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Different Looks

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The beautiful in nature is connected with the form of the object, which consists in having [definite] boundaries. The sublime, on the other hand, is to be found in a formless object, so far as in it or by occasion of it boundlessness is represented, and yet its totality is also present to thought. Thus the beautiful seems to be regarded as the presentation of an indefinite concept of understanding, the sublime as that of a like concept of reason.

Immanuel Kant, *Critique of Judgement* ¹

Organized in association with the 1998 conference, *Aesthetics and Difference: Cultural Diversity, Literature, and the Arts*, the first challenge posed by such an exhibition was reconciling the uneasy fit between the terms aesthetics and difference. There are, of course, many texts that wrestle with the question of aesthetics, and Kant's *Critique of Judgement* may never have been as widely read and referenced as it has in recent years. As one might imagine, aesthetics attempts to facilitate the evaluation and judgement of a given object. On the opposite end of the spectrum the discourse of difference is a relatively new field of study which continues to define its boundaries, but maintains a direct relationship to marginalized, disenfranchized, and historically under-served communities. On another front, once popular invocations of terms like margin and center have fallen into disuse, and discussions of marginal cultural practices no longer retain the force they once did. Such shifts lead to the necessity

for a new terminology within the academy. The discourse of difference attempts to bring the various Cultural Studies, Women's Studies, Queer Studies, along with contributions from the social sciences, under one roof. The relationship between such varied histories and aesthetics may nowhere be more contested than in the visual arts.

Moreover, aesthetics and difference are frequently positioned antagonistically. The recurrent debate, emerging everywhere from the museum to the Senate floor, suggests that art is most valued for its beauty and craft - and doubly so, when public monies are involved. Questions of difference or artistic intentions play almost no role in the evaluation of such work; the greatest emphasis being placed on the work's often contested relationship to accepted Western art historical canons. The artist whose work engages larger social issues is frequently seen as a rabble-raising provocateur. One need only think of Karen Finely's numerous court battles, the legal fallout around the Robert Mapplethorpe exhibition, and Senator Jesse Helms' ongoing criticism of public funding for the arts, to be reminded that the question of aesthetics and difference is anything but resolved. The most common argument, simply put, suggests that art unable to speak to a moral majority cannot really be good art. Under these conditions difference itself becomes the mark of failure. Such an argument usually goes one step further and invokes some highly regarded non-western art object, such as a West African tribal carving, in order to claim that difference scarcely hinders the aesthetic gratification provided by such objects. The

wrench in this logic is that intentionality and context greatly affect one's experience of a work of art. Recontextualizing such non-Western objects frequently strips them of their original use-value and obscures the artist's or craftsman's precise intentions or interpretation, reducing the object to a scrim upon which the viewer projects his/her own cultural values. Helms, in keeping with the Kantian text, might argue for a transparency of form - formal resolution facilitating transcendence and the sublime. But such a model remains unable to consider the reciprocal relationship between the individual and society. With the emergence of modernity, and undeniably since the earliest days of the avant-garde, intentionality and context have driven the modernist aesthetic. Cubism in the first decades of the twentieth century was

more concerned with expanding the artists' perceptions than with creating illusional images of apples and oranges. Many artists in the avant-garde saw themselves as the soldier/ citizens of modernity. Malevitch and the Russian Constructivists were trying to make art for a new nation. Mondrian's *plastique* looked to the elemental conditions of vision, carefully measuring line and color. Duchamp's *Fountain* marked the end of the artist as craftsman, and is increasingly cited as the first conceptual art piece, explicitly redirecting the viewer away from the object per se, and towards the artistic gesture. Artistic practices change aesthetic valuations.

II

Culture, gender, and economic conditions are the building blocks of difference, expanding the fine line between vision and visibility exponentially. Digital replication has literalized the Benjaminian end of the original, while the modernist paradigm of photographic truth retains all the charm of a folktale. Both photographic and digital media can document actions, capture events and performances. Staged, appropriated, recreated, and assembled, photographic images become indiscernible among the detritus of images that fill the printed page, monitor screen, and hang upon the gallery and museum wall. In this media chasm, every image, logo, and page layout exists as a Pict, or picture file. The digital reproduction of a given image, or graphic, remains photographic in that like film, the digital file can perfectly reproduce the photographic play of light and dark from which vision is constituted. This technology has rendered obsolete many of the concerns of the modernist photographer. The most obvious one being photographic truth and all


Raoul Gradvohl
Untitled images, n.d.
Courtesy of UCR/CMP

dynamics of looking, along with those artificial boundaries that continue to deny the presence of private acts within public space, a denial that significantly contributes to our consideration of aesthetics and difference.

