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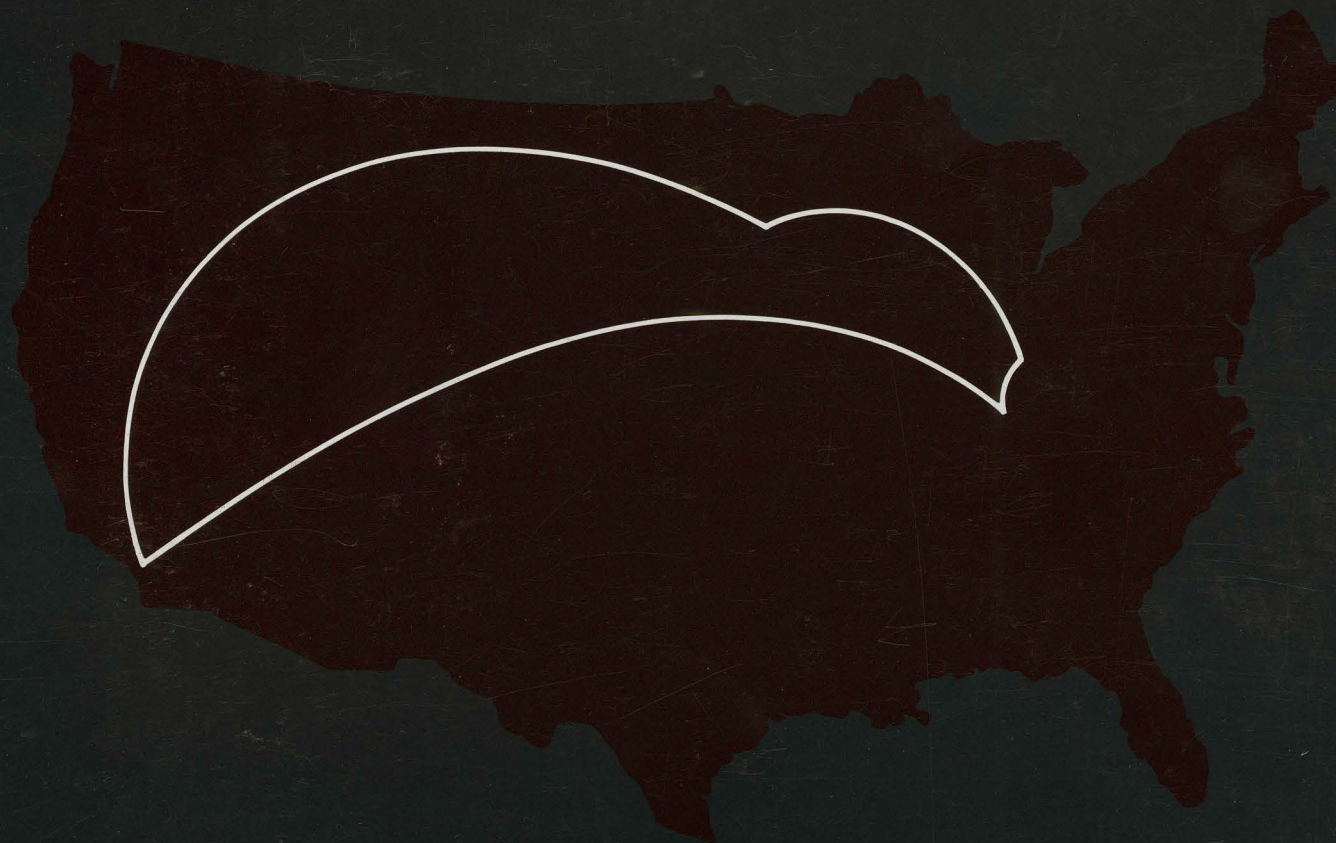
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Julia Heyward

John Mason

Mary Miss

Elyn Zimmerman



Minneapolis College of Art and Design

Wright State University Dayton

University of Kentucky Lexington

California State University Long Beach

1978-79

4 Artists

16 Projects

A Cooperative Workshop/Exhibitions Program



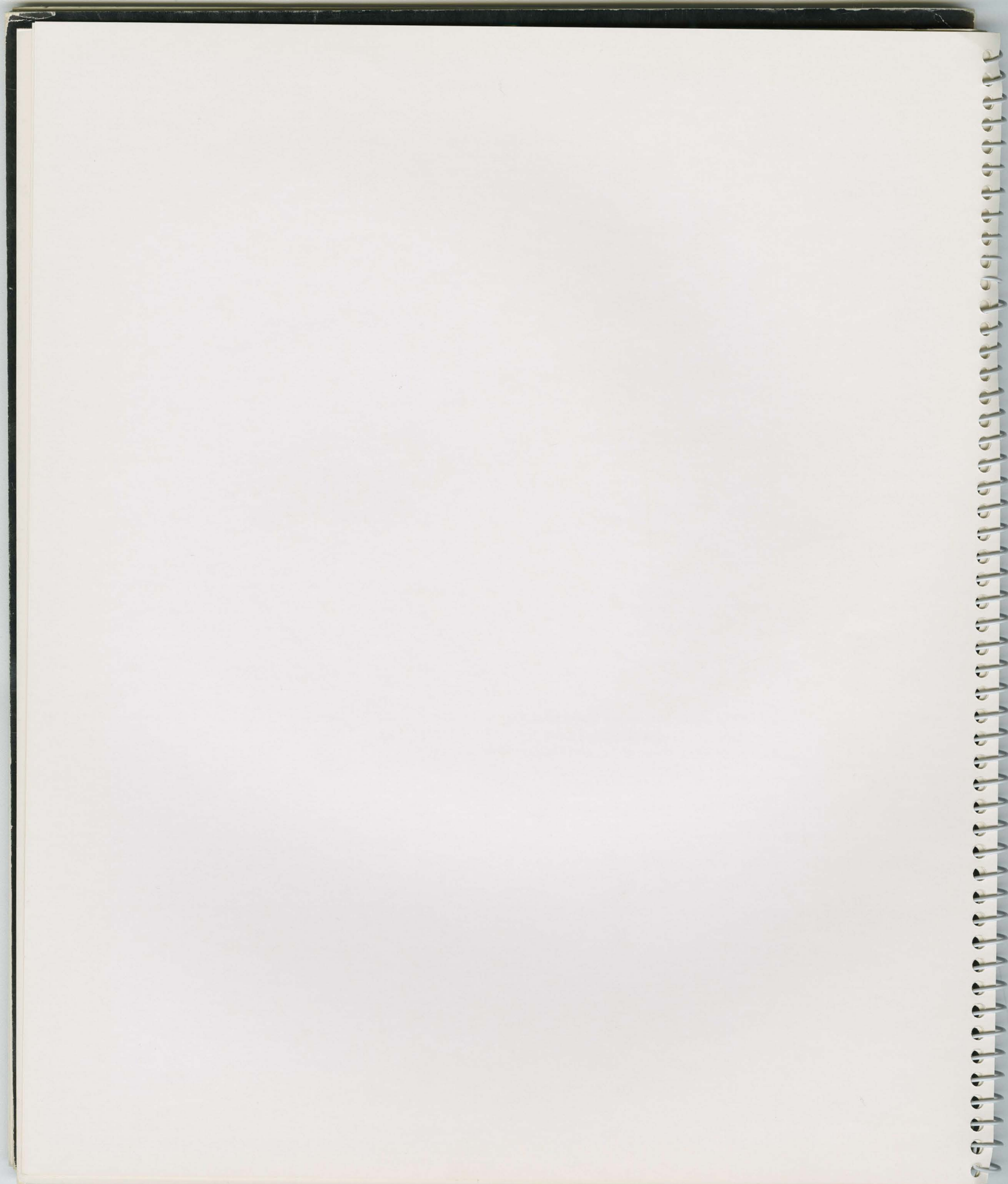
1978-79

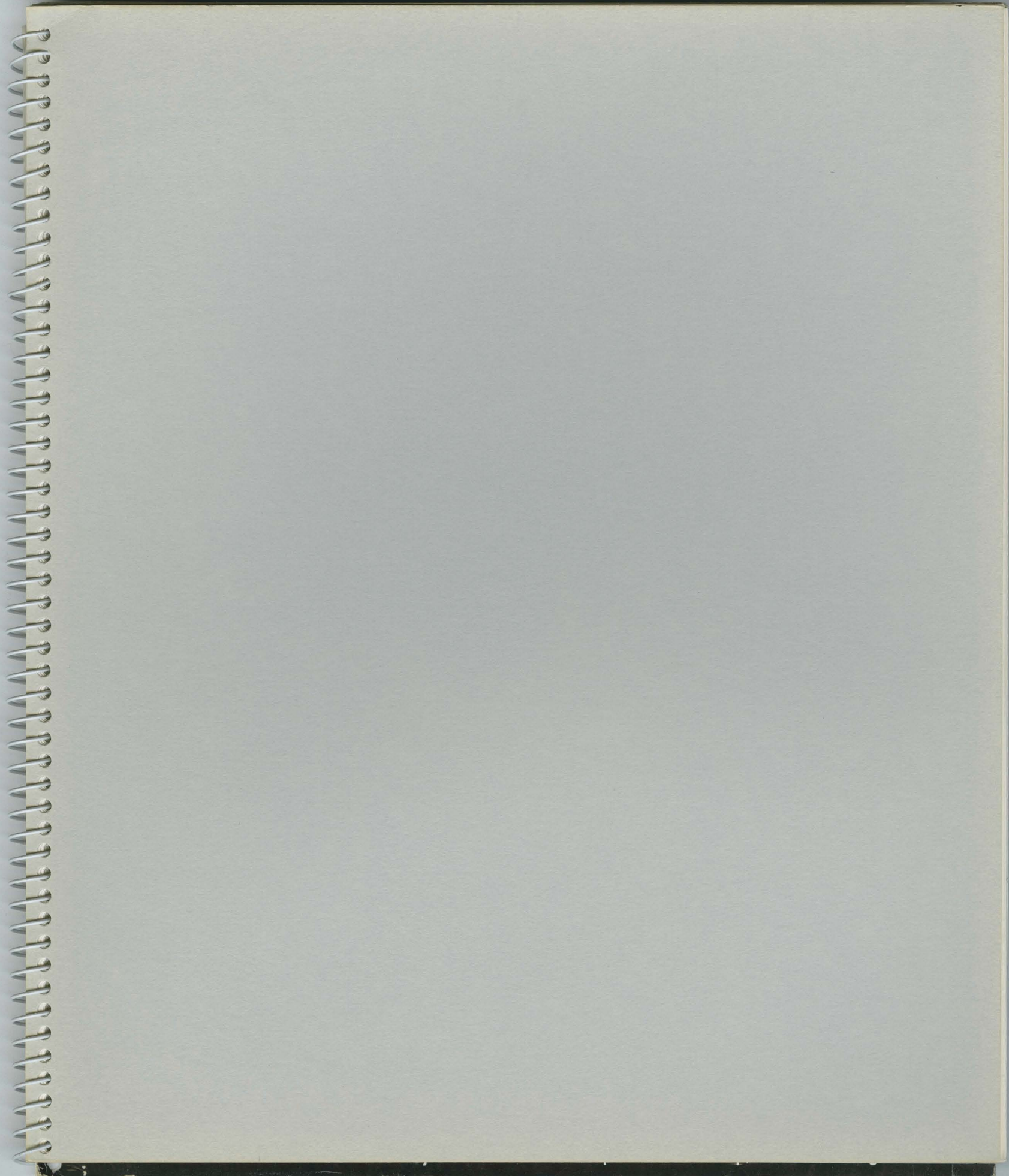
A Cooperative Workshop/Exhibitions Program

Julia Heyward
John Mason
Mary Miss
Elyn Zimmerman

California State University Long Beach
University of Kentucky Lexington
Minneapolis College of Art and Design
Wright State University Dayton

Funded in part by the National Endowment for the Arts
A Federal Agency







Julia Heyward



Julia Heyward, from North Carolina, is a performance artist living in New York City. Her work has been presented at the Whitney Museum, the Museum of Contemporary Art in Chicago and various other institutions and museums in the U.S. and Europe.



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California State University, Long Beach

November 13-27, 1978

Walking out of a cold rain into an equally cold room, Julia Heyward greeted the waiting group, "Why are you all so pale?" (As everyone knows, all Southern Californians have deep tans). "Well, we are art students!" exclaimed a voice from the crowd. This opened a rambling, yet casually intense discussion involving preconditioning, stereotypes, body and verbal language, opinion making, evolution, communication and the eternal male-female conflict. After surveying her workshop companions in this way, Julia addressed video taping activities for the week, carefully building on ideas that proved consistent with abilities and acceptance of the group.

