had covered them up.

**EC:** That's why you still have them today?

**CS:** Exactly. And I still have them also because at some point in the late '60s some people came by and said, 'You know, we're interested in the house, we'd like to buy your floorboards'. And I said 'Well, will you pay a lot of money for my floor boards?' And they said, 'Yes, we'll pay a lot of money'. And I asked, 'And what will we walk on?' They said, 'Oh, well, you'll have enough money to replace them somehow'.

**EC:** So you knew they were important?

**CS:** I knew that these people were insane, and that the house had to maintain its integrity.

The third dream was the most difficult. It said, 'Take a hammer, walk to the middle of the living area and smash the ceiling'. So Jim and I said, 'That's bad, we don't know how to repair a ceiling, and it's a mess. And once you make a hole in the ceiling, what about the rest of it?'

So we threw the *I Ching*. It didn't say to take up a hammer, but it indicated that we should follow the dream.

Then we walked the space and stood right there where you see the big chestnut beam and we—he—raised up the hammer and smashed the ceiling, the plaster fell all over us, and there was this beautiful big beam. We just kept smashing the ceiling out, chopping away, and prying up the linoleum, and the house began to breathe and it became full of its incipient beauty.

**EC:** Is this house a work of art?

**CS:** Oh, it's a work of history. It's an archaeological

presence. I don't think it's a work of "art". It's a work of process, and of so many embedded lives and spirits, and it's evidence of the incredible, intensive, difficult labor with which these early houses were built. And they were built in stages; the original stone section of the house was really small. And then in the later 1700s it was expanded—but there was no second floor, because the earlier Huguenot houses had a sleeping loft over a first floor. The basements usually had access for cows or sheep so the animals could come inside in the winter, and the heat from the animals came through the floorboards and warmed the people. The second stories were planned for generations later.

There's a foundation for a huge walk-in fireplace in the basement. So one original wall of the house that's gone was a walk-in fireplace in the old style where you would have your iron pots and you would heat the whole house. At some point that was taken out to expand the house, but the foundation's in the basement along with a small stream. That's why it's called Springtown.

**EC:** I'm going to skip to a question that relates to how you came into the house.

You've written extensively about your artwork *Four Fur Cutting Boards* and walking into the loft on 29th Street in NYC, and how the materiality of that space was present, and therefore you created work with what you found. There are so many works that you've created in this house and outside of this house—is there any comparison to walking into the loft and finding the fur cutting boards—the fur materials, and finding all these materials here in this house and on the land?

**CS:** The materials here were more psychic—you know, the house was a wreck. We just had so much work to make it livable. Its bare bones had been deformed. In essence of materials, that was perhaps a big aesthetic labor, physical labor, to get the floors back, and the walls, and the ceiling.

**EC:** I can't imagine some of your works being created in a place where it's very linear and the walls are straight.

**CS:** Sure, that can happen. The work finds its way to me, through me, and it's unpredictable when it's generative. It's generative here in this house, because it has a sustaining history and the house itself offers a sense of geographical place, a depth of place which always enriches me, to know as much as I can about where I am. But sometimes it's wonderful to be somewhere in a hotel and just to flow



through, and then suddenly there's some new concept of work. I was in the street in Stockholm a few weeks ago, it was dusk, there was a chill and rain, and a small dog in a small little dog coat on a leash with a collar that had a winking luminous bright red light walked by and it was all very beautiful. I just, you know, grabbed it as if this could become an image that goes into work somewhere, something in a low format moving across the line of vision with a small red light blinking.

**EC:** I think that brings us to your consistent vision of the present. When you see what's in front of you, you tend to use it.

Interesting what you said about depth of place. Could you elaborate on that?

**CS:** Well, every place has a depth, but some are very shallow, and of course the depth of this place has to do with its ancient organic materials, its stone and plaster work. So I always feel the intensity of hand labor and organic materials in the house, and that's part of the depth of place that is so coherent with its landscape.

The surrounding trees are old. And the plantings, I've inherited some from the '20s. There are certain flowers that come back that someone unknown to me planted forty, sixty, seventy years ago.

**EC:** I'm interested in what you're talking about in terms of time. Where I'm going with this is a quote that you have in *Imaging Her Erotics*, about a conversation you had with Jim Tenney about being a painter who uses time—

**CS:** Oh, yes. Well, we first meet each other through a series of mystical accidents at a concert in New York City. This hallucinatory guy I've seen three times—so oddly. He's at the concert because he had an hallucination of 'this girl' and missed his stop on the way to the Thalia movie house, but he knows there's a concert at 44th Street in Town Hall. So, he comes in late to the concert and I'm sitting in my seat, I braided my hair and I had my French book and I'm all alone for an interesting night out in the city. I'm on leave from Bard, and I've never heard of Ives. It's a Bach and an Ives concert. You know Ives is going to dominate the future of my musical life and visual concepts from this moment on. But I'm astonished to see this skinny guy come in and he sits down way on the side, and then for some reason he never understands, he stands up as the pianist is sitting down, walks all the way around, comes down the aisle and sits just opposite me. I'm thinking, 'Whoa, what's going on, what are you doing here'. We're looking at each other. And,

you know, every time I've seen him, I felt he's so different, his energy is just something unique.

So in order to meet him, I really don't know what to do. He goes behind a pillar, smoking, I go downstairs where the bathroom is, and when I come up, he's not there. He's gone down, thinking maybe he'd find me down there. So I go around in the doorway, waiting to see if he comes back. He comes back up, so then I just have to walk over and I say, 'Hello, I've seen you around here'. 'Yes', and then he says, 'I'm a musician, I'm a pianist, I'm at Julliard, and I work with time as if it's space'. And I say, 'Oh, I'm a painting student, I'm at Bard, and I work with space as if it's time'. That condenses our first conversation.

**EC:** I've never forgotten that.

**CS:** Oh, it's amazing. So sweet.

**EC:** It is an amazing conversation because you talk about, to this day, depth of place, and the holding of time within your house. I think that these are elements that have been with you in your love, in your art, in your home, in a way that they're reminiscent of each other, the way you describe them.

**CS:** The aesthetic, domestic, and the transcendent get all mixed up.

**CS:** I'm cooking cat food here and this is where *Fuses* was filmed and *Kitch's Last Meal*. This is where *Meat Joy* was dreamt of. This is where the *Body Actions* happened within the railroad tracks. This is where, after I lost being able to live in the house for those peculiar years and finally came back, I was able to reenter my landscape physically and do actions in the landscape and how important it must have been for my sense of reintegration.

**EC:** Maybe we should back up a moment. You'd left the country?

**CS:** Yes.

**EC:** You'd left your house?

**CS:** I sublet the house in 1970, with great misgivings, because Jim and I had separated, and I just couldn't live here without him. I went into a downward spiral where I was quite incapable of functioning normally. It was a dissociative state, grief and confusion, and during this time I was invited for a special film showing in Cannes, of *Fuses*, they provided plane fare, an honorarium. A friend who was looking after me said, 'Why don't you just go there, you can't be any worse off there than you are here'.

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So I took my cat Kitch... France said there was no problem with bringing cats into the country, and the *Plumb Line* unedited material, and not much else, packed up everything I could, and ended up first in Cannes and then the film was shown in Avignon. At that point I'm pretty much completely out of money, and it's hard to describe the state of where you fall through yourself. When people would know me and come and say hello, I would feel utterly bewildered and a little voice in the back of my mind would say, 'They know you, say hello, shake hands'—you know, something had to override my disassociation. So that was a long, initially confusing journey that resolves itself when I begin finding a way to live in London... and London, it's like a little hospital, I begin to get better, and then I meet Anthony McCall and have this exquisite romance and exchange of work energies and all that potentiality. And we come back. We come back here. We leave England after three years and then here we are back in Springtown. All we have to do is completely clean out three skips full of trash and garbage... the tenants were doing drugs all the time, and so they stole books and papers, burnt my collages and broke fragile sculptures. The sensitive habitation seemed to inspire a violent envy in them. So every day I feel the fragility of regaining the house and how splendid it is to have this continuity.