The part of the exhibition, on view at the UCR/California Museum of Photography is entitled, "*The Burlesque Portraits of Raoul Gradvohl and Garry Winogrands's 'Women are Beautiful': Two Artists from the Permanent Collection of the California Museum of Photography.*" Initially viewers may imagine that the female body is the sole object of consideration, however the narrowness of the work presented will quickly give rise to a range of questions. The work at the CMP is intended to provide a historical counterpoint to the exhibition at the Sweeney Art Gallery. Gradvohl and Winograd's work force the viewer to consider the photographer's relationship to his subjects, the authorial privileging of the photographer, and hint at the those now familiar debates between high and low

the presumptions that go with it. Photographic (digital or film) reproductions mediate nearly everything one does. Vacations, work, and school papers are researched on the web. The birthday shot, candid snap, and the photo op have become the infinitely replicated hieroglyphs of our time. Houses, puppies, and nude Picts choke the phone lines and modems as people log on for work, school or play. The Modernist Photograph is dead, or at least, less recognizable.

In presenting a two-part exhibition of photographic, hand-drawn, and digital work, viewers will be encouraged to consider the changing boundaries of artistic practice. The works selected directly address the



Hillary Mushkin
Kitchen, 1997
Courtesy of the artist

cultural forms. In each of the projects, the photographer communicates an unselfconscious pleasure in looking through the camera's lens. The mark of pleasure is suggested in the seemingly excessiveness of each project. Such excessive behavior will reappear in the second part of the exhibition, but arguably, employed towards different ends.

III

As a commercial photographer Gradvohl's photographs of burlesque dancers are difficult to decipher. The poses, cropping, and ample retouching are the only fleeting traces of the photographer's presence, and Gradvohl's hand-written retouching notes become the most telling clues. All of which speaks to the awkward fit between the real bodies of the dancers and the cultural ideal of feminine beauty. Though not strictly performing within public spaces, the strip-joint, like the museum or café, is open to a paying public and can certainly be included within the public sphere of modernism. Furthermore, Gradvohl's images were frequently located in public sidewalk window displays. In looking at the photographs, one glimpses vulnerability beneath the glitzy veils and bobbles. Rumors of a two-way mirror in Gradvohl's studio, and published accounts of his frequent trips in a run-down van to corral the dancers into coming to his studio, suggest the extremes of his dedication. ²

Burlesque in Los Angeles, up until the late 1940's, incorporated comics, small skits, and had a particular vaudevillian flavor. By the late fifties burlesque houses still included comics, but it was stripping that brought

people in. Gradvohl, working as a theatrical photographer from perhaps as early as the 1930's, had photographed everything from Hollywood starlets and vaudevillians to family portraits, but by the waning years of his career he could scarcely make ends meet, even with van-loads of dancers. ³

In 1976, Gradvohl finally walked away from his downtown studio, leaving behind more than 8000 negatives and prints representing nearly fifty years of work. Located near 2nd Street and Broadway, the entire contents of Gradvohl's studio was purchased by the California Museum of Photography in 1977 for just two hundred and fifty dollars, saving them from an unknown future. Born in Alsace-Lorraine in 1898, relatives say after abandoning his studio, Gradvohl lived in quiet retirement at the Highland Villas before eventually moving to room 110 in the Las Palmas Hotel, where he lived until his death in August 1984. ⁴

Kirkman's Entertainment Agency on Florence Avenue in Huntington Park is cited on many of the photographs along with the Coralie Jr. Theatrical Agency on Hollywood Boulevard. Prior to occupying a space downtown, Gradvohl's studio was located at 1717 Vine Street, Studio 17, next to the El Capitan Theatre in Hollywood. His shift in location is perhaps the clearest indicator of his changing economic prospects. On Vine Street he had been "Raoul Gradvohl Theatrical Photographer," but by the time he had moved to his downtown studio he had changed the name simply to "Photos by Raoul," perhaps in an attempt to broaden his clientele. One of the remaining invoice books contains the names and addresses of many of his clients during the forties - a vast