Armed with a working script written furiously the night before, Julia met the group early the next morning at the Olympic Plaza Beach in Belmont Shore for the first day of taping. "Lucky cast members crouched in pits still damp from rain and receding tide for simulated torture/burial. Under Julia's direction, disembodied heads whimpered, yelled and chanted provocative nonsense/sense verse while crew members lured cooperative gulls near the vulnerable victims' heads with tortilla chips. Many variations of the scene using shifts in camera framing, cast and script were taped. Activities shut down at dusk with an intoxicating sunset over Catalina Island.

Following an evening screening of her tapes, "Conscious Knocks Unconscious" and "God Says," Julia extended the earlier discussion regarding motivation and meaning in her work. She touched this time upon what she saw as the open wounds in the face of society—its paradoxes and tragedies, its sources of power and the abuse and exploitation present within this system—structures that kill without physical touch or exist solely at the expense of another's right to life. The explanation of possible editing techniques using superimposition, splicing and dubbing to transpose footage from different locations into final form also gave the group a greater sense of understanding and participation in the creative work. The sense of perverse fragmentation present in the taping sessions was transformed into a series of poetic glimpses into the tense-absurd relevance of a new reality.

Julia's useful mastery of speech and sound, as well as image and situation, to rivet the viewer in a subliminal progression of thought became clear the second day of taping at Olympic Plaza Beach when she took her turn in the pits. Although working from the rough script as before, Julia delivered her lines in such a way that people felt she was "talking from the top of her head" (funny under the circumstances). Her double tone yodel, free style theatrics and exquisite

sense of timing entertained and captivated everyone. Intrigued public onlookers had to be directed out of the shots.

Grecian Princess, Gestapo Type, Flexibly Vivacious Blonde and Extraterrestrial Man were joined by costumed Blacks, Mexicans, Hawaiians and Orientals for the final day of disjunctive taping at Abalone Cove in Palos Verdes. Idyllic beauty of the setting enhanced by hundreds of pelicans wheeling and plunging into the ocean surf added dramatic texture to the shots, intended for incorporation into a sequence dealing with evolution. When asked, "Why evolution?", Julia answered, "I investigate the things I don't understand and am curious about," nicely summarizing the motivation for the entire group's involvement during the week-long workshop.

Jennifer Gibbar, Jacquelyn Mote



University of Kentucky, Lexington

October 2-6, 1978

In her first communications with the Art Department, Julia Heyward indicated she would like to attempt a video production concerned with "the mass movement of language implying thought."

As the videorecording facilities Julia wanted were not locally available, she elected to use the back-up equipment she had brought with her, including a super 8mm movie camera, sound recording tape deck and a 1/2" B/W portable video pack.

Julia arrived with Carolyn Heyward, who was to participate as a performer and production assistant in the project. During her initial presentation she talked about the language and performance issues dealt with in her work, and reviewed her intentions for the proposed "Instant Replay." A series of shooting sessions were planned for the week, and she was shown a variety of sites in and around Lexington, from which she chose three: a picnic area in Shillito Park and adjacent intersection; Linden Walk, an avenue in an older residential neighborhood in Lexington, where she had been attracted by an old Gothic revival style farmhouse; the Brock residence, a country home near Lexington with private stables and horse training facilities, and a large formal garden.

Wednesday, P.M.

The first shooting session took place in Shillito Park. Tripods for the super 8mm and video cameras were installed in the back of a pick-up, which was used as a mobile filming platform.

Two sets were planned involving student participants. The first consisted of a staged accident. The pick-up was set with the cameras aimed across the intersection. Two women waved goodbye as the pick-up pulled away. Then they both screamed in reaction to witnessing the accident off-camera. Some local children, watching the production, were conscripted into the filming, following the pick-up on their bicycles and "responding" to the sight of the accident. The cameras moved to the victim, lying injured against a twisted bicycle in the road.

The second set involved scenes at the picnic site: Tables arranged in a line under trees close to the park driveway were set with refreshments and party favors. The party began, and was filmed through the trees by the approaching pick-up. The pick-up backed towards the tables and stopped, Julia moved to face the cameras and said "The party's over," raising her hands to her head. At this cue the party called in unison, "The party's just begun."

Next, Julia asked us all to consider that someone, a woman we had known, and who had been very close to us, had just died, and we should say something expressing our feelings for her. She and Carolyn moved around the group recording individual responses. Then the pick-up pulled away, and the party, waving, called in unison, "Y'all come back now." That evening Julia and Carolyn stayed alone at the park for further shooting.

Thursday, A.M.

Julia visited the Brock residence to shoot horse scenes.

The first set: a horse was tethered to a long line in an exercise ring. The trainer stood at the center. The horse walked and trotted on command in a circle around the trainer. Julia set the camera and filmed the horse as it crossed her field of view, choosing a variety of angles from the front, side and rear, looking for a feeling of continuous motion. She also filmed the horse's braided mane and the trainer's braided hair.

The second set: a horse and bareback rider were cantering—galloping through a field. The camera was again set in a fixed position, shooting the horse and rider as they crossed its field of vision. This action was filmed from various distances and close up. Julia took additional shots of horses running free in the pasture.

Before leaving, Julia took a series of shots of the grounds, including a closing-in shot of an arrangement of old wooden jumps around a drinking trough and still photos of the formal garden, with trees trimmed to the form of peacocks.

Thursday, P.M.

Two scenes were shot on Linden Walk, an avenue of older homes.

In the first, as the camera looked back out of the pick-up, participants grouped irregularly along the sidewalk ran shouting and waving in friendly, welcoming gestures, out into the road behind the slowly moving camera, following it to the end of the block.

In the second, the camera was again driven slowly along the block. However, this time the participants responded to its passing by shaking their fists and making other threatening gestures, and turning away.

Julia's visit represented the first involvement in performance for the Art Department in some time, and

established many precedents in the use of film and videorecording and production. We were impressed with the efficiency with which she organized the sets and directed the student volunteers, and regret that due to malfunctions in the videorecording equipment we were unable to review any shooting while she was still here. For this reason we look forward with special anticipation to the final publication on the workshops, and hope to have the opportunity to enjoy any production which may evolve from this experience.

Michele Dignan



**Minneapolis College of Art and Design,
Minneapolis**

October 16-21, 1978

10

During her week's residency at M.C.A.D., as at other schools, Julia Heyward filmed and/or taped situations in which she would perform. All the work performed was intended to amplify a scripted piece that Heyward has been involved with for a year or more, "This is My Blue Period." She was able to make extensive use of M.C.A.D.'s impressive television and sound studio. Working closely with the Media Center staff who operated the editing and audio equipment, Heyward accomplished a large amount of taping.

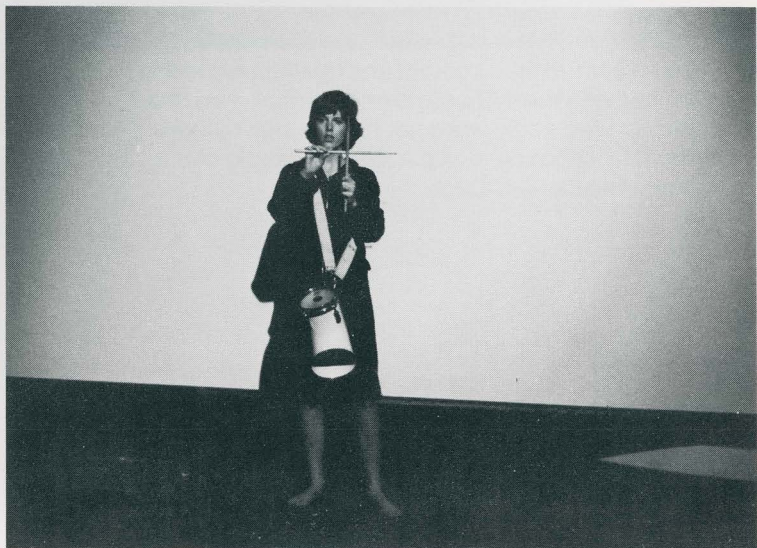
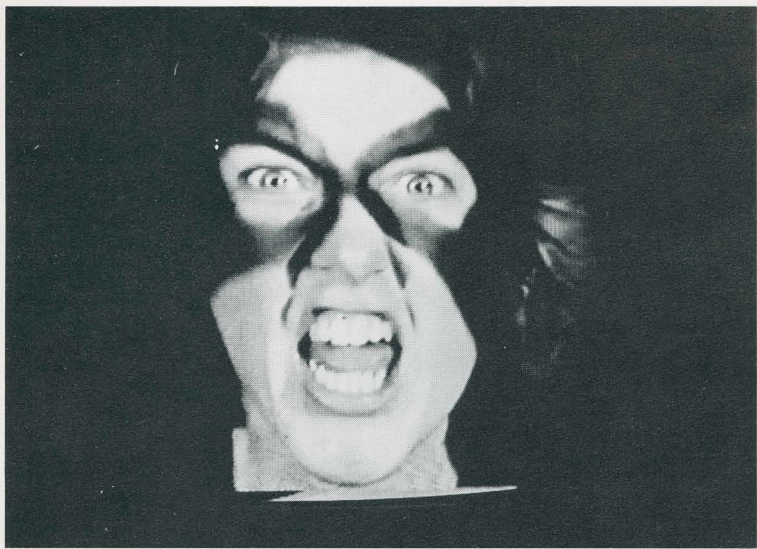
There was the opportunity to tape alone as well as with students. Faculty and students helped fulfill her special requests and desires, such as some taping involving students of a particular nationality. One afternoon a crowd scene shot from the balcony above the TV studio, looking down on a crowd of students bellowing "HELLO", was taped. A color video camera was rented one day to be used with the College's portopak. Heyward, Brian Lee and a couple of students took it down to the Mississippi River to tape her performing by a cave.

The week culminated with Heyward's performance in the M.C.A.D. Auditorium of "This Is My Blue Period", which was very well-received. Heyward's diverse manipulation of the physical elements in the performance, a curved drum and stick, her costume (a blue hooded sweatshirt and skirt) and a few transitory images (mostly birds), was its strength. Her voice projected powerful and creative facility (singing, chanting, lots of calling, yelling, reciting, etc.). All these controlled aspects supported the subtle yet blatant, innuendo-rich text of Heyward's performance.

"oh, I have such a headache . . . not just an ordinary headache . . . THE FEVER MOVES. I GOT THE GOLD MINE FEVER AND IT HURTS.

The fire spread from the Burning Bush to the Burning Indigestion to the Heart Burn to the Gold Mine Fever and it hurts. The fever moves. It's DRIVING ME TO THINK."—from script for "This Is My Blue Period".
by Julia Heyward.

Parody and intrigue with contemporary behavior and talk were involved. There was a range of allusive yet candid portrayal of feminine behavior. At the core of her performance, though, was Heyward's raw and energetic presence.



