

ANAT EBGİ

FIVE FROM LOUISIANA



LYNDA BENGLIS

TINA GIROUARD RICHARD LANDRY

ROBERT RAUSCHENBERG KEITH SONNIER

NEW WORK

JANUARY 28 THROUGH MARCH 27 1977

NEW ORLEANS MUSEUM OF ART

CITY PARK NEW ORLEANS

NOMA Supplement to the Times-Picayune, January 30, 1977

INTRODUCTION

FIVE FROM LOUISIANA is the final exhibition in a series planned by the New Orleans Museum of Art to celebrate the American Revolution Bicentennial. It was decided that the museum could best serve the community and the state during the Bicentennial by honoring some of the outstanding achievements of artists from Louisiana.

The first major retrospective of Richard Clague (1821-1873), Louisiana's foremost 19th century landscape painter and founder of the Louisiana landscape school, was the initial Bicentennial presentation in November 1974. In September 1975 the first retrospective of John McCrady (1911-1968), the most important Regionalist painter working in New Orleans in the 1930s and 1940s, was presented. The work of New Orleans' preeminent American photographer, Clarence John Laughlin, was exhibited in March 1975, in a large retrospective organized by the Philadelphia Museum of Art.

FIVE FROM LOUISIANA focuses on five Louisiana artists who have gained national and international reputations, and have received honor and distinction on the contemporary art scene today. They are Lynda Benglis, born in Lake Charles; Tina Girouard, born in DeQuincy; Richard Landry, born in Cecilia; Keith Sonnier, born in Mamou; and Robert Rauschenberg, who, although born in Port Arthur, Texas, has adopted Lafayette, Louisiana, as his home.

Louisianians, particularly Cajuns, love a party, and will cook a large gumbo whenever several gather together. In a sense this exhibition is a gumbo celebration, and welcome home for these five artists who have distinguished themselves and their native state. Unlike most art exhibitions organized in museums, **FIVE FROM LOUISIANA**, because of the nature of the works produced by the artists, is, in part, a series of specially scheduled events. On view in the Ella West Freeman Gallery are works in more traditional media: drawings, prints, photographs, and sculpture, many of which were created for this exhibition. The artists also have created other new works which transcend a gallery format and are presented here for the first time.

On January 10, three weeks prior to the opening of the exhibition, Tina Girouard executed her major work, a performance piece, *Pinwheel*, in the Delgado Great Hall at the Museum. Performed by Ms. Girouard and three Louisianians—Mercedes Deshotel, John Geldersma, and Gerard Murrell—*Pinwheel* was videotaped, and is being shown on a large screen, video projection system in the exhibition. Lynda Benglis invited New Orleans artist Ida Kohlmeyer, her former painting professor at Sophie Newcomb Art Department, Tulane University, to collaborate on an architectural prop piece which fills the Delgado Great Hall and transforms it into an enormous environmental sculpture. Ms. Benglis created an eleven copper knot *7 Come II* series for this exhibition. Keith Sonnier has created a live, audio communication piece. Richard Landry will perform a solo quadrasonic, sound delay concert in the Stern Auditorium on Sunday evening, January 30, two days after the exhibition opening. Robert Rauschenberg created a large, mixed media collage painting, *Opal Reunion*, especially for the exhibition. The exhibition also includes a scheduled program of video tapes by Benglis, Girouard, Landry and Sonnier, as well as films by Sonnier.

This catalog is published as a rotogravure supplement inserted in the January 30, 1977, Sunday edition of the *New Orleans Times-Picayune*, which, with a circulation of approximately 310,000, will reach an estimated audience of nearly one million. To our knowledge this marks the first time an art museum catalog has been published as a complete entity in a newspaper.

Each of the five artists selected to participate in this exhibition was asked to invite a person of their choice to interview them or to write an essay on their work for this publication. The Museum is delighted with each artist's choice and thanks these writers for their contributions and interest in this venture.

