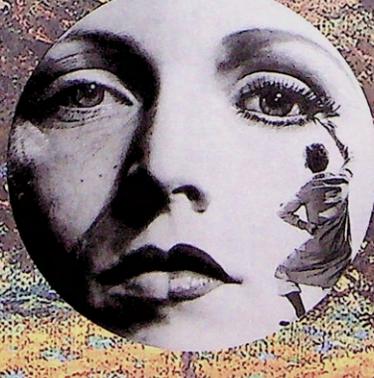
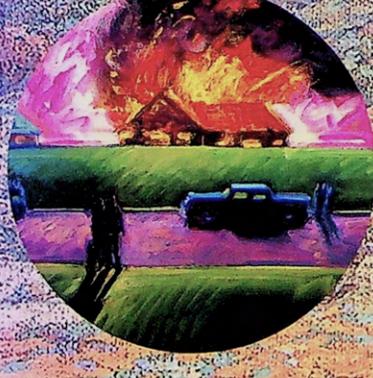
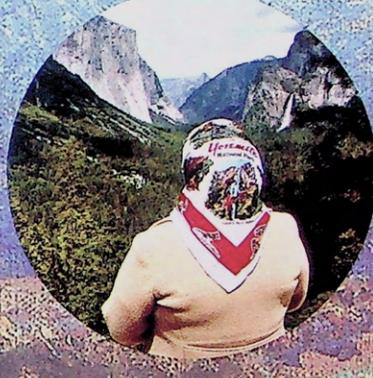
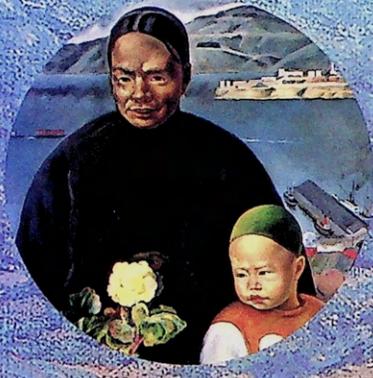
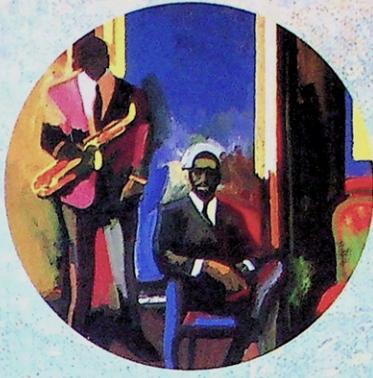
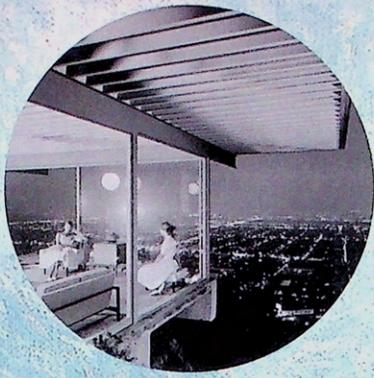
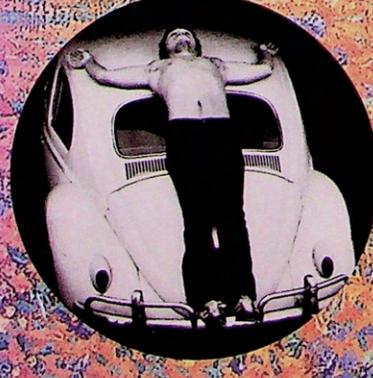


