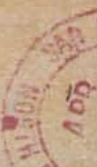


CONCEPTUAL ART IN
THE SAN FRANCISCO
BAY AREA: THE 70S

SAN FRANCISCO MUSEUM OF MODERN ART

Attn: SUZANNE Foley



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Preparator's Note: these pages were scanned from the *Space/Time/Sound—1970s: Conceptual Art in the Bay Area* exhibition catalog. Due to the fragile condition of preparator's copy, only pages referring to Bill Morrison are included in this document.

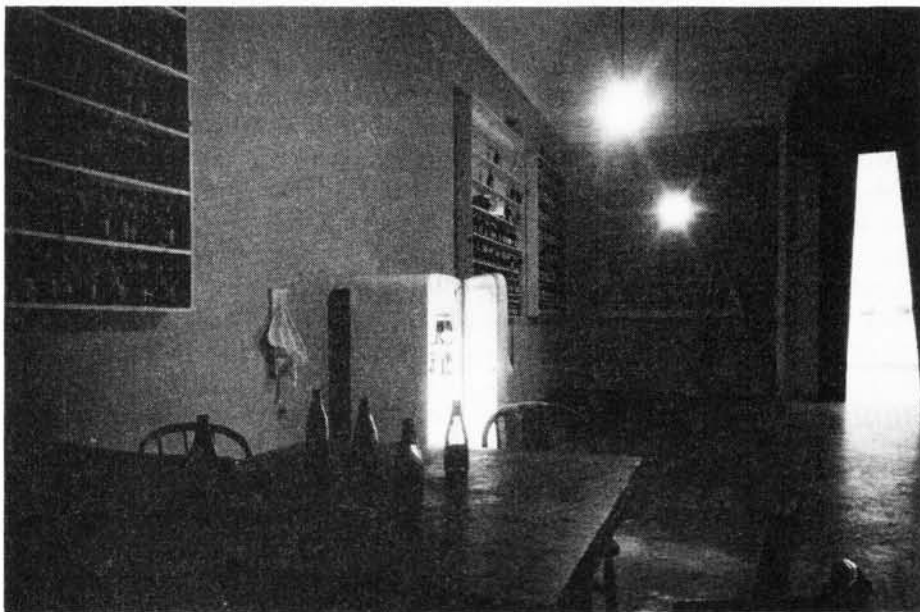
FOREWORD

This publication is an outgrowth of the exhibition *Space/Time/Sound — 1970s: A Decade in the Bay Area* that was held at the San Francisco Museum of Modern Art from December 21, 1979, through February 10, 1980. The exhibition focused on the aspect of conceptual art that exists within the sculpture tradition in which artists work in performance and on-site installations. This activity in the San Francisco Bay Area, a contributing force to the vitality of the art community in the 1970s, was represented by key pieces created by twenty-one artists, showing the diversity within this expression. For a fuller understanding of the place these pieces hold in the development of conceptual art in the area, it was necessary for an accompanying publication to discuss them in the context of the area's art activity. It is hoped that a focus on the history of this avant-garde movement in the art community, a discussion of the artists' works, and the chronology of conceptual art activity will give a perspective to this art and define its place within the development of art expression.

There is good reason that the San Francisco Museum of Modern Art present this overview. To evaluate the art of our time within the context of the history of art requires continual assessment and reassessment within differing and evolving frameworks of art history. Consistent with its mandate as a twentieth-century museum, the San Francisco Museum of Art — which added Modern to its name in 1976 — makes it a point to show

work by a diversity of area artists as well as artists of importance in the nation and the world. We have included in the exhibition program art of a temporal or ephemeral nature as it was considered to be worthy of recognition.

In the summer of 1971 in the *Arts of San Francisco* series of exhibitions, I invited John C. Fernie, Bob Kinmont, Tony May, and Jim Melchert to make pieces specifically for a gallery space. This was followed in 1972 by a major exhibition, *Works in Spaces*, for which I brought five artists of different persuasions to create pieces for the gallery spaces. The fabrication of the works by Stephen Antonakos, Ronald Bladen, Sam Gilliam, Robert Irwin, and Dorothea Rockburne was documented by videotape, photography, and written description to constitute the catalog, *Exchange: DFW/SFO*, a group exchange exhibition with the Fort Worth Art Museum shown at the San Francisco Museum in January 1976, included events, concerts, film, and video, as well as the exhibition of objects. The performance pieces presented by the four San Francisco Bay Area artists, Terry Fox, Stephen Laub, **Bill Morrison**, and Jim Pomeroy, were different in each city. The museum brought to the area the retrospective exhibition of work by Bruce Nauman (1974) and a Sol LeWitt drawing exhibition (1977) to which LeWitt added four major wall drawings. In addition to an exhibition of Jim Melchert's slide projection pieces (1975) and a Howard Fried installation (1977), which I organized, an on-going performance schedule organized by Rolando Castellon and Robert Whyte



The Museum of Conceptual Art at the San Francisco Museum of Modern Art, May 11 – June 24, 1979.
Photo: Paul Hoffman

has included dance, music, and an occasional installation-performance, such as that of Chere Lai-Mah (1978).

In the summer of 1978, following his proposal to recognize in a museum context the art activity taking place in alternative art spaces in the area, curator Rolando Castellon hosted *The Floating Museum* at the San Francisco Museum of Modern Art with its *Global Space Invasion II*, followed by *The Museum of Conceptual Art at the San Francisco Museum of Modern Art* in the spring of 1979 and *La Mamelle, Inc. Video and Publications 1975-1979: A Retrospective Exhibition* in December 1979. Within this context, I developed the exhibition *Space/Time/Sound*

—1970s: *A Decade in the Bay Area* to give museum recognition to individual artists working in installation and performance art. Installation pieces from the 1970s by six of the twenty-one artists were recreated. The remaining pieces were represented by photo-blowups or videotapes. An exhibition presentation of past events through photographic panels, however, homogenized the diversity and individualism of each artist's work so that the variety of this expression was not immediately evident to the viewer.

The problems presented by a one-time art event reveal a duality in the current role of the museum, that of both patron and archivist. In inviting an artist to present a new piece in an exhibition, the museum acts as patron, enabling the piece to come about. In its role as archivist, that traditionally assumed by the museum, it selects and assesses in the context of connoisseurship work that has already been created. The conflict in this phenomenon that conceptual art presents has yet to be resolved in the visual arts. While the primary purpose of the museum is to provide first-hand experience of a work of art, the importance of interpretation is to place this experience in a context. The context offered by a publication on conceptual art such as this has to compensate for the absence of first-hand experience with a performance or a temporary installation that is now a piece of history.
Suzanne Foley

UNIVERSITY OF CALIFORNIA, DAVIS



Jock Reynolds, "Pinwheel Section" in *Out Our Way #2*, May 30, 31, 1975, Main Theater, University of California, Davis.
Photo: Jimmy Jalapeño



Bill Morrison, "Where are my hands?" in *Wheel of Life*, May 1971, Arena Theater, University of California, Davis.
Photo: Jeffrey W. Gubbins

In the 1960s at the University of California, Davis, eighty miles northeast of the San Francisco Bay Area near Sacramento, a strong enclave developed around the group of artists who taught there: William T. Wiley, Manuel Neri, Roy De Forest, and Robert Arneson. Not exclusive to Davis, the group attracted area-wide peers, among them Jim Melchert of the University of California at Berkeley and Mel Henderson from San Francisco State University, as well as a stream of graduate students, including Bruce Nauman, Steven Kaltenbach, and Howard Fried, who in many instances chose to enroll at Davis specifically to be involved with this group.

On the Davis campus a relationship developed between the Art Department and the Drama Department, through the friendship of faculty members William T. Wiley and Daniel Snyder, which gave artists the opportunity to use the facilities of the theater department in working out performance ideas. In 1970, the first year of collaboration, some performance pieces were included as *entr'actes* in a Drama Department production; but in May of 1971, Snyder made a thirty-foot turntable stage available to the artists for their production. They wanted a unifying theme. Snyder got a Levi shirt and jeans for everyone, and the theme was a "looney bin" — "Wheel of Life" was produced. The participating

artists created performance sequences that took place on the revolving stage. Graduate students Bill Morrison and Jock Reynolds developed their own sense of performance style with an understanding of theatrical techniques through these relatively unstructured productions. In 1972, the event was organized by Bill Morrison. While it was called "An Evening with Bean" (Morrison's nickname), he found he had limited control over the total production. For all their inadequacies as productions, these spring extravaganzas⁴ gave the Art Department participants opportunities to develop ideas in a theatrical structure of time and space using theater facilities. Role themes Wiley developed in these productions, like *Mr. Unnatural*, extended to his painting and sculpture as well.