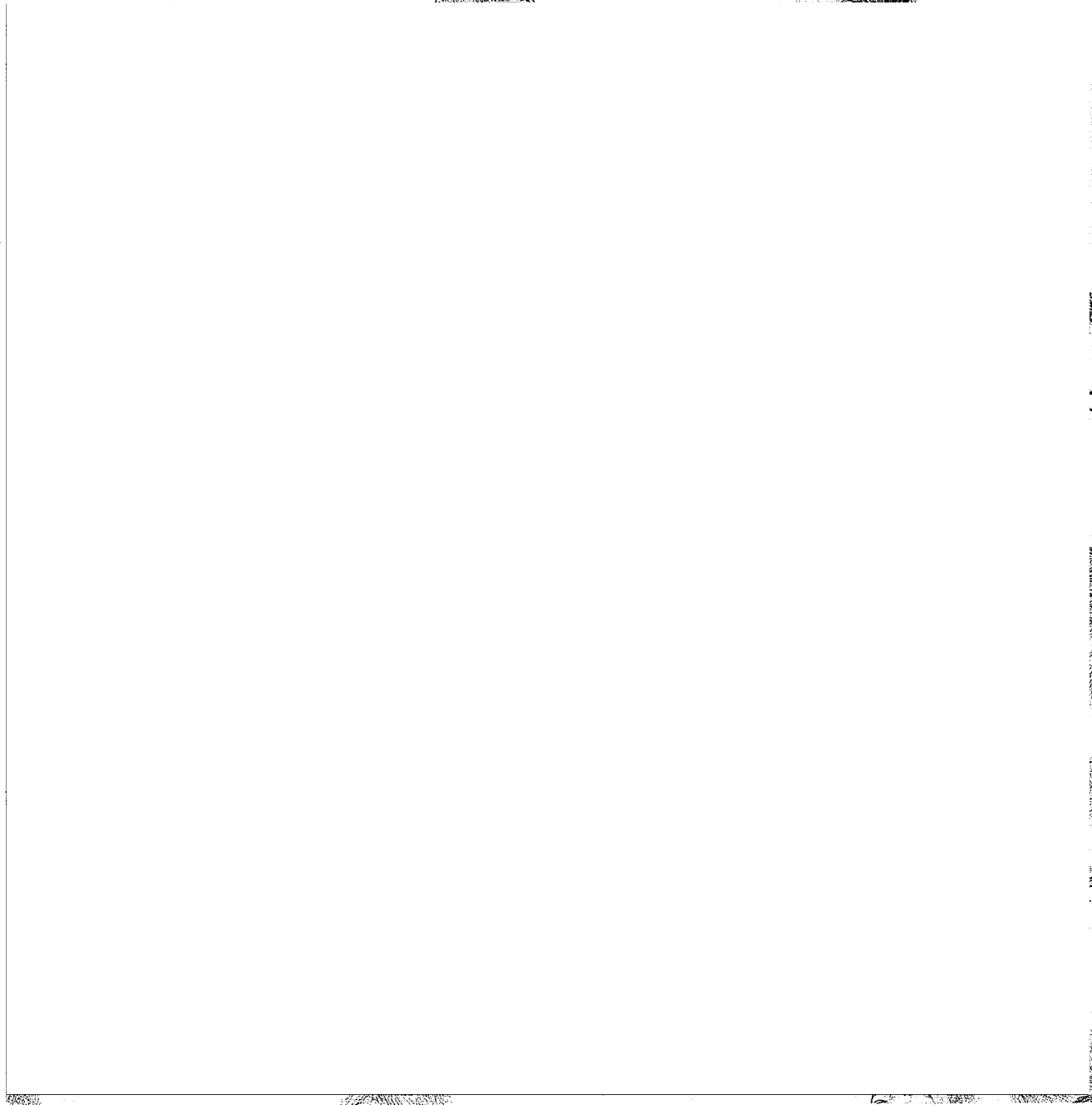
majority were soldiers getting pictures for their sweethearts and wives back home. Of the many strippers and “specialty dancers” he photographed, a handful of names survive: Amy Archer; Belle Ayre; Misty Ayres; Patty Brooks; Debra Carter; Lily Charise; Charmaine; Penny Cillin; Vickie Dell; Extasy; Stacy Farell; Laurie La May - “Parisian Bombshell” a.k.a. Dorcella - “Daddy’s Little Dream”; Lisa Lamont - “Mona Liza”; Loretta Miller; Mindy Martin; Taffey O’Neal; Sonia Sonic; Spanish Fly; and Laura Voulk. Although many of the names were stage names, a name at least begins to humanize such voiceless faces. Starlets, housewives, and burlesque dancers all passed before Gradovohl’s lens. Penny Cillin, for example, appears in burlesque attire in one set of images, while in another she appears with a well-dressed man in a conventional family portrait.