New Orleans author and playwright Tennessee Williams wrote the essay on Lynda Benglis. Co-founder and editor of the contemporary art journal *Avalanche* Liza Béar interviewed Tina Girouard on WBAI radio in New York for this exhibition, and the transcript of that broadcast is published here. Contemporary American composer and musician Philip Glass interviewed Richard Landry. *The New Yorker* magazine art critic Calvin Tomkins discussed the work of Robert Rauschenberg, and University of New Orleans art professor Calvin Harlan interviewed his former student Keith Sonnier.

The new Canadian contemporary art quarterly *Parachute* will devote its entire Spring issue to this exhibition, republishing the five texts and other portions of this catalog. The new works created by the five artists during their stay in New Orleans just prior to the exhibition opening, which could not be discussed or illustrated because of the early press deadline for the printing of the catalog, will be fully documented in *Parachute*. The Museum thanks *Parachute* editors Chantal Pontbriand and Franco Morin for their cooperation and interest.

This exhibition was funded in part by a grant from the National Endowment for the Arts in Washington, D. C., a Federal agency. A second National Endowment for the Arts grant will enable the New Orleans Museum of Art to consider the purchase of two or more of the works in the exhibition for its permanent collection. The museum wishes to thank Mr. and Mrs. Harry J. Blumenthal, and the Parkside Foundation and its chairman, Thomas B. Lemann, all from New Orleans, for providing matching funds for the NEA purchase grant.

Enterprises of this scope require the cooperation and assistance of numerous persons to insure their success. The Museum is privileged to have had such support and assistance from many sources, and we wish to recognize them here and publicly extend our appreciation. Henry R. Kron, *Dixie Roto Advertising Manager*; Ashton Phelps, Publisher; and Norman Newhouse; all of the *Times-Picayune Publishing Corporation*, have been most sympathetic and helpful in the production and insertion of this catalog in the Sunday edition of the newspaper. Jerry Schuppert of Printing Production, Inc., has been indispensable in the design and production of the catalog. New Orleans Public Television Station WYES videotaped Tina Girouard's *Pinwheel* performance in the Museum, and we are grateful to Station Director William Hart and Producer Sharon Litwin for their cooperation and effort on our behalf. The Museum is pleased to have had the assistance of one of this city's most talented artists, Blaine Kern, whose studios produce floats for many Mardi Gras parades. Mr. Kern has generously opened his warehouses to Lynda Benglis and Ida Kohlmeyer, and made available numerous oversize sculptured props for their collaborative piece.

We are grateful to the Museum's Board of Trustees, particularly Muriel Bultman Francis, Mrs. P. Roussel Norman, and President Moise S. Steeg, Jr., for their valuable advice in the planning of the exhibition. Thomas B. Hess, Bob Peterson, and Charles Yoder have been helpful, and their useful suggestions were greatly appreciated.

From the beginning all the artists' New York galleries and their directors Leo Castelli, Paula Cooper, Holly Solomon, and Ileana Sonnabend, have been most supportive and enthusiastic. It has been our pleasure to work with each of them. We thank also Frederika Hunter of the Texas Gallery in Houston and Stanley and Elyse Grinstein and Sidney Felson of Gemini G.E.L. in Los Angeles for their cooperation.

Finally we wish to express our deep appreciation to each of the "Five from Louisiana" artists who have worked unselfishly with the Museum staff to create this exhibition. We are proud of them and wish them all a hearty, Cajun "Bienvenu."

E. JOHN BULLARD
Director

WILLIAM A. FAGALY
Chief Curator

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MUSEUM LOCATION

The Museum may be reached via the Carrollton Avenue or Esplanade Avenue New Orleans Public Service bus lines.

ADMISSION:
Children (6-15), 50 cents
Adults, \$1.00
Members Free at All Times.

HOURS:
Tuesday thru Sunday
10:00 am-5:00 pm
Closed Mondays and all legal holidays

For further information:
Telephone 488-2631.

FIVE FROM LOUISIANA

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TINA GIROUARD

An Interview by LIZA BÉAR

At WBAI Radio Station, New York, Oct. 27, 1976

TWO TREES IN THE FOREST

PART I

I announce:

"This is Liza Béar at WBAI, New York, with Radio WAVE, an artists' program. Tonight's guest is Tina Girouard. We're doing this show live with a Cajun audience: potter Mercedes Deshotel, sculptor John Geldersma, and photographer Gerard Murrell. We've brought some things with us to Studio A: a table cloth from Louisiana, six red apples, chutney, walnuts, grape juice, Wasser brot, crisp rye bread, Danish cheese, carrots, Merce's home-made bread, Tina's juke box, and a wilting spider plant. In the background you should be hearing...you *should* be hearing...you should be *hearing* a tape of barnyard clucking sounds recorded at Indian Bayou. It's unusually hectic here at BAI; there are people in all the adjoining studios; we're going to try to cool down and take it easy."