The job of managing the exhibitions at the Richard L. Nelson Gallery in the Art Department was held on the basis of the academic calendar in the mid-1970s. When artist Lois Freeman was in charge in the spring of 1974, she scheduled several exhibitions and performance series which enabled her peers, artists Richard Alpert, Linda Montano, and Bonnie Sherk, among others, to present new pieces they were then developing. The programs of a gallery such as this reflect the relationship between a director and a certain group of artists, with the potential that the program may change radically when a different director with a different area of interests takes over.

UNIVERSITY ART MUSEUM, UNIVERSITY OF CALIFORNIA, BERKELEY

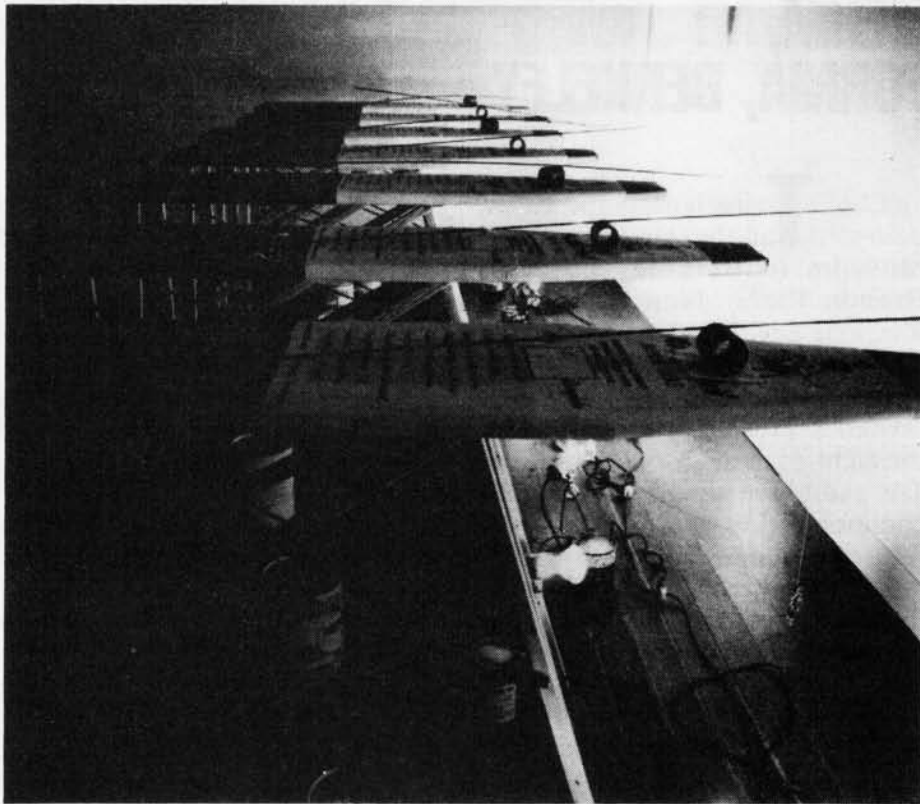
To inaugurate the 1970s, at the University Art Museum in Berkeley curators Brenda Richardson and Susan Rannells developed an unconventional exhibition, *The Eighties*. Twenty artists and designers were invited to present their ideas about the eighties in the form of projects. The exhibition aimed to encourage communication of ideas about the future, the quality of life anticipated, the place of art and the function of an art museum in a radically changing world. One area in the gallery was designated as a "free space," and visitors were invited to present their own ideas about the eighties.

Many of the projects in the exhibition were events or processes. In fact, the catalog for the exhibition took the form of a publication, *Free*, that focused on process through photographs of the artists and the installations in varying stages of completion. It also included a transcription of conversations on March 4 at one of four meetings of the participating artists, before the March 17 exhibition opening, in which there was a lot of talk about space — my space, your space, changing space, open space, a free space. Reflecting this concern in his piece, Paul Kos taped off one-foot square spaces on

the gallery floor. When a space was stepped into, an alarm sounded dramatizing Kos's observation of the decreasing amounts of space available to a person and the increasing need for individual privacy. Kent Hodgetts transmitted a maser beam (a sound beam) to the star Signus, 800 light-years away. Terry Fox's "Defoliation Piece" was directed as a political statement, prophetic of future holocausts. He burned a rectangular area in a bed of Chinese jasmine bushes in front of the Powerhouse Gallery on Barrow Lane where the exhibition was installed. In discussing Fox's work in an article in *Arts Magazine* Willoughby Sharp observed:

After seeing the exhibit three times, I thought this sculptural project was the most prophetic statement in a pioneering exhibition containing new work by many of the major Bay Area artists.⁵

Current ideas in art had been intrinsic to exhibition programming at the University Art Museum under the directorship of Peter Selz. In the late 1960s he had brought to the campus an exhibition, *Air Art*, organized in New York by Willoughby Sharp (1968), as well as having previously orga-



Howard Fried, "The Return of the Agrarian Society," 1970, in *The Eighties*, University Art Museum, Berkeley, March 17 - April 12, 1970.

nized a major international exhibition, *Directions in Kinetic Sculpture* (1966), and an exhibition of Northern California art expression, *Funk* (1967).

When the controversial, fan-shaped new building designed by Mario Ciampi Associates for the University Art Museum opened in 1970 with four days of activity from November 6 through 9, among the expected academic lectures and panel discussion, the poetry reading and concert, was an afternoon event, "The Impossible Dream," staged by Robert Hudson and William T. Wiley. In a western bar setting the guests talked, drank, and listened to music. Modestly scripted with occasional events, the party climaxed with a "show-down" between Director Peter Selz and the artists, when Selz strode in and demanded, "Gimme some art." Other events, scheduled and impromptu, included artist Paul Cotton, the Astral-Naught

Rabb-Eye, posing for three hours in the gallery exhibition with a George Segal plaster figure. Cotton called his piece "Meditation of the Time Being." Mountain-climbing artists Don and Jeanne East were logging "First Ascents" of museum buildings in the Bay Area and counted the University Art Museum as their second during that weekend.

Concurrent with the opening of the new building, an exhibition of work by art department faculty was held in the Powerhouse Gallery on Barrow Lane. It gave Jim Melchert the first opportunity to present publicly his slide-projection pieces. "Location Projects" were full-scale projections of slides of two or three people engaging in an activity, shown sequentially from a carousel tray. With his intellectual curiosity and delight in experimental ideas, Melchert provided a catalytic role in the encouragement of new work in the Berkeley university art community, which in general was much more traditional than its sister campus in Davis. Melchert shared with graduate students Wayne E. Campbell, Stephen Laub, and Jim Pomeroy an interest in word images, taking words in phrases or concepts and playing with them in pun or double meaning through visual imagery or action. Laub did a photographic series, "Bodies of Water" (1970-1973), which documented depressions on the human body filled with water as in a topography of lakes and oceans. A water-filled ear was Lake Erie. Out of the Berkeley milieu work in this vein tended to deal with intellectual concepts, in contrast to its manifestations on the Davis campus where it related more to behavioral situations, as



exemplified by the work of Howard Fried and John C. Fernie.

Performance series or exhibitions with temporal pieces appeared on the University Art Museum's schedule periodically as it continued to keep in touch with what the artists of the area were doing. At the end of 1971 on December 12, a Sunday afternoon of six performances was presented at the museum. It drew on both the Berkeley art community, with Jim Melchert and Tyrus Gerlach participating, and the Davis group, William T. Wiley, **Bill Morrison**, Marc Thorpe, and Howard Fried.

Curator Brenda Richardson was responsible for several major exhibitions of local artists presented at the University Art Museum in these years. The difficult presentation of a major Terry Fox exhibition in September 1973 highlighted her tenure at the museum. This exhibition included documentation and objects as well as a performance space for actions to take place during the course of the exhibition. As Fox had just come

through extensive and debilitating treatment for Hodgkin's disease, which had plagued his health and influenced his work for a period of time, the exhibition and catalog were virtually a celebration of life. It was an important time in Fox's life and work, and it is to Brenda Richardson's credit that she paid homage to it through the exhibition and publication. A December 1974 exhibition of the work of Howard Fried, Stephen A. Davis, and Steven Kaltenbach was the last organized by Richardson at the University Art Museum before she left the area.

In the summer of 1975, the University Art Museum showed an exhibition of both painting and sculpture by six Bay Area artists and over a nine-week period presented nineteen performance pieces in the series *Performance/Art/Artists/Performers*. Organized by Carlos Gutierrez-Solano, it was an institutional follow-up to the multiplicity of events and non-

Terry Fox, "Defoliation," in The Eighties, March 17, 1970, University Art Museum, Berkeley. Performance opening night.