Seemingly mundane, such juxtapositions hint at the weight of association inherent to any photographic image. The image becomes a text that the viewer must read. At best, the camera is a mechanism that captures the effects of light on film, an instant frozen in time. No matter how much one invests in the concept of the photograph as documentary truth, one must not forget that such truth may be circumstantial. Gradvohl, after all, was a master of retouching, and so the very notion of photographic truth is anathema. If one takes photographic truth as a starting point, one quickly recognizes that Gradvohl was, in fact, a master at altering the truth, slimming and trimming the unruly and organic forms of the figures before him. Gradvohl’s practice demanded a seamless illusion to draw audiences in, and he undoubtedly

understood the implied truth of the photographic image and used it to his advantage. Fixing a tilted smile or taking as many as six dress sizes from a model’s waist, wrought havoc on the ideal of photographic truth. Surely a retouched negative is no truer than a digitally retouched one.

Gradvohl’s commercial photography is difficult to evaluate within the authorial model of high modernism because it does not reflect the avant-garde concern for authorship and intentionality, frequently functioning as disposable commodities or trade wares. Gradvohl’s images reveal nothing specific about the women’s social or economic conditions. Their individuality is veiled beneath an array of conventional poses and recycled costumes. Nor is Gradvohl’s work presented as a revisionist valuation, nevertheless it does contribute to the exploration of aesthetics and difference precisely because it lays bare the mechanisms of representation. In juxtaposing Gradvohl with Winogrand, one recognizes a number of similarities within each body of work. Both Californians photographed women up to the 1970’s, both objectified the female form through different though equally dominant aesthetic models, and finally, both projects have some relationship to public space.

Garry Winogrand (1928-1984) is recognized for his contribution to American street photography. As a genre, street photography is most widely associated with the French photographer Henri Cartier-Bresson. Cartier-Bresson is considered the father of decisive moment photography. Decisive moment photography values the photographer’s ability to capture a precise instant, his/her near instantaneous assessment of the composition, lighting





Joseph Santarromana
Untitled, 1998
Courtesy of the artist

conditions, culminating in a masterful print. With respect to the other great Modernisms, the documentary aspects of decisive moment and street photography gave photography a seemingly undeniable truth claim that was inconceivable in any other fine art. In considering Winogrand's 1975 *Women are Beautiful* portfolio, one quickly recognizes that lurking beneath the aesthetic claims of this project one finds the flustered and uncomfortable faces of women. This is not to question the claims of the project but to redirect the viewer's attention away from the individual attributes of each woman and to consider the entire photographic image. In the introduction to *Women are Beautiful* Winogrand writes, "Whenever I've seen an attractive woman, I've done my best to photograph her."⁵ Winogrand assembled the *Women are Beautiful* portfolio from many years as a street photographer, and so it comes as no surprise to find that nearly all the images were taken in public spaces. What becomes readily apparent are the women's varied reactions to the camera, everything from ambivalent to angry, that by extension, suggest Winogrand's pleasure in making this project was less than reciprocal. Seemingly unflinching in his pursuit of solitary women of every age and ethnicity, Winogrand's actions in the streets, parks, and buses go unquestioned. Such social spaces are a part of modernity's legacy and the quintessential site for decisive moment photography. As with Gradwohl, the dominance of Winogrand's aesthetic model redirects the viewer's attention away from all but aesthetic concerns.

