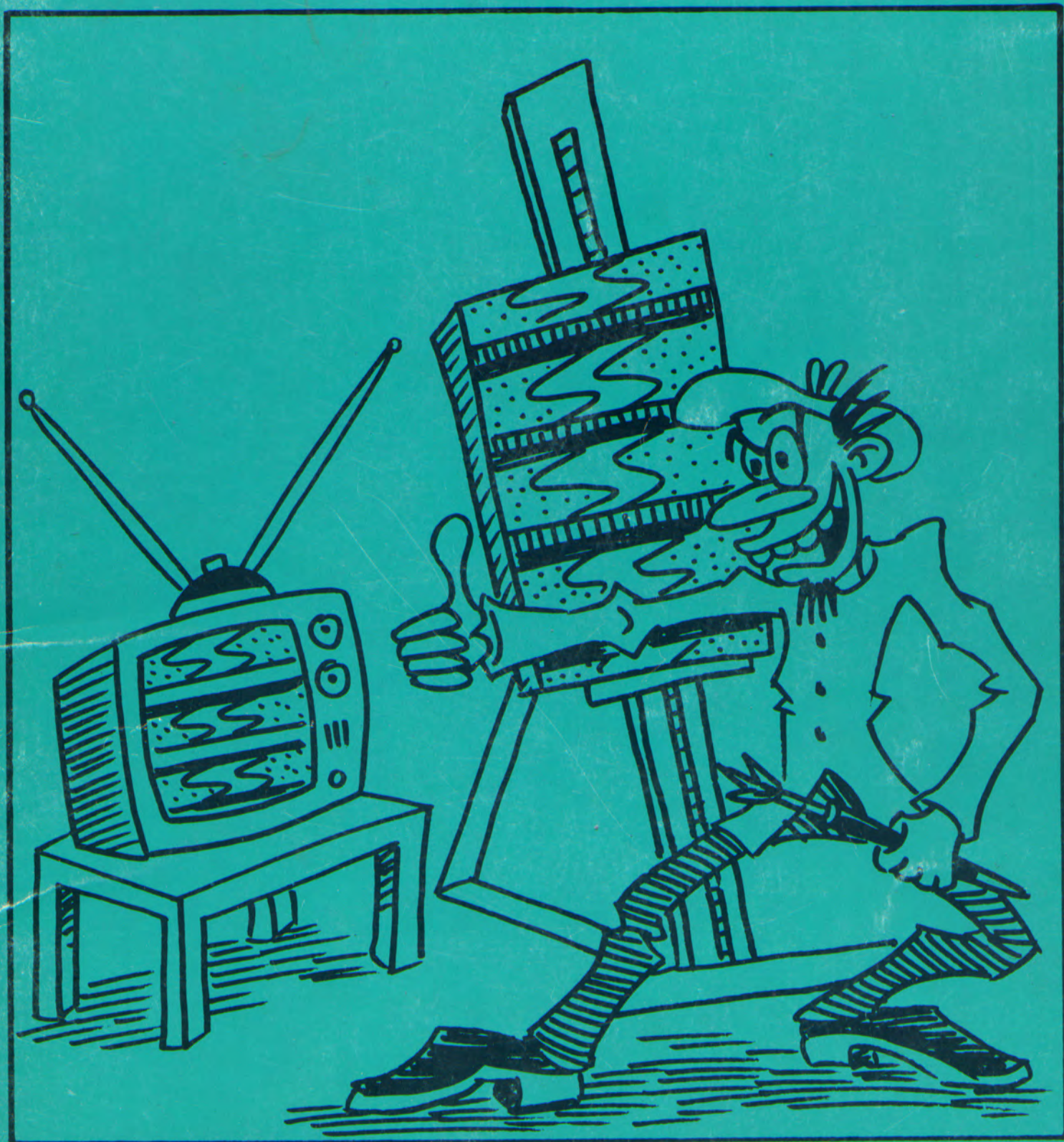


TELEVISION'S IMPACT ON CONTEMPORARY ART



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SEPTEMBER 13-OCTOBER 26, 1986

THE QUEENS MUSEUM

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County Art and Cultural Center



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Flushing, New York 11368

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ACKNOWLEDGMENTS

A coincidence links The Queens Museum to the history of television. On April 20, 1939, Flushing Meadow Park became the site of the world's first live television broadcast. Since that time, the revolutionary impact of television on patterns of contemporary culture has become an established fact. As a primarily visual medium, it is not surprising that TV's impact has left a clear imprint on the world of post-war visual art. This exhibition examines that imprint and begins to identify categories within the expanding field of TV-inspired art.

The Museum is indebted to Marc H. Miller, curator, for initiating and assembling this exhibition. In the course of his work, Dr. Miller has received assistance from many persons. We are grateful to Tom Wolf, whose *Television Show* at Bard College in 1983 suggested the rich possibilities of the theme. We also wish to thank Alan Moore for editorial assistance and John Holmstrom for contributing the cover design. Our appreciation is also extended to the following for their encouragement and advice: Deborah Bershada, Jeffrey Deitch, Judith Dupré, Bruno Facchetti, Peter Frank, Peter Galassi, Cynthia Goodman, Steve Hager, John Hanhardt, Susan Harder, Ivan Karp, Carole Ann Klonarides, Paul Laster, Barbara London, Robert Mann, Mary Ann Monforton, Barbara Moore, Susan Morgan, William Olander, Kimiko and John Powers, Renee Riccardo, David Robbins, Walter Robinson, Joy Silverman, Arthur Solway, and Paul Tschinkel.

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Janet Schneider
Executive Director

TELEVISION'S IMPACT ON CONTEMPORARY ART

MARC H. MILLER

When television made its official debut at the 1939 New York World's Fair, it was heralded as a key feature of "the world of tomorrow." People thronged to the RCA pavilion in Flushing, Queens, to see the new invention that promised to bring moving pictures and synchronized sound into every living room across America. Although the promise of TV was temporarily delayed because of World War II, public response to its reintroduction in 1946 exceeded the expectations of even its most ardent boosters. Within a few years, as the price of sets fell, millions of TVs were purchased and hundreds of broadcasters began serving up programming. Today, with over 86 million televisions in 98 percent of the homes of America, and the average person watching over thirty hours per week, there are few who have not been touched by the new medium.

Television has had a particularly powerful effect on visual artists. As TV has assumed its place as a principal source of visual information, it has radically altered the visual climate both in the way images are presented and in the range of content. Many artists have adopted the new medium to make video art, but TV has also affected the style and content of works done in traditional media. The dynamic of this response recalls the 19th century arrival of photography, a new visual medium that affected the subject matter and style of many artists, both realists and Impressionists.

In the 1960s the first wave of TV-influenced art appeared. Now in the 1980s the first generation to grow up with TV has come to maturity. Weaned on the tube, the "electronic babysitter," these baby boomers are producing a deluge of TV-inspired works.

Artworks produced in response to television are a far from uniform group. This is not surprising, since TV is a passive tool of communication suited to many purposes. It serves revolutionaries and reactionaries, gratifies hedonists and inspires evangelists, shows us nutrition experts and sells us junk food. TV offers itself equably to the wide range of esthetic and philosophical inquiry that makes up contemporary art. Despite the pluralism of TV-inspired work, there are some basic ways in which artists have interacted with TV.

The TV set itself has emerged as subject in numerous works of art. A quintessentially modern piece of furniture, it defines a scene as contemporary. As a kind of window on the world, the TV is an evocative motif that, whether in a still-life interior or a figurative scene, radically alters the mood. Its phosphorescent glow provides artists with a new type of light; its depiction infuses a scene with distinctive new feelings.

Artists have also focused on TV programs, which provide an endless stream of subjects. The constant flow of entertainment and news shared by Americans (and by people around the world) has in large part replaced literature and newspapers as common culture. In depicting this public subject matter, the artist knows that what has a strong effect on him has had a strong effect on others. It is a new kind of history painting.

The new electronic technology has stimulated artists to imitate the distinctive visual image that is its result. Painters and photographers have substituted the fuzzy, disintegrating image of the TV screen for the traditional rendering from nature. The technology can spotlight issues in representational art; it can also produce a

new kind of abstraction expressive of modern life.

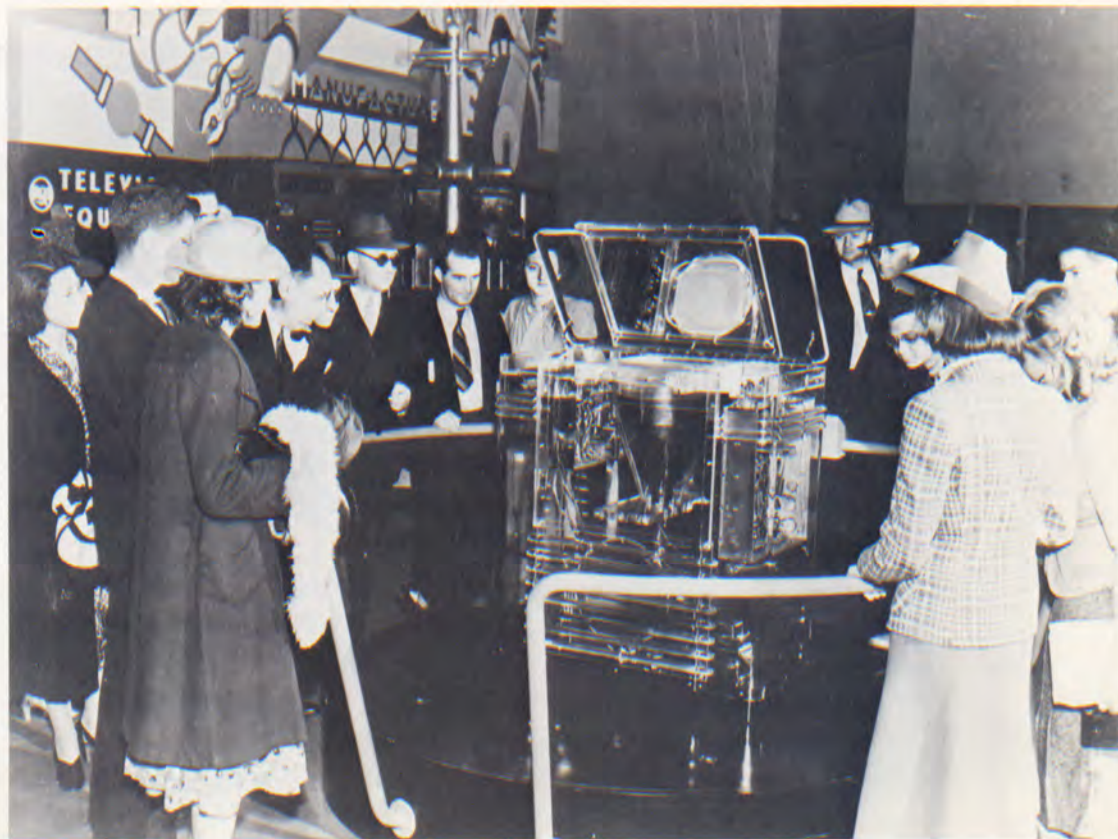
While specific examples of television-inspired art are plentiful, it is still hazardous to track the broader ways in which it has affected the course of contemporary art. Since the 1950s art has moved steadily away from abstraction toward representation, and it is tempting to say that TV has played a role in this evolution. Certainly the incorporation of popular culture into fine art culture, an important function of representational art since the advent of Pop in the 1960s, has been encouraged by television.

Recently, however, it has become clear that television is also encouraging new forms of abstraction. TV's electronic translation of reality offers a new collection of shapes and colors that are increasingly being adopted by artists. Television has also encouraged a new sort of thinking. As part of a communications revolution that began 150 years ago with the invention of photography, TV has added immeasurably to the glut

of visual information. This has led to the current tendency to make art out of recycled or appropriated images. While the TV experience has exposed us to wider, previously unknown realms, it has also led to a distancing from and dissolving of reality, an irrevocable shift away from direct experience.

Television's greatest impact on art lies in its incorporation into art. The arrival of video art as a widespread mode of creativity is fraught with implications. As a machine-made imaging system, TV has taken its place alongside photography, challenging the age-old dominance of handmade painting and sculpture. As a light source generating transient images in time, TV feeds into a trend toward the dematerialization of the object—a new art made from energy and information. As conceived in relation to a system of mass communications, video art has raised new questions about the role visual art can play in daily life. New developments in computer technology continually expand the possi-

One of the first commercial television receivers, on display in the R.C.A. pavilion at the 1939–1940 New York World's Fair.





Jon Gnagy, TV's first art teacher. His syndicated show "You Are an Artist" showed millions how to draw with simple geometrics.

bilities of video art, while VCRs and cable systems broaden its audience. Its future seems bright.

Video art is a small part of this exhibition and catalogue, an omission that results from practical considerations of cost and space, but also from the recognition that video art is often scrutinized in other exhibitions. "Television's Impact on Contemporary Art" instead focuses on the less-explored terrain of TV in painting, sculpture, photography and printmaking. Some of the most conspicuous examples have been selected. The show was not assembled with a preset thesis, but its gathering was a discovery process of both objects and ideas. This exhibition is neither comprehensive nor definitive; it seeks merely to sketch a broad field of inquiry central to contemporary art.