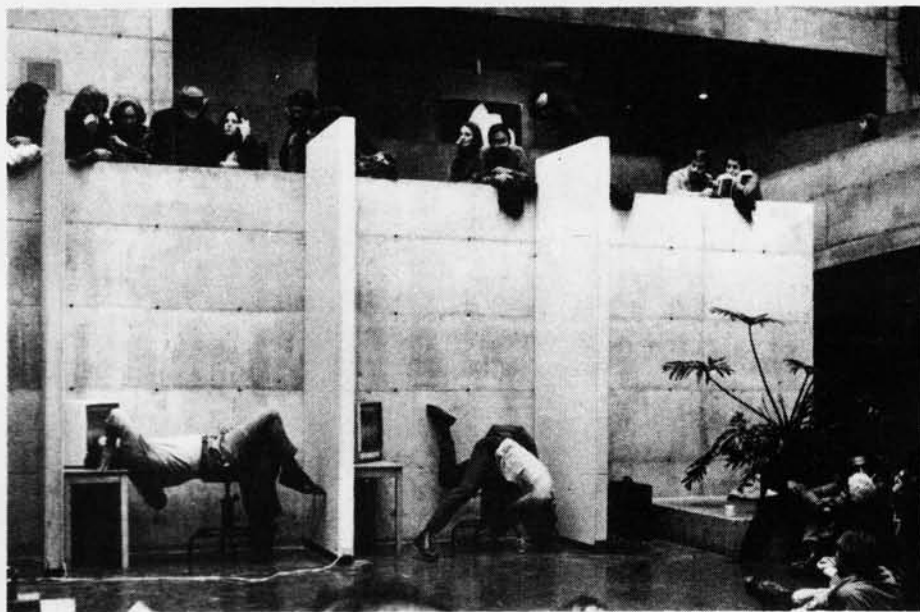


Paul Cotton, "Meditation of the Time Being," November 8, 1970, University Art Museum, Berkeley.

Photo: Charles Stepkin

Jim Melchert, "Following Instructions," in "Performances by Six Artists," December 12, 1971, University Art Museum, Berkeley. Participants (l. to r.): Ted Burgess and Jim Melchert.

Photo: Jim Pomeroy



object exhibitions held at alternative art spaces in the area. It provoked some large-scale new pieces, especially "Splitting the Axis" by Darryl Sapien and Mike Hinton; but what is more important, it gave a large number of artists an opportunity to perform. Only pieces by Darryl Sapien, Richard Alpert, and Linda Montano were discussed in the art press, and no documentation was published by the museum at the conclusion of the series.

Since 1977, under the directorship of James Elliott, the programming has focused on the national art scene, integrating art from the area into the national context. The museum presented an exhibition of the light sculpture and drawings of Dan Flavin in 1977 but has brought more artists, though fewer works, to its audience through its Matrix series of exhibitions which originated in February 1978. These showings present one

aspect of an artist's work in a limited number of examples and include local, national, and international artists. A sampling of names of artists shown includes Ursula Schneider, Ree Morton, Michael Snow, Patrick Ireland, Dianne Blell, Scott Burton, and the Kipper Kids. The museum mounted four one-person shows as an exhibition, *Space as Support*, from January to June 1979, inviting Carl André, Daniel Buren, Robert Irwin, and Maria Nordman to create works in the museum's space. Video has been included in the museum's schedule off and on; in March 1976 Jim Melchert organized an exhibition entitled *Commissioned Video Works*, inviting each of fifteen artists to make a four-minute tape to disprove the "real time" boredom prevalent in videotape at that time. After David Ross joined its staff, the University Art Museum instituted regular weekend video programs in May 1979.

THE ACTIVITY EXPANDS

While the galleries of public and private art institutions already discussed were the initial centers of activity for conceptual art presentations in the area, other institutions and commercial galleries periodically included the work of artists both from the area and beyond that dealt with temporal forms. A few will be discussed here, but the *Chronology* should be consulted for a more comprehensive listing of events and exhibitions during this period.

OTHER LOCAL INSTITUTIONAL PARTICIPATION

The role played by the San Francisco Museum of Modern Art has already been outlined in the *Foreword*. Other institutions in the Bay Area — even the most traditional — also played varying parts in recognizing this developing art form. The Fine Arts Museums of San Francisco are the least specialized of the museums in the area, covering the histories of western and eastern art; consequently, their involvement with local contemporary expression is minimal. After a visually disastrous attempt to deal with the variety of sculptural modes of expression in insufficient gallery space in the 1971 San Francisco Art Institute Centennial Exhibition, the M.H. de Young Memorial Museum subsequently focused on smaller presentations.⁷ At exhibition curator Thomas Garver's perceptive instigation, one-person exhibitions were given to Paul Kos (1974), Tom Marioni (1977), and Lynn Hershman (1978), among others active in the San Francisco Bay Area.

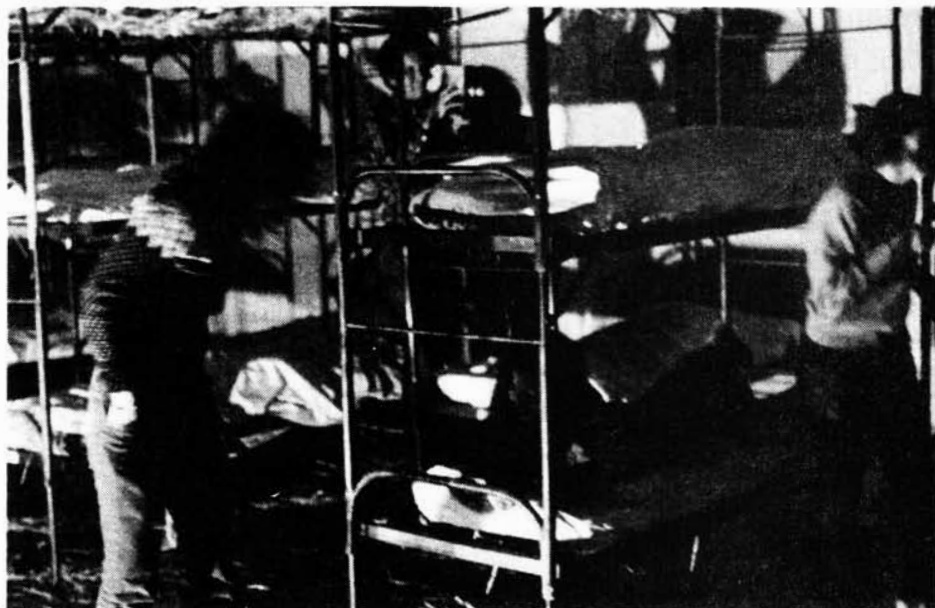
At the San Francisco Art Institute, a 1969 exhibition which was appreciated less then than it would have been later, was titled by the dimensions in the room in which it was presented, 18'6" x 6'9" x 11'2 1/2" x 47'11 13/16" x 29'8 1/2" x 31'9 3/16". Organized by Eugenia Butler from Los Angeles, it took the format of a three week sequence of events and installations by fifteen national and international artists, among whom were Michael Asher, Robert Barry, Ian Baxter, Ed Keinholz, Joseph Kosuth, and Dennis Oppenheim.

The San Francisco Art Institute's on-going program of group and solo exhibitions was selected by an artists' committee to give a wide scope of work exposure in its galleries. Basically it reflected what the members of the committee, most of whom taught at the Art Institute, wanted to see presented. The program was then administered by the gallery director. Phillip Linhares, who was gallery director from 1967 to 1977, maintained a close relationship with the artist community and was sensitive to innovation. Both Linhares and the artists' committee appeared to favor exhibitions of surreal or materials-conscious painting and sculpture that identified with the interests of the Art Institute's faculty and students. However, a temporal piece or performance often occurred in a group sculpture exhibition, as for instance John Woodall's sculpture in which bacon "cooked" from the heat of a radio in the 1970 *Young Bay Area Sculptors* or Bill Morrison's participation in the 1972 *Delta Artists* exhibition with the performance "And she turned around and looked at me." In May 1973 a two-day Performance Festival gave

seventeen artists the opportunity to present pieces. The Adaline Kent Award exhibition annually ensured strong solo exhibitions of prominent artists of the area, with painting, sculpture, or an installation piece like Howard Fried's "Which Hunt."