If the CMP part of the exhibition explicitly foregrounds looking and being looked at, then the second part of the exhibition includes artists who understand the implica-

tions of their authorial gaze, and use it. Employing compulsive or repetitive strategies, these artists recognize the enunciative power of repetition and use it to direct the viewer's attention away from the object and towards something beyond the image; perhaps the boundlessness of which Kant wrote. In this work, the mark of pleasure becomes a foil for a whole range of discourses. From this difference, a new aesthetic begins to emerge, not as a text to be read, but perhaps as Kant suggests, "...its totality is also present to thought."⁶ These captivating works are formally seductive, aesthetically pleasing, and ironically seem to fit Kant's sublime.

IV

The part of the exhibition on view at the Sweeney Art Gallery presents a selection of projects by emerging and established Los Angeles-based artists. Whether such work represents a new avant-garde, or simply a modification of existing models, there can be no denying that these artists acknowledge the play of difference to a level inconceivable to their avant-garde predecessors. In Hillary Mushkin's recent series, *T. at Night*, one finds a number of staged photographic ink-jet prints, each depicting a woman alone in various interior and exterior locales. The imagery suggests more of a surveillance camera than a photographer's lens, and can be taken nearly as a direct response, not just to the Winogrand's, but to a culture which has naturalized the act of looking at women. The images read as both documents and performances, blending fact with fiction. Seemingly candid, these images are reminiscent of film noir and

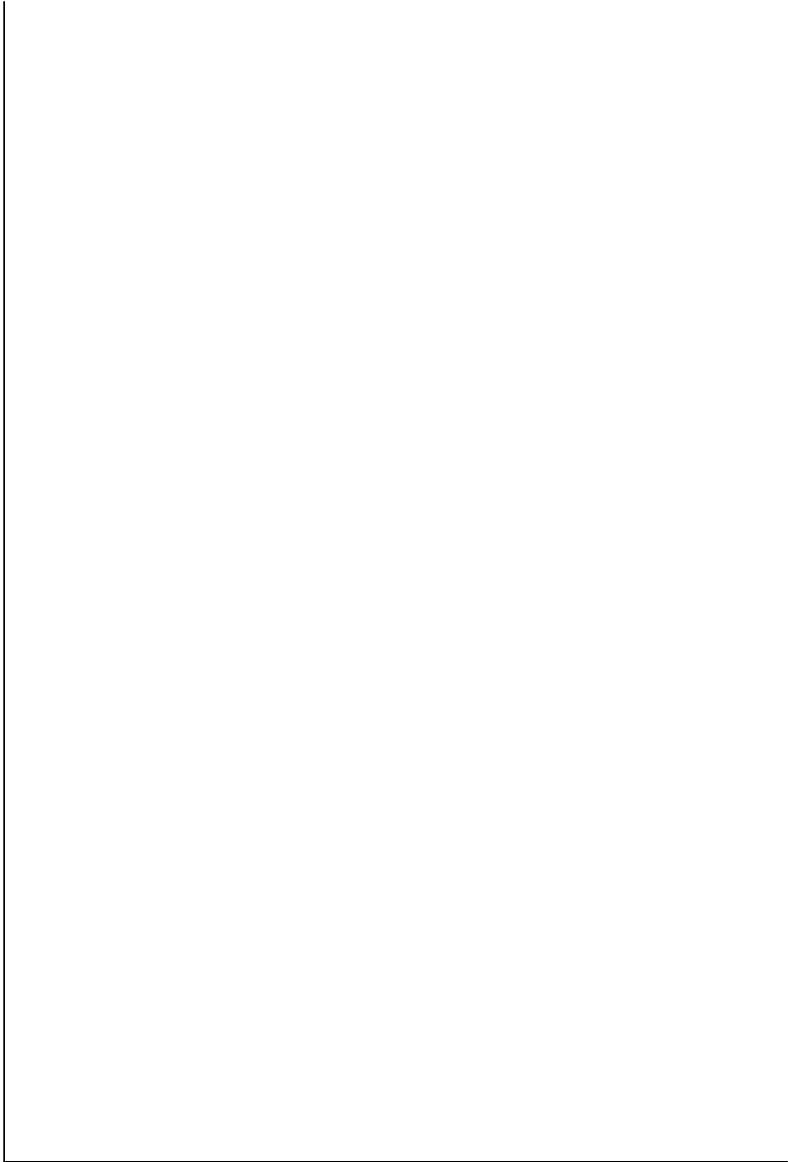
slasher films, and become excerpts from an elusive narrative. In her artist's statement Mushkin writes, the protagonist "is an anonymous woman, unglamorous, familiar; she could be you." The female viewer's relationship to these images is conflicted: she is both subject and object, instantaneously self-identified and voyeur. The figure is repeatedly engaged in mundane acts, a moment of pause or contemplation. The surroundings appear mundane, blank, cropped to the point of abstraction, but somehow each scene is dominated by the tension of unforeseen acts. Lost in reverie, perhaps staring blankly at a light fixture on the ceiling, "It is at this moment that she is vulnerable, and this could be a moment right before the killer is about to strike, or not," writes Mushkin. Viewers can no longer see an image of a woman lying in a field and think she is dreamily watching cloud formations. Mushkin photographs such unnoticed moments in direct response to the endless array of media images that exploit women in our culture. At times the images are uncanny in their similarity to Winogrand's, but Mushkin seeks to disarm such culturally enforced forms of surveillance and objectification by employing a representational strategy which explicitly argues that all experience is mediated.