THE EARLY YEARS

It was with TV's first regularly broadcast program, the 1946 "Radio City Matinee," that the relationship

Bar patrons following Gnagy's instructions to produce their own Halloween scenes.



between television and art began. Pioneers in the new medium wanted to educate as well as entertain, and a featured guest on the "Radio City" show was Jon Gnagy, TV's first art teacher. Gnagy's simple drawing lessons worked well in the TV medium, and were so popular he was soon given his own show, "You Are an Artist," which lasted in syndication until 1970. Through television Gnagy exposed millions of people to art, including many future artists like Andy Warhol, who watched the show as an art student in Pittsburgh.

Other TV shows also encouraged people to draw. "Howdy Doody" had art segments for children. The cartoon series "Winky Dink" urged the kiddies to buy "magic windows" that attached directly to their TV screens so they could draw at the prompting of the narrator. Shows like this established a basic connection between television and art for the post-war generation.

In these early years the infant television industry availed itself of the skills of artists. Illustrators, cartoonists and commercial artists were called upon to provide catchy visuals for television spin-off products like children's games, paperback books, TV-oriented magazines and advertisements. Similarly, television was popular subject matter in the print media. For the literati and intelligentsia, cartoons in *The New Yorker* revealed the social comedy that resulted as television entered the home. By the late 1950s, cartoons about TV were in virtually every issue, convincing testimony to the subject's rich possibilities. TV-absorbed Americans eagerly devoured this new visual tradition, and currents of it would reappear in the high art of later years.

POP ART

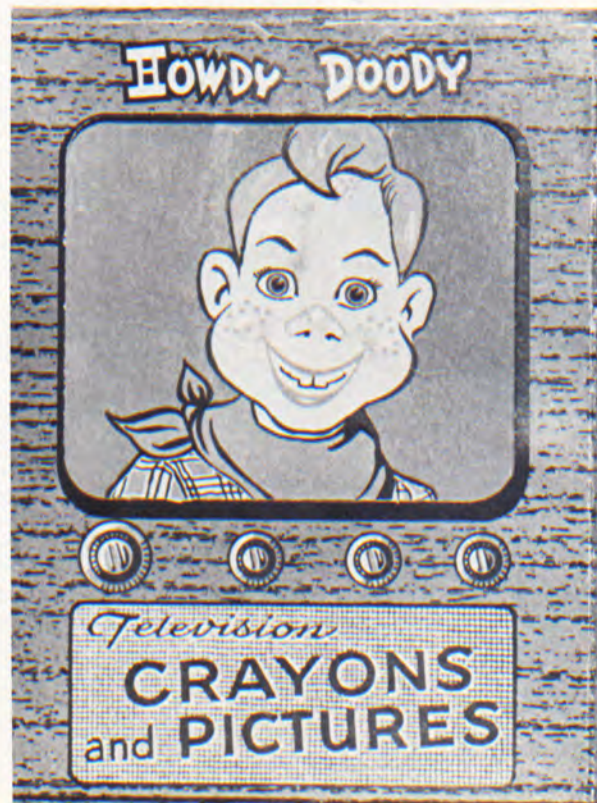
Television made its debut in the fine arts with the advent of Pop art in the early 1960s. Andy Warhol, Robert Rauschenberg and other artists were avid TV-watchers, and TV culture fit in well with Pop's media-aware use of popular imagery.

Just What Is It That Makes Today's Homes So Different, So Appealing?, a 1956 collage by the English Pop artist Richard Hamilton, may be the first of these Pop images



A Winky Dink kit, with the "Official Magic Window" to be attached to the TV screen.

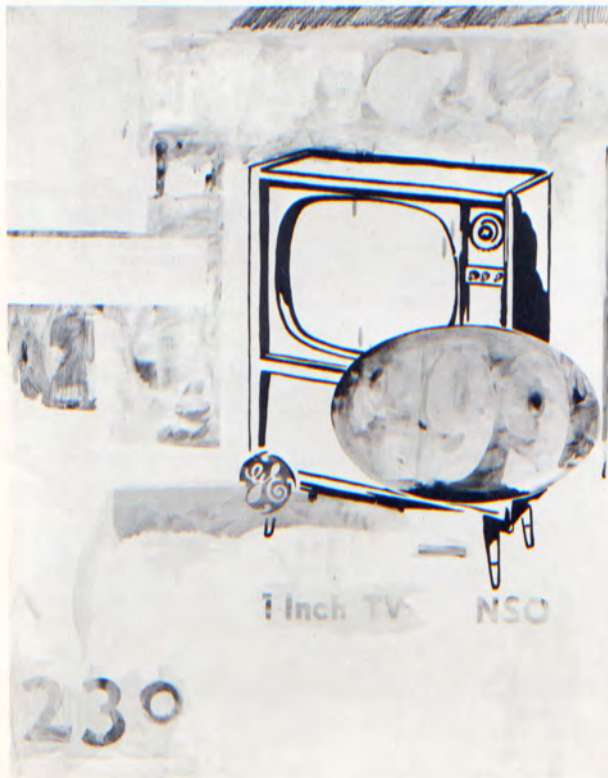
A set of Howdy Doody crayons.





Robert Bechtle
Zenith, 1968
 Oil on canvas

Andy Warhol
\$199 Television, 1960
 Oil on canvas
 (not in exhibition)



of TV. In this work, and in still lifes and interiors by Andy Warhol and Tom Wesselmann and the related photo realist work of Robert Bechtle, the TV set took its place as an icon of modern life and consumer culture alongside modern furniture, radios, clocks, telephones, automobiles and packaged food.

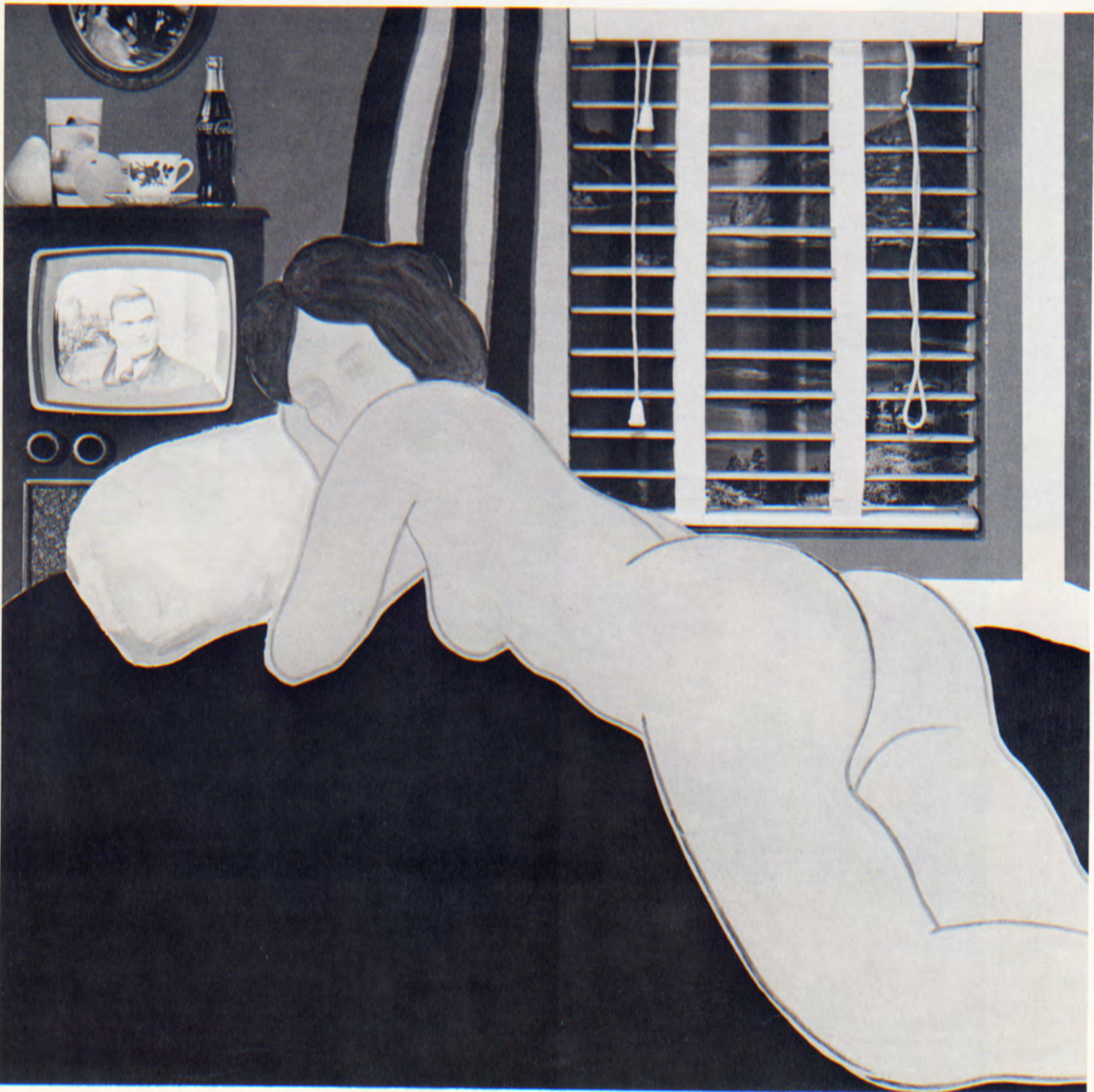
TV programming influenced Pop artists, although works incorporating program subject matter are more difficult to find. Rauschenberg was so impressed with John Kennedy's charismatic TV presence that he made a drawing of the candidate during the televised election returns and sent it to the new president. Television coverage of the Kennedy assassination in November 1963 galvanized the whole nation, strongly affecting those who saw the terrible events almost instantaneously. Among them was Rauschenberg, whose suite of lithographs *Dante's Inferno* includes collaged images of contemporary events taken from magazines, a picture of Kennedy, and a shot of Lyndon Johnson on TV.

Andy Warhol also watched the Kennedy assassination

Tom Wesselmann

Great American Nude #39, 1962

Charcoal, acrylic, enamel, collage and assemblage



Right:
Robert Rauschenberg
Mark, from
Dante's Inferno, 1964
Lithograph

Below:
Richard Hamilton
Kent State, 1970
Serigraph, printed in color

Opposite:
Bill Owens
Ronald Reagan, 1972
Gelatin-silver photograph





on TV, but when he made works related to the events he used news photos as his pictorial source. Not only was it tedious to attempt to photograph off the TV, but the resulting image lacked the graphic clarity favored in Pop. It was only in 1970, in Richard Hamilton's serigraph *Kent State*, that the fuzzy TV look took its place alongside the sharper styles of billboards, comics and commercial design in the Pop vocabulary.

In the repertoire of Pop art images TV lagged behind film stills and news photos, and does not even appear in the works of such major Pop artists as Claes Oldenburg and James Rosenquist. Still, those works incorporating TV that were done by Pop artists pioneered the basic

formats that would be used by later artists. Moreover, Pop art's celebration of popular culture helped change artists' attitudes toward the tube and paved the way for a stronger involvement with TV.

PHOTOGRAPHING THE TELEVISION "IN SITU"

At the same time the Pop artists were working with images related to television, a growing number of fine art photographers were being attracted to the ubiquitous tube. The pictures of Robert Frank perhaps epitomize this prevailing early style, which was in part documentary and in part an expression of personal sen-

sibility. Powerful evocative motifs were prized, and in the early '60s many photographers, including Frank, Garry Winogrand, Diane Arbus, Lee Friedlander and Bruce Davidson, discovered that the presence of a TV in a picture could add a distinctive note. They initiated a photographic genre — images of the TV “in situ.”

Whether placed next to a Christmas tree, propped up on a chair in China, or found in Elvis Presley’s living room, the television adds a new layer of meaning. When the TV in the photo is delivering images, references become more specific. Lee Friedlander relies on con-

trast and strange juxtaposition. Irony pervades the view of actor-politician Ronald Reagan on the tube in a California suburb in Bill Owens’ photograph. The TV picture can strike a poignant note, as in the view of Robert Kennedy’s funeral in a Bruce Davidson photo made in a run-down tenement on East 100th Street.

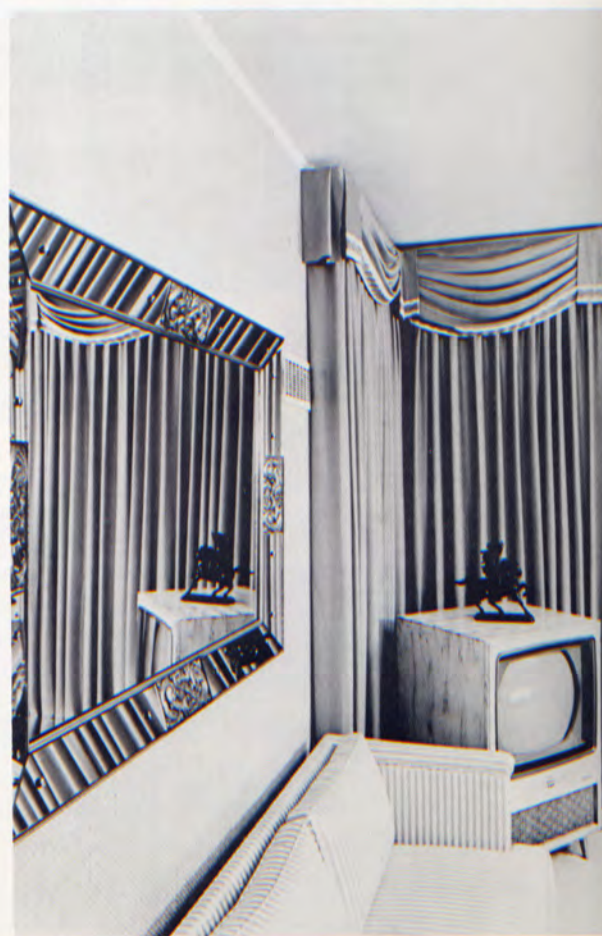
In a series called “TV Landscapes,” Maxi Cohen photographs windows through which TV-illuminated interiors can be glimpsed. The subject of these photographs is the distinctive light of the tube, cool but inviting, which connotes human presence.