MADE IN CALIFORNIA



ART, IMAGE, AND IDENTITY
1900 - 2000



a
Judy Chicago
Georgia O'Keeffe, Plate #1,
1979, whiteware with china
paint

b
Judy Chicago
Menstruation Bathroom
from *Womanhouse*, a
Collaborative Site-Specific
Installation, 1972, photo
documentation of installation

c
Miriam Schapiro
Night Shade, 1986, acrylic and
fabric collage on canvas

d
Marika Contompasis
Trout Magnolia Kimono, 1977,
wool yarn, loom knitted

e
Claire Campbell Park
Cycle, 1977, coiled raffia

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By the mid-1970s Judy Chicago had become a leading advocate in the women's art movement. In 1979 Chicago, aided by some 400 volunteers, exhibited *The Dinner Party*, a vast triangular dining table with thirty-nine place settings, each consisting of a unique, highly sculptural ceramic plate, a ceramic goblet, and an embroidered place mat. Each honored a woman in the arts, from Artemisia Gentileschi to Georgia O'Keeffe, from Sappho to Virginia Woolf. Controversial since its debut, championed by many but criticized by antifeminists and feminists alike on the basis of who was or was not included and for its pervasive genital imagery, it remains Chicago's magnum opus.

The paintings of Miriam Schapiro evolved during the 1970s from works inspired by some of the earliest computer-generated imagery, reflecting her early interest in technology, to forms and materials historically associated with women. Schapiro became interested in pattern and purely





decorative elements in painting at a time when such concerns were truly heretical to the prevailing formalism of the New York art world. Her elaborate patterning and sumptuous decoration had a superficial formalism about it, but she stressed its affinity to "feminine" artistic pursuits, such as quilting, embroidery, basketry, pottery, fabric painting, and other decorative arts (all traditionally ranked "minor" in a hierarchy crowned by painting and sculpture). Thus, a work like *Night Shade*, despite its lack of discernible "subject matter," has an implicit and pointedly feminist content.

In 1977 Suzanne Lacy and Leslie Labowitz, collaborating with dozens of other women, staged a multifaceted media event deliberately calculated to bring out the television news crews and newspaper reporters, which it succeeded in doing. *Three Weeks in May* was a form of street theater that utilized performance as "a vehicle for establishing an empowering network" and brought public attention to violence against women.¹⁸ A crusade of sorts, it included public demonstrations and art performances throughout Los Angeles, as well as a large map pinpointing the location of all the reported rapes during the period, which was displayed at City Hall.

There was also another, more introspective wing of the women's art movement, not inimical to the pragmatic political outlook of such exemplars as Chicago, Schapiro, Lacy, and Labowitz but complementary to it. Eleanor Antin was a New Yorker who relocated to Solana Beach in north San Diego County in 1968. Surrounded by a beach culture and new individuals and lifestyles, she began to consider the interplay between self-identity, the immediate world, and the larger culture. She came to perceive that self-realization is a construct, not unlike a work of art, and that she could, to a certain extent, re-create her "self."



Anders Aldrin

Sweden, active United States, 1889–1970

Zabriskie Point, Death Valley, 1932

Color woodcut

12½ x 15 in. (30.8 x 38.1 cm)

The Annex Galleries

Peter Alexander

United States, b. 1939

Cloud Box, 1966

Cast polyester resin

10 x 10 x 10 in. (25.4 x 25.4 x 25.4 cm)

Private collection, Los Angeles

p. 209

Neda Al-Hilali

Czechoslovakia, active United States, b. 1938

Untitled #216, 1981

Hand-painted plaited paper

48 x 48 in. (121.9 x 121.9 cm)

Collection of Lydia and Chuck Levy

Carlos Almaraz

Mexico, active United States, 1941–1989

Suburban Nightmare, 1983

Oil on canvas

37 x 45 in. (94 x 114.3 cm)

The Buck Collection, Laguna Hills, California

p. 247

City Bridge, 1989

Lift-ground aquatint

30½ x 24 in. (77.5 x 61 cm)

LACMA, gift of Elsa Flores Almaraz and Maya Almaraz

D. L. Alvarez

United States, b. 1962

Redwood (pbn#18), 1996

Blue pencil on paper

31 x 26 in. (78.8 x 66 cm)