Vicente Golveo's *Download*, 1998, is an ongoing project comprised of nearly one thousand drawings. Done in ballpoint pen on legal notepad paper, these informal portrait images may inadvertently comprise the most extensive physiological catalogue of Asian, Asian American and Pacific Island men. Derived from images downloaded from a variety of on-line sites, this project speaks directly to the question of identification,

providing a somewhat startling aestheticization of the gaze itself. If Winogrand and Gradwohl saw photography as a means to articulate and/or construct male desire, then Golveo strips away any pretense of ideological neutrality and explicitly marks pleasure and difference as his central goals. This project exemplifies the implications of the gaze and acknowledges subjectivity in human perception. Golveo's *Download* takes the public space of the Internet and World Wide Web as its subject. Explicitly homoerotic, *Download* depicts many of the young men in pre/post coitus and responds not only to the absence of gay Asian, Asian American and Pacific Islanders within the media, but to their abundance on-line. Golveo understands both the necessity and the implications of the photographic document and replaces each photographic image with a drawn recreation.

In fact, the project as a whole is literally a giant representation of an equally large collection of Picts and files, and as such it becomes both document and surrogate. Each beautiful and slightly quirky drawing becomes an artifact in some fantastic, and yet quite plausible, conflation of the contemporary office with the artist's studio. Each worker, confined within his/her cubicle can browse an infinite number of on-line sites and B.B.S. chat rooms; each live chat quickly concealed by a single click onto an open file or spreadsheet. The Internet exists outside of any specific modernist model for social behavior, and, as such, is the newest public space without socially reinforced patterns of surveillance and control. Each worker sends and receives Jpeg and GIF files just beyond the view of an absent supervisor. Thus, for the moment, this new entity travels freely in a virtual world in which he/she can extend

Jose Alvaro Perdicés, *From the Zone, Los Angeles*. Doc. # 19, 1997. Courtesy of the artist



Margaret Morgan
Century, 1998 (detail)
Courtesy of the artist

not only his/her erotic resources but also, at least for a time, can inhabit entirely new social environments.

Joseph S. Santarromana's *Untitled*, 1998, Ilfochrome lightjet prints digitally incorporate photographic images, images downloaded from the Web, and digitally rendered forms, to create strikingly beautiful and ambiguous imagery. Santarromana, working more instinctively than theoretically, nevertheless creates images which suggest certain sensitivity to the play of difference. Like Golveo, Santarromana's work touches upon the private/public split inherent to the Internet. In each image, the photographic backgrounds have been blurred nearly beyond recognition. In one, viewers can make out the hazy image of fellatio gathered from an on-line source. In the other one can nearly make out the face of a young woman. Such images by themselves offer little by way of a critique, but when combined with the rather curious forms that seem to hover in the foreground, a new dynamic emerges. In one of the *Untitled* works, a twisting intestine-like form suggests a fantastically stylized lingam for the digital age. In the absence of a specific representational strategy, each of these digitally rendered forms longs to perform the subject.