But the major contribution in support of the area's artists was through the Annual exhibition, which in 1975 was such a break from tradition that it literally became an alternative art space for a year. Recognizing the signs of change, in 1974 Linhares surveyed artists for suggestions and opinions on formats that would better represent their work than did the traditional juried or invitational group exhibition. Independent of the results of the survey, however, the Annual Committee developed an entirely different format for *The Annual* in 1975. Each of the artists who were invited to be in *The Annual* had the use of a storefront space for a week in a series of one-person presentations from September 1975 to August 1976. This was a totally unprecedented form for a group exhibition; it offered the potential for each artist's work to receive more focused attention than would ever be likely in a single group exhibition. This format was peer-directed, and the non-establishment location undoubtedly alienated the art viewer who felt comfortable only going to the galleries at the Art Institute.

Beginning on September 12, 1975, and continuing for fifty weeks, until August 27, 1976, *The Annual* exhibition took place at 2795 16th Street, a storefront location in the Mission District of San Francisco. The introduction to the



Howard Fried, "Which Hunt," 1972, performance for videotape. Set remained on view in Howard Fried, Adaline Kent Award Exhibition, April 27 - May 27, 1972, San Francisco Art Institute.

catalog that documents the series conveys the spirit behind this pluralistic presentation:

The 1975-76 Art Institute Annual took place in a politically and visually neutral space: a rented storefront in the industrial part of San Francisco (16th and Folsom). The exhibition was conceived as a year-long show, each artist in the show using the space for one week. Every Friday night was set aside as the opening for a show — usually the shows were only open Friday nights. The key to the space was passed from artist to artist. The exhibiting artists were chosen by the Annual Committee (curators) made up of Tom Marioni, Barney Bailey, Terry Fox, Howard Fried, Paul Kos, Stephen Laub, and Bonnie Sherk. Every week one of us invited an artist to use the space to make an exhibition. Each artist received a \$25 contribution toward expenses, and the use of video equipment if needed. "The An-

nual" was designed to run itself (more or less). It provided an on-going artist-curated situation. There was always something to do on Friday nights.

*Tom Marioni, Chairman Annual Committee.*⁸

The true value of this all-encompassing series was that many emerging artists had the opportunity to do pieces that later proved to have been among their more important works. Among these were Dianne Blell's "Surrealism and the Blues," September 12, 1975; Masashi Matsumoto's "Quote Series: The Four Noble Truths by Buddha," December 19, 1975; and Paul Forte's two performances "Salt Quarter" and "Reflections Ablaze," August 6, 1976.

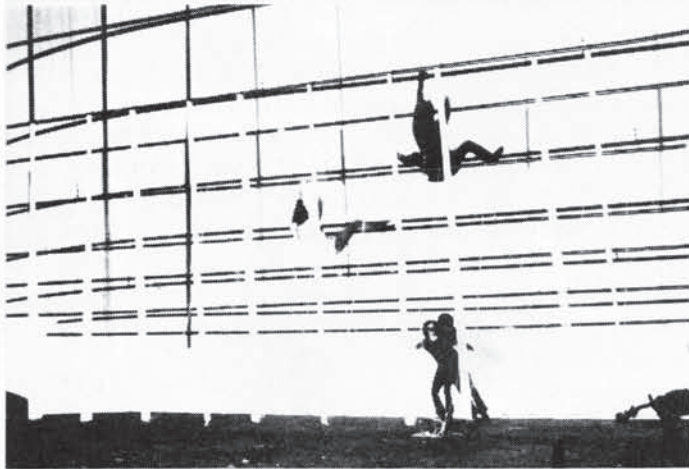
BILL MORRISON

Bill Morrison was born in Fresno, California in 1943 and received a B.A. from Fresno State College in 1968. After a year studying photography at Indiana University in Bloomington, he returned to earn an M.F.A. in sculpture from University of California, Davis in 1973. At Davis, Morrison participated in many performance events staged by the Art Department and Drama Department. He has performed individually as part of *Performances by Six Artists*, University Art Museum, Berkeley, 1971; *South of the Slot*, San Francisco, 1974; *Performance/Art/Artists/Performers*, University Art Museum, Berkeley, 1975; University of Wisconsin, Madison, 1975; *Exchange DFW/SFO*, Fort Worth Museum in Texas, 1975, and San Francisco Museum of Modern Art, 1976; Center for Contemporary Music, Mills College, Oakland, California, 1977; and Montana State University, Bozeman, 1978. Morrison lived in Tokyo in 1973-1974 on a Fulbright Fellowship, received a National Endowment for the Arts Artists' Fellowship in 1977, and currently lives and works in San Francisco.

Bill Morrison's focus moved from photography to sculpture when he became more interested in what he could do beyond photography with the still-life situations he set up to photograph. Arranging objects in a sculptural relationship was soon superseded by working with objects in an audience-related performance situation. In graduate school at the University of California, Davis in the early seventies he developed

his ideas rapidly when the use of a theatrical performance space became available to Art Department members. With the use of theater equipment they also gained experience with theatrical performance techniques. Morrison made a group of objects, like those in a medicine man's kit, around which he built performances. He wore his red rag wig and shroud in "Wheel of Life" (1971) and held boots, hung from a stick, over his head moving them to kick his wig-covered head. He next added a rag net on poles to his kit. His performances were built on the vaudeville concept of "flop sweat," where the performer developed the action to a highly charged state. In electronic terminology, this was the point between the "attack of the event" and the "decay of the event."

Morrison used taped sound to charge the situation in an early piece, "Depressed," presented in 1972 during "An Evening with Bean" (Morrison's nickname) at the University of California, Davis. Stage battens hung at varying levels and swung sideways. He climbed from one batten to the other, following his shadow on the back wall of the proscenium stage while from an audiotape he rhythmically repeated, "I get depressed sometimes; sometimes I get so depressed." He used the layering effect of a re-recording tape loop in the performance piece "And She Turned Around and Looked at Me" (1972) at the San Francisco Art Institute for an exhibition *Delta Artists*. Each time Helene Fried turned around and looked at Morrison, he spoke the text. As the text layered, the increasing intensity of the sound emotionally charged the situation.



A year spent in Japan increased Morrison's interest in portable props as well as in the timing and guttural sounds of the Noh drama. His actions with a more extensive repertory of props took on ritual association. By the time of the February 1976 performance "Cloth Napkins (Kit)" at the San Francisco Museum of Modern Art, he had integrated visual images, sound, and movement into a presentation focused on the release of energy. He carefully laid out in abstract formal patterns the well-crafted props: bamboo poles, colorful rags, and white muslin tent forms, suggesting anything from daily implements to Japanese ritual regalia. Moving in a natural pace but alluding to ritualized action, Morrison manipulated these objects in continually evolving sculptural forms. He accompanied his movement with vocalized sounds, from raw guttural patterns to incantatory chants, energizing his actions and building his own psychological involvement with the piece.

The piece became an abstract revelation of energy that was visually and dramatically powerful.

In an impressive installation piece at Site, "Die Cut Rapids after Fox Falls" in August 1977, a cascade of interlocking die-cut paper shapes, some shaped like fish, flowed like a stream of white water rapids across the gallery space. On the final night of the installation Morrison animated the piece in a performance with sound.

His interest in interacting with objects balances with his focus on building an energy-charged situation. He is slow in working out the implications of his interests. It is clear to him, however, that he wants to continue in a performance expression, the "oral tradition" he calls it. While he does work slowly, he has kept to the performance mode exclusively, without even making videotapes of performances. It is clear that the dynamic of performer-audience is integral to his work.



Bill Morrison, "Depressed," May 26, 1972, in "An Evening with Bean," Main Theater, University of California, Davis. Photo: Rebecca Christiansen

Bill Morrison, "Cloth Napkins (Kit)," February 18, 1976, in Exchange DFW/SFO, San Francisco Museum of Modern Art, January 23 - March 7, 1976. Photo: Judy Moran

Bill Morrison, "Die Cut Rapids After Fox Falls," 1977, installation after September 10 performance, Site, San Francisco, August 16 - September 10, 1977. Photo: Bill Morrison

1971

ball" and "Indian War Dance" (performed at *Documenta 5*).

"Rumbles." *Avalanche*, Fall 1971, p. 7. Describes Terry Fox's kinescope "Turgescent Sex."

John Woodall. "Slow Roll Chair to Floor." San Francisco, September 1971. Studio performance, part three of "The Noumenal Static States" (see June 1971).

John Woodall. "Weathering the Notes." San Francisco, September through December 1971. Studio installation, part four of "The Noumenal Static States" (see June 1971). A changing installation of materials used in series: beef tongue, paper sail, glass notes, feathers, mirror with hole in middle, black sound box.

Chris Burden. "Secret Hippie." MOCA, San Francisco, October 3, 1971. Appeared in "straight" attire which concealed star stud hammered on chest.

Darryl Sapien. "In Transit." SFAI, October 16, 1971. A seminal work where Sapien's wrapped body was suspended for four hours. Passers-by were unaware of identity and form.