Wright State University, Dayton

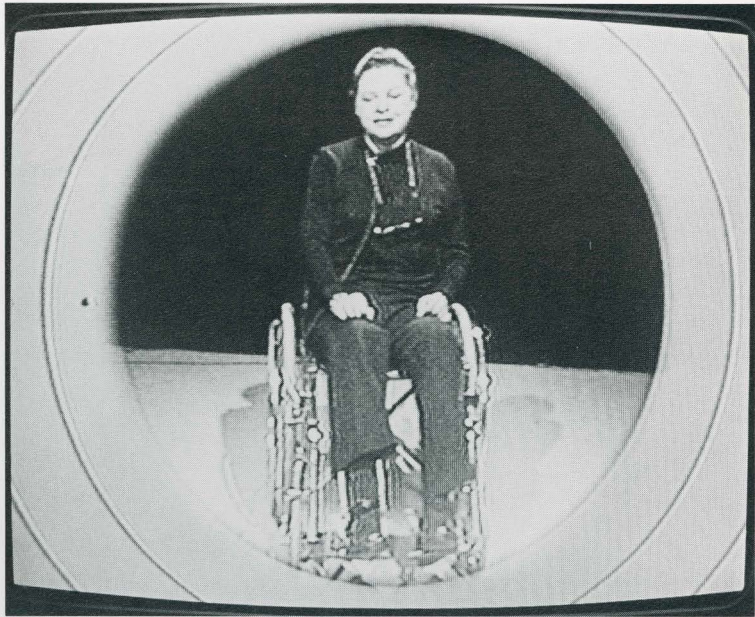
February 5-9, 1979

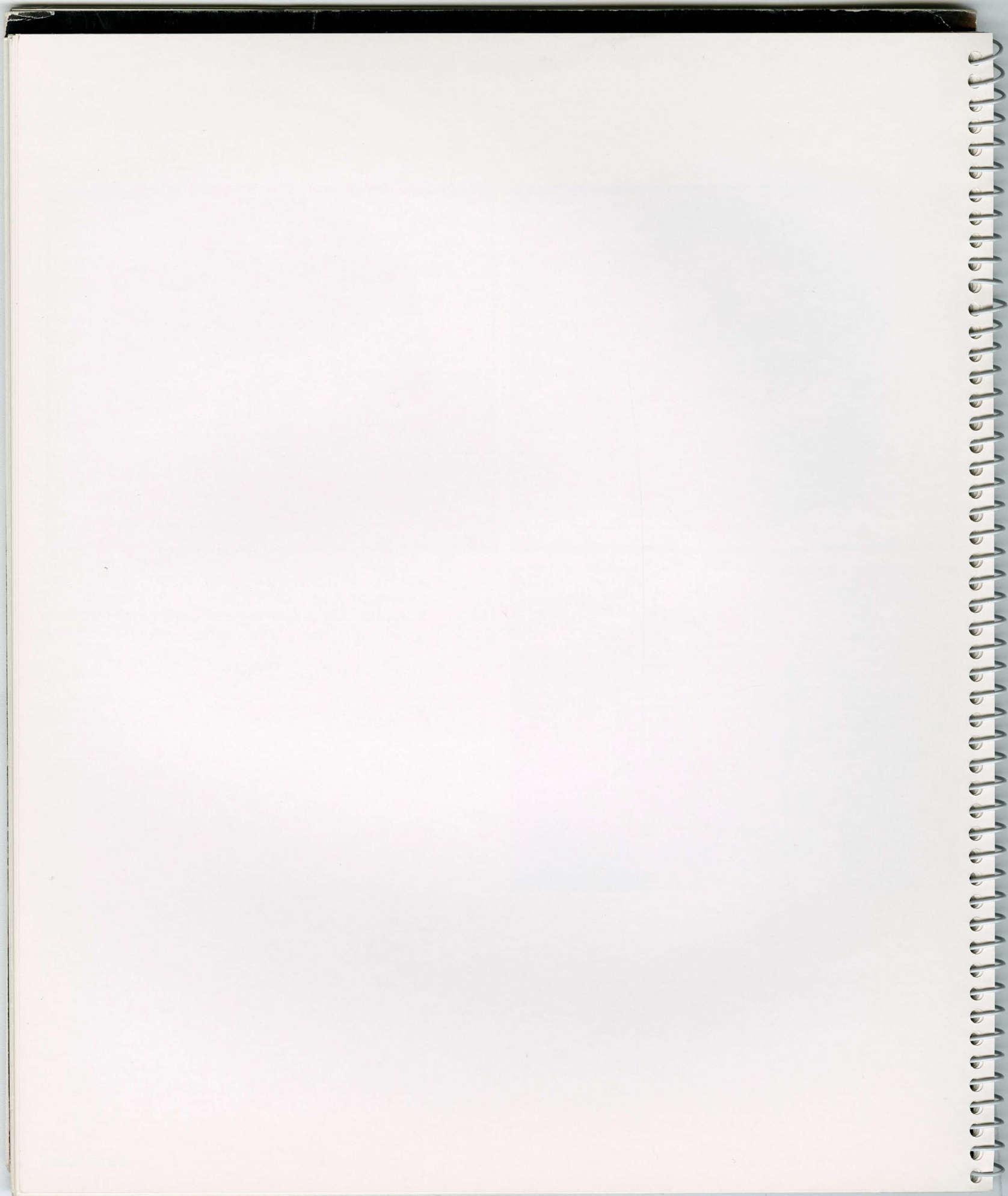
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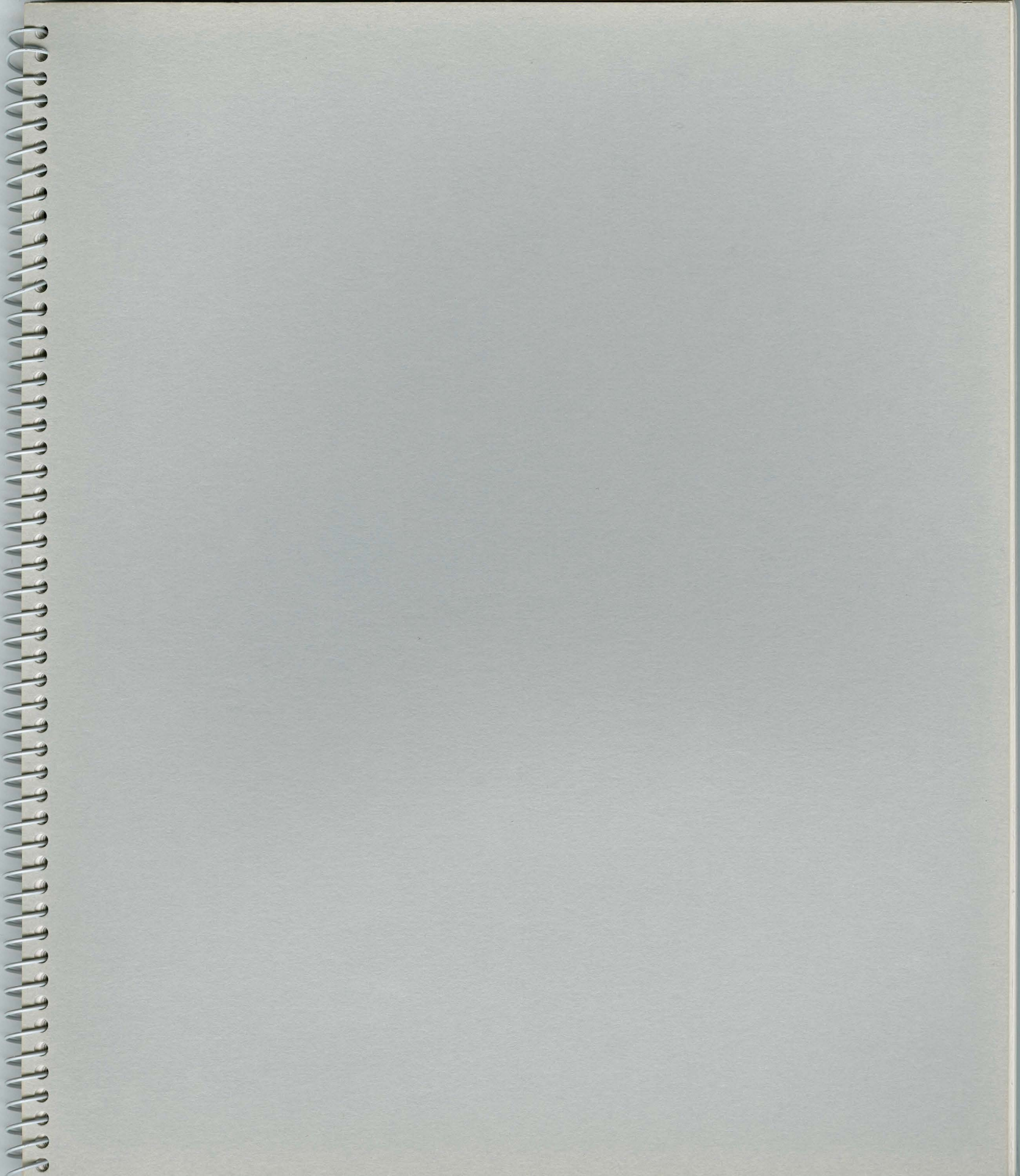
Julia Heyward, the second workshop artist, was the first to become involved with our Telecommunications Center, a separate facility within our university. The workshop itself began with a lecture in which Julia showed tapes and described her previous work. The second phase involved those students specifically involved in the workshop meeting together with Julia to go through the various aspects of the piece and generally to become familiar with one another. Within the Art Department's film/video studio, then, a kind of group interaction and trial-run phase led to final rehearsals for the piece itself.

The general subject matter developed towards each participant relaying one of the worst experiences that individual had ever encountered. In the above phases, student and faculty participants became quite involved with one another as each shared their own story with the group. The final piece had the story-teller confronting the camera. This image was superimposed within a target image. Julia edited the stories and altered their content and relationship to the teller by weaving the stories into one another—so that the teller and the audio were not necessarily related. All of the final shooting took place in the studio of the Telecommunications Center.

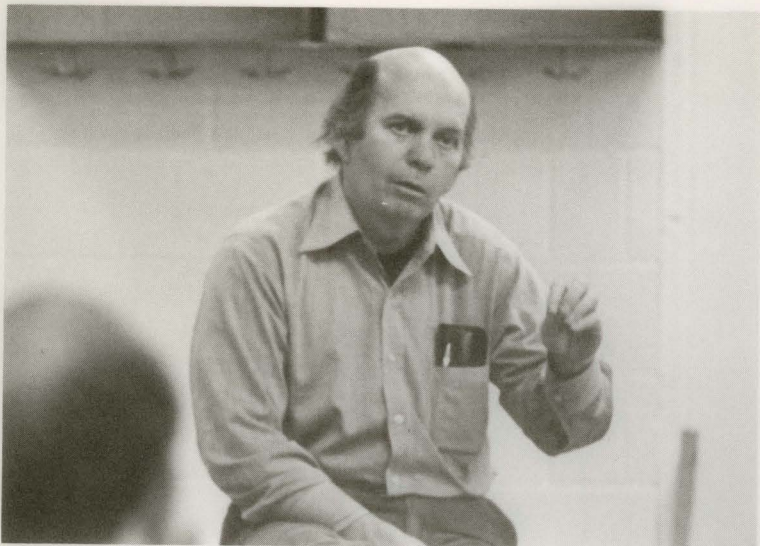






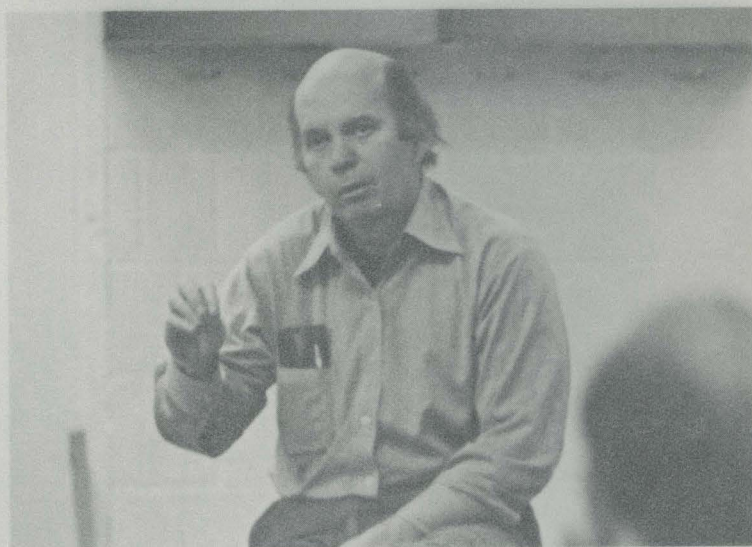






John Mason

From Madrid, Nebraska, John Mason has studied at Otis Art Institute and Chouinard Art Institute in Los Angeles. He has taught at Hunter College and the University of California at Irvine.



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California State University, Long Beach

March 12-16, 1979

16

After three days of preliminary scouting of the campus grounds, available equipment and facilities, and preparation of extensive working drawings, John Mason and the participating students began to lay out a geometric piece on the surface of a hillside linking the CSULB upper and lower campus areas. The site was surveyed and a straight line extending the length of the hill was marked with a floating nylon cord. Guided by the preliminary sketches, twelve ten-foot squares were drawn on the hill with lime using an athletic field striper. The squares were placed at apparent equidistant intervals, lying on a plane bisected by the floating nylon cord. The illusion was most apparent from a vantage point below and approximately a block away from the site. The first project, although not intended to be permanent, was destroyed within forty-eight hours. The campus maintenance crews turned on the water sprinklers (even though they had been instructed to refrain from doing so) and the following morning they compounded the error when they mowed the lawn. Rain finally obliterated the piece totally.

The second project, also based upon the execution of forms related to a given line was calculated, surveyed and painted in one day on a selected sidewalk site adjacent to the School of Fine Arts complex. A series of blue strips 7 inches wide and 60 inches long, were painted rotating on an implied line wave along the 100 foot ground of neutral gray cement. This work remains, although foot traffic has begun to wear away the painted forms.





University of Kentucky, Lexington
November 6-10, 1979

18

Mr. Mason asked that we study the prospects for an outdoor campus site and the availability of materials which could be stacked, to be used in an environmental sculpture installation.