Like Golveo, Jose Alvaro Perdices gathers and documents a specific slice of our world and transforms it into minimal abstractions. Photographing in the smoky backrooms of gay bars and private spas, Perdices unearths another aspect of the public/private split. Working from what might at first seem like an austere conceptualism, the work quickly gives way to a lush aestheticization that is surprisingly accessible. Each image is

labeled with the precise location of a given site, but unlike the other artists in the exhibition, it is not so much vision, as the absence of vision, which is the subject of this work. Aimed into the darkness, his camera captures the glowing traces of human interaction and solitude. Each image captures the activities of a single instant, whether it is the glowing ember of a cigarette burning in near total darkness, or the motion of bodies veiled in darkness, these images speak to a difference cloaked in secrecy, anonymity, and, of course, sexuality. Their slight and sinuous lines trace a hand gesture, a smoky drag on a burning cigarette; at times giving in to the darkness, the only clues to this secret world revealed by a wall label. Perdices seeks to construct representation beyond vision; that is to say his work speaks to the limitations of representation. It seeks to mark difference, but not to objectify it. There are no smiling faces, there are no bodies to be counted –instead these works focus our attention to the remains, the always already-fleeting signs of an unsanctioned existence.

Like those already discussed, Margaret Morgan's work excavates yet another one of modernity's secret spaces and draws our attention to those uses that, though unseen, are essential to its functioning. Gleaned from several continents, *Century*, 1998, assembles nearly two decade's worth of photographic research and archival documentation of public restroom design. Morgan excavates those uncanny "as if unseen" architectural spaces which parallel the development of the modern institution. Institutional spaces like the museum, the union office, even the café, all contribute to the modern public sphere, and their lavatories are as essential to their


functioning as any other service they provide. In 1997, speaking at the Adelaide Biennial of Australian Art, Morgan proposed that, "With each sanitary flush, with every gleaming knob and valve, with each raised and lowered seat, the bathroom and its plumbing at once dispel and articulate a bodily anxiety that is integral to subjectivity in the twentieth century." ⁷

The intimacy of the bathroom is in conflict with the modernist emphasis upon autonomy and wholeness. Penetrable and leaky bodies defy such lofty conceptions. Numerous private acts remind architects and administrators alike of the necessity for private, covered, and controlled spaces. Unlike a modernist building, such non-spaces as the public restroom evade aesthetic contemplation precisely because they speak the unspeakable. Morgan's work asks viewers to reconsider this overlooked craft, and in so doing, transforms porcelain, pipes and shiny fixtures into artifacts, documents, and installations. *Century* redraws the boundaries of the aesthetic experience and forces the viewer to consider how social conditioning directly affects perception, so much so that viewers overlook/ignore/deny something so irrepressibly visible. Morgan observes, "If the domestic interior is the non-space of architecture, then the bathroom and the plumbing that connects it are doubly banished from discourse; languishing as the smelly, trivial, invisible, unspeakable places of domesticity. The bathroom is the uncanny place." ⁸

Bruce and Norman Yonemoto's 1998 C-prints, *Black & White Film Stills*, evoke the play of difference and visibility from yet another vantage point. The Yonemoto brothers have been working collaboratively on the production of video tapes and media installa-

tions since 1976, and much of their work subtly plays off mainstream film and television, at times traversing both commercial and fine arts venues. In appropriating archival imagery, the Yonemotos inevitably implicate dominant culture in the production of difference. In *Black & White Film Still-Three Locations/Three Points of View*, one finds the figure of the minstrel seated on what appears to be a dunking tank, while in *Black & White Film Still-Environmental*, one sees a kamikaze pilot on his final descent. Gathered from 35-millimeter nitrate film, this project began as an extension of their 1993 Santa Monica Museum of Art collaboration with John Baldessari. *Environmental*, 1993, for example, projected a series of single-channel video clips across a scrim of garage sale movie screens. Humorous and ironic, their work frequently leaves the viewer responsible for reconciling his/herself to the images presented. Vision in this work takes on a slightly different form in that it is centered on the act of selection. Each archival image is presented as a cultural artifact that must be ideologically unpacked by the viewer. In recontextualizing such material, the Yonemotos foreground the cultural and social underpinnings behind each scene, ultimately asking the even harder question of how such imagery might continue to function? Nostalgia, ambivalence, and post-war America, all contribute to their particular interrogation of the screen image, perhaps offering the clearest and yet most poetic interrogation of representation as projection.