**EC:** You've never left it again for that period of time, have you?

**CS:** Oh, no. No. Not anymore. Nope. No, I don't like to leave it. Well, it's a pleasure to go off and teach or lecture, and then come back.

**EC:** Yes. Whenever I hear your voice after you've returned, it sounds as if you've come back to one of your dearest friends.

**CS:** Well, I'm so thrilled, every time I pull in the driveway, I always have this little back narrative saying, 'Oh, I wish I could live here', 'But you do. You do.'

**EC:** There are many things you've done to maintain the structure and the aesthetic of the house. For example, you had to replace the roof.

**CS:** Yes, that was so expensive and it was so sad, but it had to happen. The water was pouring down for years and it was flooding the archive walls, these shelves where I store video and important reel-to-reel sound tapes. This was supposed to be the safe part and it's wet, and suddenly I realized everything was swollen. I had to come up with a huge hunk of money and lose the tin roof which I've cherished, it was unique and beautiful, but when

they took it off, it was so rotten—it was like lace—like a spider web all ruined.

I was not able to afford a new metal roof, so I have a shingle roof. I miss the rain and the snow and the ice, all the wonderful sounds on the metal roof. They were subtle, but you always felt the weather.

**EC:** And the weather is in your most recent film, *Precarious*.

**CS:** Yes, it is. I had to go outside to get rain—it wasn't dripping inside!

**EC:** I'm interested in the process of how the ecology outside comes into your work.

**CS:** The way the house is constructed, almost each window has its opposite. The western window has an eastern compliment. It's very spiritual as an orientation and when I pray to the east, and south, and west, and north, everything is open to inside/outside. And since I began as a landscape painter, that sense of the imminent transformation, the daily transformations of what nature is doing is very important. I don't like to go away and miss a leaf change or a sleet storm. I want to be where the weather is, that constancy again.

**EC:** What gives you the constancy?

**CS:** It's optical, it's what I want to look at. It's giving me colors and textures. And the clouds are incredible, the light transformations and the constant shifting. It's like being in your own little film at any moment.

**EC:** Is that why the house is blue?

**CS:** It's blue-gray.

**EC:** Blue-gray. I know it's a very specific color, and there's a very specific color on the walls that's blue-gray. I'm wondering if it reflects light a certain way for you?

**CS:** Yes, it does. That's right. It absorbs shadows a certain way. It never gets very dark. It's luminous without being that pale white. I hate cream and brown. I never use it in my work or my environment apart from the natural materials of let's say the wooden floor.

**EC:** Are you always looking at place? I think of you looking out the window and seeing the man in the harness cutting the trees and—

**CS:** Oh, my neighbor Dwight.

**EC:** And then we have *Up To and Including Her Limits*. From the observation of space and some one—

**CS:** It's important to say it was my neighbor because it's not a man as such. The feeling of it is—it's more intimate and friendly. 'Oh, look, that's my neighbor Dwight, he's pruning my apple tree.'

**EC:** So you felt you were allowed to look because of the intimacy?

**CS:** Oh, yes. He went off to get a sandwich and I figured, we're old buddies, I'm sure I'm allowed to crawl into that harness and see what it feels like, and then I can throw all my clothes off and really see what it feels like naked floating in the air.

**EC:** Did you do that here in your field?

**CS:** Yes. Dwight hadn't come back yet, but Anthony was here with his camera. So by the time Dwight came back from lunch I had my jeans and shirt back on and had done this experiment that felt splendid.

**EC:** There are some people who look at *Up To and Including Her Limits* and put a visual interpretation on it of you being trapped.

**CS:** Right.

**EC:** Yet you describe it as being free. Do you have anything to say about that?

**CS:** Well, at Twentieth Century Studies in Milwaukee, Wisconsin, probably in the late '70s, there was a conference on culture, and I was presenting slides and a description of *Up To and Including Her Limits*. There was a dreadful little man in the front row who keeps interrupting me and saying, 'The symbolic determinates are that a woman in a harness hanging from a rope is an object of sadomasochistic fetishism and this cannot be—these symbols cannot escape their embedded meanings', and I'm saying, 'I have different meanings. Haven't you ever been on a swing? Haven't you ever felt that you were flying and floating free in an anti-gravitational space?' And he says, 'Ms. Schneemann, whatever it is you want to interpolate, you cannot escape the symbolic code that's in our culture'. And I turned to Dick Higgins, who was on my panel, and I said, 'Can somebody get rid of that guy?' And he said, 'Get rid of him? He's the most important sociologist of the twentieth century—that's Erving Goffman!' Then Higgins stood up and he said, 'Mr. Goffman, the rope is innocent.' It was wonderful.

**EC:** That is a great line. 'The rope is innocent.'

In *Up To and Including Her Limits*, is there anything that's happened in terms of the response to it that you feel positive about?

**CS:** Well, yes, of course. The very first time I did it, it was called *Trackings*. It was one of these blind, unexplained visual images that I felt I had to structure. I did it in London, just in the light of a projector being projected that had no film in it, with the rope and the extended gesture drawing, but just drawing I think on the floor. I really didn't know what this work was about. Susan Hiller, a very important artist, said 'This is a significant piece, this is wonderful'. That helped me. Just that ballast. Then I took it into a railroad car as part of Charlotte Moorman's NYC Avant Garde Festival.

**EC:** Was this the one at Grand Central?

**CS:** Yes, Grand Central Station, where she managed to get the mayor to provide a track with all these empty freight cars. Each artist had his or her own freight car, and I hung my rope and spread out the papers, and then I began to explore the duration of this marking and how satisfying that was. I was very lucky because in the next freight car was Yoshi Wada, a sculptor who blows sound through different kinds of construction tubing, like sewer tubing, road tubing. He makes these resonant sounds. So I had this wonderful sound from the next car around me that helped me sustain the drawing because it was very cold. Very Cold.

And one of the significant times was when I began to live in the spaces where I would do this. I would sleep over in the gallery or museum and then wake up in the morning and get on the rope, maybe have breakfast, exercise, get on the rope, draw, draw, get off the rope, get on the rope. At the University of California, Berkeley Museum (1974), Kitch was with me, we were on tour together—we moved into the museum, had a little bed and a wall where people could leave notes if I was on the rope moving and drawing. At the same time, the actions are being videotaped throughout the day and shown simultaneously on video monitors elsewhere in the space. Visitors brought me food. They were wonderful. People came in at different times. They didn't just bring me food, they brought shrimp salad!

**EC:** Did you live in the area that you were drawing in?

**CS:** I had a little pallet, a little bed and a pillow and a lamp and some books. I wanted to inhabit the place and work the way a laborer might. So I



started work when the first work people came in. And when the night cleaners were cleaning and working, I could be on my rope drawing also.

Also in 1970, John Lifton and I lived in the museum in Köln in Germany for our part of Fluxus and Happenings. That came about because when we arrived we said, 'We'd like our hotel money and the honorarium,' and the director, Harald Szeemann, told us, 'Oh no, I've already sent you everything. You've already spent it building your installation of the computer projection system'. He said, 'I already advanced you everything that's possible'. We were completely stuck, so we said, 'Well, we have to live in our space as we're building it.' That was okay with Harald. I ended up washing his socks and John's.