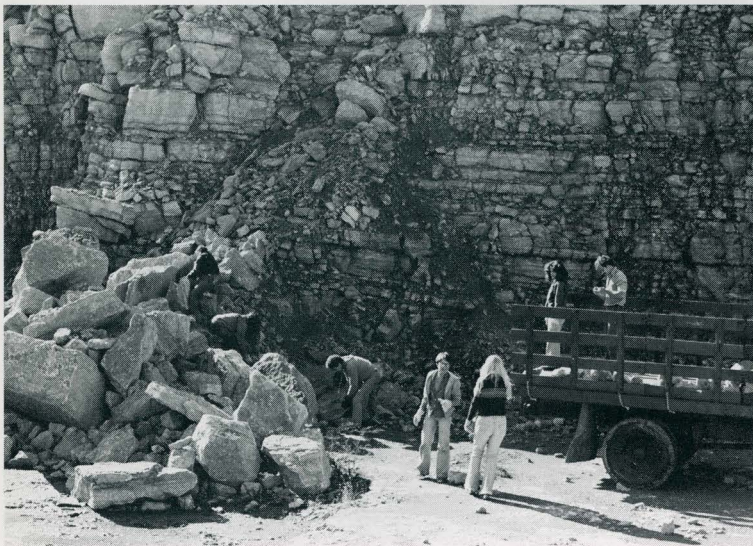
On his arrival at the University of Kentucky he toured the campus grounds and selected a section of rolling meadow land adjacent to the Commonwealth Stadium. He proposed the installation of a line of 12 squares, 14' on each side and spaced 40' apart, marked with limestone blocks, and set with one apex inclined at 15°, 40°, and 75° attitudes to a straight line axis 500 ft. long, crossing a gradual depression in the landscape.

Lexington Quarry agreed to donate ungraded limestone for the installation and Mr. Mason selected weathered and broken stones weighing between 15 to 40 pounds to be used in marking the perimeters of each square in the installation. Approximately 15 tons of stone were used.

Construction continued at the site for two days, with the artist testing ways of using the stone. He finally resolved to use a closely packed double line of stones to mark each square.

The completed work presents the viewer with a seemingly endless line of drawn squares rotating across the straight axis in a single "S" curve; each square from any one view presenting the unique geometry of its particular perspective. The installation will remain on site at least through the winter.





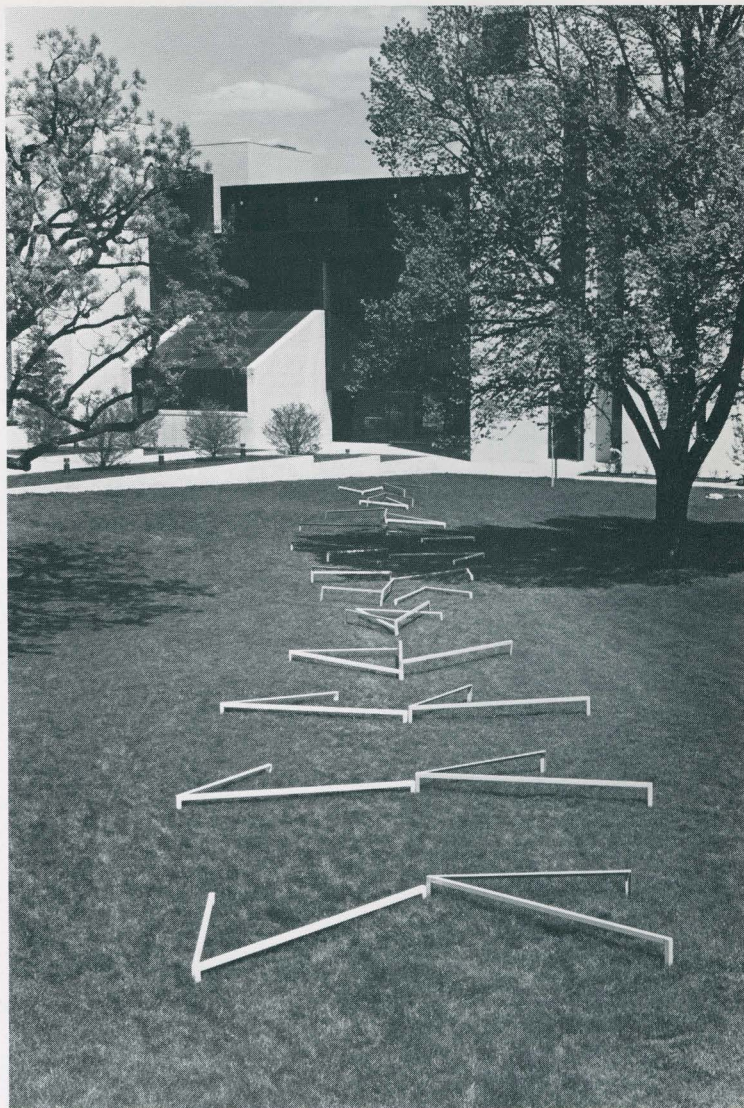
**Minneapolis College of Art and Design,
Minneapolis**
April 16-20, 1979

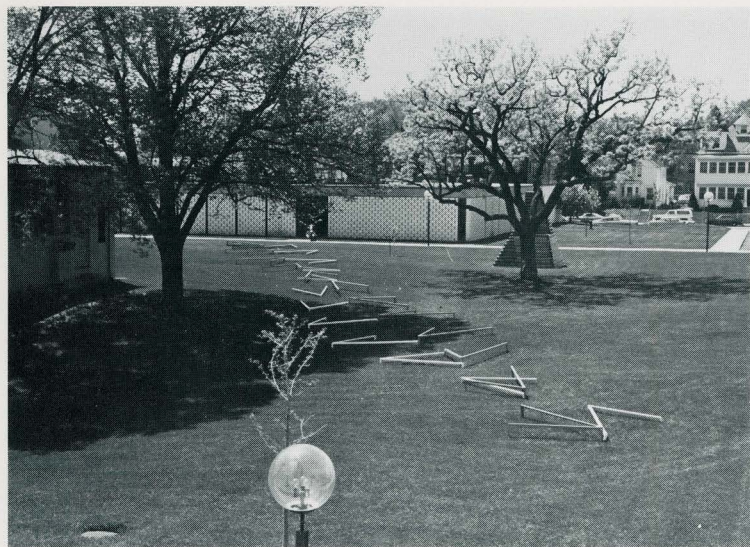
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During his initial visit, John Mason began an outdoor project which he was to install a few weeks later. Extending a distance of about 150 feet, Mason's installation consists of several iron angles (approximately 45 degrees) which gradually rotate full circle as the eye moves from one to the next. All angles have a six foot section and a nine foot section. The joining points of each angle are aligned across the distance of the site. The angles are elevated about a foot off the ground by short angle legs. One section of each angle is painted indigo blue and the other section white.

On the first day of his visit, Mason looked at possible outdoor sites on the grounds of M.C.A.D. He decided on a place behind the old Morrison Building beside the mall adjoining The Minneapolis Institute of Arts. The critical factors in his choice were the views of the site from above and from front to back.

The piece was installed May 14 through 28, 1979.





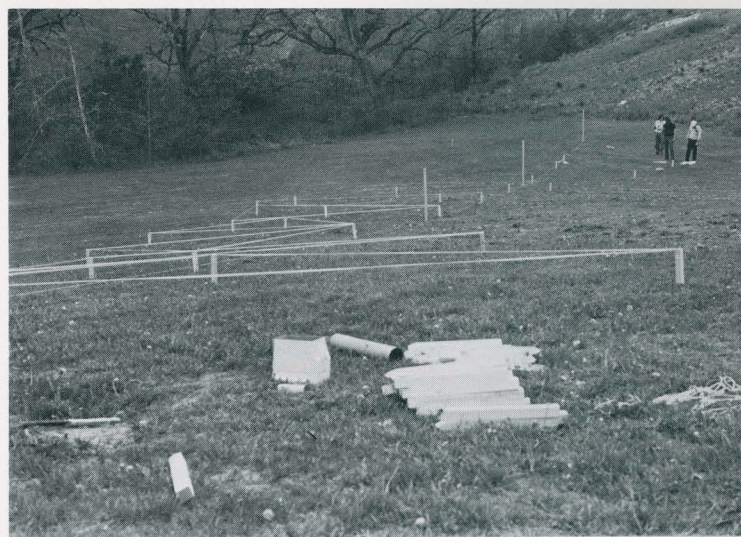
Wright State University, Dayton
May 7-11, 1979

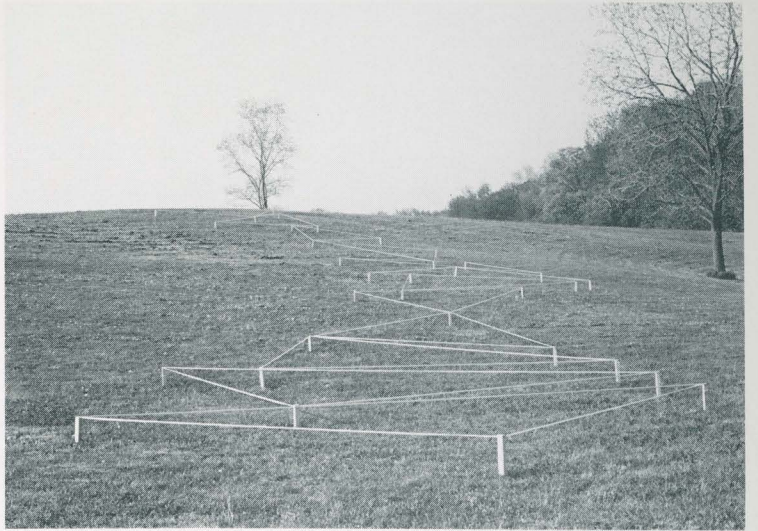
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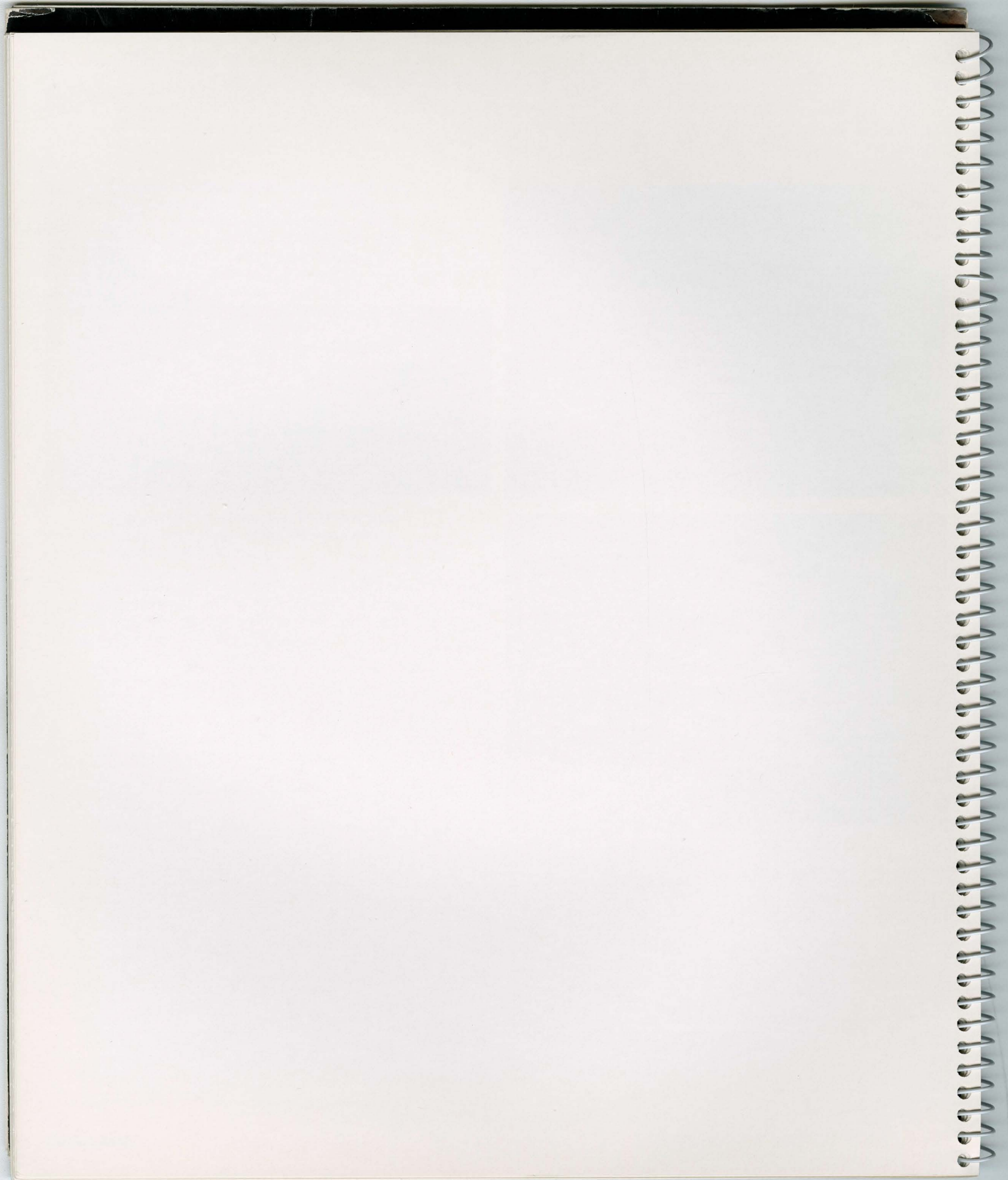
John Mason came to Wright State University with the intention of executing a piece on campus. As with the other schools he visited this year, John had a notion of what was to be done which was finalized only after he had become acquainted with the possible sites. During his initial lecture, John talked about his development over the past several years and included slides of work completed at other campuses within this program. The workshop involved constructing the final piece on a nearby grassy knoll—adjacent to the Creative Arts Center.