Annica Karlsson Rixon's *truckers (white)*, 1998, is composed of over seven hundred color photographs, all individually mounted and meticulously presented in her wall-size grid. Configured differently for each exhibition, most of the images for this piece were



Bruce & Norman Yonemoto
Black & White Film Still-
Environmental, 1998
Courtesy of the artists

gathered from the American highway. The public space of the streets, roads, and freeways prove to be an unending source of inspiration for Rixon's ongoing truck series. Contained within their individual cabins, each driver monotonously traces their way across a web of interstates and trucking routes, perpetually arriving but somehow never quite home. Each of her grids are composed of like-colored trucks, hence the title of each work. These wry portraits document what many see as the last of the American frontiersmen. Hanging from the window of her car, camera in hand, Rixon captures truckers of all shapes and sizes as they wave, ignore, and mostly just stare at this high-speed conceptualist. Playful and clever, this work chooses a simple reversal of the dominant photographic tradition of men photographing women. A tongue-in-cheek response to Winogrand's vision of women walking in the parks and streets, Rixon

Notes

¹ Immanuel Kant, *Critique of Judgement*. Trans. J. H. Bernard. New York: Hafner Library of Classics, 1961, pp.82-83.

² Joshua Thompkins, "Retouched by an Angel" *Los Angeles Magazine*, February 1997, p. 24.

³ In November 1949, at 337 S. Main, the Follies Burlesque was presenting Lili St. Cyr as "Cleopatra" to Los Angeles audiences. While at the Orpheum downtown, eight vaudeville acts could be had four times daily - for only fifty cents before 1pm. Lili St. Cyr, like the well-known Gypsy Rose Lee, represented one of the last flourishings of Burlesque culture. By the late fifties, the economic pressures exerted by the film and TV industry took their final toll on places like the Follies. Concerned with retaining a shrinking market, and catering to audiences indifferent to the art of Burlesque, such establishments settled for the unflinching stream of men willing to pay to see women undress. In the *Los Angeles Examiner*, for

presents men in trucks - big trucks. Not having seen all of the images in her various truck pieces, it is unclear whether any women appear, and in some way, it may be inconsequential, since the project suggests something of working-class identification. In an earlier piece entitled, *Today, Tomorrow, Forever*, 1997, Rixon appears as a cowboy-hat-toting trucker, and it is the seamlessness of the image that pushes the work beyond parody into something quite new.

As mundane as driving a truck may seem, it is the conceptual clarity inherent to this singular act which seems to have drawn Rixon into her own endless highway. Her unapologetic gaze embraces all the implications of public space and locates difference at its simplest level—in the act of being.

Ken Gonzales-Day
Curator

example, multiple ads for vaudeville acts, singers and dancers were listed in 1949; in contrast, by 1959, such ads frequently called for dancers only. With six performances daily, these new dancers did more for the box office than all the smoky illusions. The New Follies Burlesk offered shows by a new generation of performers like Belle Ayre "Easy on the Eyes," and Frances Rea "Nudie Calendar Girl." Gradwohl photographed Belle in everything from pasties to her elaborate tear-away dresses.


⁴ Thompkins, pp.24-25.

⁵ Gary Winogrand, Introduction to *Women are Beautiful* portfolio, 1975, collection of UCR/CMP.

⁶ Kant, pp.82-83.

⁷ Margaret Morgan, artist's talk given at the Adelaide Biennial of Australian Art, Adelaide, Australia, 1997.

⁸ Ibid.



Annica Karlsson Rixon
truckers (white), 1994/98 (detail)
Courtesy of the artist