McDonald, Robert. "Darryl Sapien's Search for Totality." *Artweek*, May 3, 1975, p. 15.

Terry Fox. Reese Palley Gallery, San Francisco, October 23 - November 6, 1971. Also shown at Reese Palley, New York, January 1972. Created environment which metaphorically related to his experiences in the hospital.

M(cCann), C(ecile) N. "Hospital as Art Environment." *Artweek*, November 13, 1971, pp. 1, 8 (ill.).

Albright, Thomas. "San Francisco: Nonentitled Masters, Local Celebrities." *The Art Gallery Magazine* (Ivoryton, Connecticut), January 1972, pp. 52-55. Review.

Plagens, Peter. "Terry Fox: The Impartial Nightmare." *Artforum*, February 1972, pp. 76, 77 (ill.).

Terry Fox. Berkeley, California: University Art Museum, University of California, Berkeley, 1973. Statement by Fox and illustrations.

Marioni, Tom. "Terry Fox: himself." *Art and Artists* (London), January 1973, p. 41.

Jock Reynolds and Bill Morrison. "Sixty Four is the Limit." Lab Theater A, University of California, Davis, October 29, 1971. Performance.

Terry Fox. "Clutch." 16 Rose Street, San Francisco, November 1971. Studio performance.

Sharp, Willoughby. "A Discussion with Terry Fox and Vito Acconci and Dennis Oppenheim." *Avalanche*, Winter 1971, pp. 96-99 (ill.). Discusses "Environmental Surfaces" exhibition by Fox at Reese Palley Gallery, New York, 1971 in which Acconci and Oppenheim participated.

Sharp, Willoughby. "Terry Fox: 'I wanted to have my mood affect their looks.'" *Avalanche*, Winter 1971, pp. 70-81 (ill.). Discusses exhibition at Reese Palley Gallery, New York and "Levitation" at Richmond Art Center, California.

"Performances by Six Artists." UAM, December 12, 1971. Howard Fried, "40 Winks," "approach-avoidance" performance starting in the gallery and contin-

uing on the streets; Jim Melchert, "Following Instructions," participation performance with video where two men, each unseen by the other, carried out same instructions; **Bill Morrison**, "The Blessed Event." Also Tyrus Gerlach, Marc Thorpe, William Wiley.

Jim Melchert. San Francisco: San Francisco Museum of Art, pp. 7, 37 (ill.).

Roth, Moira. "Toward a History of California Performance: Part I." *Arts Magazine*, February 1978, pp. 95, 100 (ill.). Description of "40 Winks."

Darryl Sapien with Michael Hinton. "Synthetic Ritual." SFAI, December 21, 1971. First collaborative performance between Sapien and Hinton. Ritualistic struggle between opposing forces.

McDonald, Robert. "Darryl Sapien's Search for Totality." *Artweek*, May 3, 1975, pp. 15, 16.

Burnham, Jack. *Great Western Salt Works*. New York: George Braziller, 1974, pp. 159-161 (ill.). Reprinted from Burnham, Jack, "Contemporary Ritual: A Search for Meaning in Post-Historical Terms," *Arts Magazine*, March 1973, pp. 38-39 (ill.).

Dennis Oppenheim. "Hubcaps — Evidence of 187 Individual Misdemeanors in Violation of Section 484 California Penal Code." MOCA, San Francisco, December 31, 1971. Exhibition consisted of mailed announcement.

1972

Tobacco Forrester, Terry Fox, Robert Fried, Peter Gutkin, Valerie Hardy, Ivan Majdrakoff, Nell Sinton. Exhibition explored sources of artists' ideas.

M(cCann), C(ecile) N. "Sources of Art." *Artweek*, March 4, 1972, p. 5 (ill.).

Darryl Sapien. SFAI, February 1972. Untitled performance in which Sapien's wrapped body was suspended between two nets. Audience was unaware of identity of form.

John Woodall. "A Meeting with Leroy." San Francisco, February 1972. Studio performance (filmed), part five of "The Noumenal Static States" (see June 1971). A blind man sat in a chair reading while Woodall sat at table performing activities with various materials.

Tom Marioni. "My First Car." de Saisset Art Gallery and Museum, University of Santa Clara, California, March 3-30, 1972. A portion of \$500 exhibition budget was used by Marioni to purchase a car, which was shown in the gallery. Exhibition closed after three days by president of University.

Weinstock, Dorothea. "Ritual Destruction." *Artweek*, March 18, 1972, p. 2.

"Activity as Sculpture: Tom Marioni discusses his work with Hilla Fatterman." *Art and Artists* (London), August 1973, pp. 8-21 (ill.).

"Tom Marioni, Director of the Museum of Conceptual Art MOCA, San Francisco in conversation with C.E. Loeffler." *La Mamelle Magazine: Art Contemporary*, 1:4, Spring 1976, pp. 1, 3, 5.

Marioni, Tom. *The Sound of Flight*. San Francisco: privately printed, 1977 (ill.).

Linda Montano. "Chicken Dance: The Streets of San Francisco." March 3, 6, 9, 1972. Performed in nine outdoor locations while wearing "chicken" costume (blue prom dress, tap shoes, feathers on head and white face).

"Matters of Life and Death/Linda Montano interviewed by Moira Roth." *High Performance*, December 1978, p. 3.

"MOCA Needs Help." *Artweek*, March 11, 1972, p. 2. Marioni requests free exhibition space for MOCA.

Howard Fried. Reese Palley Gallery, San Francisco, March 11 – April 8, 1972. Showed two videotapes, "Sea Sell Sea Sick at Saw/Sea Sea Soar" (see February 5, 1972) and "Fuck You Purdue," an angry dialogue in an army barracks dealing with conflict. Also exhibited set for "Seaquick," a piece dealing with conflict resolution symbolized by two people on a teetertotter, which was performed and videotaped the last day of the show.

Davis, Steve. "Howard Fried Installation Piece." *Artweek*, March 25, 1972, pp. 1, 12 (ill.).

"Rumbles." *Avalanche*, Spring 1972, p. 4.

"Howard Fried in conversation with Joel Hopkins, Marsha Fox and David Sherk." *Art and Artists* (London), January 1973, pp. 32-37 (ill.).

The San Francisco Performance. Newport Harbor Art Museum, Newport Beach, California, March 12 – April 16, 1972. Organized by Tom Marioni. Catalog published. George Bolling, Larry Fox, Terry Fox, Howard Fried, Mel Henderson, Paul Kos, Sam's Cafe, Bonnie

Sherk, Fox, "The Rakes of Progress: In the Service of Art," videotape; Fried, "Fuck You Purdue," videotape (see March 11, 1972); Henderson, "Attica," spelled "Attica" in lights on private land near Museum — Henderson and Kos arrested while installing piece; Kos, videotape, "Warlocking," and a participation environmental sculpture with a pool table; Sam's Cafe, documentation of "Judgment Day" (see March 16, 1971); Sherk, "Traditional Performances: a piece within a piece, within a piece, within a piece, etc.," life systems environment with a pregnant rat who gave birth during the show; entire event videotaped by Bolling and photographed by Larry Fox. "Rumbles." *Avalanche*, Spring 1972. Describes Howard Fried's videotapes.

P.L. "San Francisco Performances." *Artweek*, April 8, 1972, p. 4. Briefly describes each piece. Marioni, Tom. *The Sound of Flight*. San Francisco: privately printed, 1977. Essay by Thomas H. Garver.

Weeks, H.J. "Edinburgh Conceptual." *Artweek*, March 12, 1972, p. 2. Discusses Tom Marioni's participation in the Edinburgh Art Festival, Scotland.

The Sacramento Valley. SFAI, March 16 – April 23, 1972. Included two performances, March 15: Marc Thorpe, "Sleepwalk," and **Bill Morrison**, "And She Turned Around and Looked at Me."

Lambie, Alec. "Things are Not as They Seem: An Interview with Bonnie Sherk." *Artweek*, March 25, 1972, p. 3 (ill.). Describes and illustrates several pieces including "Public Lunch," "Animal and Vegetable Art," "Pig Sonata."

“Crate Theatre Project.” University of California, Davis, March 29, 30, 31, 1972. Performances by five artists including **Bill Morrison** and Jock Reynolds. Each performer created a piece involving a packing crate five times per evening. The crates were in outdoor locations; the audience moved from one to another.

Video Free America. San Francisco, March 1972 – Summer 1973. Alternating program of experimental video presentations. Two tapes were shown: “The Continuing Story of Carel and Ferd,” a documentary for eight monitors produced by Arthur Ginsburg and Skip Sweeney; “All the Video You Can Eat,” a multi-track collection of shorts for twenty-five monitors by Sweeney.