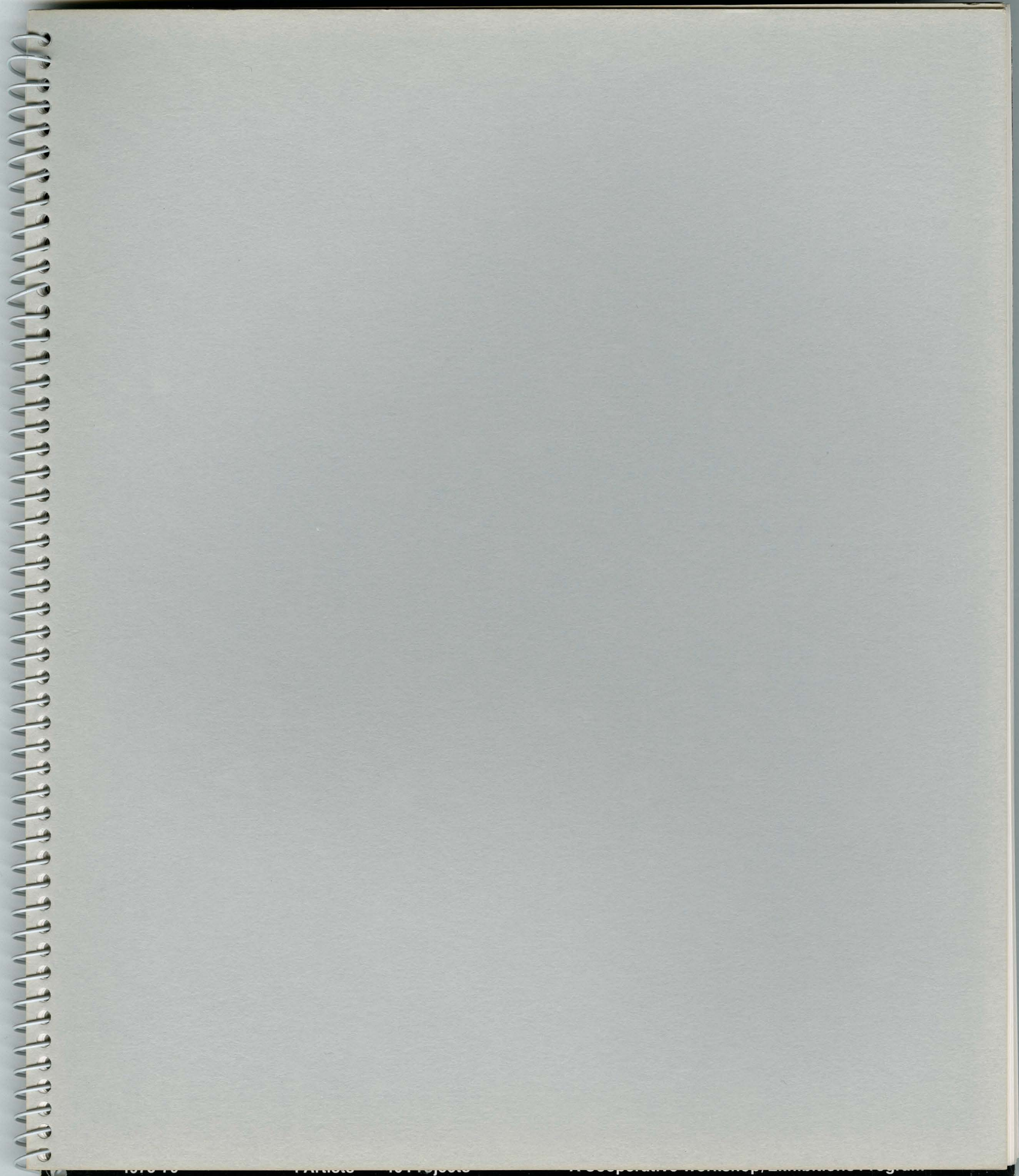
The materials for the piece included 2 x 2" wooden stakes, each 18" long, nylon masting twine and day-glow red-orange surveyor's flagging. Twelve isosceles right triangles curved around a center line approximately 150 feet in length down the slope of the grassy terrain. (See Photographs) The stakes were pounded six inches into the ground and were placed at each angle (point) of the triangles. The twine was stretched tautly from the tops of the stakes and then wrapped with the colored flagging.

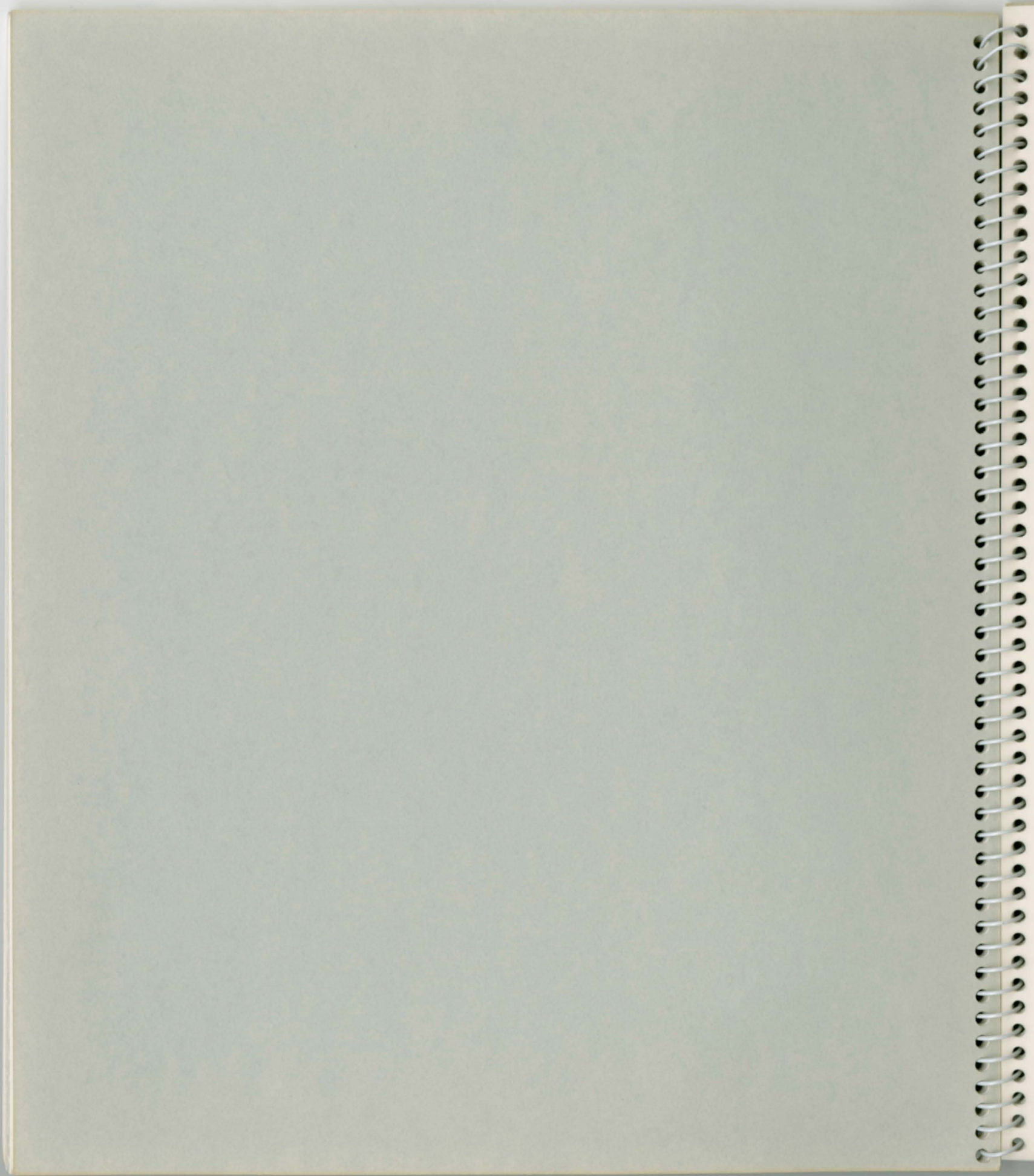
Fortunately, the weather was fine for John's stay and participating students and faculty enjoyed the project, the warm weather and John's sense of efficiency and organization during the week's project.











Mary Miss



Mary Miss, who was born in New York City, received her undergraduate training at the University of California and her M.F.A. from Maryland Art Institute. She has taught at New York's School of Visual Arts, Hunter College, Pratt Institute and is presently on the faculty of Sarah Lawrence College.



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California State University, Long Beach

March 19-23, 1979

26

Prior to the arrival of Mary Miss at CSULB, workshop participants had been instructed to select environmental sites to be visited on the field trips which constituted a major portion of the workshop activities. These sites were to have structural characteristics which could be isolated via the photograph, thereby providing a body of visual resources and references for use in the development of future projects. Among the locations selected were ethnic neighborhoods such as Little Tokyo, China Town and Olvera Street, the site of Avila Adobe, one of the oldest structures in Los Angeles; residential and commercial areas with Art Deco and California Spanish style buildings; the Long Beach Pike, the liberty site for World War II service men; and the Los Angeles/Long Beach harbor. In addition to the field trips, lecture workshops included slide presentations which were designed to illuminate the artist's creative process and involve students in that process with regard to the Long Beach material. The individual experience in the "clarification of space" was the stated goal.



University of Kentucky, Lexington

December 4-8, 1978

28

Mary had proposed that we prepare for her visit by collecting suggestions for subjects she could photograph in the Lexington area: subjects chosen because of their scenic qualities, vernacular or social significance, or because they demonstrated a notable structural or material event. She would use the photographs as references for drawings and plans for sculptures.

We organized the suggestions into the following three-day program of tours through and around the Lexington area.

Tuesday, P.M.

At Lexington Cemetery, Mary photographed monuments designed as "classical" architectural structures. She declined to photograph at the Kentucky Horse Park, a recently built state recreation center, and also at Adina Mounds, a prehistoric Indian earthwork, but selected many features included along the route: tobacco-drying farms where cut tobacco plants were hung in racks to dry before being stripped and baled, a variety of fencing and dry stone wall applications in the landscape, several farm houses and buildings displaying special architectural features.

In Lexington she visited the Virginia Avenue Tobacco Company Warehouse, typical of many similar structures in the city and took photos of the interior structure of the building and features of the tobacco hanging procedures. She also photographed the octagonal barn and race track at the "Red Mile", a group of wood frame "shotgun" houses, a "classical" revival style southern farm house and many other details of buildings in the city.

Wednesday, A.M.

On a visit to the Castleton Thoroughbred Stud Farm Mary photographed the horse barns and stables, including the special furniture in the stud barn, the farm house, slave houses and other buildings, fencing, a horse trough and a sheathed gash in the trunk of a maple tree. More photographs of tobacco drying and baling barns and of leaf stripping and tying were taken.

Wednesday, P.M.

At the Kentucky River Gorge the river flows around the south and east of Lexington in a limestone gorge two to three hundred feet deep and approximately a quarter of a mile wide. Mary took a series of photographs at High Bridge, a nineteenth century steel girder bridge carrying two railroad tracks across the gorge, including a ruined wooden floating platform which had been swept onto the river bank, a river lock and dam and a limestone spring in a cave with a fenced-in

entranceway at the base of the gorge. On the way to Booneboro, she took more photos of a tobacco drying barn and a partly ruined farm house, and at Booneboro, of an abandoned limestone mine, shots of the cavernous interior and rusted crushing and grading equipment. Driving back to Lexington she photographed dry stone walls with the stones stacked in unusual vertical and diagonal arrays.