Collection of John Bransten

Mabel Alvarez

United States, 1891–1985

Dream of Youth, 1925

Oil on canvas

58 x 50¼ in. (147.3 x 127.6 cm)

Collection of Jeri L. Waxenberg

Laura Andreson

United States, 1902–1999

Teapot, 1944

Earthenware, glazed

5 x 6½ x 9½ in. (12.7 x 16.5 x 24.1 cm)

Scripps College, Claremont, California,
Marer Collection

Bowl, c. 1955

Earthenware

H: 7⅞ in. (17.8 cm); D: 7¼ in. (18.1 cm)

LACMA, gift of Bernard Kester

Lawrence Andrews

United States, b. 1964

*And They Came Riding into Town on Black
and Silver Horses*, 1992

Videotape (color, with sound, thirty minutes)

Lent by the artist, courtesy Gallery

Paule Anglim

Nancy Angelo

United States

Candace Compton

United States

Nun and Deviant, 1976

Videotape (black and white, with sound,
twenty minutes)

Lent by Video Data Bank

Ant Farm

Chip Lord (United States, b. 1944), Doug
Michaels (United States, b. 1944), and Curtis
Schreier (United States, b. 1944)

Media Burn, 1975

Videotape (color, with sound, twenty-three
minutes) of media event in Oakland, California

Lent by Video Data Bank

Eleanor Antin

United States, b. 1935

The King of Solana Beach, 1974–75

Eleven gelatin-silver prints mounted on board,
one text panel

Each: 6 x 9 in. (15.2 x 22.9 cm)

Collection of Gary and Tracy Mezzatesta

p. 232

Virgil Apper

United States, 1903–1994

Carmen Miranda, Publicity Photo for

"A Date with Judy," MGM, 1948

Carbro print

9¼ x 8 in. (24.8 x 20.3 cm)

Sid Avery/Motion Picture and Television

Photo Archive

p. 178

Robert Arneson

United States, 1930–1992

John with Art, 1964

Ceramic, glazed with polychrome epoxy

34½ x 18 in. (87.6 x 45.7 cm)

Collection of the Seattle Art Museum, gift
of Manuel Neri

California Artist, 1982

Stoneware, glazed

68¼ x 27½ in. (173.36 x 69.85 cm)

San Francisco Museum of Art, gift of the
Modern Art Council

p. 258

Skip Arnold

United States, b. 1957

Hood Ornament, 1992

Videotape (black and white, without
sound, ninety seconds) of a public activity
in Sun Valley, California

Lent by the artist

John Arvanites

United States, b. 1943

The Theo Tapes, 1986

Videotape (color, with sound, twenty-five
minutes)

Lent by the artist

Kyoko Asano

Japan, active United States, b. 1933

Sea, 1987

Lithograph

30 x 29⅞ in. (76.2 x 76 cm)

LACMA, purchased with funds provided
by the Graphic Arts Council, gift of Cirrus
Editions

Ruth Asawa

United States, b. 1926

Untitled, 1959

Monel in tubular knit

84 x 24 in. (213.4 x 61 cm)

Lent by the artist

Asco

Harry Gamboa Jr. (United States, b. 1951),
Gronk (United States, b. 1954), Willie Herrón
(United States, b. 1951), and Patssi Valdez
(United States, b. 1951)

Spray Paint LACMA, 1972

Photo documentation of guerrilla art action
by Harry Gamboa Jr., transferred to videotape
for this exhibition

Lent by Harry Gamboa Jr.

p. 227

Instant Mural, 1974

Super 8 film of performance (color, without
sound, ninety seconds), transferred to
videotape

Lent by Harry Gamboa Jr.

p. 227

Stiles Clements

United States, 1883–1966
Morgan, Walls, and Clements, United States,
1920–37

The Mayan Theater, Los Angeles, Hill Street

Façade, 1926–27

Graphite on tracing paper
34 x 52 in. (86.4 x 132.1 cm)
Courtesy The Huntington Library, San Marino,
California