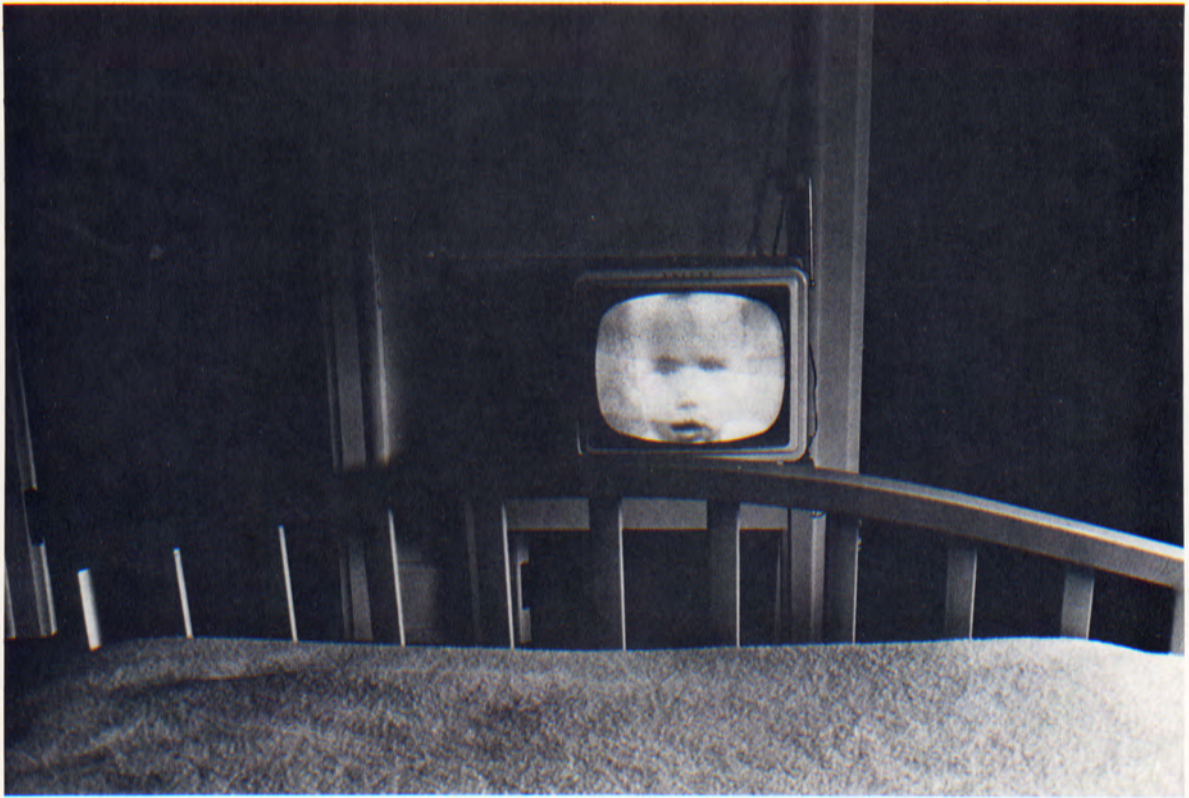
Below, left:
Eve Arnold
Television (from In China), 1979
Dye transfer photograph

Below, right:
William Eggleston
Graceland, 1983
Dye transfer photograph

Opposite, above:
Lee Friedlander
Galax, Virginia, 1962
Gelatin-silver print

Opposite, below:
Maxi Cohen
Cape May, N.J., 1972
Cibachrome photograph







THE BIRTH OF VIDEO ART

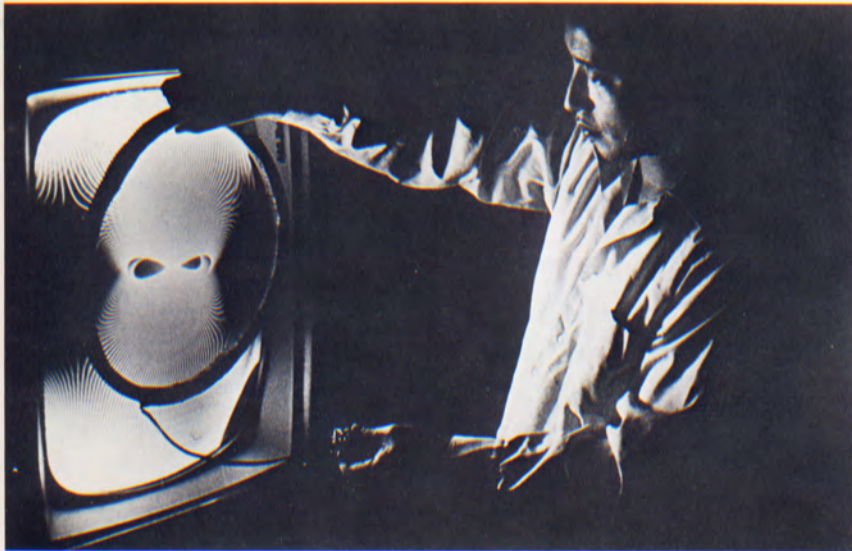
Visual artists' most direct involvement with television was the move by some in the early 1960s to use the medium itself in the creation of works of art. "Video art" was at first limited to manipulating the receiver, but the introduction of the Sony portable videotape recorder (called Portapak) in 1965 made programming accessible as well. Video artists explored the esthetic potential of TV, and their works deliberately departed from the predictable formats evolved within the commercial TV industry.

Just who was the first to put a television in a work of art? Isidore Isou in 1962 at the Paris Museum of Modern Art exhibited a TV set with the screen covered by black paper with cut-out signs so that images from regular programs would appear only in fragmented form. It was natural for Isou, the founder of an art movement called letterism, to incorporate a TV set as part of his exploration of new means of communication.

Other pioneers in video art were associated with Fluxus, an art movement that, in the spirit of Dada, deliberately challenged conventions as it played with

the line between art and life. In 1963 the German artist Wolf Vostell held an exhibition in New York of deliberately distorted TV sets. In a related performance he smeared whipped cream on a working TV, then buried it. In this Vostell enacted his concept of decollage, creating art by taking away as opposed to building up, by deforming instead of forming.

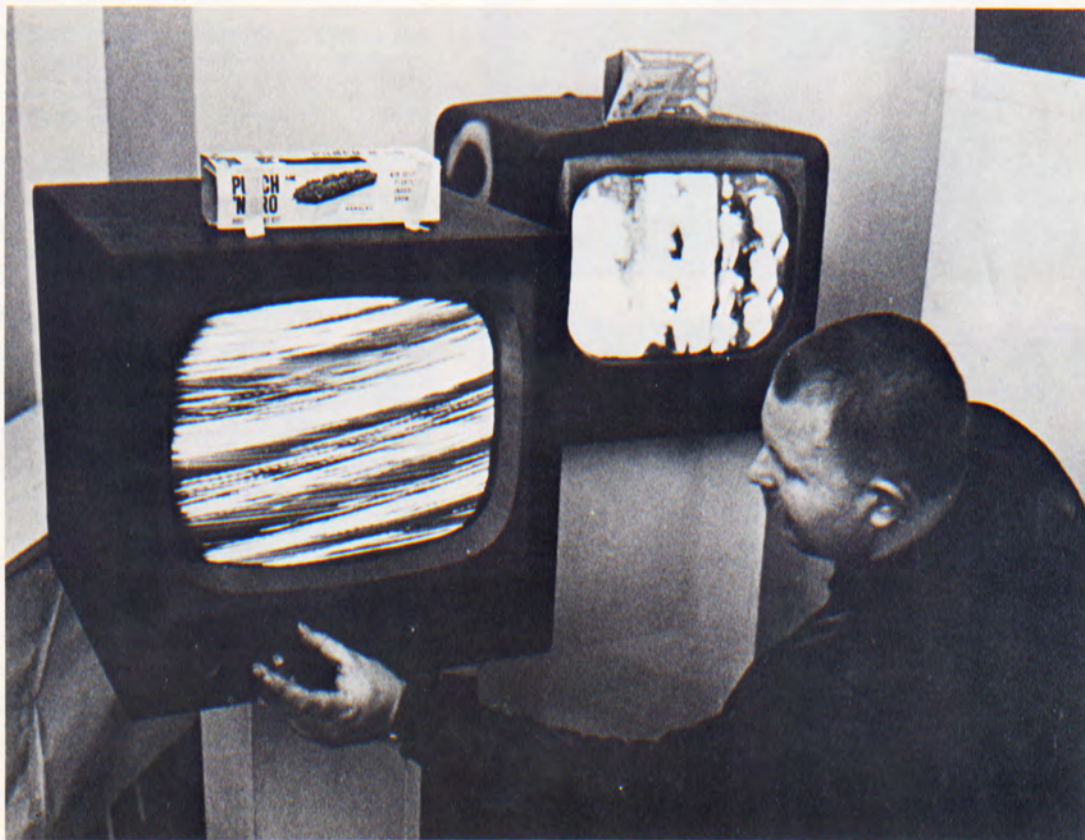
For some artists involvement with television was to be short-lived. Not so for Nam June Paik, another video art pioneer who emerged out of Fluxus. Paik's 1963 exhibition of TV sets, their inner mechanisms altered to distort broadcast signals, was followed by a host of TV experiments. One of the first to buy a Sony Portapak in 1965, Paik soon created a body of original tapes, many of which were made on the video synthesizer he built with the engineer Shuya Abe in 1970. In other works Paik placed TV sets in odd contexts, experimented with multi-monitor installations, and played with situations involving cameras as well as sets. In his works, Paik, the ultimate TV artist, established the parameters of video art.



Opposite:
Isidore Isou
Ragged Television, 1962
Mixed media

Peter Moore
"Demagnetizer" by Nam June Paik, 1965
Black and white photograph

Peter Moore
TV Decollage by Wolf Vostell, 1963
Black and white photograph





CONCEPTUAL ART

Many of the artists most involved with television in the late '60s and into the '70s worked within the conceptual art movement, an artistic direction in which the "idea" of the artwork was more important than the actual object. The newly available video cameras were a natural tool for artists increasingly disenchanted with traditional media. Others took photographs off of TV to produce pieces that explored the relationship of art and life and the complexities of communication, popular conceptual art themes.

Many conceptual artists, such as Bruce Nauman, Vito Acconci and Dennis Oppenheim, expressed themselves through the medium of performance. The new video cameras provided a cheap, easy way to document performances which then did not need to take place in front of an audience. Videotapes were exhibited in galleries along with wall pieces, many of which consisted of photographs of the videotapes along with written explanations. If video lacked the clarity of film, and photographs of tapes weren't as clear as photos of the live event, it was permissible in an art milieu that was often consciously anti-esthetic. In fact, many artists liked the crude quality of the images, which directly and simply focused attention on the acts of the performance itself.

Conceptual artists also exhibited simple artless photographs of commercial broadcasts taken off TVs. In 1972 Douglas Huebler, whose stated goal it was to photograph everyone alive, asked people in different parts of the world to photograph off the TV, then arbitrarily combined the results with typical aphorisms about the subjects. These works make statements not so much about people, but about the importance of verbal context in the reading of images. Howardena Pindell achieves similar ends in her photographed "Video Drawings" of arrows, dots and numbers on transparent plastic attached to a working TV screen. The drawings

Dennis Oppenheim
Rehearsal for 5 Hour Slump, Chandra Oppenheim, 1972
Photo silkscreen print

Right:
 Howardena Pindell
Baseball Series: Video Drawing,
 1974-76
 Color photograph



Below:
 Douglas Huebler
63/Variable Piece #70, 1971-72
 Statement and photographs on paper

**VARIABLE PIECE #70 (IN PROCESS)
 GLOBAL**

Throughout the remainder of the artist's lifetime he will photographically document, to the extent of his capacity, the existence of everyone alive in order to produce the most authentic and inclusive representation of the human species that may be assembled in that manner.

Editions of this work will be periodically issued in a variety of topical modes: "100,000 people," "1,000,000 people," "10,000,000 people," "people personally known by the artist," "look-alikes," "overlaps," etc.

November, 1971

Douglas Huebler



At least one person who wants to be liked by everyone

63/VARIABLE PIECE #70: 1971

During the first 24 days of the artist's exhibition at the Museum of Modern Art in Oxford England one photograph was made each day (by museum personnel) from normal programming received by a television set installed with this work.