Thursday, A.M.

At the Austin Nicolls Whiskey Distillery in Lawrenceburg, Kentucky, Mary was taken on a tour of the production and storage facilities. She was able to photograph freely around the plant, and took pictures of the giant stills, oak fermenting vats, aging barrels and warehouses, including many internal architectural details; entranceways, walkways, stairways. On the way back to Lexington, a partly ruined concrete and brick site and inside an exposed floor frame fitted to the circular wall was photographed.

Thursday, P.M.

On a visit to the Henry Clay House in Lexington, Mary photographed the ice-house and smoke-house—nineteenth century functional structures, and a conservatory built against the side of the residence.

On the way to a visit to Derby Dan Study Farm Mary photographed a roofed-in structure, ruined, original purpose uncertain; at the farm: nine stables, a green-house, a vine bowery, a wooden ramp, fences; in Lexington: the fire department training tower, the Central Stone Company Limestone Quarry, and the Virginia Avenue tobacco warehouse.

Mary Miss' visit was eventful for us in several ways. It generated more involved discussion around our visual environment in Lexington, and this was particularly interesting for us because Lexington is surrounded by the "Bluegrass" Horse Farm country, is a Burley tobacco marketing center and is adjacent to a Whiskey Distilling Center. All of these add unique visual features to the local landscape and architecture.

Due to their relative standing as the oldest local industries they have maintained older building forms, and the influences of their structures on the local landscape is very much appreciated. Mary's photographic record includes many examples of this. Her subjects were almost exclusively of structures pre-dating the 20th century, and exposed a record of structural and material applications in stone, brick, wood, steel, canvas and glass seen in terms of their adaptability to the landscape and their application to structural function. The effectiveness of certain

structures is sometimes revealed through the partial collapse (ruin) of some part of the subject, or through a special association of materials. Inevitably in all of this a feeling for history is established, identifying the local record of 19th century technology, and, through recording the process of degradation, exposing structure.

There are many affinities between Mary's sculpture and the subjects of her photography at Lexington. We were pleased that she found so much in the area to document and are curious to see how she develops this experience through the rest of the program.

Don Pendergraft



**Minneapolis College of Art and Design,
Minneapolis**

January 15-26, 1979

30

With Mary Miss' residency, an extensive project and longer visit were planned. Initially, photographs of the M.C.A.D. Main Gallery and floorplans were sent to Miss so she could get an impression of the space and start designing the project. Miss makes visionary-type drawings for possible sculptures often relating to no particular space. Her work originates in these drawings that include many references from Miss' readings in architecture. As she has been doing on her visits to the other schools, she photo-documents specific elements of older architecture to collect information for future works. Quote from "Verbal Architecture" M.C.A.D. Student Publication 1979: "Well, I was drawn to the intimate space of the auditorium. I don't like passage ways. I'm constantly scanning for images and structures around me which seem to contain an experience in them. The piece in the auditorium came from a snapshot which I took when I was almost 12 years old in Germany. We used to go around to old castles on the weekends—usually my father would choose the ones that were in rubbles. Octagonal structures are very mysterious because when you look at them straight on you only see 3 sides. There are two sides that are hidden, and you would think it was a 6-sided structure."

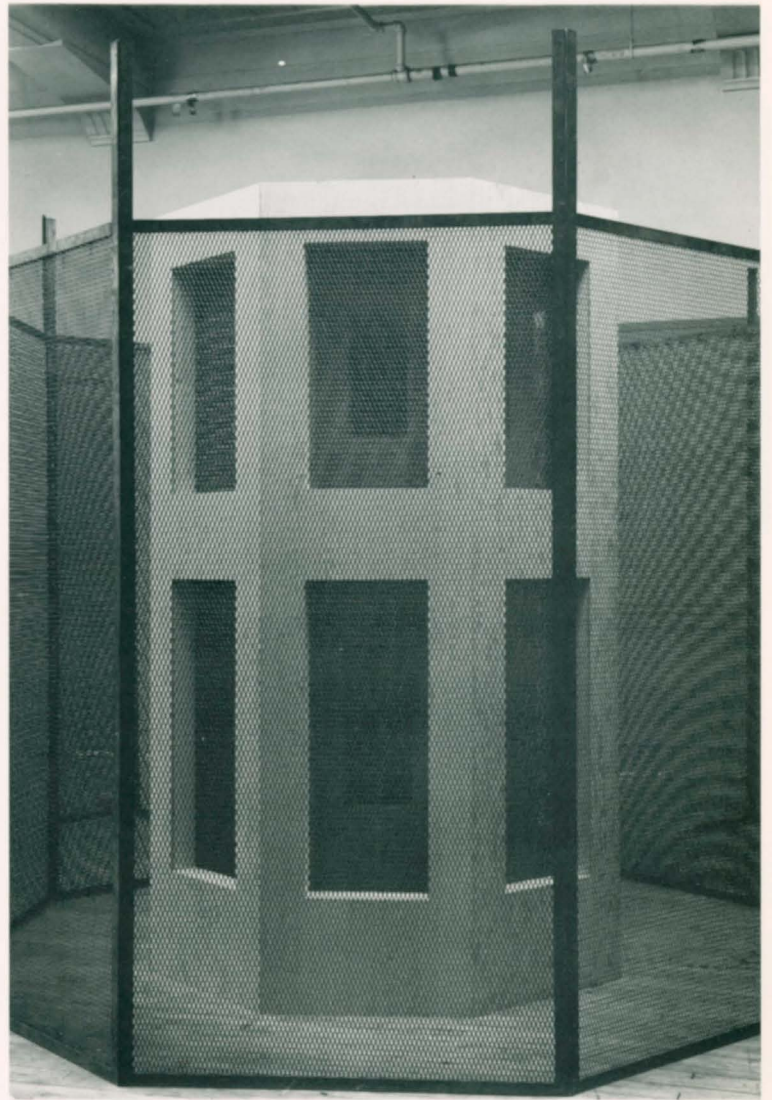
The drawing "Constructed Octagon" was the concept for the M.C.A.D. sculpture. The sculpture took two weeks to complete involving students, M.C.A.D. staff and artists from the community. On the first day Miss decided against the Main Gallery space. Being located in the College lobby, it was too publicly accessible and travelled. She was immediately attracted to the Auditorium in the older Morrison Building (the old art school building). The Morrison Auditorium has an old wooden slat floor and a small stage at one end.

The next two or three days Miss spent making precise measurements in the space, laying out the position of the parts on the floor, and making cardboard mock-ups of the octagon's sides, to visualize the exact size and scale desired. Discussions and decisions about materials happened during this time too. Miss was taken to an expanded metal manufacturer so she could see the material and feel the weight of the steel sheets to be used in the octagon screens. Miss met with all the people involved in the fabrication to discuss and plan the technical procedures. Probably the strongest characteristic of Miss' sculpture was the relentless attention she gave to details of construction. "Sometimes things will change a lot from what I originally thought they would be. Actually, the most important part of the work to me are the details: what a joint is going to look like, whether there are going to be three or five inches between things, the decision-making that can't be planned beforehand."

How parts are attached to each other, how they align, what is exposed and concealed, with all the attending nuances, were specific decisions made by Miss as the sculpture developed and demanded her meticulous consideration.

The sculpture was exhibited in the Morrison Auditorium.