Bear, Liza. “Howard Fried: The Cheshire Cat.” *Avalanche*, Spring 1972, pp. 20, 21 (ill.). Discusses “All My Dirty Blue Clothes,” “Chronometric Depth Perception,” “Inside the Harlequin,” “The Cheshire Cat,” “Studio Relocation.” Interview contains some erroneous factual information.

Paul Cotton. “Wester Sun-Day II.” Live Oak Park, Berkeley, California, April 2, 1972. Eight performers in “Astral-Naught” costumes celebrated Easter with helium balloons, oranges, and golden eggs. Each participant had tape of pre-recorded KPFA-FM radio program in tail of costume. Costumes exposed genitalia of male participants and one breast, painted white, of female participants.

“Berkeley Arrest.” *Artweek*, April 8, 1972, p. 5.

Lou Fox. *Recent Works and Re-works.* de Saisset Art Gallery and Museum, University of Santa Clara, California, April 4-30, 1972. Conceptual pieces.

Photo documentation. *Artweek*, April 22, 1972, p. 2 (ill.).

Wayne E. Campbell. *SECA Award Winner.* San Francisco Museum of Art, April 5 – May 14, 1972. Paintings and drawings by artist hung with corresponding works created from written instructions by non-artist with a similar name; also installation with “chairs” dealing with arbitrary choice.

“S.E.C.A. Award Winner.” *Artweek*, May 6, 1972, p. 1 (ill.).

Klaus Rinke. Reese Palley Gallery, San Francisco, April 15 – May 13, 1972. Photographs and videotapes by German artist.

Tom Marioni. *The Creation.* Reese Palley Gallery, San Francisco, April 16 – May 13, 1972. Lived in gallery for seven days. Room remained on exhibition.

“Activity as sculpture: Tom Marioni discusses his work with Hilla Futterman.” *Art and Artists* (London), August 1973, pp. 18-21 (ill.).

Marioni, Tom. *The Sound of Flight.* San Francisco: privately printed, 1977 (ill.).

“**Bay Area’s Venturesome Gallery.**” *Artweek*, April 22, 1972, p. 2. Discusses experimental nature of exhibitions organized by Lydia Modi Vitale at the de Saisset Art Gallery and Museum, University of Santa Clara, California.

Howard Fried. *Adaline Kent Award Exhibition.* SFAI, April 27 – May 27, 1972. Performance. “Which Hunt,” maze-like environment for participants dealing with frustration and anger; “Portrait by

1972

Rumor," text of piece in which a series of portraits were made, each using previous one as model; "Inside the Harlequin: Approach-Avoidance II and III," two film loops of two opposing actions projected simultaneously.

Richardson, Brenda. "Howard Fried: The Paradox of Approach-Avoidance." *Arts Magazine*, Summer 1971, pp. 30-33 (ill.).

"Howard Fried in conversation with Joel Hopkins, Marsha Fox and David Sherk." *Art and Artists* (London), January 1973, p. 34 (ill.). Describes "Which Hunt."

Il Corpo Come Linguaggio. Ed. Lea Vergine. Milan: Prearo, 1974. Text of "Portrait by Rumor."

Roth, Moira. "Toward a History of California Performance: Part I." *Arts Magazine*, February 1978, p. 100.

Hershman, Lynn L. and Lambie, Alec. "Tom Marioni on Record." *Artweek*, May 6, 1972, pp. 2, 3 (ill.). Marioni discusses MOCA.

Jim Melchert. Reese Palley Gallery, San Francisco, May 20–June 17, 1972. Projections and photographic pieces including "How You Do It/How You Think You Do It."

Jim Melchert. San Francisco: San Francisco Museum of Art, 1975, pp. 7, 26 (ill.).

"An Evening with Bean." Main Theater, University of California, Davis, May 26, 1972. Collaborative performance with Bill Morrison, Jock Reynolds, Marc Thorpe and others.

Friedman, Ken. "The Sacred Journey: An Epilogue to 'The Aesthetics.'" *Artweek*, June 3, 1972, p. 2.

John Woodall. Reese Palley Gallery, San Francisco, June 28–July

29, 1972. Installation in the two windows of the gallery. Constructed two camera obscuras which projected images from the street onto a screen.

Chipman, Jack. "Lynn Lester Hershman. An Interview." *Artweek*, July 1, 1972, p. 2 (ill.). Discusses her early work.

Lynn Lester Hershman. de Saisset Art Gallery and Museum, University of Santa Clara, California, July 5-30, 1972. Drawings and audiotapes.

The Games Show. SFAI, July 27–August 27, 1972. Organized by Helene Fried, Richard Berger, Carol Eckman, Hilla Futterman, Walter Gabrielson, Lynn Hershman, Peter Jones, Paul Kos, Jim Pomeroy, Ainsley Pryor, Jock Reynolds, Jim Rosenberg, Martha Shaw, Susan Subtle, Irv Tepper, John Gilmore Thomas, John White, Robin Winter, Norton Wisdom. Participants used game theme to create a piece.

Juris, Prudence (Lynn Hershman). "Fun and Games at the Institute." *Artweek*, August 12, 1972, p. 12 (ill.).

Terry Fox. "Counter for Dorothy." 16 Rose Street, San Francisco, July 1972. Studio performance.

Darryl Sapien. "Diffusion Capsule." SFAI, August 1-14, 1972. Lived in two rooms connected by a small tunnel for several days. Set up different rules for behavior in each space and then attempted to subvert them.

McDonald, Robert. "Darryl Sapien's Search for Totality." *Artweek*, May 3, 1975, pp. 15, 16.

Reese Palley Gallery. San Francisco, August 17, 1972. Ended contemporary exhibitions.

Vacaville Crossing. Artists Contemporary Gallery, Sacramento, California, September 5–October 25, 1972. September 5, performance by Bill Morrison and Pam Scrutton, "Wedding."

Mel Henderson. "Yes." Bernal Heights, San Francisco, September 1972. Planted word "yes" with grass and flower seeds in a fifty-by-one-hundred-foot area. Plants came up in the spring.

Twelfth Annual October St. Jude Invitational. de Saisset Art Gallery and Museum, University of Santa Clara, California, October 3-29, 1972. Organized by David Ross; videotape catalog published. Videotapes by John Baldessari, Lynda Benglis, George Bolling, Douglas Davis, Terry Fox, Video Free America, Howard Fried, Joel Glassman, Taka Imura, Paul Kos, Shikego Kubota and Nam June Paik, Richard Serra, Keith Sonnier, Rainbow Video, William Wegman. Exhibition circulated to Everson Museum, Syracuse, New York.

Linda Montano. "Don't Be Chicken Last Rites While Lying in my Own Shell." (Also called "Dead Chicken, Live Angel") UAM, October 5-8, 1972. Performed as part of *Women's Works: A Festival of Bay Area Women in the Arts*, October 1-15. For three hours each day, lay in a "chicken" bed which had a twelve-foot wing span, while wearing "chicken" costume (see March 3, 1972).

"Matters of Life and Death/Linda Montano interviewed by Moira Roth." *High Performance*, December 1978, p. 3.

1973

"Four Artist/Composers." MOCA, San Francisco, March 2, 1973. David Askevold, Charles Amir-khanian, Gerald Ferguson, Tony Gnazzo.

Announcement. *Artweek*, February 24, 1973, p. 12.

Peter D'Agostino. "Wall I (for Einstein's Birthday)." MOCA, San Francisco, March 14, 1973. Tape shown during one of MOCA's Wednesday afternoon Free Beer meetings at Breen's Bar.

Tom Marioni. "Sculpture in 3/4 Time." San Francisco Museum of Art, March 20, 1973. MOCA Ensemble, a musical group formed by Marioni.

Linda Montano. "Home Endurance." 1300 Rhode Island Street, San Francisco, March 26 - April 2, 1973. Stayed home and documented all thoughts and activities during the week.

Shank, Theodore. "Linda Montano's Autobiographical Performance." *The Drama Review*, March 1979.

Richard Berger. SFAI, April 1-22, 1973. "Ocean sculptures": sculpture of mirrors in steel frames and photo documentation of the sculptures in the ocean.