In order to rule out subjective associations "chance" determined the manner whereby each photograph was placed on a board on which were printed 24 aphorisms each characterizing an aspect of 'everyone alive,' e.g., "At least one person who has achieved purposelessness."

April, 1972

Douglas Huebler



At least one person who has no capacity for sinning

BLASTED ALLEGORIES (COLORFUL SENTENCE): YELLOW(VIOLET) + BLACK(WHITE) ⇒ YEARN BASHFULLY (GREEN).



CONDITIONS: 1. RANDOM TV. 2. PRIOR NAMED
3. TWO SHOT B.W. WITH CLEAR TITLES 4. TO GENERATE
TWO SHOT SINGLE COLOR WITH SAME INITIALS.

John Baldessari, *Blasted Allegories (Colorful Sentence)*, 1978, color photograph mounted on board.

appear to comment upon or analyze the random TV images, revealing the ambiguities of communication.

Another conceptual artist, John Baldessari, also photographs off the TV. His 1976 *Week of TV* is an ambitious series of photographs taken every ten minutes off each Los Angeles channel. Since then Baldessari has used his random selections from TV as the basic raw material for his art. In *Blasted Allegories*, words are associated with TV images and ordered according to preset systems. The result are works in which visual order and word order dominate alternately.

THE WHOLE WORLD IS WATCHING

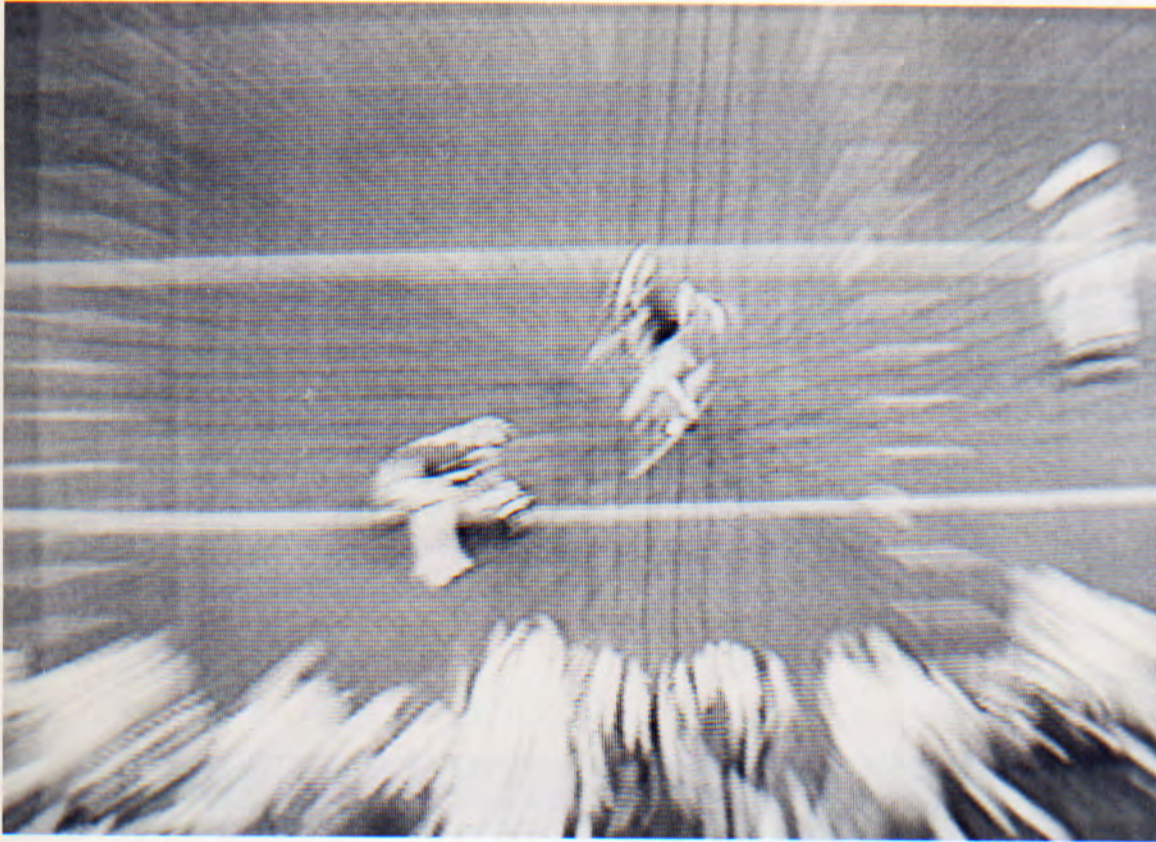
By taking pictures off the home TV, artists can make art about the great events and people of their time. In the early 1960s Pop artists produced works involving John F. Kennedy; in the late '60s and '70s artists did works incorporating the Vietnam War, space launches and flights, Nixon and Watergate.

Space travel was conceived in part as a television media event, and video technology accompanying flights beamed back all sorts of live space footage. Don Snyder's 1979 three-panel collage of photographs he



Don Snyder, *Apollo 11*, 1968–1972, hand-colored photo montage.





took off TV of the 1969 Apollo 11 landing captures the monumental flight to the moon and back as it was seen by a global audience. In several unmanned flights, digital electromagnetic signals, resolved with the aid of a computer, were first imaged on television. The relationship of television to outer space photography and the dissemination of this new visual information is the subject of *Portrait of Mars* by Eve Sonneman, which juxtaposes photos of the first close-up pictures of Mars off TV, with those from the newspaper.

In 1973 the big media event was Watergate, both Nixon's speeches and the on-going Senate hearings. Les Levine photographed the parade of witnesses, then mounted his *Watergate Fashion* show, including slides and sound, prints and drawings after the TV images of the drama. Focusing on the witnesses' dress day by day, Levine points out that as the hearings progressed the participants became more conscious of their TV images.

Opposite, above:
Les Levine
Watergate Fashions, 1973
Drawing on paper

Opposite, below:
Eve Sonneman
Portrait of Mars:
In Chinatown and on T.V., 1976
Two Cibachrome photographs

Above:
Nancy Holt
Time Outs #41, 1984
Black and white photograph

TV GENERATION

By 1980 television had been a common feature in American homes for over thirty years, and studies had documented the incredible number of hours people spend watching it. In the 19th century books and magazines provided the fictions everyone shared, but now it is TV. Not only the news events but the situation comedies, soap operas and children's shows have become part of our common culture. Just as 19th century paintings took literary sources for their art, now artists portray TV characters.

One of the first to exploit the myths of popular culture was Andy Warhol. In the 1960s he focused primarily on movie stars. In 1981 his portfolio of ten different mythic characters from popular culture included the

'50s TV puppet Howdy Doody. Younger artists who absorbed massive amounts of TV during their impressionable childhood years are especially likely to recycle TV characters. The photographer Marcia Resnick (who was later to take the last pictures of the "Saturday Night Live" star John Belushi) also did Howdy Doody. Kenny Scharf, in many ways the ultimate TV artist, used Hanna Barbera cartoon characters such as the Flintstones and Jetsons in hybrid paintings done in garish TV colors.

This post-Pop celebration of TV culture as a tie that binds a new generation is clearest in the performance art that emerged at Club 57, one of the original East Village night spots of the '80s. The club's logo, designed by Scharf, showed a TV, and fun on theme nights often involved TV characters. Out of this milieu came Scharf's



Andy Warhol
Howdy Doody, 1981
Silkscreen on paper

Below:
Marcia Resnick
*She Secretly Lusts for
Her Television Idol*, 1978
Gelatin-silver photograph

Right:
Tseng Kwong Chi
Kenny Scharf in
"Hanna Barbera" Dance, 1982
Black and white photograph

Far right:
Kenny Scharf
Elroy Bug, 1981
Acrylic, fluorescent,
and spray paint on canvas



Right:
Tseng Kwong Chi
*Ann Magnuson as
TV Evangelist Tammy*, 1984
Black and white photograph



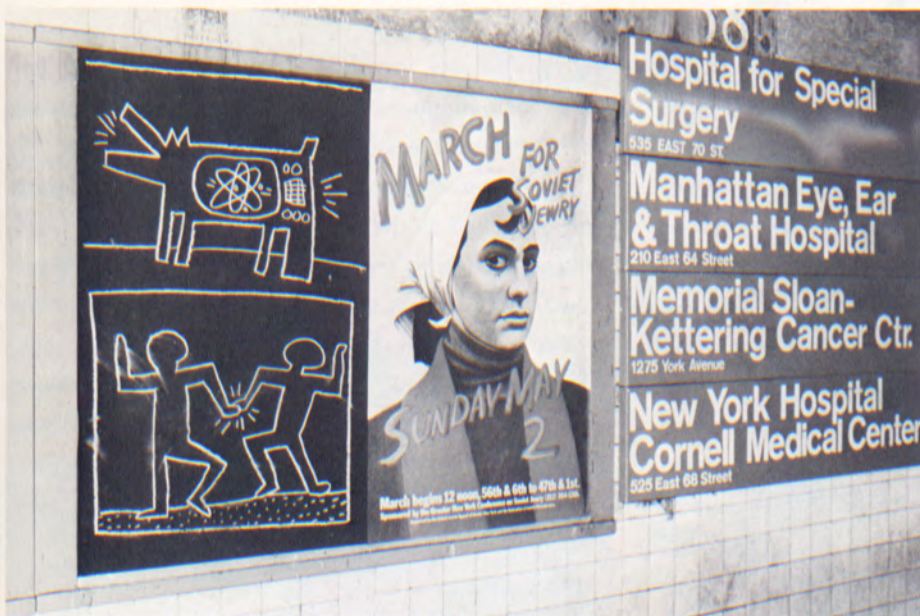
Below:
Cindy Sherman
Untitled Film Still No. 35, 1979
Black and white photograph



Hanna Barbera Dance and the performances of Ann Magnuson, who acted out a repertoire of TV types. This media-inspired role-playing tendency is shared by Cindy Sherman, whose photographs often relate to movies. Many of these she had first seen on TV, which since the early '50s has broadcast films.

Club 57 heralded the arrival of the TV generation into the art world. These artists had grown up with TV and they soon were producing a profusion of TV-related art. Club 57 veteran Keith Haring won recognition for his subway drawings, which often use images of TV sets. The sets are used as a framing device, sometimes fused with people and animals, to indicate how TV has infiltrated our thoughts. The relationship of Haring's art to TV may well be total: his easy-to-read, fast art style and his continual repetition of motifs may be equated with the fast pace of TV and its tendency to repeat commercial messages over and over.

The East Village artist Mark Kostabi often uses TV as his subject matter, and once joked that he often paints in black and white because of TV. In *Goya TV* (originally entitled *Goya Oh Boya* after a TV commercial) a television replaces the executioners in the famous Spanish painter's *Third of May* in a humorous comment on television, art and public events.



Left:
 Tseng Kwong Chi
Keith Haring Subway Drawing, 1981-1983
 Black and white photograph

Below:
 Mark Kostabi
Goya TV, 1982
 Oil on canvas



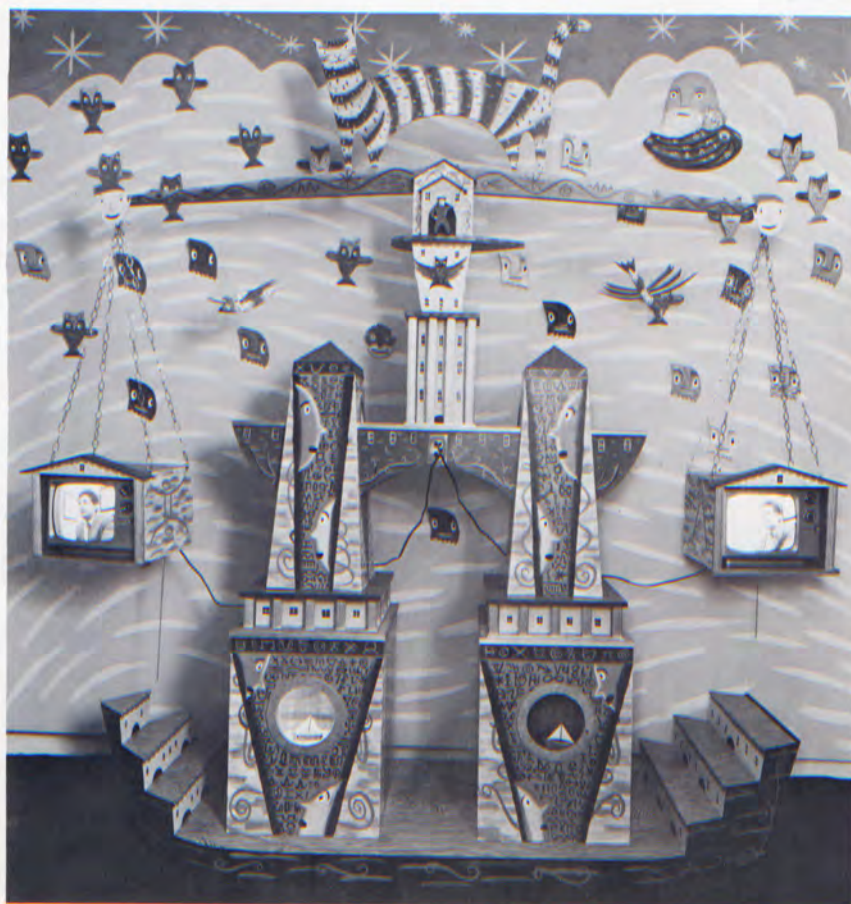
THE DECORATED TELEVISION

The central role television plays in the lives of the TV generation is reflected in the many artist-decorated TV sets. The mass-produced sets are often seen as eyesores in interior design, so artists have produced aestheticized versions, often amplifying various associations with the medium.