Margaret Douglas



Wright State University, Dayton

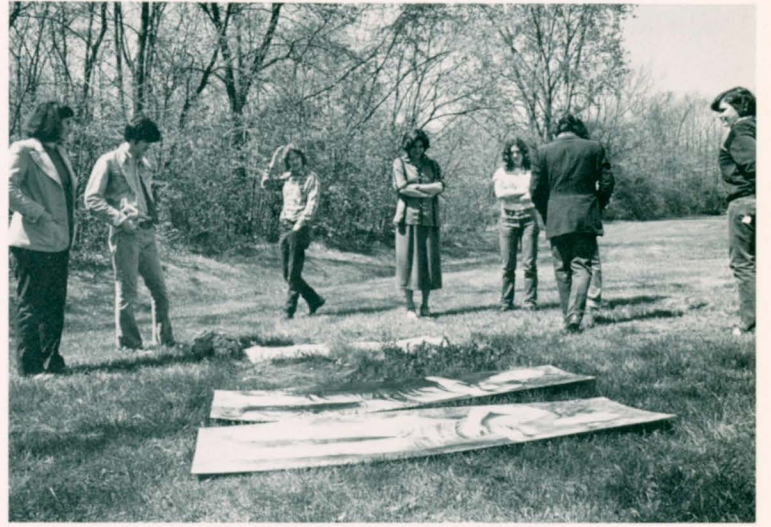
May 1-4, 1979

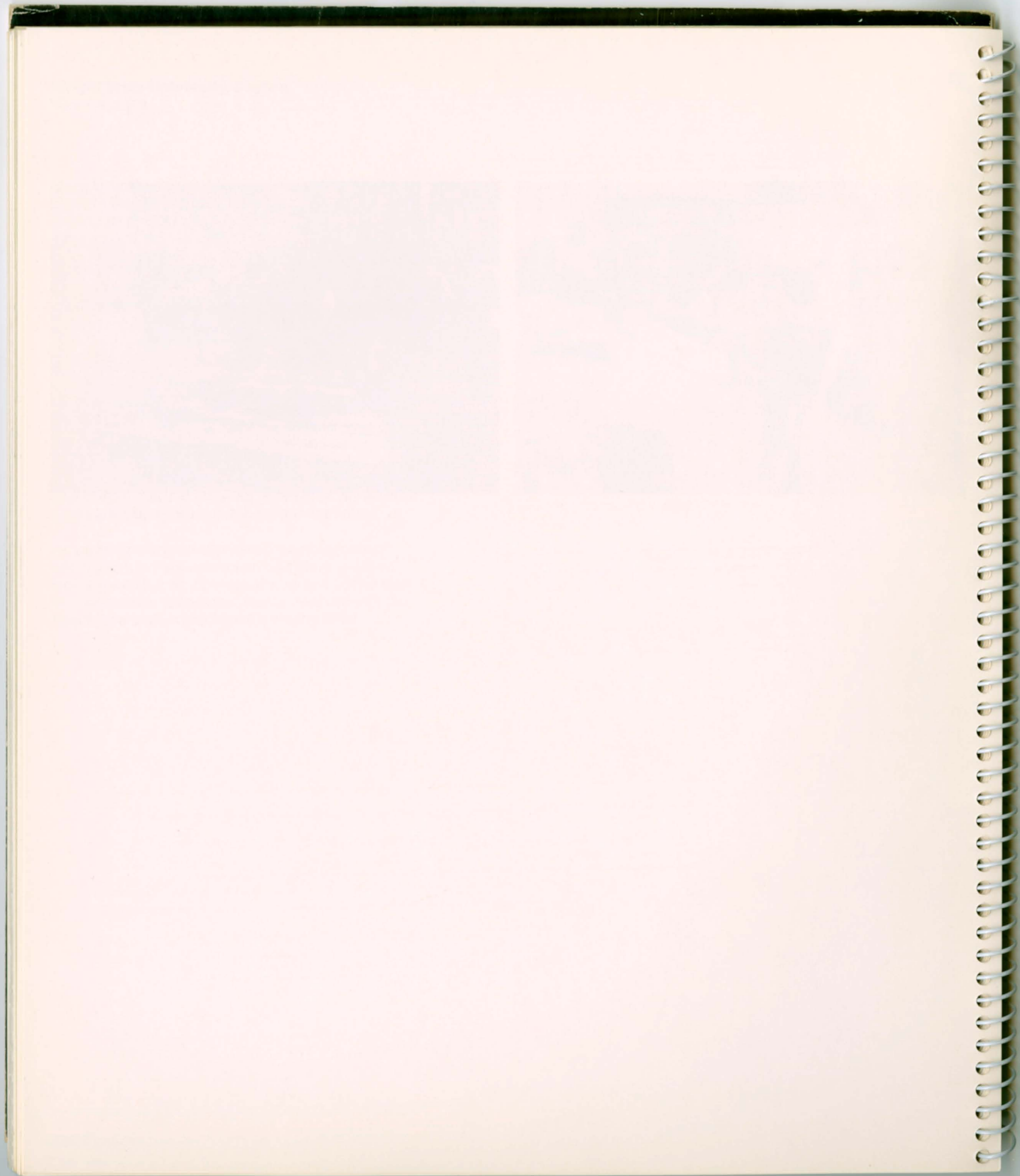
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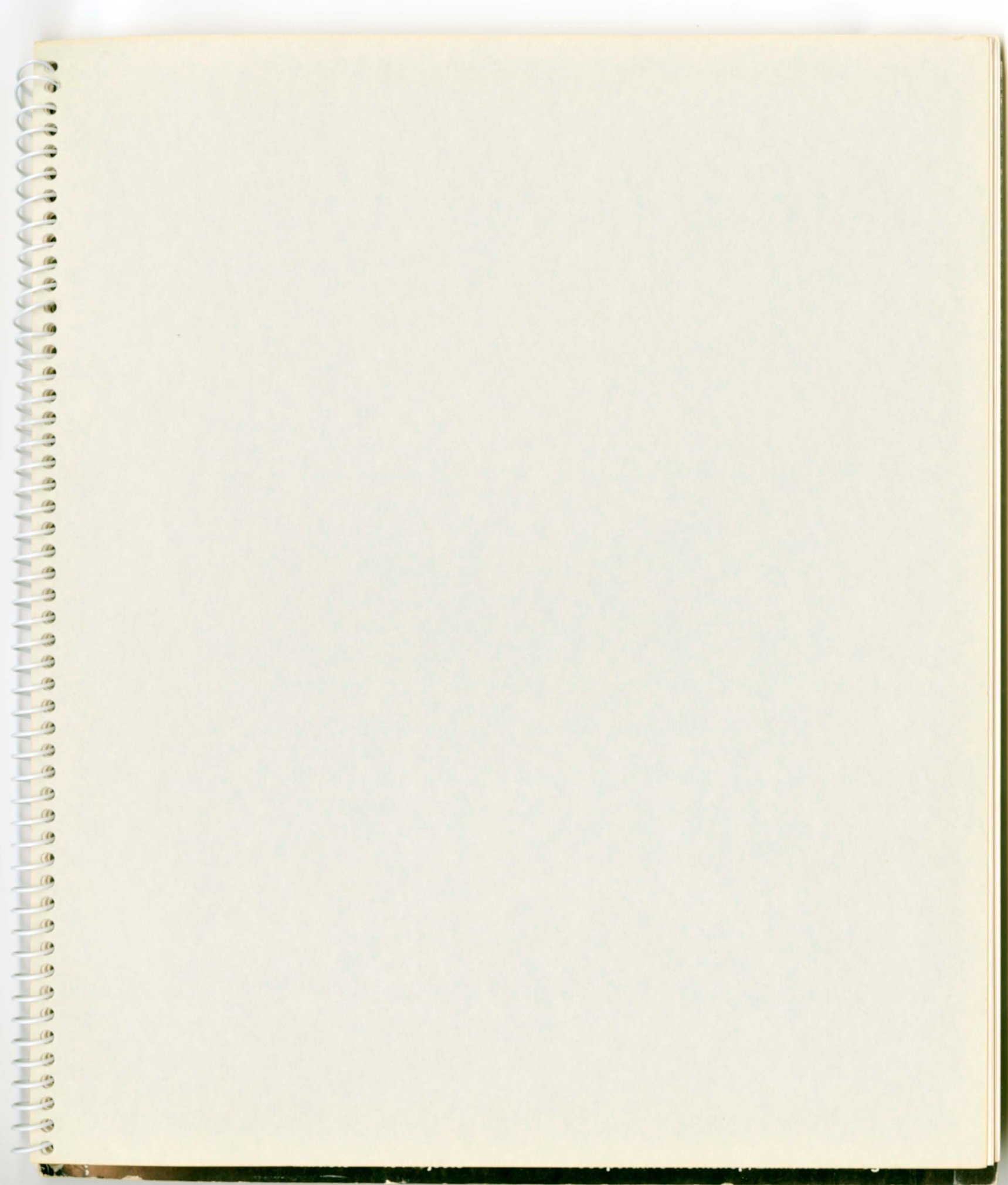
Mary Miss, the third workshop artist to visit Wright State University involved the students in a looking/finding/documenting exercise which parallels her own research as a working artist. As is true for all the visiting artists on this program, Mary presented her work in the form of a slide presentation at the beginning of her visit. She described her directions over the past several years as well as discussing references within the work to existing structures in the real world—fragments of architecture, bridges, fences, etc. These references remain quite oblique and are densely layered within the work she produces.

The workshop consisted of accumulating that type of information from the surrounding area. Among the workshop participants were people who had spent most of their lives in the area—who were very helpful in guiding Mary to appropriate areas. After four days and several miles of traveling, numerous vignettes or passages within structures were photographed.

All students involved expressed a high degree of enthusiasm in their interaction with Mary, enjoyed working with her on a personal level and appreciated the opportunity to become directly involved with the image formulation process of a visiting artist.











Elyn Zimmerman

Born in Philadelphia, Elyn Zimmerman received her B.A. and M.F.A. from the University of California, Los Angeles. She has studied with Robert Irwin and Richard Diebenkorn, and currently resides in New York City.



Elyn Zimmerman

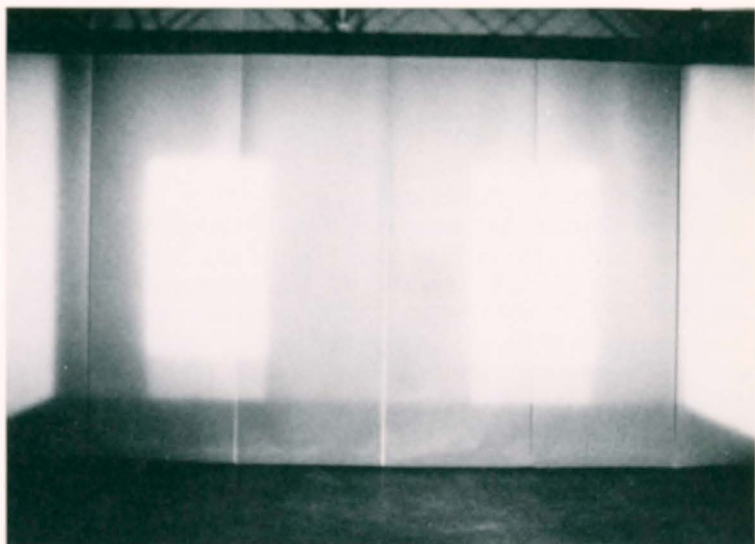
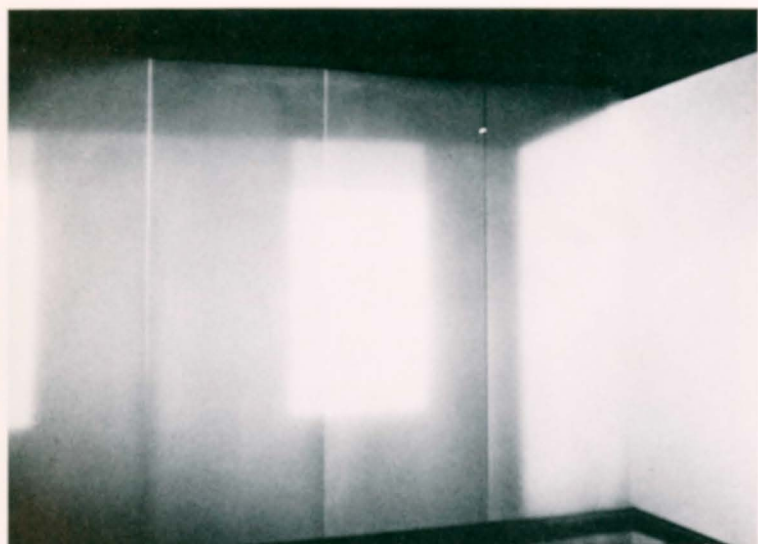
Born in Philadelphia, Elyn Zimmerman received her B.A. and M.F.A. from the University of California, Los Angeles. She has studied with Robert Irwin and Richard Diebenkorn, and currently resides in New York City.

Elyn Zimmerman's art has long reflected her concern for geometric form, light, shadow, reflection and spatial illusion. These elements became the dominant features of the "wall drawing" executed by Zimmerman and CSULB students during her residency. The gallery was measured and calculations were made to determine the correct juxtaposition of positive image and negative space necessary to create the illusion that the gallery wall existed at a specific point beyond its actual physical location. Geometric forms in black and shades of gray were applied to the flat white wall surface, and strips of vellum were hung a few inches in front of the painted wall. The vellum served to reverse the perceived source of the light cast upon its surface, thereby creating the intended illusion of a wall with windows upon a non-existent plane.

Zimmerman's acknowledged admiration for the work of Robert Irwin is especially pertinent to discussion of this piece. Although the "wall drawing" was a continuation of an exploration which she had begun in her studio prior to her CSULB residency, this particular work also proved to be especially appropriate for this campus. Directly adjacent to the gallery and parallel to the surface used by Zimmerman is Irwin's *Cal State Long Beach Window Wall*. Since the latter work is frequently perceived as a structural component of the building, not as sculpture, the uninitiated passerby is unaware that one's vision has been deliberately focused upon a moving panorama across the campus quad.

Zimmerman's "wall drawing" presented dual repetitions of the rectilinear motif of the Irwin Window Wall; however, the new work became the antithesis of the focused and clarified vision rendered by the Irwin piece. Instead of certainty and hard-edged finite space Zimmerman created a soft-focus illusion of a surface pierced by windows which could be perceived only if viewed from the correct vantage point. The viewer was left to his own devices and was dependent upon his own perceptions to determine the location of this critical point. In this aspect of their work Zimmerman and Irwin are again in tandem, for just as Zimmerman gave no verbal clues and no instruction to the viewer/participant, Irwin stipulated that *Cal State Long Beach Window Wall* remained unlabeled. Unlike the permanently installed Irwin work, however, the placement of Zimmerman's "wall drawing" in the gallery immediately identified it as "art", and as such insisted that viewers determine for themselves the substance of the work. Once this substance, or in this case, illusion of substance, was discovered, the viewer became a participant, and the *a priori* knowledge encoded within the viewer's mind verbally "labeled"

the light-streaming windows, and accepted the implication of infinity at the same time acknowledging the dichotomy and contradiction presented by illusion and reality. The work remained on view for two weeks following the residency.



University of Kentucky, Lexington

April 2-6, 1979

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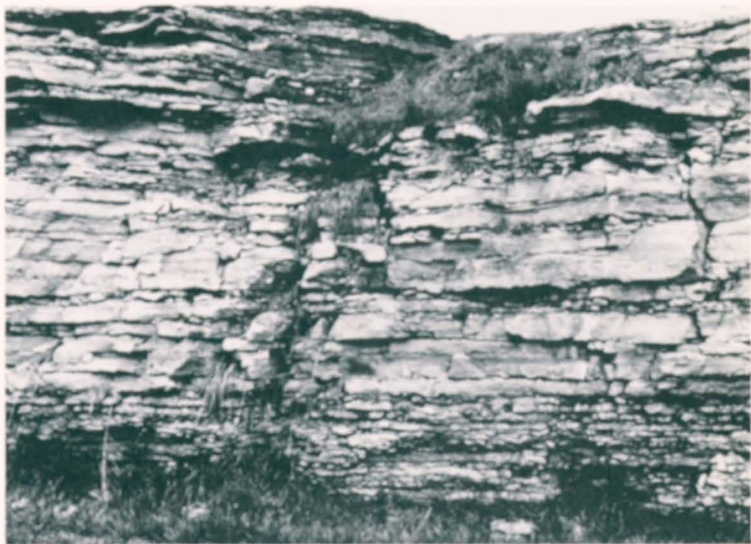
Before she arrived at U.K., I discussed with Elyn the possibility of an installation on campus. We examined a number of sites for an environmental work or a mural, but were not able to find anything suitable for her proposals.

I felt, talking to Elyn, that during the course of the Alternate Spaces Program she had found it necessary to re-consider her initial approach—not feeling completely satisfied that her pre-planned installations had fitted comfortably in the workshop scheme—and had become concerned with how the program could be used more meaningfully as a resource for her developing work, providing references through the experience of each visit.

As she had expressed an interest in the locality, we arranged to drive Elyn around the Lexington area and Kentucky river, where she photographed stratified rock formations and dry stone wall structures.

In her presentations to the department on structures in landscape, and her work including the installations for the program at California State and Minneapolis, we were made aware of the importance of ambient features of the sites for each work, interacting with the work to help qualify each as an experience. We look forward to the documentation of her visit here which Elyn has proposed to send us.