I've just returned from Toronto, Tina from Geneva. I'm conscious of place and transition, airplanes and congestion. I have very little voice. Tina's given me some notes on her piece *Swiss Self*, a solo performance at a Geneva gallery. I read out her list of props which I translate from French and then I formulate what I want to know...

Liza Béar: *When you go to other places to do works, do you feel a need to redefine yourself in terms of that place?*

Tina Girouard: Well, *Swiss Self* was a current self-portrait taking place in Geneva... I'm interested in reality and in making reality stronger, and one way of doing that is to bring things from the place into the piece.

LB: *How did you want to present yourself to the Swiss?*

TG: Well, as myself in their place. I used Swiss money because we think of Switzerland as the bank of the world. And a cowbell, because that's very special to Switzerland. The Swiss bell their cows for the Alps, and this bell was more like a church bell. It weighed about 15 pounds. I also used a scythe... I was staying in the country, and I got the bell and the scythe from the farmer down the road. They had something to do with me too... because they were from the farm.

LB: *Did you grow up in the country?*

TG: I grew up on a rice farm between De Quincy and Lake Charles, in the country, a place that has no name...

LB: *What did the performance consist of?*

TG: The only experience similar to it is sand painting. I made a kind of effigy with the materials—there were also a lot of wild flowers, raffia, lengths of cotton from Louisiana, bamboo rugs, a washboard, a watch, a bar of chocolate—at the places where my head, my hands, my feet, and the erogenous zone (the other brain) would be. And then I laid myself out on it and sprinkled 10 kilos of Swiss money over the whole thing, as another layer of the pattern. I just lay there for a while. There was a video camera on the ceiling facing down, so the audience was also getting an overhead shot... The scythe was really important, because the portrait is a kind of life-death portrait.

LB: *Uhhuh... A lot of your work has been done with other artists. Could you say something about how*



Costumed Portrait, 1974, Evelyn Jain Gi Lee Lai in the persona of Black Knight



Costumed Portrait, Terry D'Reilly as Mayan Runner

that developed? I know we both came to New York on the same day, July 28, 1968.

TG: Well, I'd come straight from undergraduate school in Lafayette, and within a couple of months of being in New York, I started working for other artists. I danced with Deborah Hay on and off for a year, and through her workshop I was introduced to Trisha Brown and Steve Paxton and the whole Judson thing. And during that first year I also got involved with the work of Keith Sonnier and Richard Serra. And of course, as I got a little more serious, I took a more active role... There's something about working with other people: you must spend some time in solitary concentration, and know who you are and what you have to do. But that can also narrow you down, and I'm always opened up by working with others.

LB: *Do you ever think about what you've derived from particular collaborations? For instance, your Bridge-Proposal with Barbara Dilley...*

TG: ... what came from that? I think my whole idea of portraiture. This is two years after the fact, and I realize that, in a way, Barbara and I were trying to make portraits of each other. I was trying to do it visually and she was trying to do it with activity.

LB: *And did it work?*

TG: Did it work? Well, of course it did. It worked very definitely for both of us, for a couple of years. And it was a real kind of nurturing new experience. Our first performance, incidentally, was at USL... The last piece we did, we collectively got a group of sixteen people together. About half of them were professional, and half had never performed at all.

LB: *That was Juxtaposed-Contained-Revealed at The Kitchen, right?*

TG: Right. We presented psychological portraits or persona projections. I worked closely with each person to develop an image of them using costume that released or revealed an aspect of their persona that they hadn't been able to... that hadn't come out in their life yet. We used geographic associations, characters from movies, that sort of thing. I wanted them to be perfectly comfortable. I didn't want them to be coat-hangers. And Barbara gave them something to do, a role to play... In that work, everything that had to do with space, what the performers and the performance area looked like, those were all my decisions. What happened during the performance was Barbara's.