"All Night Sculpture." MOCA, San Francisco, April 20-21, 1973. Nine artists created works that lasted twelve hours, from sunset to sunrise. Included Terry Fox, "Cell," loft room constructed to be entered by one person at a time by climbing up a ladder and crawling under a bed; Mel Henderson, "Attica"; Paul Kos, "rEVOLUTION: Notes for the Invasion — mar mar march," an installation directing the spectator's movement toward a typewriter as taped sound played typing in cadence: M-A-R, M-A-R,

M-A-R-C-H (later versions of the installation included a video monitor showing a videotape of the typing); Stephen Laub, "Relations" (misnamed "Matching Room"), his first public presentation of a slide projection/performance piece; Bonnie Sherk, "Adaptation and Imbulgence [sic], part two, a narration," an installation about self-indulgence with pigeons, chickens, and rabbits on a neighboring rooftop; John Woodall, "Marking the Dilemma," a performance about the artist claiming personal territory by outlining his shadow in spite of obstacles he created (this was number seven in Woodall's series of works entitled "The Noumenal Static States").

Terry Fox. Berkeley, California: University Art Museum, University of California, Berkeley, 1973. Description and several illustrations.

Belard, A. and Fox, Larry (photos). "All Night Sculptures." *Artweek*, May 26, 1973, p. 3 (ill.). Brief description of each piece.

Sharp, Willoughby. "Stephen Laub's Projections." *Avalanche*, December 1974, pp. 24, 25 (ill.). Interview.

Roth, Moira. "Toward a History of California Performance: Part I." *Arts Magazine*, February 1978, p. 98. Mentions Laub's "Relations." **"4 Narrations by Christopher Cook."** MOCA, San Francisco, April 27, 1973.

Performance Festival 1973. SFAI, May 7, 8, 1973. Organized by Museum Technique class. May 7: Richard Alpert, "Tape"; Stephen Laub, "Family" and "Three Presidents"; Jim Melchert, untitled performance; Linda Montano, "The

Story of My Life"; also Donn Aron, Hilla Futterman, Robert Hernandez, Ellen Ledley, Betsy Sussler, John Thomas, Norton Wisdom. May 8: Bonnie Sherk, "Adaptation and Imbulgence: Sifting and Shifting, part 300 also Burt Arnowitz, Gary Croopnick, Topher Delaney, Astrida Tralmaks, Jeffrey Weiss. Alpert, performance in which Alpert wrapped his face with black tape while answering audiotaped questions relating to his work; Melchert, performance with participants performing activities, each in his/her own space in a floor grid; Montano, walked on a treadmill for three hours and related life story into a microphone; Sherk, sifted soil from her garden with sod from SFAI; brought plants and snails from her garden and placed them in the new soil with concern for adaptation to an environment.

Wortz, Melinda. "Northridge Sculpture Competition." *Artweek*, March 2, 1974, p. 1. Describes Alpert's "Tape."

Jim Melchert. San Francisco: San Francisco Museum of Art, 1975, pp. 8, 40 (ill.).

"Stephen Laub Talking with Geoffrey Young." *La Mamelle Magazine: Art Contemporary*, 2:1, 1976, p. 14.

Dorothea Rockburne. Daniel Weinberg Gallery, San Francisco, May 8 - June 2, 1973. Carbon paper wall drawings and wall installations of paper and crude oil.

"Out Our Way #1." Main Theater, University of California, Davis, May 9-13, 1973. Original production by **Bill Morrison**, Jock Reynolds, Daniel Snyder, William Wiley, and others.

1974

Junker, Howard. "Video Installation: Paul Kos and the Sculptured Monitor." *Arts Magazine*, November 1975, pp. 65, 66.

Kleb, William. "Art Performance: San Francisco." *Performing Arts Journal*, Winter 1977, p. 43.

Public Sculpture/Urban Environment. The Oakland Museum, California, September 29 – December 29, 1974. Catalog published. Twenty artists including Judy Chicago, Mel Henderson, Jim Melchert. Chicago, "Butterfly for Oakland," an atmospheric event; Henderson placed Christmas tree lights on roofs of private homes along ten miles of Interstate 580, Oakland; Melchert, "Points of View Series: Location Project #10," each night projected one slide of structural elements of the wall on outside wall of Paramount Theater, Oakland.

Dunham, Judith. "Public Sculpture/Urban Environment." *Artweek*, November 2, 1974, pp. 1, 16.

Jim Melchert. San Francisco: San Francisco Museum of Art, 1975, pp. 9, 34 (ill.).

Mel Henderson. "Yes." Bernal Heights, San Francisco, September 1974. Second time planted word with grass and flower seeds in a fifty-by-one-hundred-fifty-foot area. Plants came up in spring.

Lynn Hershman. Galerie Smith-Andersen, Palo Alto, California, October 4 – November 1, 1974. Concurrent with exhibition at William Sawyer Gallery, San Francisco. Installed telephone booth where one could dial a number to hear a story by poet Jack Micheline relating to one of the images in the exhibition.

Dunham, Judith L. "An Appetite for Death." *Artweek*, October 26, 1974, p. 13 (ill.).

Video Hiruba (Video Plaza). de Saisset Art Gallery and Museum, University of Santa Clara, California, October 15 – December 22, 1974. Videotapes by eleven Japanese artists.

Kent, Tom. "Video by Japanese Artists." *Artweek*, December 14, 1974, pp. 13, 14 (ill.).

Darryl Sapien and Michael Hinton. "Split-Man Reassembled." Hansen Fuller Gallery, San Francisco, October 26, 1974. Assembled artifacts from "Split-Man Bisects the Pacific." Video and audio tape documentation.

McDonald, Robert. "Split-Man Reassembled." *Artweek*, November 9, 1974, p. 6.

South of the Slot. 63 Bluxome Street, San Francisco, October 26 – November 25, 1974. Catalog published in 1975 by Richard Alpert with photo documentation of each event. The series, organized by artists, included twenty-two presentations — video, performance, projections, dance, music, installation, as follows: October 26, 27: Kevin Costello; October 28: Alan Scarritt, Vaea; November 1: Mills College Center for Contemporary Music; November 2: Linda Montano, Motion (Suzanne Hellmuth, Joya Cory, Muniera Christensen, Brigitte Hotchkiss); November 4: Paul De Marinis, Jim Pomeroy; November 8: John Gillen, Joel Glassman; November 9: Richard Alpert; November 15: Pat Ferrero, **Bill Morrison**; November 16: Jimmy Suzuki, Jack Ogden, Jeffrey Weiss; November 18: Jim Mel-

chert, Irv Tepper; November 22: Simone Forti, Stephen Laub, Terry Fox; November 25: Tom Marioni, Paul Kos.

Alpert: "Probe," performance. Kicked a ball against walls, floor, ceiling of empty room. Sound altered by distance. Terry Fox: "Halation," performance with sound and candle. Kos: "Battle Mountain," videotape. Laub: "My Father in 1974 Standing Still" and "My Mother in 1974 Standing Still," performances with Super 8 film loop. Marioni, "Drum Brush Lecture," showed four hundred slides of his own and other's work while drumming on lectern. Melchert: "Points of View," two performances, ("Shadow Piece" and "Instants"). Montano: "Death and Birth, A Crib Event," lay in crib while her mother described her birth and infancy on audiotape. Morrison: "Solo at the Sink Solo," performance. Motion: "Relay," collective improvisation. Pomeroy: "Composition in D," a cantata for string trio and twelve music boxes, with Howard Fried and Paul Kos.

Jim Melchert. San Francisco: San Francisco Museum of Art, 1975, pp. 9, 42, 43 (ill.).

Artweek, January 11, 1975, pp. 6, 7, statements by Phil Linhares and Stephen Laub. Photo documentation.

Kleb, William. "Art Performance: San Francisco." *Performing Arts Journal*, Winter 1977, pp. 46, 47 (ill.).

Dan Flavin. Daniel Weinberg Gallery, San Francisco, October 29 – November 23, 1974. Installation with fluorescent tubes.

1975

Burkhart, Dorothy. "Word Works Two." *Artweek*, May 3, 1975, p. 6 (ill.).

Linda Montano. "Showboat 1988." San Francisco, April 15, 16, 1975. Auditioned for part in movie on consecutive nights as two different people, Dr. Jane Gooding and Sister Rose Augustine.

Work. (San Francisco), 1, May 1975. Eds. Geoff Young and Steve Davis. Contains interview with Jim Melchert by Alec Lambie and Jim Pomeroy, "Enzyme Action," and Jim Melchert, "Notes After."

"80 Langton — An Alternative." *Artweek*, May 3, 1975, p. 7 (ill.). San Francisco Art Dealers Association warehouse renovated to provide alternative exhibition space for non-object art. Independent committee set up to screen artists' proposals for pieces they wished to present in the space.

McDonald, Robert. "Darryl Sapien's Search for Totality." *Artweek*, May 3, 1975, pp. 15, 16 (ill.). Describes and discusses "Synthetic Ritual"; "Auto Adaptation," film; "Diffusion Capsule"; "Summer Offensive"; "Split-Man Bisepts the Pacific"; "Tricycle-Contemporary Recreation."