Kenny Scharf's "customized" TVs almost look like altars for a new pop religion, as they incorporate kitsch objects, art history, and exotic non-western cultures. Rhonda Zwillinger's TV console is covered with colorful beads and painted scenes of alluring distant places such as one might see turning on the tube. Her console is topped by a miniature couch which echoes the real-life couch invariably placed in front of the set. Rodney Alan Greenblat's *Daily Balance* is an elaborate scale hold-

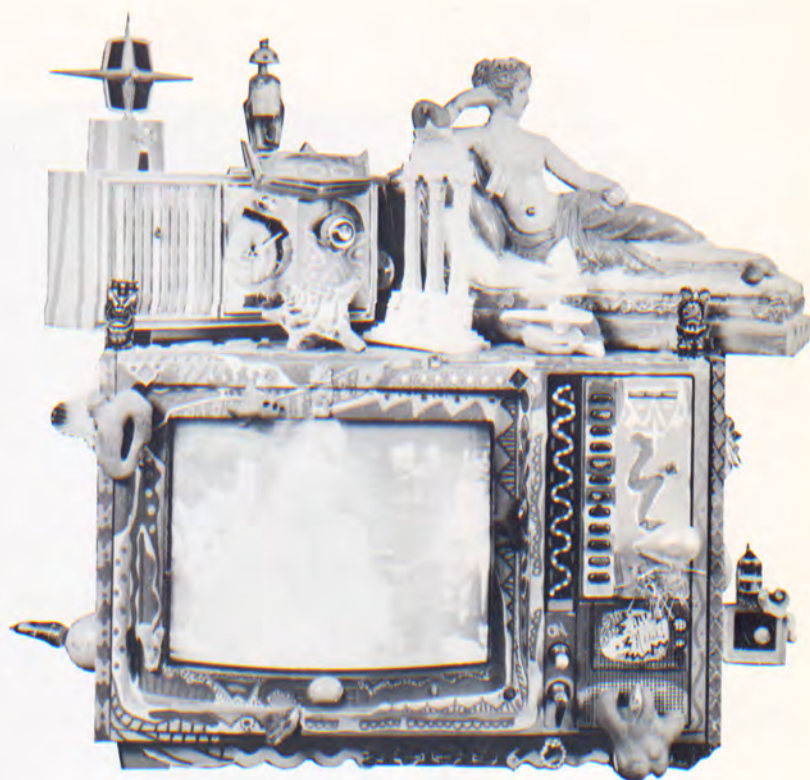
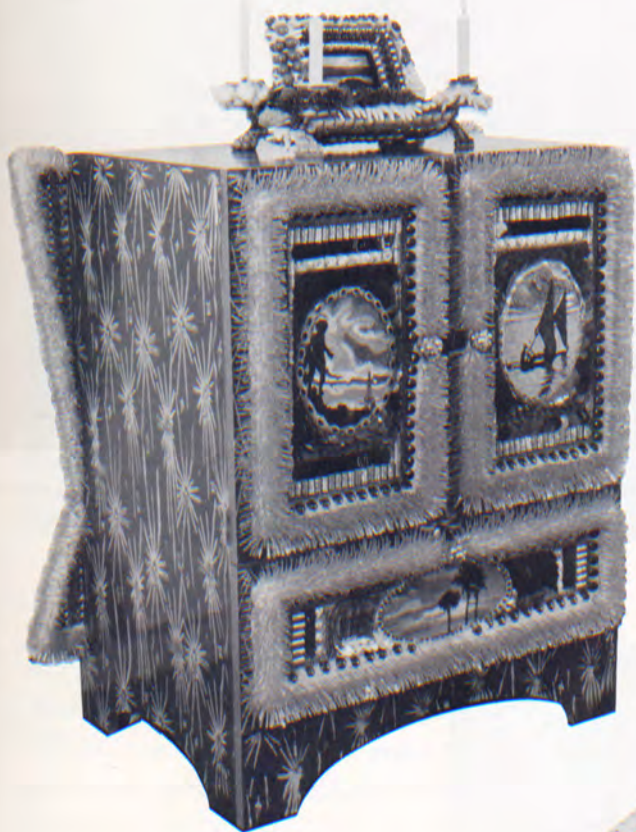
ing two TV sets, inviting the viewer to pass judgment, an implicit comment on the "balance" TV news strives for, and the competition for Nielsen ratings.

Many painters and sculptors take nonfunctioning sets and use them as the basic armature of works of art. Instead of framing transient TV programming, the sets now frame paintings and sculpted tableaux. Often these works are comments on TV, but the powerful associations inherent to a TV set can reinforce and enhance almost any subject. Keiko Bonk often paints directly on TVs; her depiction of lovers on a distant beach reflects the new romanticism fostered by TV culture. In a work entitled *Home of the Brave*, Kiely Jenkins cleans out the innards of a set and substitutes a humorous tableau of a man with a beer watching TV.

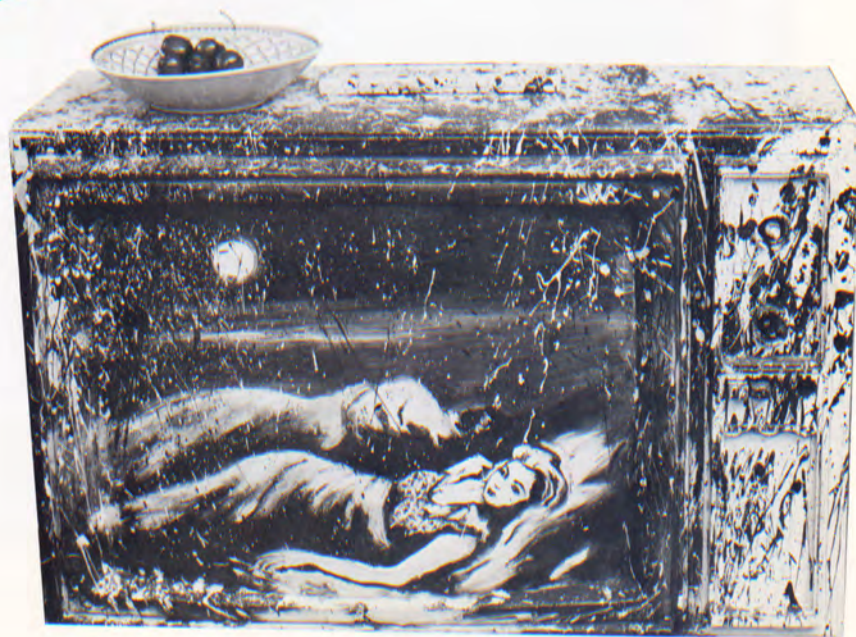


Rodney Alan Greenblat
Daily Balance, 1985
Mixed media

Rhonda Zwillinger
Turned On, 1985
Mixed media



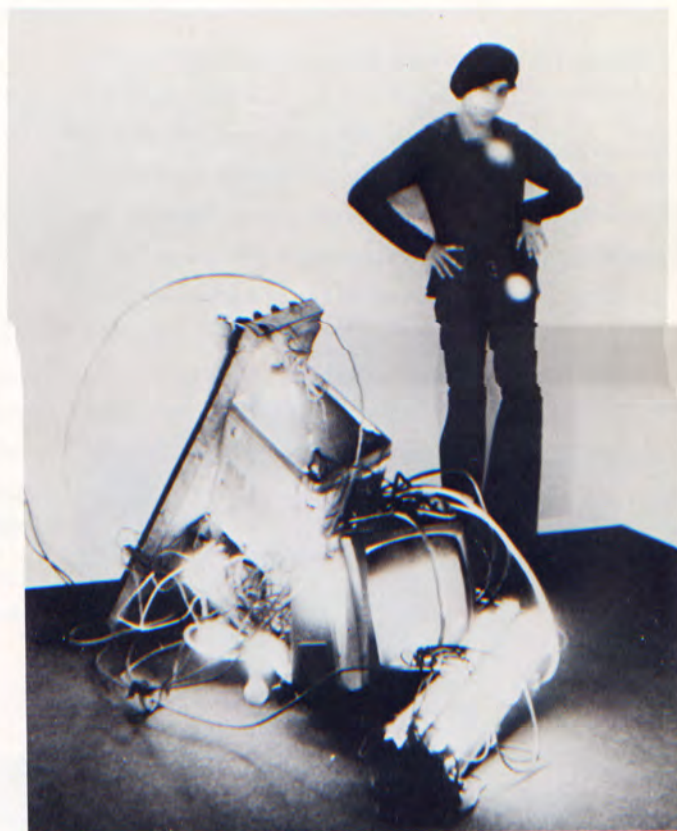
Kenny Scharf
Van Chrome Television, 1981–1983
Mixed media



Keiko Bonk
Moonlight Love, 1984
Mixed media

Right:
Alan Vega
Untitled, 1977
Mixed media
(not in exhibition)

Below:
Edward and Nancy Reddin Kienholz
The Block Head, 1981
Mixed media

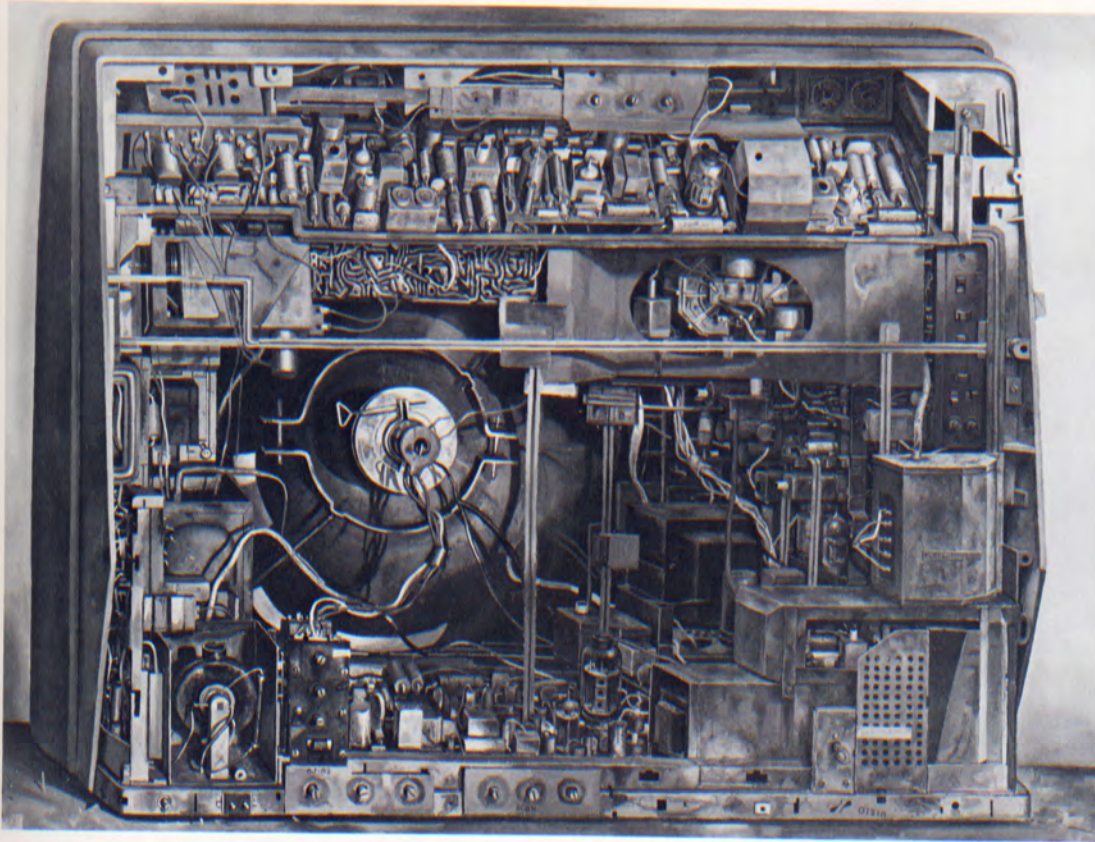


HATE IT OR LOVE IT

Not everybody in the 1980s loves the television. Old prejudices against the boob tube persist in the work of artists like Edward Kienholz and Nancy Reddin Kienholz. Works like *Blockhead* were conceived as protest against the "on-going stupidity" of TV, and a denunciation of the three networks. John Fekner's tarred *TV set*, its screen stenciled with the international symbol of negation, reflects his concern that TV is brainwashing us.