LB: *Have you ever gotten into a more active kind of dramatization?*

TG: Of course. Last year I did a piece called *Scenes* with four simultaneous scenes: *Work, Rest, War, Sport*. Certain elements like the timing were abstracted—we had a timing rehearsal—we called it a race. But each person had to develop his scene alone, for the scene to be really theirs. I can only give the simple reduced idea, and all the details, the camouflage has to come from them. If you try to choreograph someone's every move, it becomes a rehearsed piece, a theatrical piece, rather than an experience in its own right. And I want my performances to be experiences.

LB: *You don't think of them as improvisations though, do you.*

LIZA BEAR is President of the Center for New Art Activities, Inc., and is editor and producer of its contemporary art journal *Avalanche*, founded in 1970. Born in Casablanca, Morocco, Ms. Béar studied Honours Philosophy at Bedford College, University of London (1961-1965) and was co-editor of the London publication *Circuit Magazine* before moving to New York in 1968. She has interviewed numerous artists for *Avalanche*, including Carl Andre, Robert Smithson, Michael Heizer, Dennis Oppenheim, Barry Le Va, Philip Glass, Jackie Winsor, William Wegman, Chris Burden, Richard Serra, Vito Acconci, and Keith Sonnier. Ms. Béar, who has delivered numerous lectures and presentations throughout the U.S., is currently working on her own videotape *Fallacies* and a series of live programs for Public Television.

ANAT EBGI

TG: No. Not as free improvisation or improvisation on a theme. It's more that we develop a vocabulary of possibilities during the preparation, but the order in which it's used, or which particular elements get called back, that's up to the individual performer. So the detail is what's improvised, the camouflage. And the detail's very rich and very important to me because that's what brings life to whatever you're doing. That's true in the stencils also . . . Basically I'm interested in more than one thing happening at the same time.

LB: *In a performance or in your life?*

TG: In a performance, in my life, whatever. In terms of my art activity, I'm into simultaneously working with video, performing, making static pieces—drawings, stencils—and all that's my work . . .

LB: *You don't have any preferences.*

TG: I don't have any preferences.

LB: *You're very egalitarian about your art activity.*

TG: Exactly. An idea or a concept comes to mind and the way it reaches fruition is not really controlled. Video may be the most direct way, or if something has to be stated very statically, coldly, cleanly, then I use painting . . .

LB: *By "painting" you're referring to fabric, not canvas and oil paint . . .*

TG: Yes. I have *Solomon's Lot* here. It's eight pieces of silk given to me by my mother-in-law. It was left in her attic by Solomon Matlock, an Arab relative of hers and drygoods salesman in the early Forties. I do special pieces with *Solomon's Lot*, and it has inspired a whole visual interest in pattern and the juxtaposition of pattern.

LB: *You've made at least six or seven videotapes: the Maintenance tapes, Mardi Gras Suite, Four Quartets.*

TG: The *Maintenance* tapes were made over the last six years. They're concerned with role change and in each one of them I'm giving myself a haircut. The hair is the one part of the body that's alterable, and I'm also interested in the idea of maintenance. Even portraiture becomes maintenance to me.

LB: *In what way? Keeping up appearances?*

TG: Keeping up with your own—yes—images of yourself, or helping someone else keep up with theirs. The first few tapes are quite austere. There's no one in the room and I'm manipulating all the video equipment. It's rather intimate, like putting the viewer on the other side of the bathroom mirror. Whoops, I forgot. Suzie Harris and I collaborated on *Role Change III*. We discussed what kind of haircut I should get. It was midnight, also a night with no moon . . .

LB: *How does a haircut . . .*

TG: . . . relate to the moon? I know the answer to that one.

LB: *No, change your identity: Does it really change you?*

TG: The haircut is after the fact. The haircut is necessary after a change has gone down.

LB: *How drastic were the haircuts? The first was from long, '60s-type hair to . . .*

TG: That one was absolutely essential. Down, ready to go, get to work, no longer drooping . . . video camera, indulging in whatever . . .