Alvin Langdon Coburn

United States, 1882–1966

Giant Palm Trees, California Mission, 1911

Platinum print
15 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (40.4 x 31.1 cm)

Courtesy George Eastman House, gift
of Alvin Langdon Coburn
p. 90

Robert Colescott

United States, b. 1925

I Gets a Thrill Too When I Sees De Koo, 1978

Acrylic on canvas
84 x 66 in. (213.4 x 167.6 cm)

Rose Art Museum, Brandeis University,
Waltham, Massachusetts. Gift of Senator
and Mrs. William Bradley, 1978

Will Connell

United States, 1898–1961

Southern California Edison Plant

at Long Beach, 1932

Gelatin-silver print
16 x 20 in. (40.6 x 50.8 cm)
Collection of Michael Dawson

Make-Up

From the publication *In Pictures*, c. 1937
Gelatin-silver print
16 $\frac{1}{16}$ x 13 $\frac{3}{4}$ in. (42.7 x 35 cm)
Photographic History Collection, National
Museum of American History, Smithsonian
Institution
p. 133

Bruce Conner

United States, b. 1933

PORTRAIT OF ALLEN GINSBERG, 1960

Wood, fabric, feathers, wax, tin can, metal,
string, and spray paint
20 x 11 $\frac{1}{4}$ x 21 $\frac{3}{8}$ in. (50.8 x 28.6 x 54.3 cm)
Whitney Museum of American Art, New York,
purchased with funds from the Contemporary
Painting and Sculpture Committee

Marika Contompasis

United States, b. 1948

Trout Magnolia Kimono, 1977

Wool yarn, loom knitted
56 x 56 in. (142.2 x 142.2 cm)
Collection of Julie Schafner Dale, courtesy of
Julie: Artisan of Color, New York
p. 20

Lia Cook

United States, b. 1942

Emergence, 1979

Rayon and polyurethane foam
69 x 58 $\frac{3}{4}$ x 3 in. (175.3 x 148.3 x 7.6 cm)
Collection American Craft Museum, New York.
Gift of Dr. Richard Gonzalez in memory
of Lorraine Gonzalez, 1981. Donated to the
American Craft Museum by the American
Craft Council, 1990
p. 211

Presence/Absence: Legs and Knees, 1997

Cotton and rayon, handwoven jacquard
58 x 40 in. (147.3 x 101.6 cm)
Lent by the artist

Miles Conroy

United States, b. 1963

Near Tulare Lake

From the Central Valley series, 1998
Chromogenic development print
10 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in. (26 x 336.6 cm)
Lent by the artist, courtesy ACME, Los Angeles

Ron Corbin

United States, b. 1943

Untitled, 1990, printed 1994

Gelatin-silver print
9 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (24.4 x 24.4 cm)
LACMA, Ralph M. Parsons Fund
p. 244

Untitled, 1990, printed 1994

Gelatin-silver print
9 $\frac{1}{16}$ x 9 $\frac{5}{8}$ in. (24.6 x 24.4 cm)
LACMA, Ralph M. Parsons Fund

Keith Cottingham

United States, b. 1965

Triples

From the Fictitious Portraits series, 1993
Dye-coupler print from a digitized source,
edition 3/15
22 x 18 $\frac{1}{2}$ in. (55.9 x 47 cm)
LACMA, Ralph M. Parsons Fund
p. 235

Craig Cowan

United States, 1947–1993

Untitled: Nude, 1992

Hand-toned internal dye-diffusion transfer
(Polaroid) print
4 $\frac{1}{2}$ x 3 $\frac{1}{2}$ in. (11.4 x 8.9 cm)
LACMA, purchased with funds provided
by Dr. Eugene Rogolsky, M.D.