Oh, one other thing I wanted to tell you about this house, all my major cats are buried under the blue-stone walkway. There are seven stones and each major cat is under there. But the strange thing that happened was, when the porch in front of those bluestones got rotten and I wanted to replace the boards, we took it up and there in front of the door was a dehydrated cat corpse in exact line with the ones I had buried. We have no idea how it got there or why. There are stories that in olden days people buried a cat for good luck in front of their house. I don't believe that. I just don't know how it could be there. It's ancient and it's a cat. It was right under the front door.

**EC:** Let's discuss *Vesper's Pool*.

**CS:** Vesper lived and died here. He was the second of the amorous kissing cats. He was a cat that, if you believe such things—could communicate, he could put ideas in my mind, many ideas I might prefer not to have.

**EC:** Will you walk with me through the house and show me what happened with Vesper?

**CS:** Well, Vesper dies in the bedroom, which you'll see in the video for *Vesper's Pool*. But the most beautiful shot is looking down toward the wetland where he goes, I think he's going there to die. He's very ill from the cat leukemia. He's been bleeding and weakening. It was a conflict for me. I know he wants to be in the wild soft grasses, but I'm so afraid if I leave him there he will become prey to something bigger that could eat him or drag him away, a turkey vulture, a big owl, a coyote. I want him to be where he wants to be, but I say 'I have to bring you in where I feel you're safe—you'll be safer'. And he dies under that lampshade in the bedroom. You can see in the footage the base of

that lamp. And then right after he's dead I'm holding him. I've gone and sat in there with him and Jim Schaeffer films us there. But the most beautiful image is where he's going this way (pointing out the bedroom window). Well, it doesn't look so splendid from right here, but in the film you'll see it's a long shot down towards the first edge of the stream. It's just one of those gifts. The light is incredible, the colors are luminous and the small cat is so clear in the green grass.

**EC:** We see quite a few shots out of these windows in your art.

**CS:** Well, *Fuses* right here in the window. The double couple and Kitch sitting beside them. The wallpaper is also in many works. It's funny ancient wallpaper that my neighbor who has subsequently died, her mother or grandmother put this wallpaper up for her wedding when the neighbors lived in this house in the 1920s.

**EC:** The paper has been up since the 1920s?

**CS:** Maybe before.

**EC:** It's beautiful.

**CS:** I love it. And you know, when a relationship is getting worn out, when my lover says to me 'this wallpaper is awfully busy, maybe we should take it down and paint', then I know we're in trouble.

**EC:** That gives me an interesting lead-in, if you don't mind going into what happens when McCall is moving out and McPherson is moving in. There's a wonderful silk screen print that's going to be in this exhibition.

**CS:** It was one of those disastrous moments when my partner, the man I was so devoted to, things were unraveling and he was going to leave, and I had been falling in love with a younger publisher who wanted to work on some of my material, and it was a very confusing time, but there was something congenial about the whole breaking apart of everything. Anthony McCall, my husband, said 'Well, darling, you don't have to do much to the mailbox. Leave the Mc, just paint out the Call and paint in Pherson'. They were not antagonistic, both having some Scottish aspect. Bruce called Anthony and said, 'Well, old chap'—or maybe Anthony called Bruce and said, 'Well, old chap, since I'm moving out and you're moving in, perhaps we could share a U-Haul'.

**EC:** And that's what they did?

**CS:** I photographed it and I made a diary. I was just, you know, drinking whiskey and passing out in the grass and it was all too insane, but I was photographing it and looking at it as kind of a life work.

**EC:** It's interesting, because there is an ongoing movement to study social sculpture. And I often look at this work and think that this is social sculpture, and that other pieces are documentation of social sculpture. Really, what you've been doing in many of your pieces is just that. Even *Meat Joy*.

**CS:** Yes. There's an aesthetic and also, as the critics said, it introduces a new ethical paradigm for inter-relationship.

**EC:** And your work on war.

**CS:** You know the work on war, some of that was hallucinatory, obsessively presenting itself. During the Vietnam War, when I was living here, I would feel bodies burning in the stove. I was invaded by that war in this pleasant beatific space.

**EC:** I'd like to make something specific here. When you say 'hallucinating', you mean you were dreaming? I ask because you joke about being drunk on the grass.

**CS:** I wasn't taking anything hallucinogenic. It was just the force-field of concern that would enter, and not release itself.

**EC:** Would it release itself once you made the art?

**CS:** Yes. Well, it was concretized then, it had another dimension. So it wasn't as if I was dreaming and feeling obsessed. I could organize a structure of imagery, give it a form.

The anti Vietnam war film *Viet-Flakes* was composed from an obsessive collection of atrocity images and these were being suppressed so I had to find them from foreign and underground sources. I had to create a unique lens system as if I had an animation stand because I didn't have access to it and I needed to have those images in focus and then out of focus and that was a rhythmic editing which required a mathematical score.

**EC:** What do you mean by a mathematical score?

**CS:** That I have to give a count to the duration to each image so that there is a visual musicality.

**EC:** Will you describe the count process?

**CS:** I would have a chart and I would number the

duration for each image so that I'm setting up an internal pulse.

**EC:** Does each image in *Viet-Flakes* have its own pulse?

**CS:** Yes

**EC:** Does this relate to Ives?

**CS:** Absolutely.

**EC:** Will you explain?

**CS:** It's from Ives—it's from Jim practicing Ives—that I learn that I want to hold simultaneous rhythms which can overlap, merge, and fragment into each other, so that there is an incremental energy from the multi-layered collage process.

**EC:** *Hand/Heart for Ana Mendieta* came from a dream and also incorporates collage. Did you go through a similar process to create that piece?

**CS:** Well, first there was her murder, the shock of her murder, her death, and that was very odd, how I found out about it, but here I had a dream where Ana showed me a request to use part of my body as some kind of an imprint, and she seemed to ask that I use my hands in some way as an imprint, and I wanted to make the imprint in the snow. I was hardly awake and I ran out, it was winter, snowy, I ran out into the snow and began placing my hands in a pattern in the snow, a marking within the snow sequentially, and then I realized that it was too ephemeral, so I ran back inside and went upstairs to a little studio and mixed some red paint and some silver paint and decided that I would lay out a grid of white pages as if they were units of snow. So I had a sequence of white pages and then I marked my hands and began to move them sequentially, almost filmically, up higher, higher across the pages.

I came downstairs, Bruce was making breakfast. I remember he said, 'Honey, you look all bloody', and then I started to cry. I said, 'I've had this dream from Ana, for making an action to her death with part of my body'. I got washed, we went upstairs and I said, 'This is a very frightening filmic sequence. These are like her hands falling through space where there's nothing to grab, nothing to hold onto, just hands moving, falling'.

**EC:** In terms of working with the environment, do you consider this ecological art?

**CS:** Yes, it's an unusual form of psychological eco

art grounded in imagery which demands something almost impossible from the snow landscape, that it becomes an aspect of physical duration. A form of physicality to define the physicality which could only be captured in photography.

**EC:** Which leads you to do what in order to maintain its duration?

**CS:** It leads me to call a sports photographer!

**EC:** Why a sports photographer?

**CS:** I called a sports photographer, because I realized I really wanted to print in the snow and establish a photographic sequence. I wanted, you know, a lot of beef, cow's blood, and the local IGA was very unhappy about my request, and I said, 'Well, it's for Spanish sausage or blood pudding'. They said, 'We don't have it, and we're not allowed to sell blood from an animal'. They can't do it. They used to. No more. I got some chicken livers for blood, red syrup, some paint for the snow. Indoors I used silver, red paint, crayon on the white paper. I wanted a kind of tremulous texture that would form a wavering line around the hands that would be with heavy pencil or kind of black crayon. And then the hands in the paint moving for this falling sequence.