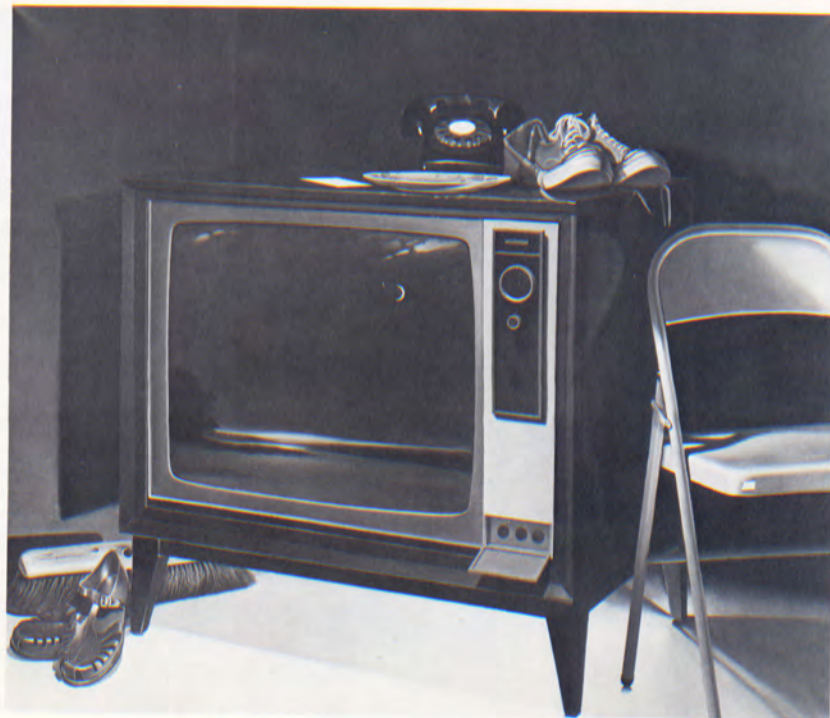
In our highly technological age the broken appliance is a source of frustration. Broken, malfunctioning TVs were used by Alan "Suicide" Vega in constructions that expressed the decay in our modern electrical age. Philip Ayers' painting of the exposed back of an old TV set shows a complexity that resists normal comprehension.

For most people, though, the TV is a vehicle for fantasy that can carry the viewer to an exotic, ideal world. Alfred Leslie's *TV Moon* contrasts mundane objects of



Above:
Philip Ayers
T.V., 1983
Oil on canvas

Right:
Alfred Leslie
Television Moon, 1979
Oil on canvas





the real world with an alluring night-time beach scene on the tube. Janet Fish conflates fantasy and real life by placing flowers near a TV that shows the beautiful people who populate the tube.

For some artists the tube connotes sex. Not only does commercial TV use suggested sex as a come-on, but X-rated video on cable TV and VCRs has nearly replaced the adult movie theater. The association of sex and TV also relates to what goes on in front of the TV in the privacy of homes. Tom Wesselmann was the first to associate a nude on a bed with a TV, and the motif has been used many times by Eric Fischl, who bathes his figures in the mysterious light of TV. Photographer Warren Neidich also captures the play of nudity and TV by posing nudes by the tube.

IMITATING THE LOOK OF A TV SCREEN

One basic way television has affected contemporary art lies in the many paintings, prints and photographs that mimic the distinctive look of the televised image. The "TV look" stems from the medium's technology: images converted into electronic waves are sent over wires or through space, then reconverted into light on the TV tube. The conversion process involves scanning, the systematic breakdown of an image into 525 lines of information about tone and color. Scanning these lines onto a TV screen illuminates a tight but visibly perceptible mosaic of red, green, and blue phosphor dots, called pixels. At its best the TV image is somewhat fuzzy, about half as clear as a 35mm color slide projected to the same size, and if the equipment or reception is faulty, the image can be totally distorted.

CBTV, a work by the conceptual performance artist Chris Burden, illustrates the development of TV technology. Here scientific curiosity is the motivating factor in the creation of a work of TV-inspired art. Using an old patent, Burden re-created a primitive forerunner of contemporary TV invented by the Englishman John L. Baird around 1915 that used a mechanical rather than electronic scanning device.

One of the first to try duplicating the look of a TV in paint was John Clem Clarke. His 1967–68 spray paint-





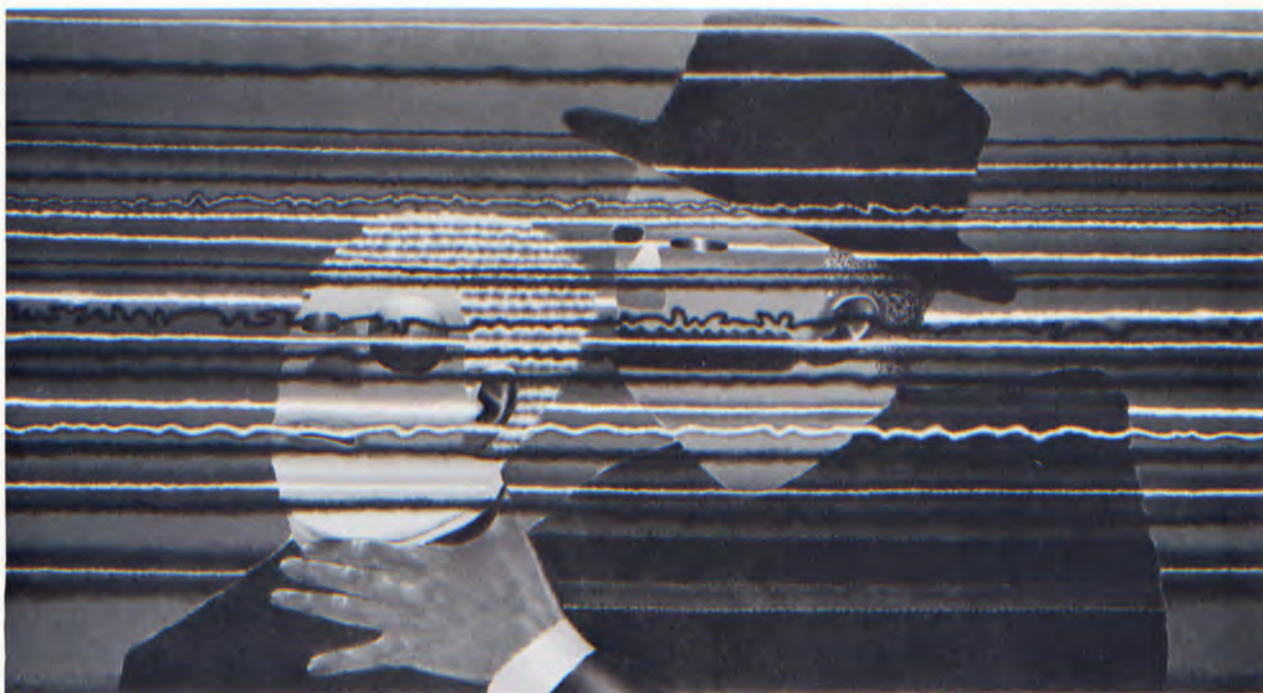
Opposite, above:
Janet Fish
T.V. and Grapes, 1985
Pastel on paper

Opposite, below:
Warren Neidich
Nude with T.V., 1984
Cibachrome photograph

Above:
Chris Burden
C.B.T.V., 1977
Installation
Ronald Feldman Fine Arts,
New York City

Right:
John Clem Clarke
Peyton Place Credits, 1968
Oil on canvas





Ed Paschke
Strangulita, 1979
 Oil on canvas

Voytec Fangor
Supermarket Commercial 2, 1980
 Oil on canvas
 (not in exhibition)

ings are based on photographs off the screen and made with some forty stencils to reproduce the different tones and colors. Clarke is interested in different types of visual systems that can be used to create a realistic image. Using his own methods, he "reproduces" images created by other systems. After his series based on old master paintings, the TV image offered a logical challenge.

Anton Perich's paintings do not attempt to duplicate images from TV screens, but rather use a painting method intricately linked to TV technology. Perich's fascination with the scanning mechanism of TV led him to invent a painting machine that operates on similar principles. A slide is projected onto a blank canvas, and a motorized electronic eye on an armature systematically reads the light and dark in the image and triggers a spray painting device. The result is an automatic painting that looks very much like a TV image.

Voytec Fangor focuses not on the scan lines, but on the dots that make up the TV tube. By painting dots in





Anton Perich, *Mona Lisa*, 1984, oil on canvas.

John Maggiotto
Pilot's Wife, 1986
Gelatin-silver photograph on plaster

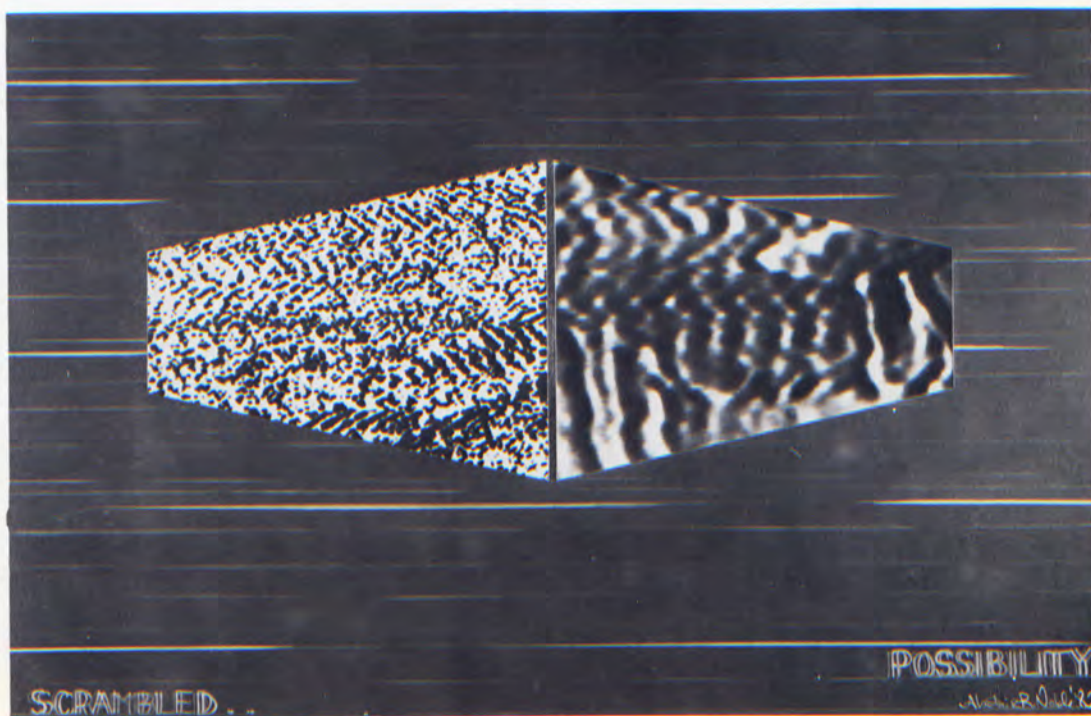


both regular and irregular patterns over an image, he strives to achieve the disintegrated look of TV.

While most of the artists who attempt to duplicate the look of a TV image have a formal interest in techniques and methods of representation, they are also aware of the expressive elements inherent in TV's unique visuals. This is perhaps best seen in the paintings of Ed Paschke. By manipulating TV dials and using computer imaging technology, Paschke has developed a rich vocabulary of TV-related colors and shapes that convincingly captures the intensity of modern life.

TOWARD A NEW ABSTRACTION

If TV is a ready source of representational images, it is a source of readymade abstract images as well. While television has inspired some artists to move toward representation, it has encouraged others in the opposite direction, toward the development of a new abstraction. Traditionally abstraction in art has been based on geometry, organic configurations, and the various effects achieved by applying paint to canvas.