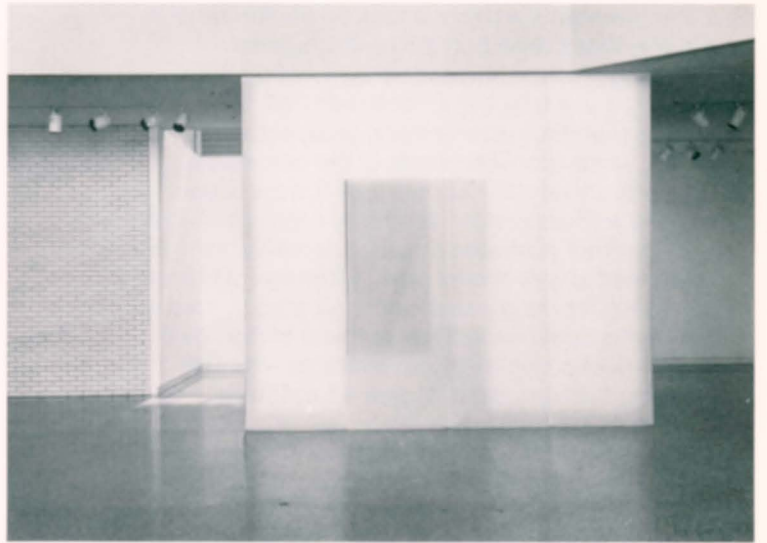
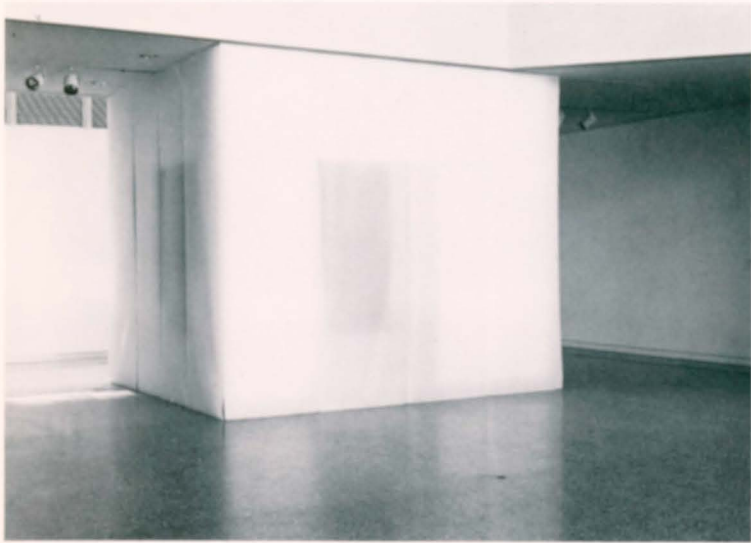
**Minneapolis College of Art and Design,
Minneapolis**
March 19-23, 1979

During her residency at M.C.A.D., Elyn Zimmerman constructed an installation in the Main Gallery. Zimmerman had visited Minneapolis for a day about a month before she returned for her residency, looking at and taking measurements of spaces both at the College and in the city. It appeared at that time she would design a piece for the M.C.A.D. Gallery.

The installation was an outgrowth of work Zimmerman had been developing in her studio this past year. The piece at M.C.A.D. involved attaching photographic backdrop paper (black, greys, and whites), arranged in a rectangular configuration, to a wood framework. The paper was stapled to this cube framework which was centrally spatially located in the Gallery. A sumptuous curtain of drafting vellum was then suspended a few inches in front of the backdrop paper surface. The vellum diffused the darker and lighter areas of the backdrop paper suggesting, on all four sides of the cube, doorways into a room behind the curtain. During the first days of her visit, Zimmerman made a small model of the installation. The model helped determine the shades of the backdrop paper, integral to the illusion created. This illusionary space would make imaginary sense as one walked around the installation. The dark and light shapes would shift and remotely relate to each other from side to side.

The installation was completed in one week and was exhibited in the Gallery for two weeks.





Wright State University, Dayton

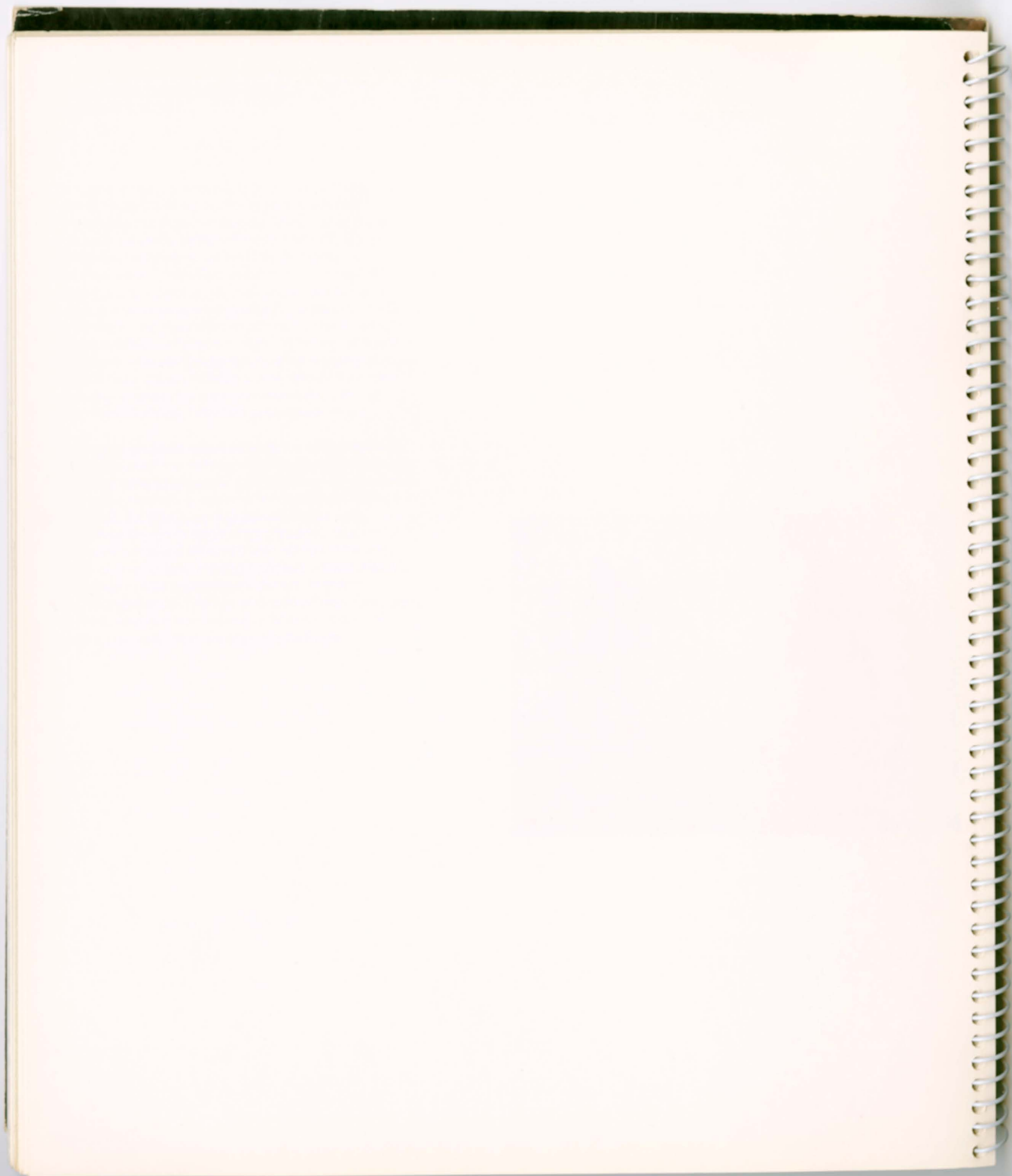
October 9-13, 1978

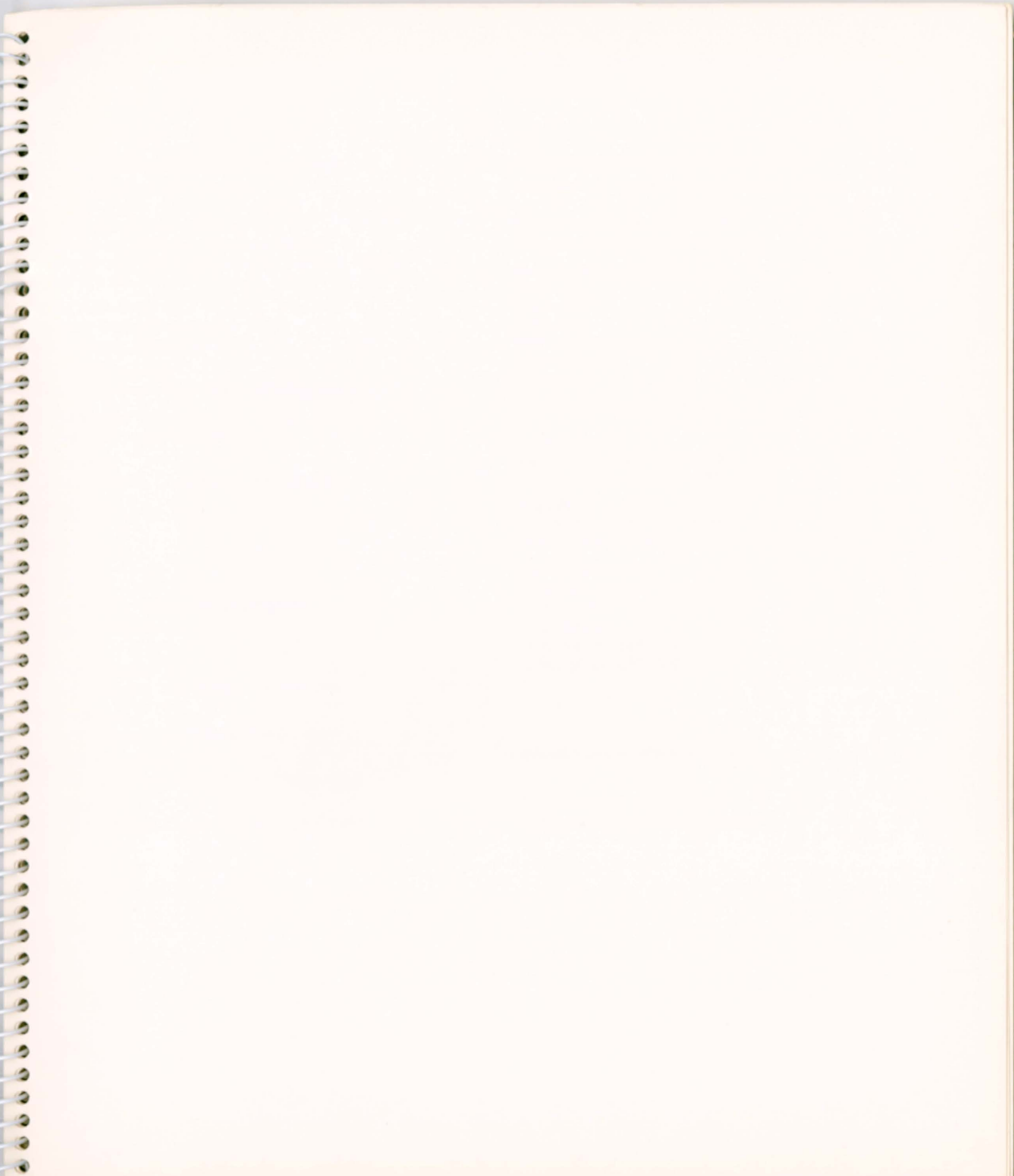
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Elyn Zimmerman's workshop took on the format of a seminar in that it dealt primarily with students undertaking projects initiated by Elyn, rather than structuring a piece by her. Prior to her visit, Elyn submitted materials to be read by prospective students, which identified some of the perceptual concerns prominent in her own recent work. Upon arrival, the workshop was initiated by a lecture in which Elyn's work was illustrated by slides demonstrating her development to very recent work. At the end of the talk, the system of working was enunciated, step by step, so that students could undertake a project of their own choosing—reflecting their own interests—though proceeding through common procedural steps.

A variety of projects resulted which culminated in a showing in our Fine Arts Gallery. Students, some at a very beginning level, were able to deal with proposals which could lead to a larger or more complete piece in the future. As Elyn's work presently deals with perceptual issues in large environments, student proposals centered around these issues. The very nature of clearly determining a project—the making of a proposal—was a prominent aspect of this seminar/workshop. Elyn contributed advice, criticized the work, and helped mount the final exhibition of student pieces before leaving Wright State.









California State University, Long Beach

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