**EC:** How did you know you were done? What does it feel like?

**CS:** Well, you know a sequence always has to finish. I wanted to make sure that the sequences would be as high as any wall I could imagine. When all the units are combined they can be twelve feet high and they're about five feet across. It has a sense for me, that it comes from an unknown beginning and then could have almost an infinite ending way out where we never even see it resolved.

**EC:** How has the land changed as you've lived here?

**CS:** Ssssss'. Well, it used to be very friendly, not very populated. There were three farms on this road. I was close to one of the farm families and the grandfather. I'd go down to the grandfather and get raw milk in a tin pail once a week. The pasture, the side of my house was a birthing field where the pregnant cows would be. When they were birthing I would watch over them and give the farmer a call—you know, time to get here, the cow just calved. It was very peaceful, very quiet. It's all been developed in the past fifteen years. Springtown used to be a tiny place on the maps where people came to swim in the Walkkill and take the sulphurous waters.

**EC:** How have you changed the land around you with the pond?

**CS:** I've been able just to open up some of the implicit qualities. The pond was hand dug and backhoed out of the existing streambed, and simply released and intensified by damming up the movement of the small stream and springs.

**EC:** I look at the pond, and I wonder if you would consider it eco art?

**CS:** Oh, yes, absolutely, because of the wetlands. The pond enhances wetland, and so that means there's a very active migrating bird population that can come through. Certainly the deer and other wildlife come and eat and drink there. It's part of the existing, historic ecology which is being encroached upon.

**EC:** What other works do you feel are in the category of ecological art?

**CS:** The body actions on the railroad tracks, a series of sequences of those, and then the sequence where I laid in mud in the driveway until the sun evaporated the water.

**EC:** When was that?

**CS:** It was also '75. It was a terrible beast to do.

**EC:** Will you describe it?

**CS:** I was going to lie in a puddle until the sun absorbed all the water, and that would be the process of the work.

**EC:** I haven't seen that work. I would love to.

**CS:** There are just a few shots of it.

**EC:** And the train tracks?

**CS:** Ah, very important. The train is a theme consistent with an interaction with the house. The proximity to the house is ridiculous. The train was built in 1860, much too close to the house, but for *Kitch's Last Meal*, my 5-year diary film, I was able to lean out the window and film the engineer as well as the little freight train with a little, green caboose. It became the motif in *Kitch's Last Meal*. The train with its various freight cars resembled units of film frames carrying the central motion of time and death and passage, and the invisibility of where form emerges from, where momentum appears and disappears.



**EC:** When did the train stop running?

**CS:** The train stopped running in 1976. Kitch died in 1976, February 3rd, Gertrude Stein's birthday. Anthony told me he thought we should separate probably in April. Rutgers, where I was teaching, told me in May my job would not be continued, and in June they decided to take up the railroad tracks. So it was all within three months, all my motifs and my deepest affiliations were dissolved.

**EC:** When did you do *Parallel Axis* in terms of the theme of 'the woman on the tracks'?

**CS:** '73. I think in 1973.

**EC:** It seems to me you've engaged with the tracks in a very unique way. As a little girl, I remember seeing images of women lain across the railroad tracks, tied up by the evil man.

**CS:** You do?

**EC:** Yes.

**CS:** The guy with the mustache?

**EC:** Yes.

**CS:** Yes.

**EC:** And some other man was supposed to rescue her right before she was beheaded, basically.

**CS:** By the train. Kind of raped by mechanical fantasy.

**EC:** And the first time I saw *Parallel Axis* I thought, 'Yeah!!!'—not a very academic statement, I know.

**CS:** Wonderful. Yes, yes. I had that same horrible nightmare as a child. It must have been something really in the culture, where the woman is tied down on the railroad tracks, and either the train runs her over—that's sort of the implied intention by the evil man, and then the better man, maybe the one without the mustache, comes and saves her. But it's a very iffy situation, and the train is so powerful, so inexorable, what is going to happen?

**EC:** In *Parallel Axis*, it seems that you control the tracks.

**CS:** Yes. Yes and the body also relates to the bull jumpers. You know, I'm doing all this research on ancient Minoan Goddess imagery during the '70s, so that enters my sense of physicality.

**EC:** I see the freedom of the nude body in that piece contrary to the vulnerability that I was taught.

**CS:** Exactly. They were trained priestesses who jumped the bulls. It wasn't a mythic being as such. It was a young woman who could do this athletic feat.

**EC:** Anything else about the train track?

**CS:** It's the central motif in *Kitch's Last Meal*. It's a measure. It's edited, so that all the disjunctive domestic imagery suddenly comes together and will cohere optically between the two projections, the upper and the lower one. So all the editing has defined that coherence as equivalence, and the other material can dissolve and be contradictory, move around its own sources, but that train has to come through and anchor everything. And it also means the end. It's absolutely the end, because the film is premised on the death of the cat. The train itself is composed of frame-like sections in motion.

**EC:** Would you like to say something more about that?

**CS:** Sure, Stan Brakhage had often said that, in his films, what he captured on film, the buildings would be torn down when he came back the next time, the girlfriend had left and didn't leave any forwarding address. So that what was often in the film left the realm of life where he had found it. And I took that seriously. I thought, film absorbs life into itself, and you're left with the film. Your subjects are probably going to be gone, and since my cat was very old, I thought, 'I'll make a deal with film: Death, you're going to get Kitch and I'll just film until she dies, and then we've got a fair trade as I understand it to be'. So the cat died as she was eating, and the tentative title had always been *Kitch's Last Meal*.

**EC:** You made a deal.

**CS:** That's it. I made a deal.

**EC:** Do you feel that it was a completed deal?

**CS:** No, of course not. Except I'm lucky that I'm still here. It didn't get me yet. But it took a lot more than I anticipated.

**EC:** I often wonder if your relationship with this house and your relationships in this house are similar in some ways?

**CS:** The house remains the frame. You know, if I'm making a painting and the canvas is in the frame, and my life and art are in the structure of the house

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then the house is almost a partner within conflict, when the partner decides that he needs more space, he needs his own house, he needs a different house, he needs a different wife, he needs a different life.

**EC:** Has that been repeated?

**CS:** Twice. But really, the underlying transition has always been that the men who've loved me finally admitted they really wanted children. When we separated it was always mystifying, we loved each other, we were miserable, we couldn't understand why this would happen, but, subsequently they all had children and married women who were not artists.

**EC:** In terms of the work that you've created with certain partners, when people would leave, where did that leave you with your work?

**CS:** Well, it depends. Certain relationships are combined with the work and with the partner's appreciation of the work, and so when he left it really undermined my sense of the value of the work because he had so valued it, so how could he leave me and it—in a way, the work and his work were progeny, and we shared that, because the men were always, you know, equally engaged and creative and motivated in their work.

There's been so much resistance to the work all these years. I'm used to working without support, and that's why my materials are often so crude, such as the 200 rocks for *Video Rocks* made out of mud and sawdust. That ritualistic process was engaging for months.

And it has to be rigorous. I have to feel that I'm solving—not solving, engaging with the dilemmas of my culture and then releasing that because I don't want to do the programmatic, pedantic work, although there is often a subtle complex ambiguity in which contradictions of freedom and constraint, war and delicious dailiness, these kinds of contrasts move into the imagery. *Devour* is all about that. It's exquisitely that. And *Precarious*, in a subtle new way.

**EC:** I'm thinking of images from your recent multi-channel video installations, *Devour* and *Precarious*, of birds. The crow in the driveway.