LB: *In what?*

TG: Indulging in Keith's fantasy, I guess. I wanted to get into my own fantasy, my own work, so I just said, Okay, let's shed the skin, shake off all this. I could make a similar statement probably behind each one.

LB: *So they marked a break in your life activity.*

TG: Yes, it's something like catching up with yourself. First you change and then comes the physical broadcast . . . Using video for the *Maintenance* tapes was using it as a tool, making a mirror out of it. What I was trying to communicate to the witnesses is something . . .



Costumed Portrait, Tita Frye in the persona of Matilda Penelope Skunk



Costumed Portrait, Nancy Lewis in the persona of Weltzing Wanda Willow

LB: *The witnesses?*

TG: The people who would see the tape.

LB: *That's an interesting choice of words for the audience.*

TG: I've always thought of the audience as witnesses. They see my self-image, and at the same time they're having the mystery and myth of video taken away. I think the tapes reveal a lot about my attitude to the performer and the experience of performing. I don't think it should be a scary experience. I don't think you need all that adrenalin, I tease and say it's non-adrenal performance.

LB: *Uhhuh.*

TG: And the way I direct my performers is to keep them really cool, so that when we're performing we're really doing this act that's . . . we're integrated to each other. The preparation is purely psychological. It's whatever you need to be there then—to be totally in the present.

LB: *Mhhuh . . . Would you like to play something?*

TG: On my juke box? Let's see if there's anything appropriate.

LB: *If not, we could ask Bill Kortum the engineer to play the next cut from . . . would you like to do that? (I signal to engineer)*

TG: Yes. This is *Black Snake Blues* by Clifton Chanier . . .

PART II

At 93 Grand Street, a week later.

TG: The restaurant, *Food*, represents a real break in my scheme of things.

LB: *How?*

TG: Because for that year, 1971-72, that was my work.

LB: *The whole year, Food was the work?*

TG: Yeah, I'd have to say so. I did other things then, but maintaining the restaurant was really the primary activity. At the time I was also beginning to feel . . . I don't know . . . that the work was just too complicated.

LB: *Whose work?*

TG: My own.

LB: *What were you doing at the time?*

TG: All my time was spent thinking and planning and arranging, and in the case of a performance, rehearsing. I wanted to really have a spot where I was alone and in total control; I wanted the power. I have that power when I'm making objects.

LB: *Yeah, I understand that . . . Let's get back to Food a second. What did Food do for you at that point?*

TG: It cleared the table.

LB: *It satisfied all your needs for organizing and being with people, a project . . .*

TG: Yeah, big project. All of my friends, all of the energy, was poured in there.

(PAUSE. The phone rings.)

When you went to the phone I realized that . . .

LB: . . . we left out Chatham Square.

TG: Chatham Square was happening at the same time, reaching a zenith. Chatham Square is a space in Chinatown where about thirty different people lived over a period of about six years.

LB: *Including me . . . I'll say what it meant to me. I think it represented the best and also the most elusive kind of social energy for a certain period, because it was based on some shared values that were largely unspoken. There would never be any down talk.*

TG: That may have been the influence of the place. Chinatown is just thousands of people stacked right on top of each other but with an oriental sense of privacy. It's amazing.

LB: *Isn't that a Cajun characteristic too?*

TG: Well, it is. Even in Cecilia, this tiny town with 600 residents, we don't know ten people. Town sui-

New Orleans Museum of Art, January 30, 1977

7

ANAT EBGI

cide, town murder are never spoken about really either. It's always, "Comment ca va? Ca va bien." Well, Chatham Square was a launching pad for a lot of us.

LB: *You did a lot of collaborative work there. At that time, the social and the performing energy were very closely connected.*

TG: Well, I like people, and I like working with large groups of people. I don't like seasoned performers; I much prefer to work with people who are naive about performance, and who look on what I'm doing as a celebration of themselves or their ego or whatever . . . I try to make the experience really good for them, and meaningful to them individually. With *Food* and Chatham Square I had about 15 primary relationships going: I was living with seven and working with seven more. There wasn't much time for anything else.

LB: *To be alone.*

TG: To be alone, to have a stretch of time where I could develop independently of the group.