Elsie Crawford

United States, 1913–1999

Zipper Light I and II, designed 1965, fabricated
1997

Acrylic
(I) H: 18 in. (45.7 cm); D: 26 in. (66 cm);
(II) H: 26 $\frac{1}{2}$ in. (67.3 cm); D: 12 in. (30.5 cm)
LACMA, gift of the artist
p. 153

Russell Crotty

United States, b. 1956

Letter from South Lagoon, 1989

Black ink on paper
72 x 48 in. (182.9 x 121.9 cm)
Collection of Barry Sloane

Rinaldo Cuneo

United States, 1877–1939

California Landscape, 1928

Oil on canvas set in three-part screen
Overall: 66 x 66 in. (167.6 x 167.6 cm)
Private collection
p. 117

Imogen Cunningham

United States, 1883–1976

Aloe Bud, 1930

Gelatin-silver print
12 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. (31.8 x 23.5 cm)
LACMA, Los Angeles County Fund
p. 123

Darryl Curran

United States, b. 1935

777, 1968

Gelatin-silver print, high-contrast lithographic
film, wood, metal, and glass
14 x 11 $\frac{1}{2}$ x 2 in. (35.6 x 29.2 x 5.1 cm)
Lent by Darryl and Doris Curran

Edward S. Curtis

United States, 1868–1952

The Burden Basket—Coast Pomo

From *The North American Indian*, vol. 14
(1924), pl. 472
Gelatin-silver print
10 x 8 in. (25.4 x 20.3 cm)
Lent by the Southwest Museum, Los Angeles

Claire Campbell Park

United States, b. 1951

Cycle, 1977

Coiled raffia with wood base

Sculpture and base: 6 x 42 x 15 in.

(15.2 x 106.7 x 38.1 cm)

Collection of Erin Younger and Ed Liebow

p. 231

David Park

United States, 1911–1960

Rehearsal, c. 1949–50

Oil on canvas

46 x 35¼ in. (116.8 x 90.8 cm)

The Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of Arts

p. 184

Bather with Knee Up, 1957

Oil on canvas

56 x 50 in. (142.2 x 127 cm)

Collection of the Orange County Museum of Art, gift of Mr. and Mrs. Roy Moore

Patricia Patterson

United States, b. 1941

*La Casita en La Colonia Altamira calle**Rio de Janiero no. 6757, Tijuana*, 1997

Photo documentation of installation in Tijuana, transferred to videotape for this exhibition

Lent by the artist

Charles Payzant

Canada, active United States, 1898–1980

Wilshire Boulevard, c. 1930

Watercolor on paper

19 x 24 in. (48.3 x 61 cm)

The McClelland Collection

p. 105

Agnes Pelton

Germany, active United States, 1881–1961

Sandstorm, 1932

Oil on canvas

30¼ x 22 in. (76.8 x 55.9 cm)

Anonymous lender

p. 123

Alchemy, 1937–39

Oil on canvas

36¼ x 26 in. (92.1 x 66 cm)

The Buck Collection, Laguna Hills, California

Irving Penn

United States, b. 1917

Hell's Angel (Doug), San Francisco, 1967

Gelatin-silver print

20 x 24 in. (50.8 x 61 cm)

Collection of Stephen I. Reinstein

Frederic Penney

United States, 1900–1988

Madonna of Chavez Ravine, c. 1932

Watercolor on paper

16 x 20 in. (40.6 x 50.8 cm)

Collection of Edmund F. Penney and Mercedes A. Penney

p. 105

Charles Rollo Peters

United States, 1862–1928

Adobe House on the Lagoon, n.d.