**CS:** It's a turkey vulture. It's a sinister bird, but it's so beautiful, and you'd never know it was right in my driveway in the video, it's iconic and fierce and looks like a huge threatening bird, but it was right in

the driveway, and that's part of the miracle. Sometimes I think, 'I'll never get this'. I run out with my camera and I'm sure I'm too late, thinking, 'This is impossible'. But the universe gives it to me and lets me have it.

**EC:** Outside your window from this house.

**CS:** Yes. For *Precarious*, I knew I needed a rain-storm. I was looking out the window and I saw these leaves in the wind in exactly the same rhythm of the dancing bird. They were being beaten by a driving rain and the winds and I said, 'Look at those leaves, they're doing the same thing. I have to have that as the end of *Precarious*', but my battery wasn't charged. I couldn't get it. That's miserable. 'That's typical of you. You're not a real filmmaker, you're never ready', but I'll try again. So I had the battery all charged and I was praying for one more storm, because I only had one more day to edit. One more day, and that was a Thursday, and I think it was a Sunday the good rainstorm happened, and I went right out and found the leaves that were glistening, beaten down, moving in the necessary rhythm! They looked so fantastic when I got them into the lab. They were better than I thought.

**EC:** You waited in the house?

**CS:** Yes.

**EC:** With your camera ready?

**CS:** Yes.

**EC:** And ran out into your yard?

**CS:** Yup. Just in the front field here. The front, the pasture. Yes.

**EC:** So the relationship with the land and the house is very important.

**CS:** It's constant. I keep saying constancy. It's so nourishing, it's so enriching.

**EC:** Is it the great love of your life?

**CS:** It's the great partner of my life.

**EC:** That's a big statement. Thank you, Carolee.

**CS:** Thanks, Emily.



[6]



[62]

**DWELLING**





*Aggression for Couples and Exercise for Couples, 1972 (detail)*

*Parts of a Body House – Genital Playroom I, 1966*  
Watercolor and ink on paper  
26 ¼ x 26 ¾ in.

*Parts of a Body House – Guerilla Gut Room, 1966*  
Watercolor and ink on paper  
22 ¾ x 34 ¼ in.

[64]







[ 65 ]

*Parts of a Body House – Heart Cunt Chamber*, 1966  
Watercolor and ink on paper  
24 ¼ x 18 ¼ in.

*Parts of a Body House – Genital Playroom II*, 1966  
Watercolor and ink on paper  
22 ¾ x 34 ¼ in.

*Portrait Partials*, 1970/2007  
Gelatin silver prints (35)  
37 x 38 ½ in. (5 x 7 in. each)

[66]

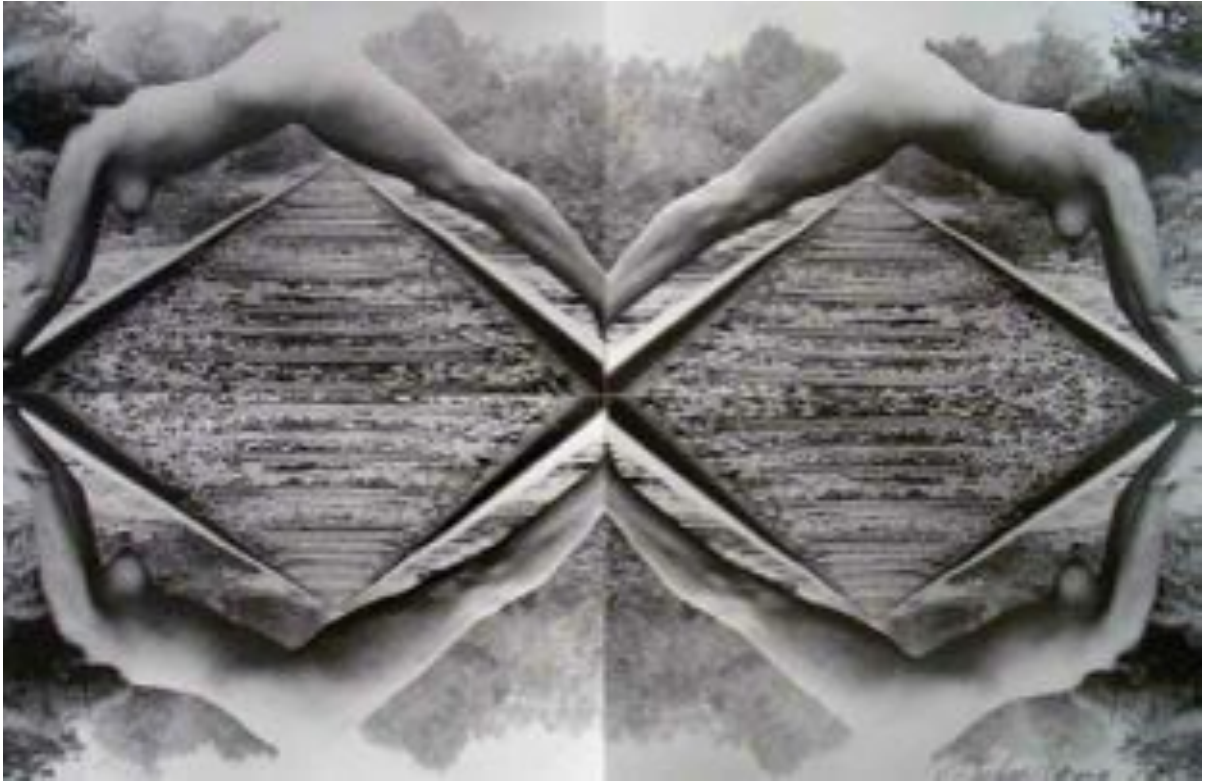


*Aggression for Couples and Exercise for Couples*, 1972  
Gelatin silver prints with hand coloring and collage (18)  
15 x 41 3/4 in. (8 6 3/4 x 10 in. photographs); 36 x 21 1/2 in. (10 6 3/4 x 10 in. photographs)





[68]



*Parallel Axis*, 1973/2009  
Gelatin silver prints (4)  
30 x 45 in.  
(Photography by Shelly Farkas)  
Edition of 10 published by Carolina Nitsch and Elisabeth Wingate, NY



[ 69 ]



B. told C., sometimes one person is not enough.  
C. said, I always want one person to be enough.  
C. told A., I don't want you to feel I'm the only person for you.  
A. told C. their bond was indissoluble.

*ABC – We Print Anything – In the Cards*, 1976  
Offset printing on card stock; 158 cards, boxed  
Edition of 151; Brummense Uitgeverij Van Luxe Werkjes,  
1977 Beuningen, Holland

[70]



*Kitch's Last Meal*, 1973-78/2007 edit (two stills)  
Super 8 film (color; sound) transferred to digital video,  
double projection, players  
54 min. 6 sec.





[71]

*The Men Cooperate*, 1979  
Silkscreen on paper  
30 x 42 in.

[72]



*Jim's Lungs*, 1989  
Ink, paint, chalk, photographs (diptych)  
43 x 64 in. (overall)



[ 73 ]



*Vesper's Pool*, 2000

Found objects, photographs, diary excerpts; custom display units; *Vesper's Pool* analogue video/audio transferred to digital video; electronics, video projectors, players  
Installation (dimensions variable); 4 min. 26 sec.  
(Installation photographs)



[74]



*Infinity Kisses II*, 1990-98  
Laser print on paper (24)  
24 x 20 in. (96 x 120 in. overall)



[75]

*Precarious*, 2009 (still)  
Digital video (color; sound)  
4 min. 56 sec.