LB: *Or to draw something out from the relationship.*

TG: Right, to conclude.

LB: *Instead of always acting it out.*

TG: Or always being caught up in the maelstrom of an energy like that, a big ball of energy. In my mind, there are two ways of working with people: with a lot of people, someone must take command. And then there's collaboration on a much more concentrated level. They're completely different kinds of work. With a large group of people, I may pick up on certain individuals and what they're adding to my original plan, or on the general mood—the place always has something to do with that. In a collaboration, you set out looking for those things: you start outside yourself. That's the difference.

LB: *Did you have a close relationship with your six brothers and sisters? Did you do things with them?*

TG: Yes, I guess I really did have very private, one

to one relationships with almost all of them. There was one sister who did the acrobatics from when I was very little. She would tie me in knots, which is why I'm so loose now. And another brother who's an engineer taught me perspective drawing. When I was 13 or 14, he brought back a Leica camera from Germany, and taught me how it worked, made me do an experiment. Another brother was a car freak, and at one point I had a lot of information on how to fix an automobile. I gave over my swing set which was an A-frame to him at a very early age to lift motors out of cars . . . I think the most interesting thing that my father did was when he was working for the government.

LB: *What did he do then?*

TG: He took Cung-Dinhquy, the minister of agriculture from Vietnam, all around the United States to look at agricultural achievements like the Tennessee Valley Authority; Louisiana for the rice. He knew Sukarno and taught Indonesians agricultural methods and . . . this is great . . . instead of sending a whole bunch of tractors to Indonesia, he sent just one John Deere tractor, a very simple machine. When it got there, instead of contacting the farmers, they contacted the blacksmiths and machinists. They took it apart, they all took a part home, made one identical to it and brought it back, and started making their

own tractors . . . Then he went to start a school of agriculture in La Paz, Bolivia, near Lake Titicaca, and instead of living at the Embassy house, he moved out with the farmers. I've really gotten back to knowing my family in the last few years, and they've been listening to me. I talk about attitudes, social, political etc. that are broadcasting some aspect of the art community, and they're very receptive to those ideas.

LB: *Has your relationship to Louisiana changed in the last few years?*

TG: I think it's grown stronger rather than weaker. I do have this different cultural background, and going back there—I realize that now—is more about getting in touch with that. Maintaining my own root, my own base.

LB: *Do you feel closer to that than to the art activity around you in New York? . . . Or is it hard to say?*

TG: When I'm there, I'm there, and when I'm here, I'm here. I'm trying to be there more often. I go there to gather myself as well as gather materials, and right now I'm trying to make a working situation, to have a studio so that I can work there.

LB: *Well, that's a pretty strong commitment.*

(PAUSE.)

TG: I know what it is I'm trying to communicate on an abstract level.

LB: *A certain peace, or a certain stillness?*

Pinwheel is a combination performance, sculpture and videotaping event. The title refers to the sculpture which was realized during the performance. This image was the cog at the center of the performance arena: it was made from Solomon's Lot, a collection of 8 lengths of silk. For the exhibition *Pinwheel* is installed in the Ella West Freeman Gallery of the New Orleans Museum of Art.

The performance consisted of four square areas, joined together to make one square with *Pinwheel* at the center. Each of the four areas represent a world, i.e. animal, vegetable, mineral and other. The activity was the making of the world images, similar to the American Indian ritual of sand painting. Each part or prop was added ceremoniously by the actors. The objects were introduced from a staircase located at the top of the performance arena. An example of some of the four images is as follows: a *deus machina* (a Greek god machine) to allow the performer to "fly" into place; and a fog-producing device to end the performance by obliterating all the images.

The video was used to give an overview of the emerging image, as though seen from the sky. Two cameras were used: one remaining completely stationary above the performance arena; the second recording close-up details to allow the viewer a more intimate experience. (One bird's eye view, one x-ray vision). The finished tape consists of edited material from each of the two tapes, with appropriate sound added.

I have been inspired by the religious paintings of Tibet, and by the rituals of the American Indian. It is an attempt to place myself and the actors in a context symbolic of the universe, and for a moment broadcast an image out, reflect the universe back to itself like a mirror. My own world view will be reflected in the choice of elements and participants. The participants will reflect their "self" view in that the accoutrements they desire for their representation were included. This is somehow connected to Mardi Gras, where people masquerade. Here we are masquerading not a thing, but all things.