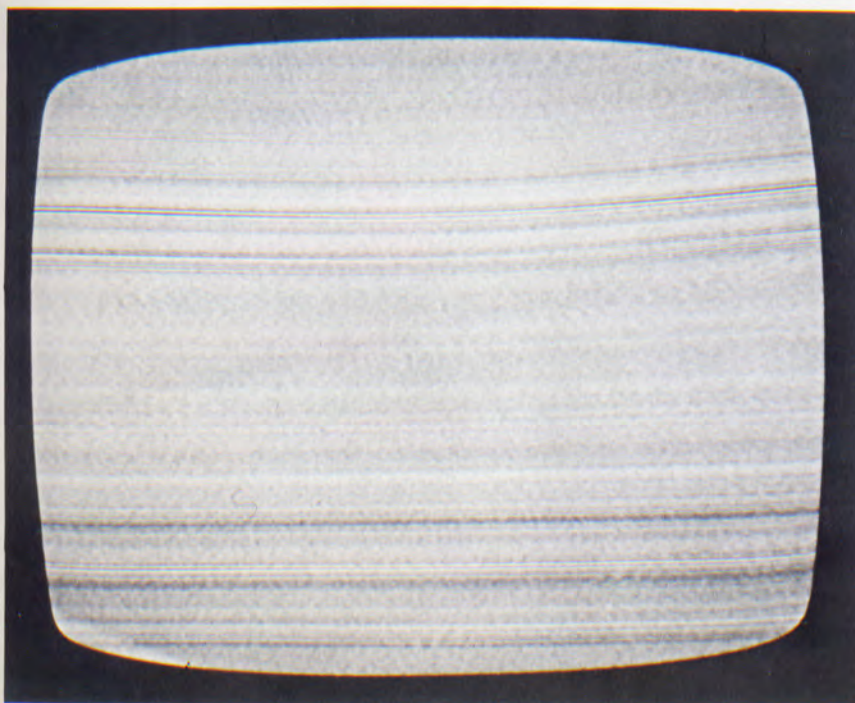
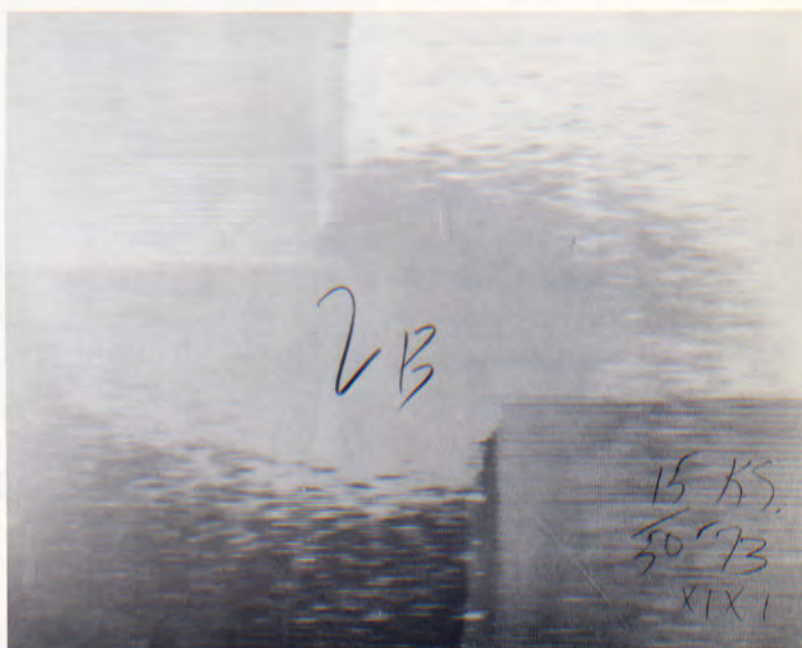


The new TV-related abstraction uses space, colors, shapes and lines generated by electricity. This invisible vocabulary of forms first became visible through television and analytical devices such as the oscilloscope. Playing with imagery derived from this abstract realm was an early preoccupation of video artists, and led to the development of video synthesizers, complex machines that deconstruct the video signal to form eerily colored moving abstract shapes. The advent of computers offered increased control over synthesizer effects.

The new abstraction revealed by electronics moved into the realm of wall pieces when artists began photographing their tapes. In a 1973 silkscreen series, *Video Still Screen*, Keith Sonnier sought to present a pure image reflecting the technology through its electrical effects. To make this work, two cameras, one in a positive and one in a negative mode, were focused on a white wall; their signals were mixed down to one monitor, the image photographed and silk-screened with further positive and negative permutations.

Not all abstract investigation of the TV image relies

Keith Sonnier
Video Still Screen II, 1973
Silkscreen



Opposite, below:
Alastair Noble
Scrambled Possibilities, 1982
Cibachrome photograph and
silver pencil on museum board

Left:
Lewis Stein
TV Light, 1986
Black and white photograph

on sophisticated video technology like Sonnier's. A commercial television set is rich in different abstract images just by changing channels and manipulating knobs. The photographer Lewis Stein captures a quiet meditative pattern. Alastair Noble systematically achieves different effects and uses the pictures in multi-media installations that allow people to enter the strange space of TV "noise" and "snow."

MEDIA OVERLOAD

As part of a communications revolution that has vastly increased the amount of information we receive, television has greatly added to the bombardment of stimuli that has been one of the principal characteristics of modern life.

This deluge of information had started well before television. With their fractured, fragmented and multiplied images, Cubist and Futurist painters sought to

capture the tempo of a contemporary city life, which included the new radio, telephone, telegraph and phonograph, as well as many other new machines. Pop artists picked up fragmentation as a pictorial means of imaging their day, and some, like Rauschenberg, added TV and pictures from TV to the mix.

In photography multiple exposure offered a natural technical means to articulate contemporary media overload. In 1968 Thomas Barrow made multiple exposures of TV pictures, alternating choices of close-ups and medium shots, and changing the distance and angle of his camera from the screen. Multiple exposure was Harry Callahan's approach when he mixed images off the TV screen with shoppers walking city streets on the same roll of film. Paul Berger's photo montages mix charged TV images from news and advertising, thickened with text, in a series commenting on modern mass communication.



Opposite:
 Thomas Barrow
Game Structure, 1968
 Black and white photograph

Right:
 Ted Victoria
Shortly Before the Incident, 1983
 Light box with
 camera obscura projector

Below:
 Paul Berger
 Image from *Seattle Subtext*, 1979
 Black and white photograph





Left:
Allan McCollum
Snapshot of TV scene showing
painting enlarged for
Perpetual Photo #92D, 1985
Black and white photograph

Below:
Allan McCollum
Perpetual Photo #92D, 1985
C-print photograph



The by-product of media overload is a world awash with images, and increasingly artists are opting to appropriate or recycle existing images rather than compose their own. The intents of these media-wise artists differ, but most of them share a bent toward analysis of the public sphere through the public images we are fed on TV. Matthew Geller uses early advertisements for TVs to reveal the medium's impact on domestic life in his book *In a Musty Chamber*. Daniel Faust's photographs of TV characters commemorated as wax museum figures trace the metamorphosis of these modern post-literary characters from medium to medium. Faust's photographs look like film production shots, except they are *unusually still*. In his *Perpetual Photographs* Allan McCollum makes the distortions that take place as images transit between media the subject of his work. His pictures are basically details of framed paintings that appear in TV set interiors, which, when they are enlarged, appear to dissolve into abstraction.



Daniel Faust
 "Star Trek" from *Science and Industry*, 1982–1986
 Laminated Cibachrome photograph

Below:
 Matthew Geller
 Image from *Ending Family Squabbles*, 1983–1986
 Black and white photograph





Robert Longo
Ho Chi Menh, Dancers, Dog, 1985
 Charcoal and graphite on
 museum board, mounted on masonite

New inventions such as facsimile printers, which work like photocopy machines, make the instant capturing of images off TV even easier. Gretchen Bender uses a Mitsubishi electrostatic printer to "appropriate" images directly from the TV screen. Carefully edited and presented in series of strips, her choices penetrate the media facade. Robert Longo also uses the Mitsubishi printer as a source of images that he makes into drawings. Through the selection process a distinct sensibility emerges. Longo discovers potent evocative images from amidst the rich variety available on TV without resorting to the kind of iconic image that emerged in Pop.

Gretchen Bender
 Detail from *Total Recall*, 1985
 Mitsubishi electric paper-tape strips



INTO THE FUTURE

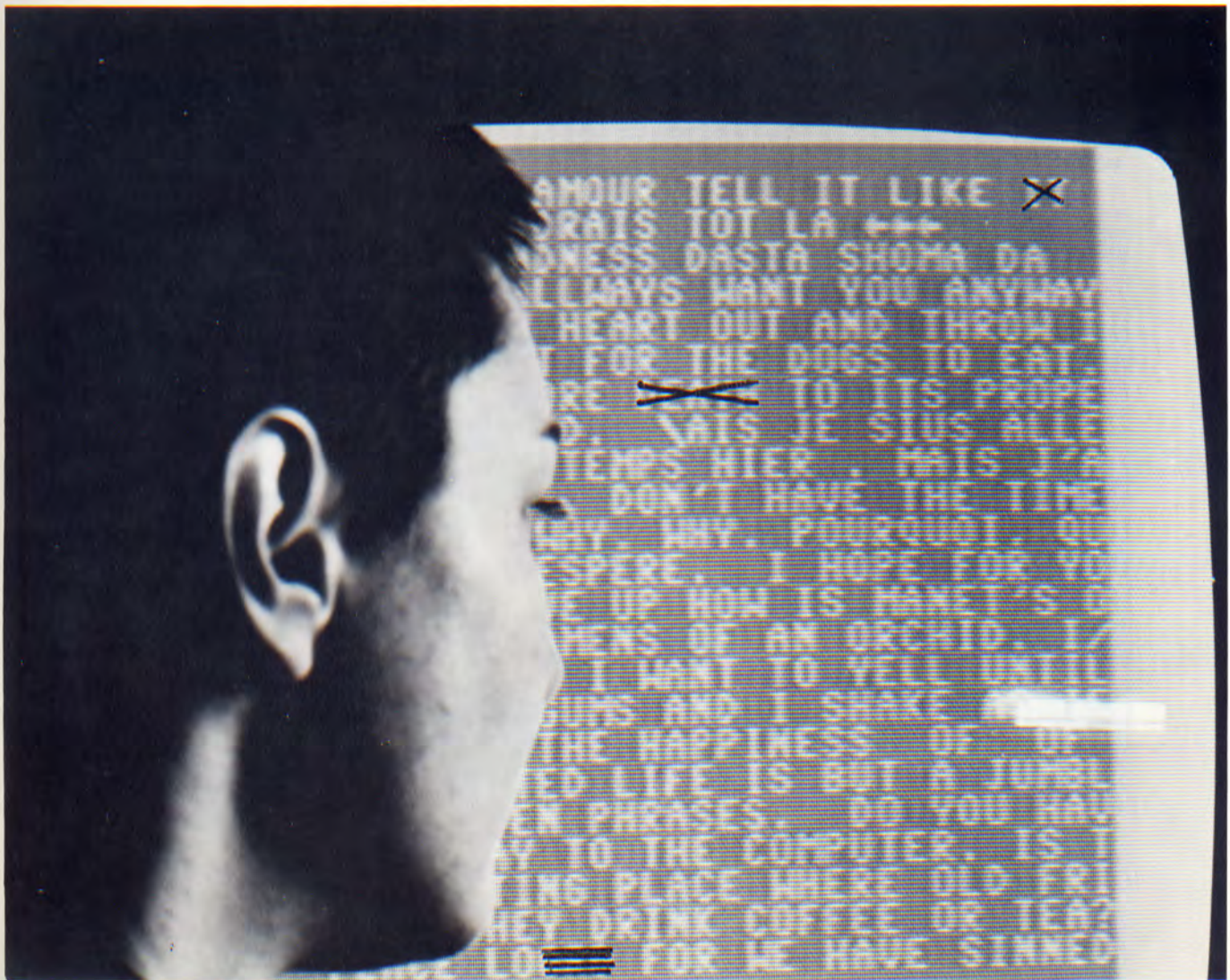
The technology of broadcast television was only the beginning. After nearly forty years in America's homes, the uses of TV have greatly expanded. Today's TV is a monitor that can be attached to a camera, a video-cassette, a computer, a video game, a cable system or a satellite dish as well as the standard broadcast signals.

VCRs allow a more personal style of TV viewing and the accumulation of libraries of programs. This encourages the distribution of video art, which is too specialized for commercial TV. Audiences now can also get information about art from television. Among the products available for home viewing are figure drawing lessons by Philip Pearlstein and a videodisc containing every work in the National Gallery in Washington, D.C.

Certainly the computer is having the greatest effect in changing concepts of television and its role in the arts. The computer as subject appears in the work of Haring, Kostabi, and many other artists. Warren Neidich's photograph of a face before a TV screen loaded with text captures the harsh, compelling electromagnetic light as it documents TV's integration into the workplace.

It is in art-making, however, that the computer is having its greatest impact. The TV monitor attached to sophisticated computers is replacing the canvas; the "mouse" is replacing the brush. Gregg Smith's portrait

Warren Neidich
Stream of Consciousness, 1984
Cibachrome photograph





Above:
Nancy Burson
Etan Patz Update, 1984
Diptych with computer-generated
photograph

Left:
John Fekner and Don Leicht
Your Space Has Been Invaded, 1982
Paint on aluminum



Opposite, left:
Gregg Smith in collaboration
with Kathy Neely
Reagan Series, 1985
Computer drawing

Opposite, right:
Lewis Stein
Untitled, 1985
(from *Surveillance Series*)
Black and white photograph



of Ronald Reagan was electronically drawn directly on the screen, and then distorted and multiplied with the aid of computer programmers. While transferring an image from the TV screen into hard copy once required the clumsy task of photographing off a screen, new technology allows a direct printout. Nancy Burson's *Etan Patz Update* demonstrates perhaps the most sophisticated use of TV and related computer technology. This photograph, produced by the artist for the FBI, is intended to picture the child abducted in SoHo in 1979 as he might appear today. It shows the remarkable imaging power of TV as specially designed computer programs reshape the image of a face pixel by pixel, dot by dot.

The future of television offers rich possibilities for art. But it has its ominous side. Don Leicht's painting of video game "pieces" with John Fekner's words *Your Space Has Been Invaded* reminds us that the new technology is not all fun and games. Though 1984 has come and gone, Orwell's vision of Big Brother is still a real possibility. Lewis Stein's series of photos showing surveillance cameras is a reminder that TV is not just something we watch, but something that is watching us.



CHECKLIST OF THE EXHIBITION

All dimensions are in inches; height precedes width; precedes depth.