[76]





## SCREENING

On Saturday, April 10, at the Rosendale Theatre, in Rosendale, NY, as a program component of the exhibition, the following works by Carolee Schneemann are introduced by the artist and screened.

*Fuses*, 1964-66  
16 mm film (color; silent) transferred to digital video  
29 min. 51 sec.

*Viet-Flakes*, 1965  
16 mm film (black and white, hand-colored; sound)  
transferred to digital video  
7 min.  
(Sound by James Tenney)

*Body Collage*, 1967  
16 mm film (black and white; silent) transferred to  
digital video  
3 min. 30 sec.

*Fresh Blood*, 1983  
Analogue video (color; sound) transferred to digital video  
11 min.

*Ask the Goddess*, 1991  
Analogue video (color; sound) transferred to digital video  
7 min.

*Vulva's School*, 1995  
Analogue video (color; sound) transferred to digital video  
7 min.

*Devour*, 2003-04  
Analogue video (color; sound) transferred to digital video  
8 min. 40 sec.

*Americana / Ching Apple Pie*, 2007  
Analogue video (color; sound) transferred to digital video  
16 min. 37 sec.

*Precarious*, 2009  
Digital video (color; sound)  
4 min. 56 sec.

*Devour Lights*, 2005  
Archival inks on paper  
88 x 44 in.

## CHECKLIST

### RESEARCH

*Secret Garden*, 1956  
Oil on canvas  
22 x 24 in.

*Three Figures after Pontormo*, 1957  
Oil on canvas  
46 ½ x 31 ½ in.

*Personae: JT and Three Kitch's*, 1957  
Oil on canvas  
31 x 48 in.

*Portrait of Jane Brakhage*, 1958  
Oil on canvas  
46 x 32 in.

*Summer I (Honey Suckle)*, 1959  
Oil on canvas  
42 x 49 in.

Untitled (watercolor black & gray), 1959  
Watercolor on paper  
18 x 21 in.

Untitled (watercolor purple, blue, black), 1959  
Watercolor on paper  
18 x 21 in.

Untitled, 1960  
Colored pencil on paper  
11 x 8 ½ in.

Untitled, 1960  
Pencil, colored pencil on paper  
11 x 8 ½ in.

Untitled, 1960  
Colored pencil, marker, hair, and glue on paper  
14 x 10 ½ in.

Untitled, 1960  
Colored pencil, marker, and glue on paper  
11 1/2 x 15 inches.

*Animal Carnage and Kitch's Dream*, 1960  
Burnt painting collage on masonite (diptych)  
23 x 34 in. (each)

*Sir Henry Francis Taylor*, 1961  
Masonite panels, plaster structure, fabric, swing, glass, photograph of Sir Henry Francis Taylor after Julia Margaret Cameron, other found photographs, oil paint  
54 ½ x 39 x 6 ½ in.

*For Yvonne Rainer's 'Ordinary Dance'* (from the *Fire Series*), 1962  
Burnt wooden box, glass, mirrors, paint  
15 ¾ x 9 ¼ x 2 ½ in.

*Darker Companion* (from the *Fire Series*), 1962  
Burnt wooden box, glass, mirrors, paint  
15 ¾ x 9 ¼ x 2 ½ in.

*Butterworth Box II*, 1962  
Wooden box, fabric, paint, eggs  
9 ¼ x 7 ½ x 3 in.

*Partitions*, 1962-3  
Watercolor on paper  
10 x 7 in.

*Partitions*, 1962-3  
Watercolor on paper  
10 x 7 in.

*Partitions*, 1962-3  
Watercolor on paper  
7 x 10 in.

*Partitions*, 1962-3  
Watercolor on paper  
7 x 10 in.

*Partitions*, 1962-3  
Watercolor on paper  
10 x 7 in.

*Partitions*, 1962-3  
Watercolor on paper  
7 x 10 in.

*Partitions*, 1962-3  
Typewriter ink on paper  
11 x 8 ½ in.; 7 x 8 ½ in.

*Fur Wheel*, 1962  
Lampshade base, fur, tin cans, mirrors, glass, oil paint; wheel, motor, electrical components  
14 x 14 x 26 in.

Untitled (Four Fur Cutting Boards), 1963  
Wooden boards, paint, lights, photographs, fabric, hubcap, umbrellas, motor and electrical components  
90 ½ x 131 x 52

*Cézanne, She Was a Great Painter*, 1975  
Offset printing on paper  
11 x 8 ½ in.; 40 pages  
Trespass Press, New York 1974, 1975, 1976 (edition of 50 each printing)

### ECSTASY

*Eye Body: 36 Transformative Actions*, 1963/2005  
Gelatin silver prints (18)  
24 x 20 (each)  
(Photography by Erró)

Untitled (Meat Joy/ Eye Body), 1963  
Black marker on four napkins  
14 x 16 ¼ in.

*Meat Joy*, 1964/2008 edit  
16 mm film (color, black and white; sound) transferred to digital video; monitor and player  
10 min. 19 sec.

*Meat Joy Collage*, 1964  
Photographs on paper  
20 x 16 in.

*Meat Joy Performance Poster*, 1964  
Photograph, paint, ink, paper  
18 ¾ x 13 ¼ in.

*Meat Joy*, 1964  
Gelatin silver print  
13 ¾ x 17 in.  
(Photography by Al Giese)

*Parts and Tools*, 1965  
Poured glass, found photographs  
12 x 8 ½ x 2 ½

Untitled (More Than Meat Joy Book Box),  
1968  
Felt tip pen and watercolor on paper  
14 x 17 in.

Untitled (More Than Meat Joy Book Box),  
1968  
Watercolor and felt tip pen on paper  
14 x 17 in.

*More Than Meat Joy Book Box*, 1978-81  
Hand-altered book; feathers, rope,  
foam, screen print on Mylar (debris from  
original performances of *Meat Joy*, *Water  
Light/Water Needle*, and *Snows*); plexiglas  
9 ½ x 21 ½ x 2 ½ in.  
Edition of 35

*Up To And Including Her Limits*, 1973-76  
Crayon on paper, rope, harness; 2-chan-  
nel analogue video/audio transferred to  
digital video; electronics, monitors and  
players; Super 8 film projector  
Installation (dimensions variable); 29 min.

*Interior Scroll*, 1975  
Gelatin silver prints (13)  
11 x 14 in. (each)  
(Photography by Anthony McCall)

*Scroll Box – The Cave*, 1995  
Laminated paper (from 1995 group  
performance) in custom aluminum case  
37 ½ x 6 x 6 in.  
Courtesy of Elisabeth Wingate

*Put Out Your Tongue and Explore...*, n.d.  
Watercolor on paper  
20 x 26 in.

*Devour Lights*, 2005  
Archival inks on paper  
88 x 44 in.

FURIES

*Notes for Snows*, 1966  
Marker on paper  
12 x 9 in.

*Rehearsal Notes for Snows*, 1966  
Marker on paper  
12 x 17 in.

*Snows*, October 1966  
Watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Crayon, pastel, and watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Crayon, pastel, and watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Crayon, pastel, and watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Crayon, pastel, and watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Watercolor on paper  
12 ½ x 20 in.

*Snows*, 1966  
Watercolor on paper  
12 ½ x 20 in.

*Snows*, 1967/2008 edit  
16 mm film (black and white, color;  
sound) transferred to digital video;  
monitor, player  
20 min. 45 sec.  
(Sound by James Tenney)

*Snows*, 1967  
C prints (seven framed collages)  
24 ¾ x 16 ¾ in. (1); 17 ¾ x 33 ¾ in. (2-  
4); 11 ¾ x 34 ¾ in. (5-7)  
(Photography by Herbert Migdoll)

*War Mop*, 1983  
Mop, plexiglas, motor, custom hardware;  
*Souvenir of Lebanon* analogue video/  
audio transferred to digital video;  
monitor, player  
24 x 62 x 20 in.; 5 min. 50 sec.