Bowl and Belly, 1976, performed with Mercedes Deshotel at Sarah Lawrence College, New York

Photo: Owen Thomas

ANAT EBGI

TG: In most of the pieces that I've been working on recently, I've been wanting to get a world view, one that has a past, a future.

LB: *That's very ambitious!*

TG: Of course it is, and it's going to take me a long time to work out all the details.

LB: *It sounds like an encyclopedia . . . but that's not a feeling. What is the feeling that you're trying to communicate? That you're aware of being part of something more than just yourself?*

TG: Exactly.

LB: *It's a realization that you're part of history, part of geography, part of a nation, part of a region . . .*

TG: Part of being on the earth . . .

LB: *As well as being an artist.*

TG: Right, and hopefully that extends then to the people who are performing in the work . . .

LB: *So that they can relate?*

TG: Or so that they can start to look at their life in a different way. The mood that you're talking about, that's being in the place at that time, and dealing with it as though it were a knife and fork and spoon.

LB: *Functionally.*

TG: Yes. I'm being very tough on myself with these still pieces where I just make a picture and lay it down there and it doesn't move at all.

LB: *You used to be very restless.*

TG: The audience now moves around like mad. They talk, they become very animated in a still piece. They hang right in there to the very end. The stillness becomes very powerful. I don't know if that's what I intended to do, but that's what's happening. Now that I've done maybe thirty portraits, the people I've worked with are beginning to see themselves in lots of different ways. So that the experience of having had one portrait made opens up the whole Pandora's box of portraits, a flashing on the self.

Stencil Set D 1976

Set of 4 paper paintings
Spray, oil stick, acrylic, and grease pencil on paper
72 x 72 each (182.9 x 182.9 each)
Lent by Horace and Holly Solomon, New York

Selections from Stencil Set 1976

Set of 4 paper paintings
Spray, oil stick, acrylic, and grease pencil on paper
72 x 72 each (182.9 x 182.9 each)
Lent by Holly Solomon Gallery, New York

Pinwheel 1977

3/4 inch cassette color videotape with sound
60 minutes
Lent by Castelli-Sonnabend Tapes and Films, Inc., New York and WYES Public Television, New Orleans

Quartets 1974

3/4 inch cassette color videotape with sound
20 minutes
Lent by Castelli-Sonnabend Tapes and Films, Inc., New York

Mardi Gras Suite 1974

Three 3/4 inch cassette color videotapes with sound
17 minutes total
Lent by Castelli-Sonnabend Tapes and Films, Inc., New York

CATALOG LISTING

Pinwheel 1977

Performance, sculpture, and videotaping event at the New Orleans Museum of Art, January 10, 1977
60 minutes
Performers Tina Girouard, Mercedes Deshotel, John Geldersma, and Gerard Murrell
Engineer Kurt Munkaszi
Videotaping WYES Public Television, Sharon Litwin, Producer

Pinwheel 1976

Installation with 8 pieces of silk
diam. 144 (365.7)
Lent by the artist

BIOGRAPHY

Born May 26, 1946, DeQuincy, Louisiana
Lives in New York

Education

B.F.A., University of Southwestern Louisiana, Lafayette, 1968
Visiting Artist, University of California, La Jolla, 1970
Visiting Artist, University of Southwestern Louisiana, Lafayette, 1973
Visiting Artist, Saint Cloud State College, Saint Cloud, Minnesota, 1974
Visiting Artist, Memphis Academy of Arts, 1975
Visiting Artist, Alfred University, Alfred, New York, 1975