LAURIE ANDERSON

3 D Television, 1981
Silk screen on plexiglass, wood, mask, speaker, and audio tape
35¼ x 51 x 6¼
Lent by Holly Solomon Gallery, New York

DIANE ARBUS

Levittown, New York, 1963
Gelatin-silver photograph
9½ x 9½
Lent by the Museum of Modern Art, New York; purchase

EVE ARNOLD

Television (from In China), 1979
Dye transfer photograph
20 x 24
Lent by Castelli Graphics, New York

PHILIP AYERS

T.V., 1983
Oil on canvas
42 x 36
Lent by Semaphore Gallery

JOHN BALDESSARI

3 T.V. Sentences, 1976
Black and white photographs mounted on board
11 x 17
Lent by Sonnabend Gallery, New York

THOMAS BARROW

Game Structure, 1968
Black and white photograph
8 x 10
Lent by the artist, Albuquerque, New Mexico

ROBERT BECHTLE

Zenith, 1968
Oil on canvas
36 x 40
Lent by Barbara Glass, Evanston, Illinois

GRETCHEN BENDER

Total Recall, 1986
Mitsubishi electric paper-tape strips
144 x 48
Lent by Nature Morte Gallery, New York

PAUL BERGER

Image from Seattle Subtext, 1979
Black and white photograph
16 x 20
Lent by Light Gallery, New York

KEIKO BONK

Moonlight Love, 1984
Mixed media
36 x 30 x 9
Lent anonymously, New York

CHRIS BURDEN

CBTV, 1977
Photo documentation and original drawings
(3) Ink and marker on paper
22 x 17; 13 x 19½; 13 x 26
(4) Black and white photographs
Each 8 x 10
Lent by Ronald Feldman Fine Arts, New York

NANCY BURSON

Etan Patz Update, 1984
Computer generated photograph
Diptych: 8¼ x 8½; 8½ x 8½
Lent by Holly Solomon Gallery, New York

HARRY CALLAHAN

Providence, 1984-85
Dye transfer photograph
9½ x 14¾
Lent by Pace/MacGill Gallery, New York

TSENG KWONG CHI

Keith Haring Subway Drawings, 1981-83
(6) Black and white photographs
Each 10 x 8
Lent by the artist, New York

JOHN CLEM CLARKE

Newly Wed Game, 1967
Oil on canvas
36 x 50
Lent by the artist, New York

MAXI COHEN

Cape May, N.J., 1972
Cibachrome photograph
11 x 14
Chicago, 1986
Cibachrome photograph
14 x 11
Lent by the artist, New York

JAIME DAVIDOVICH

Display of Television Ephemera,
1940–1980s
Lent by the collector, New York

BRUCE DAVIDSON

Muskrat Trapper,
Little Ferry, N.J., 1965
Gelatin–silver photograph
11 x 14
East 100th Street, 1966
Gelatin–silver photograph
11 x 14
Lent by the artist, New York

WILLIAM EGGLESTON

Graceland, 1983
Dye transfer photograph
24 x 20
Lent from the collection of
the Chase Manhattan Bank, N.A.,
New York

DANIEL FAUST

Science and Industry, 1982–86
(2) Laminated Cibachrome photographs
Each 18 x 24
Lent by the artist, New York

JOHN FEKNER

Tarred T.V., 1980
Mixed media
19 x 15 x 9
Lent by Mark Baron, New York

**JOHN FEKNER and
DON LEICHT**

Your Space Has Been Invaded, 1982
Paint on aluminum
40 x 40
Lent by Semaphore Gallery, New York

ERIC FISCHL

Untitled print from the portfolio
Floating Island, 1985
Five color etching
11½ x 31½
Lent by Peter Blum Editions, New York

JANET FISH

T.V. and Grapes, 1985
Pastel on paper
40 x 29
Lent by Robert Miller Gallery, New York

ROBERT FRANK

Television Studio,
Burbank, California, 1955–56
Gelatin–silver photograph
12 x 16
Lent by Pace/MacGill Gallery, New York

LEE FRIEDLANDER

Galax, Virginia, 1962
Gelatin–silver photograph
5⅞ x 8⅞
Lent from the collection of
the Chase Manhattan Bank, N.A.,
New York

MATTHEW GELLER

Ending Family Squabbles, 1983–86
(2) Black and white photographs
Each 38 x 32
Lent by the artist

JON GNAGY

Flowers in a Blue Vase, 1950
Oil on canvas board
20 x 16
Rehearsal Sketches
(4) Pencil on paper, 1950s
Each 14 x 18
Learn to Draw Outfit
(art kit in a box), 1950s
Printed cardboard box
18 x 12
Lent by Polly Gnagy Seymour,
Winter Park, Florida

RODNEY ALAN GREENBLAT

Daily Balance, 1985
Mixed media
120 x 120 x 28
Lent by Gracie Mansion Gallery,
New York

RICHARD HAMILTON

Kent State, 1970
Serigraph, printed in color
26⅞ x 34⅞
Lent by the Museum of Modern Art,
New York; John R. Jakobson
Foundation Fund

KEITH HARING

Untitled, 1982
Enamel paint on wood
20 x 29
Lent from the collection of
the artist; courtesy of Tony Shafrazi
Gallery, New York
TV T-Shirt, 1984
Silkscreen on cloth
Collection of The Queens Museum

DAVID HOCKNEY

Sony T.V., 1968
Crayon on paper
17 x 14
Lent by Andre Emmerich Gallery,
New York

NANCY HOLT

Time Outs #41, 1982–84
Black and white photograph
15½ x 23½
Lent by John Weber Gallery, New York

DOUGLAS HUEBLER

Variable Piece #70 in Process #81, 1973
Statement and photographs on paper
40¼ x 44¼
Lent by the artist, Newhall, California

ISIDORE ISOU

Ragged Television
(reconstructed version by
Jean Paul Curtay), 1962
Mixed media
12 x 12 x 9
Lent by Franklin Furnace Archives, Inc.

RICHARDS JARDEN

TV Fragment—Daylight Saving (Listening), 1983
Laminated wax relief
12¼ x 24¾
Lent by Tibor de Nagy Gallery, New York

BURRIS JENKINS, JR.

Look Who's Trying to Get in the Act, 1960s
Pencil on paper
8½ x 11
Lent from the estate of Burris Jenkins, Jr., New York

EDWARD and NANCY REDDIN KIENHOLZ

The Black Head, 1981
Mixed media
13 x 9 x 12
Lent by Gemini G.E.L., Los Angeles, California

MARK KOSTABI

Goya T.V., 1982
Oil on canvas
36 x 48
Lent by Marian B. Javits, New York

ALFRED LESLIE

Television Moon (study), 1975
Charcoal on board
40 x 60
Lent by Oil & Steel Gallery, New York

LES LEVINE

Watergate Fashions, 1973
Drawing on paper
36 x 72
Lent by the artist, New York

ROBERT LONGO

Ho Chi Menh, Dancers, Dog, 1985
Charcoal and graphite on museum board, mounted on masonite
Triptych: 28 x 30; 25 x 31; 18 x 26
Lent by The Prudential Insurance Company of America

JOHN MAGGIOTTO

Pilot's Wife, 1986
Gelatin-silver photograph on plaster
15 x 22
Lent by the artist, New York

GERARD MALANGA

Breast—In, 1985
(2) C-print photographs and text
11 x 42
Lent by the artist

ALLAN McCOLLUM

Perpetual Photo #92D, 1985
C-print photograph
8 x 12
Lent by Diane Brown Gallery, New York

PETER MOORE

Photographic Documentation of Early Works by Nam June Paik and Wolf Vostell, 1960s
(8) Black and white photographs
Each 8 x 10
Lent by the artist, New York

WARREN NEIDICH

Nude with T.V., 1984
Cibachrome photograph
11 x 14
Stream of Consciousness, 1984
Cibachrome photograph
11 x 14
Lent by the artist, New York

ALASTAIR NOBLE

Divided Presence, 1982
Cibachrome photograph and silver pencil on museum board
18 x 28
Lent by the artist, New York

DENNIS OPPENHEIM

Rehearsal for 5 Hour Slump, Chandra Oppenheim, 1972
Photo silkscreen print
40 x 30
Lent by the artist, New York

BILL OWENS

Ronald Reagan, 1972
Gelatin-silver photograph
8½ x 13
Lent by The Museum of Modern Art, New York; purchase

NAM JUNE PAIK

Participation T.V., 1969
Philco Color Lite Television, microphones, amplifier
30 x 31 x 24
Lent from the personal collection of Mr. and Mrs. David Bermant, New York

ED PASCHKE

Strangulita, 1979
Oil on canvas
46 x 80
Lent from the collection of Martin Sklar, New York

ANTON PERICH

Mona Lisa, 1984
Oil on canvas
94½ x 69½
Lent by the artist, New York

HOWARDENA PINDELL

Baseball Series: Video Drawing, 1974–76
(2) Color photographs
Each 5 x 7
Lent by the artist, New York

ROBERT RAUSCHENBERG

Ark postscript to 34
Drawings for Dante's Inferno, 1964
Lithograph
14 x 16½
Mark postscript to 34
Drawings for Dante's Inferno, 1964
Lithograph
14 x 16¼
Lent by The Museum of Modern Art, New York; gift of the Celeste and Arnold Bartos Foundation

MARCIA RESNICK

She Secretly Lusts for Her Television Idol, 1978
Gelatin-silver photograph
16 x 20

John Belushi, August 1984
Gelatin-silver photograph
13 x 9

Lent by the artist, New York

KENNY SCHARF

Elroy Bug, 1981
Acrylic, fluorescent, and
spray paint on canvas
60 x 39

Lent anonymously
Extravaganza T.V., Stock #1448, 1984
T.V. set
36 x 36 x 20

Lent by Tony Shafrazi Gallery,
New York

CINDY SHERMAN

Untitled Film Stills, Nos. 13, 16, 35, 1979
(3) Black and white photographs
Each 10 x 8

Lent by Metro Pictures, New York

STEVEN SHORE

Hotel Room, 1980
C-print photograph
11 x 14

Lent by Light Gallery, New York

**GREGG SMITH in collaboration
with KATHY NEELY**

Reagan Series, 1985
Computer drawing
53 x 15

Lent by Semaphore Gallery, New York

DON SNYDER

Apollo 11 to the Moon, 1968-72
(3) Hand-colored photo montages
Each 30 x 46

Lent by the artist, New York

EVE SONNEMAN

*Portrait of Mars: In Chinatown
and on T.V.*, 1976

(2) Cibachrome photographs
Each 8 x 10

Lent by Castelli Graphics, New York

KEITH SONNIER

Video Still Screen II, 1973
Silkscreen

27 x 36

Lent by Castelli Graphics, New York

LEWIS STEIN

Untitled (T.V. Light), 1986

Black and white photograph
29 x 37

Untitled Surveillance Series, 1965

Black and white photograph
40 x 40

Lent by Postmasters Gallery, New York

TED VICTORIA

Wait, 1983

Light box with
camera obscura projector
24 x 12 x 4

Lent by the artist, New York

ANDY WARHOL

Howdy Doody, 1981
Silkscreen on paper
40 x 40

Lent by Ronald Feldman Fine Arts,
New York

WILLIAM WEGMAN

R C A, 1977
Painted photograph

10 x 10½

Lent by Daniel Wolf Inc.
and Holly Solomon Gallery, New York

TOM WESSELMANN

Great American Nude #39, 1962
Charcoal, acrylic, enamel, collage,
and assemblage
48 x 48

Lent by Mr. and Mrs. Jerry Berger,
Shawnee Mission, Kansas

GARRY WINOGRAND

John F. Kennedy, 1960
Gelatin-silver photograph
20 x 16

Lent by Frankel Gallery,
San Francisco, California

RHONDA ZWILLINGER

Turned On, 1985

Mixed media
30 x 38 x 22

Lent by Ron and Leslie Rosenzweig,
Short Hills, New Jersey

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Willie Ed Guy
Andrew Strowder
Charles Townes
Pablo A. Mendez
Kenneth Lyons

LENDERS TO THE EXHIBITION

Mark Baron
Thomas Barrow
Mr. and Mrs. Jerry Berger
Mr. and Mrs. David Bermant
Peter Blum Editions
Diane Brown Gallery
Castelli Graphics
The Chase Manhattan Bank, N.A.
Tseng Kwong Chi
John Clem Clarke
Maxi Cohen
Jaime Davidovich
Bruce Davidson
Tibor de Nagy Gallery
Andre Emmerich Gallery
Daniel Faust
John Fekner
Ronald Feldman Fine Arts
Frankel Gallery
Franklin Furnace Archives, Inc.
Matthew Geller
Gemini G.E.L.
Barbara Glass
Douglas Huebler
Marian B. Javits
Estate of Burriss Jenkins Jr.
Les Levine
Light Gallery
John Maggiotto
Gerard Malanga
Gracie Mansion Gallery
Metro Pictures
Robert Miller Gallery
Peter Moore
The Museum of Modern Art
Nature Morte Gallery
Warren Neidich
Alastair Noble
Oil & Steel Gallery
Dennis Oppenheim
Pace/MacGill Gallery
Anton Perich
Howardena Pindell
Postmasters Gallery
The Prudential Insurance Company of America
Marcia Resnick
Ron and Leslie Rosenzweig

Semaphore Gallery
Polly Seymour
Tony Shafrazi Gallery
Martin Sklar
Don Snyder
Holly Solomon Gallery
Sonnabend Gallery
Ted Victoria
John Weber Gallery
Daniel Wolf Gallery

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R.C.A. Corp./5
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