*Hand/Heart for Ana Mendieta*, 1986  
Center section: C prints; side sections:  
acrylic paint, chalk, ashes on paper  
18 ¼ x 43 ¼ in. (each of 6 tripartite  
panels)

Untitled (“Hand/Heart for Ana Mendieta”  
process: syrup, blood, ashes, snow),  
1986  
R print  
20 x 16 in.  
(Photography by Dan Chichester)

Untitled (“Hand/Heart for Ana Mendieta”  
process: syrup, blood, ashes, snow),  
1986  
R print  
20 x 16 in.  
(Photography by Dan Chichester)

*Caged Cats I & II*, 2005  
Archival pigment print on paper (diptych)  
44 x 66 in. (each)

*Terminal Velocity*, 2001  
Laser prints on archival paper  
96 x 84 in.



[80]

DWELLING

*Parts of a Body House – Genital Playroom I*, 1966  
Watercolor and ink on paper  
26 ¼ x 26 ¾ in.

*Parts of a Body House – Genital Playroom II*, 1966  
Watercolor and ink on paper  
22 ¾ x 34 ¼ in.

*Parts of a Body House – Guerilla Gut Room*, 1966  
Watercolor and ink on paper  
22 ¾ x 34 ¼ in.

*Parts of a Body House – Liver*, 1966  
Watercolor and ink on paper  
26 ¼ x 27 ½ in.

*Parts of a Body House – Heart Cunt Chamber*, 1966  
Watercolor and ink on paper  
24 ¼ x 18 ¼ in.

*Portrait Partials*, 1970/2007  
Gelatin silver prints (35)  
37 x 38 ½ in. (5 x 7 in. each)

*Aggression for Couples and Exercise for Couples*, 1972  
Gelatin silver prints with hand coloring and collage (18)  
15 x 41 ¾ in. (8 6 ¾ x 10 in. photographs); 36 x 21 ½ in. (10 6 ¾ x 10 in. photographs)

*Parallel Axis*, 1973/2009  
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30 x 45 in.  
(Photography by Shelly Farkas)  
Edition of 10 published by Carolina Nitsch and Elisabeth Wingate, NY

*Kitch's Last Meal*, 1973-78/2007 edit  
Super 8 film (color; sound) transferred to digital video; double projection, players  
54 min. 6 sec.

*ABC – We Print Anything – In The Cards*, 1976  
Offset printing on card stock; 77 cards, mounted (4)  
40 x 40 in. (each)

*ABC – We Print Anything – In The Cards*, 1976  
Offset printing on card stock; 158 cards, boxed  
Edition of 151; Brummense Uitgeverij Van Luxe Werkjes, 1977 Beuningen, Holland

*The Men Cooperate*, 1979  
Silkscreen on paper  
30 x 42 in.

*Correspondence Course*, 1980-83  
Gelatin silver prints and silk-screened text on paper (trptych)  
32 x 30 in. (each)

*Jim's Lungs*, 1989  
Ink, paint, chalk, photographs (diptych)  
43 x 64 in. (overall)

*Vesper's Pool*, 2000  
Found objects, photographs, diary excerpts; custom display units; *Vesper's Pool* analogue video/audio transferred to digital video; electronics, video projectors, players  
Installation (dimensions variable); 4 min. 26 sec.

*Infinity Kisses II*, 1990-98  
Laser print on paper (24)  
24 x 20 in. (96 x 120 in. overall)

## ACKNOWLEDGEMENTS

*Carolee Schneemann: Within and Beyond the Premises* is the sixth exhibition in the Dorsky Museum's Hudson Valley Masters series. This series of exhibitions is the most significant manifestation of the museum's commitment to serve as a center for Hudson Valley arts and culture. Each exhibition provides an in-depth exploration of all or a significant part of an artist's career. A scholarly catalogue presenting varied perspectives on the artist's work accompanies each exhibition. To date the museum has mounted five Hudson Valley Masters exhibitions: *Robert Morris*; *Lesley Dill: A Ten-Year Survey*; *Bolton Coit Brown: A Retrospective*; *Don Nice: The Nature of Art*; and *Judy Pfaff: New Prints and Drawings*.

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On behalf of the Dorsky Museum, I am pleased to recognize and thank the following individuals and organizations for their invaluable contributions to this project:

Carolee Schneemann, the artist, for her loan of her works, her connections to scholars and resources, the use of her library, and her extraordinary generosity of time and ideas;

Maura Reilly, curator for the American Federation of Arts, for her essay and for providing us with information on the artist's work and input into the exhibition;

Emily Caigan, from the SUNY New Paltz Women's Studies Department, for her interview of Carolee Schneemann and her insights into the artist's work;

Jen Stamps, the artist's assistant, for her help with every aspect of the planning and realization of the exhibition;

Maura Reilly, Emily Caigan, Linda Weintraub, Kenneth White, and moderator Patricia Phillips, for their participation in the museum's April 10, 2010 discussion on this exhibition and for their unique contributions to the understanding of Carolee Schneemann's work;

P.P.O.W. Gallery, Carolina Nitsch, Elisabeth Ross Wingate, and Jim Schaeffer, for their assistance throughout the development of the exhibition;

The SUNY New Paltz Student Art Alliance for collaborating with the museum on presenting Carolee Schneemann's March 3, 2010 performative lecture on campus;

The Rosendale Theatre for its generous assistance with the April 10, 2010 screening of the artist's films; and

The Dorsky Museum's volunteers and docents who assist us with our public programs;

And last but not least, the Friends of the Samuel Dorsky Museum of Art for their generous and continuing support of the museum's exhibitions and programs.

Sara J. Pasti  
The Neil C. Trager Director  
Samuel Dorsky Museum of Art

## CONTRIBUTORS

[82]

**Carolee Schneemann's** work has been exhibited and presented internationally, at institutions including the Los Angeles Museum of Contemporary Art; the Whitney Museum of American Art, New York; the Centre Georges Pompidou, Paris; the Reina Sophia Museum, Madrid; the Museum of Modern Art, New York, and the National Film Theatre, London. In 1997, a retrospective exhibition, *Carolee Schneeman—Up To And Including Her Limits*, was held at the New Museum of Contemporary Art, New York. Her most recent solo exhibitions in New York—"Painting, What it Became," at PPOW Gallery and "Performance Photographs from the 70s" at Carolina Nitsch—opened in March, 2009. The new multi-channel video installation *Precarious* was presented at the Tate Liverpool Abandon Normal Devices Festival in September, 2009.

Schneemann has received an Art Pace International Artist Residency, two Pollock-Krasner Foundation Grants, a Guggenheim Fellowship, a Gottlieb Foundation Grant, a National Endowment for the Arts Fellowship, A Rockefeller Foundation Fellowship, and a Lifetime Achievement Award from the College Art Foundation. Her published books include *Cézanne, She Was A Great Painter* (1976); *Early and Recent Work* (1983); *More Than Meat Joy: Complete Performance Works and Selected Writings* (1979); and *Imaging Her Erotics—Essays, Interviews, Projects* (2002). *Correspondence Course*, edited by Kristine Stiles, is forthcoming from Duke University Press 2010.

Schneemann received a B.A. from Bard College and an M.F.A. from the University of Illinois. She holds Honorary Doctor of Fine Arts degrees from the California Institute of the Arts and the Maine College of Art. She has taught at institutions including New York University, California Institute of the Arts, Bard College, SUNY New Paltz, and the School of the Art Institute of Chicago.