Selected Exhibitions

One-Person, University of Southwestern Louisiana, Lafayette, 1968
Special Effects, Loveladies, New Jersey, 1969
Swept House, Brooklyn Bridge Event, New York, 1970
Hung House, 112 Greene Street Gallery, New York, 1971
Oleo, 112 Greene Street Gallery, New York, 1972
One-Person, *Air Space Stage*, *Wall Space Stage*, *Floor Space Stage*, *Sound Stage Space*, 112 Greene Street Gallery, New York, 1972
Dissolve, New York Cultural Center, New York, 1973
Lie - No, 112 Greene Street Gallery, New York, 1973
One-Person, *Lay on Lie No*, University of Southwestern Louisiana Art Gallery, Lafayette, 1973
One-Person, *Patterns*, 112 Greene Street Gallery, New York, 1973
One-Person, *Sky Above Earth Below*, Saint Cloud, Minnesota, 1974
Anarchitecture, 112 Greene Street Gallery, New York, 1974
Works Words, The Clocktower, New York, 1974
Video Works, Leo Castelli Gallery, New York, 1974
One-Person, *Drawings, Scores, Histories*, Vehicle Art Inc., Montreal, 1975
One-Person, *Flags*, 112 Greene Street Gallery, New York, 1975
Holly Solomon Gallery, New York, 1975
One-Person, *Memphis Breeze*, Memphis Academy of Arts, 1975
One-Person, *Color Photos and Video*, Media Gallery, Alfred, New York, 1975
Two-Person, *Drawings For Video*, 112 Greene Street Gallery, New York, 1975
Selfportraits, Fine Arts Building, New York, 1976
Art Museum of South Texas, Corpus Christi, 1976
Style & Process, Fine Arts Building, New York, 1976
Rooms, P.S. 1, Flushing, New York, 1976
Performances/Objects, Holly Solomon Gallery, New York, 1976
Non-Collectible Art from the Collection of Horace and Holly Solomon, Sarah Lawrence College Art Gallery, Bronxville, New York, 1976
New Work/New York, California State University, Los Angeles, 1976
One-Person, *Salle Simon I* Patino, Centre d'Art Contemporain, Geneva, Switzerland, 1976
One-Person, *Video Installation*, Anthology Film Archives, New York, 1976
One-Person, Holly Solomon Gallery, New York, 1976

New Orleans Museum of Art, January 30, 1977



Stencil Set D-1, 1976

Photo: Gerard Murrell

Performances

Time and Distance, *Video Loop*, *Sound Loop*, *Body Beat Loop*, Studio Performances, New York, 1969-70
Collaborative Performances with Richard Landry and Keith Sonnier, University of California at La Jolla, 1970
A Maintained Environmental Structure, *Hung House*, Studio Installation, New York, 1970-71
Live House, 112 Greene Street Gallery, New York, 1971
Food, 127 Prince Street, New York, 1971-72
Tape-Video-Live, Leo Castelli Gallery, New York, 1972
Proscenium, *Buhea der Stadt Koln* Kammertheater Ubelirring, Cologne, West Germany, 1972
Proscenium II, in collaboration with Richard Landry, Keith Sonnier, Suzanne Harris, and Kurt Munkaszi, Documenta V, Kassel, West Germany, 1972
Autumnal Equinox, 112 Greene Street Gallery, New York, 1972
Air, Space, Stage; Wall, Space Stage; Sound Space Stage; Floor Space Stage: Daily Performances for Two Weeks, 112 Greene Street Gallery, New York, 1972
Body Beat Loop, 20 Quadrasonic Pipe, Bleeker Street Project, New York, 1972
Allegory: Cloth River Road, Dance Gallery, New York, 1973, 1973
The Bridge, Cross, Invocation, in collaboration with Barbara Dilley, 1973
Saint Cloud Air Space Stage, State University, Saint Cloud, Minnesota, 1974
Juxtaposed Contained Revealed from The Bridge, The Kitchen, New York, 1974
Videotapes, *The Kitchen*, New York, 1974
Stage, A Functioning Sculpture for the Mabou Mines Production *B Beaver*, Walker Art Center, Minneapolis, The Museum of Modern Art, New York, Theatre for the New City, New York, etc., 1973-present
Mississippi Memphis Moon, Overton Park Amphitheatre, Memphis, 1975
Persona Projections for a Proscenium, Harder Auditorium, Alfred, New York, 1975
Solomon's Lot, Sarah Lawrence College Art Gallery, Bronxville, New York, 1976
Salle Simon I Patino, Centre d'Art Contemporain, Geneva, Switzerland, 1976
Race, Fordham University, New York, 1976