Oil on canvas

16 x 24¼ in. (40.6 x 61.5 cm)

Collection of G. Breitweiser

p. 91

Raymond Pettibon

United States, b. 1957

Untitled [Don't you see], 1985

Pen and ink on paper

11 x 8½ in. (27.9 x 21.6 cm)

Courtesy Regen Projects, Los Angeles

Untitled [For truth, justice], 1989

Pen and ink on paper

14 x 11 in. (35.6 x 27.9 cm)

Courtesy Regen Projects, Los Angeles

Untitled [Here and there it], 1995

Pen and ink on paper

17 x 14 in. (43.2 x 35.6 cm)

Courtesy Regen Projects, Los Angeles

Untitled [My best side], 1996

Pen and ink on paper

18 x 12¼ in. (45.7 x 31.1 cm)

Courtesy Regen Projects, Los Angeles

Timothy Pflueger

United States, 1892–1946

*San Francisco Bay Bridge, Architectural**Detail #4*, c. 1936

Graphite on tissue paper

22⅞ x 18⅞ in. (58.2 x 46 cm)

Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, gift of Ronald E. Bornstein in memory of Anna Louise Wilson

Gottardo Piazzoni

Switzerland, active United States, 1872–1945

Untitled Triptych, n.d.

Oil on canvas

Overall: 23½ x 49¾ in. (59.7 x 126.4 cm)

The Buck Collection, Laguna Hills, California

p. 83

Lari Pittman

United States, b. 1952

Spiritual and Needy, 1991–92

Acrylic and enamel on wood panel

82 x 66 in. (208.3 x 167.6 cm)

Alice and Marvin Kosmin

p. 257

Patti Podesta

United States, b. 1959

Ricochet, 1981

Videotape (color, with sound, two minutes)

Lent by the artist

Bruce Porter

United States, 1865–1953

Presidio Cliffs, 1908

Oil on canvas

27 x 32 in. (68.6 x 81.3 cm)

Private collection

Clayton S. Price

United States, 1874–1950

Coastline, c. 1924

Oil on canvas

40⅞ x 50 in. (101.9 x 127 cm)

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, gift of Joseph H. Hirshhorn Purchase Fund, 1966

p. 126

Ken Price

United States, b. 1935

Untitled, Mound, 1959

Ceramic, glazed

21 x 20 in. (53.3 x 50.8 cm)

Collection of Billy Al Bengston

S. D. Green, 1966

Stoneware, with automotive lacquer and acrylic

5 x 9½ in. (12.7 x 24.1 cm)

Collection of Joan and Jack Quinn,

Beverly Hills

Gold, 1968

Ceramic, glazed and painted with acrylic

9¼ x 8 in. (23.5 x 20.3 cm)

Ken and Happy Price

p. 209

Antonio Prieto

Spain, active United States, 1913–1967

Bottle, 1959–60

Stoneware, glazed

H: 8½ in. (21.6 cm); D: 8¼ in. (21 cm)

Scripps College, Claremont, California, gift of Mr. and Mrs. Fred Marer

A. J. Roberts

Active United States, 1910s–1930
For San Diego Decorating Company,
United States, c. 1913

Fanciful Interpretation of What the Panama-California Exposition Would Look Like, c. 1913

Oil on board
48 x 84 in. (121.9 x 213.3 cm)
San Diego Historical Society, gift of
Mr. and Mrs. John Cuchna, 1986

Fred H. Robertson

United States, 1868–1952

Vase, c. 1915

Stoneware
H: 6¹¹/₁₆ in. (17.1 cm); D: 3³/₄ in. (9.5 cm)
LACMA, Art Museum Council Fund

Frank Romero

United States, b. 1941

Freeway Wars, c. 1987

Oil on canvas
63¹/₂ x 75 in. (161.3 x 190.5 cm)
LACMA, gift of Franci Seiniger

Guy Rose

United States, 1867–1925

The Old Oak Tree, c. 1916

Oil on canvas
29⁷/₈ x 28¹/₄ in. (75.9 x 71.8 cm)
Edenhurst Gallery
p. 68

Carmel Dunes, c. 1918–20

Oil on canvas
24¹/₁₆ x 29¹/₁₆ in. (61.2 x 73.8 cm)
LACMA, gift of Mr. and Mrs. Reese H. Taylor
p. 77