The artist lives in Springtown, NY.

**Emily Caigan** creates in the mediums of art, theater, education and business. Her nationally acclaimed installation *Scale Dances* was exhibited at A.I.R. Gallery in New York in 2005. Her installation *Under the Aprons* opened the Family Planning Advocates 30th Annual Conference Albany, NY, in 2007. With ecological artist Aviva Rahmani, he recently co-produced *Blue Sea Lavender* (2009), which was shown at the United Nations Climate Change Conference in Copenhagen. Caigan recently worked with Carolee Schneemann as a producer and editor for Schneemann's performance film *Americana I Ching Apple Pie* (2007).

Caigan has produced theater Off Broadway and founded the Arts in Education Program for the Tony Award-winning Atlantic Theater Company. As an educator, Caigan has served on the faculty of New York University's Tisch School for the Arts, as well as Skidmore College, and currently teaches at SUNY New Paltz in Women's Studies. Her company, Legacy Arts Management LLC, integrates her producing and arts practices with advocacy, writing and legacy planning, to ensure that the creative works of the 20th century are available for future generations.



**Maura Reilly** is Senior Curator of Exhibitions at the American Federation of Arts. Prior to working at the AFA, she was the founding curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, where she organized exhibitions including the critically acclaimed *Global Feminisms*, curated with Linda Nochlin; the permanent re-installation of *The Dinner Party* by Judy Chicago; *Ghada Amer: Love Has No End*, and *Burning Down The House: Building A Feminist Art Collection*. Reilly has written art criticism for Art In America, organized a number of international exhibitions as an independent curator, and has lectured and published extensively on modern and contemporary art. Among her books and catalogues are *Ghada Amer* (2010), *Carolee Schneemann: Painting, What It Became* (2009), *Nayland Blake: Behavior* (2008), and *Global Feminisms* (2007), as well as significant publications on Gustave Courbet, Patricia Cronin, Maria Friberg, Judy Chicago, Richard Bell, Catherine Opie, Kiki Smith, and Cindy Sherman. She received her M.A. and Ph.D. from the Institute of Fine Arts, New York University.

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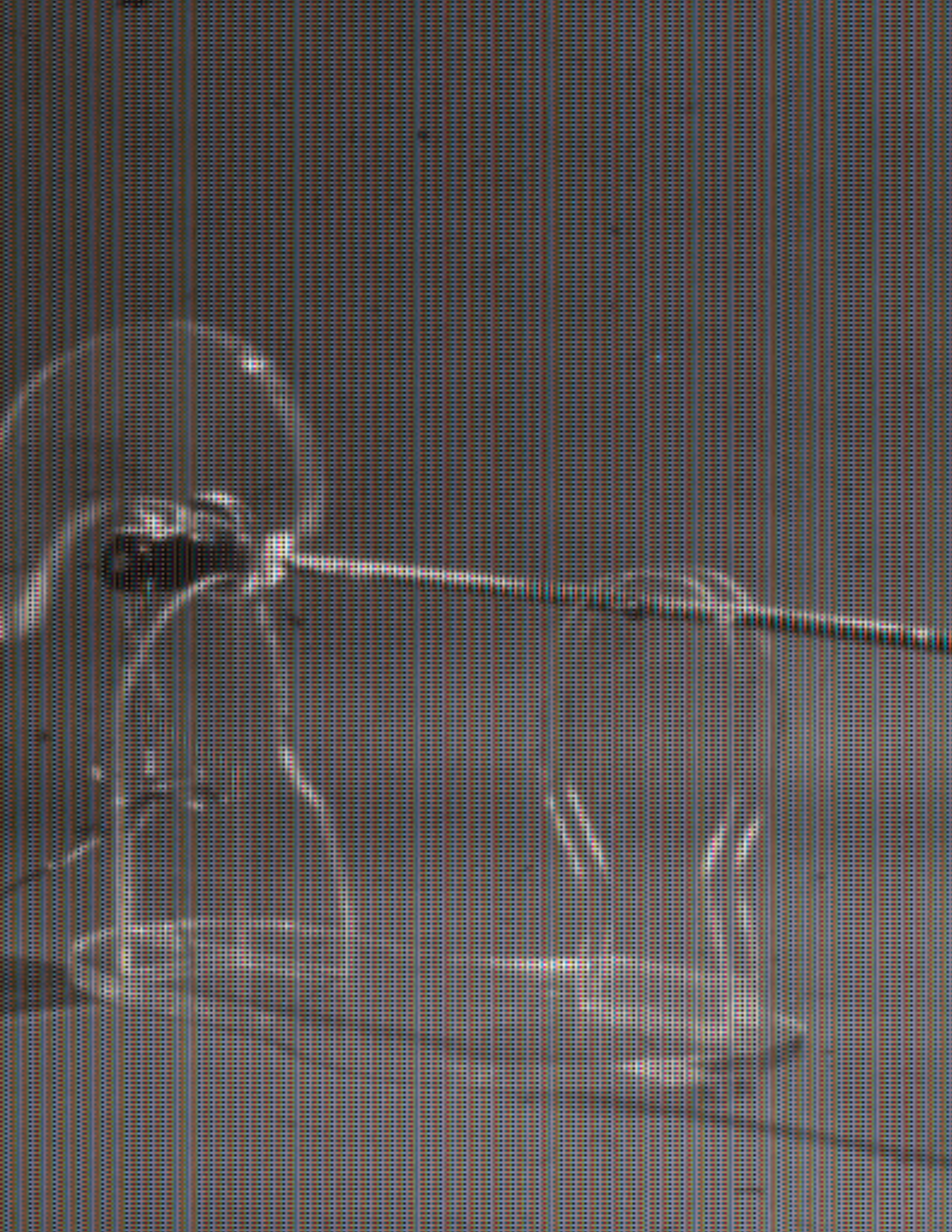
**Brian Wallace** was appointed curator at the Dorsky Museum at SUNY New Paltz in 2006. He has organized exhibitions, commissions, and other projects including *Habitat for Artists*, *Panorama of the Hudson River: Greg Miller; analog catalog: Investigating the Permanent Collection*; *Intimacies of Distant War* (Lida Abdul, Leon Golub, Daniel Heyman, Mark Hogancamp, An-My Lê, Yoko Ono, Carolee Schneemann); and *Judy Pfaff: New Prints and Drawings/Judy Pfaff Selects from the SDMA Collection*.

Wallace was director of exhibitions at the Paley and Levy Galleries at Moore College of Art & Design in Philadelphia, PA, from 2003 to 2006, where he oversaw a range of international and local artist commissions and exhibitions including *Artur Barrio: Actions After Actions*, *Sarah Beck: Ode*, and *Elena Fajit: Hairsense*. Wallace was curator at the Seattle, WA-area Bellevue Art Museum from 1997 to 2002, where he organized over thirty solo and group exhibitions and artist residencies addressing snowboard culture, game theory, beauty, light, narrative, and technology and self-portraiture that included works by Mark Tobey, Bill Viola, Joseph Kosuth, Julianne Swartz, Dan Flavin, Duane Hanson, and Juan Alonso.

Wallace earned a B.A. from Ithaca College and an M.A. at Bard College's Center for Curatorial Studies; he has served on the College Art Association's Museum Committee; he has been a panelist for local, regional, national, and international agencies and organizations; he has published sixteen exhibition catalogues as well as numerous articles in *American Association of Museums News*, *Plazm*, *Art New England*, and various online publications.











Samuel Dorsky Museum of Art  
State University of New York at New Paltz