Martha Rosler

United States

Semiotics of the Kitchen, 1975

Videotape (black and white, with sound,
six minutes)
Lent by Video Data Bank

Ed Rossbach

United States, b. 1914

Constructed Color, 1965

Synthetic raffia braiding
57 x 71 in. (144.8 x 180.3 cm)
The Museum of Modern Art, New York,
Purchase

Erika Rothenberg

United States

America's Joyous Future, 1990

Plexiglas and aluminum display case with
plastic letters
36 x 24 x 2³/₄ in. (91.4 x 61 x 7 cm)
Robert and Mary Looker
p. 255

Jerry Rothman

United States, b. 1933

Sky Pot, 1960

Stoneware
28¹/₂ x 25 in. (72.4 x 63.5 cm)
Scripps College, Claremont, California,
gift of Mr. and Mrs. Fred Marer

Michael Rotondi

United States, b. 1949

Clark Stevens

United States, b. 1963

RoTo Architects, Inc., United States,
founded 1991

Carlson-Reges House, Los Angeles, Composite,
1990

Mixed media on digital print

60 x 36 in. (152.4 x 91.4 cm)

Lent by RoTo Architects Inc.

Ross Rudel

United States, b. 1960

Untitled #128, 1993

Stained wood
H: 6 in. (15.2 cm); D: 17 in. (43.2 cm)
Collection of Morris T. Grabie and Sherry
Latt Lowy

Allen Ruppensberg

United States, b. 1944

Al's Café, 1969

Photo and audio documentation of installa-
tion/performance in downtown Los Angeles,
transferred to videotape for this exhibition
Lent by the artist

Edward Ruscha

United States, b. 1937

Joe, c. 1962

Oil on paper
12 x 12 in. (30.5 x 30.5 cm)
Joe Goode

Twenty-Six Gasoline Stations, 1962

Artists book with photomechanical
reproductions
Book closed: 7 x 5¹/₂ in. (17.8 x 14 cm)
LACMA, Balch Library Acquisition Fund

Burning Gas Station, 1965–66

Oil on canvas
21¹/₄ x 39¹/₈ in. (55.2 x 99.4 cm)
Collection of Vicki and Kent Logan,
San Francisco
p. 37

Every Building on the Sunset Strip, 1966

Artists book (accordion fold) with
photomechanical reproductions
Book closed: 7¹/₈ x 5³/₈ in. (18.1 x 14.3 cm)
LACMA, Balch Library, Special Collections

Standard Station, 1966

Screenprint
26¹/₄ x 40¹/₄ in. (66.7 x 102.2 cm)
LACMA, Museum Acquisition Fund
p. 202

Thirty-Two Parking Lots in Los Angeles, 1967

Artists book with photomechanical
reproductions
Book closed: 10 x 8 in. (25.4 x 20.3 cm)
LACMA, Balch Library Acquisition Fund

Hollywood, 1968

Color screenprint
17¹/₂ x 44¹/₂ in. (44.5 x 113 cm)
LACMA, Museum Acquisition Fund
p. 201

Edward Ruscha

United States, b. 1937

Mason Williams

United States, b. 1938

Patrick Blackwell

United States, b. 1935

Royal Road Test, 1966

Artists book (spiral bound) with
photomechanical reproductions
Book closed: 9¹/₂ x 6¹/₄ in. (24.1 x 15.9 cm)
LACMA, Library Acquisitions Fund

Alison Saar

United States, b. 1956

Topsy Turvy, 1999

Wood, tar, plaster, fabric, and ceiling tin
43 x 14 x 9 in. (109.2 x 35.6 x 22.9 cm)
Smith College Museum of Art, Northampton,
Massachusetts, purchased with the Janet
Wright Ketcham, class of 1953, Fund and the
Kathleen Compton Sherrerd, class of 1954,
Fund for American Art
p. 264