Linda Montano. "Home Nursing." San Francisco, May 5, 1975. Announced to friends that for several months she would be available for home nursing.

Berndt and Hilla Becher. Daniel Weinberg Gallery, San Francisco, California, May 6-31, 1975. Conceptual photography by German artists.

Flanagan, Ann. "Architectural Concerns in Sculpture and Photographers." *Artweek*, May 24, 1975, p. 3 (ill.).

11 Interviews by Jeanette Willison (Video). MOCA, San Francisco, May 12, 1975. Interviews with Richard Alpert, Kevin Costello, Terry Fox, Howard Fried, Stephen Laub, Tom Marioni, Jim Melchert, Linda Montano, Bonnie Sherk, Irv Tepper. Only ten interviews were actually included.

Douglas Davis. *Videotapes.* San Francisco Museum of Art, May 13-25, 1975. Tapes by New York artist.

Jim Pomeroy. Hansen Fuller Gallery, San Francisco, May 13 – June 7, 1975. Exhibition included "Fear Elite," open framed room environment with music boxes.

Clark, David. "Jim Pomeroy's Visual and Musical Structures." *Artweek*, May 31, 1975, pp. 1, 16 (ill.).

Lynn Hershman. *Re: Forming Familiar Environments.* Eleanor Coppola Home, San Francisco, May 16, 1975. Catalog published. Expanding on the idea of The Dante Hotel (see November 29, 1973), Hershman, with Coppola, restructured entire house.

Lynn Hershman/Dream Weekend: A Project for Australia. Melbourne: The Ewing and George Paton Galleries, Melbourne University Union in conjunction with The Exhibition Gallery, Monash University, Victoria, 1977, p. 16 (ill.).

Linda Montano. "Rose Mountain Walking Club." San Francisco, May 16, 1975. Formed a walking club, sent out announcements, and gave tours of San Francisco for about two months.

Linda Montano. "The Screaming Nun." Embarcadero Plaza, San Francisco, May 16, 1975. Dressed as a nun, Montano danced, screamed and heard confessions.

"Out Our Way #2." Main Theater, University of California, Davis, May 30, 31, 1975. Original production with **Bill Morrison**, Jock Reynolds, Daniel Snyder, William Wiley and others.

Linhares, Phil. "The Alternative Gallery in San Francisco." *Currant* (San Francisco), June/July 1975, pp. 14, 15 (ill.).

Vito Acconci. MOCA, San Francisco, June 7, 1975. Installation including furniture attached to ceiling, Acconci's voice on audiotape, projected light.

Kent, Tom. "Vito Acconci," *Artweek*, June 28, 1975, p. 17 (ill.).

Nina Wise. "It's No Joke But Don't Take It Too Seriously." The Oakland Museum, California, June 7, 1975. Performance as part of "Awakening! A Women's Celebration," a two day festival of women's art, dance, film, special events.

Information Show. SFAI, June 20 – August 3, 1975. Informal and changing exhibition which included videotapes by George Bolling, Peter D'Agostino, Terry Fox, Joel Glassman, Paul Kos.

La Mamelle Magazine: Art Contemporary. 1:1, Summer 1975. Contributing artists include Sam Apple, Mary Ashley, Chris Burden, Ronald Wade. This was the first publication of La Mamelle, Inc. which was founded by Carl E. Loeffler. The magazine was designed to print information that would provide a stimulus to West Coast art activity. Exhibition space opened January 23, 1976.

Ant Farm. "Media Burn." Cow Palace, San Francisco, July 4, 1975. Members of Ant Farm drove their "Phantom Dream Car" through a wall of burning TV sets in the parking lot. Documented on videotape. Ant Farm, an art collective directed by Chip Lord, Doug Michels, and Curtis Schreier, was formed in San Francisco in 1968. Active in the field of experimental architecture and design, they have also addressed themselves to social issues in their art projects. "Media Burn" was a comment on TV addiction in this country.

Sol LeWitt. *Drawings and Wall Drawings.* San Francisco Museum of Art, July 5 – August 17, 1975. Organized by E.D.O., Inc., Los Angeles, to include three wall drawings. LeWitt made four additional wall drawings for the SFMMA installation.

Beamguard, Bud. "Sol LeWitt Lines, Walls, Cubes." *Artweek*, August 9, 1975, pp. 1, 20 (ill.).

Performance/Art/Artists/Performers. UAM, July 7 – September 4, 1975. Organized by Carlos Gutierrez-Solana. Nineteen artists including Richard Alpert, "Segue," video performance with hand generator; Kevin Costello, "Bathos"; Linda Montano, "Dreaming in Berkeley," a sleep/dream performance; **Bill Morrison**, "Unfolding Performance Kit"; Motion: The Women's Performing Collective (Muniera Christiansen, Joya Cory, Wendy Goodman, Suzanne Hellmuth, Brigitte Hotchkiss, Nina Wise), "Your Ceiling is My Floor," improvisation with each performer involved in individual activity; Darryl Sapien with Michael Hinton, "Splitting the Axis"; Alan Scarritt, "Corpus Callosum"; John Woodall, "All That . . . To Be Said/Done," sound piece with Sandra Woodall. Also Dan Ake, Julie Geiger, John Gillen, Alan Goodman, Barbara Howard/Madelaine Shellaby/Reese Williams, Daniel Kelly, Jani Novak, Gene Turitz/Peter Veres, Kenneth Werner, Reese Williams.

Martin, Fred. "Art and History." *Artweek*, September 4, 1976, p. 4. Description of Sapien, "Splitting the Axis," and Alpert, "Segue." Sapien, Darryl. "Splitting the Axis." *La Mamelle Magazine: Art Contemporary*, 1:3, Winter 1976 (Special Video Issue), pp. 18, 19 (ill.).

Kleb, William. "Art Performance: San Francisco." *Performing Arts Journal*, Winter 1977, pp. 46, 47 (ill.). Description of Linda Montano's performance.

"Maira Roth Interviews Darryl Sapien." *High Performance*, 1:3, June 1978, p. 5 (ill.).

1976

Front (San Francisco), 1:3, 1977, cover (ill.). Describes Fox's piece. Kleb, William. "Art Performance: San Francisco." *Performing Arts Journal*, Winter 1977, p. 49. Describes pieces by Fox, Fried, Kos, Laub, **Morrison**.

La Mamelle, Inc. San Francisco, January 23, 1976. Opened an exhibition space south of Market Street. For complete listing of 1975-1976 exhibitions see *La Mamelle Magazine: Art Contemporary*, 2:4, 1977.

Lew Thomas. William Sawyer Gallery, San Francisco, January 27 – February 13, 1976.

Photo documentation. *Artweek*, January 31, 1976, p. 14.

Wolfe, Tom. *The Painted Word*. New York: Bantam, 1976. Discusses Richmond Art Center and Tom Marioni.

Bruce Nauman. SFAI, January 9 – February 22, 1976. Installation.

Bonnie Sherk. January 1976. Development of The Raw Egg Animal Theatre (TREAT) at The Farm, which became a permanent installation for humans and other animals.

David Ireland. *The Restoration of a Portion of the Back Wall, Ceiling and Floor of the Main Gallery of the Museum of Conceptual Art*. MOCA, San Francisco, February 10, 1976. Restored wall which Darryl Sapien had painted for his performance in "Second Generation" (see March 14, 1975). Marioni wants to preserve both the history of the space (originally a printing company) as well as the relics of each event that takes place at MOCA.

Joanne Kelly. "Segway." Video Free America, San Francisco, February 21, 22, 1976. Dance/video performance.

Oppenheim, Irene. *Dancemagazine* (New York), Summer 1976.

Motion: The Women's Performing Collective (Joya Cory, Suzanne Hellmuth, Nina Wise). "Cooking 1, 2." The Farm, San Francisco, February 20, 21, 1976. Improvisation.

Richard Alpert. *Drawings*. Union Gallery, San Jose State University, California, February 23 – March 12, 1976. Process drawings created by chalk and crayons moving inside a container.

Dryer, Diane. "Leptich and Albert (sic) Award Show." *Artweek*, March 6, 1976, p. 10 (ill.).

Linda Montano and Nina Wise. "A Trance-Formation." 80 Langton Street, February 24-29, 1976. The artists played drums for six hours each day for six days as a consciousness-altering activity.

"Matters of Life and Death/Linda Montano interviewed by Moira Roth." *High Performance*, December 1978, p. 6.

Terry Fox. KPIX, Channel 5, San Francisco, February 27, 1976. Presented by The Floating Museum. Showed thirty second videotape for children on TV in time slot before Captain Kangaroo.

Five Bay Area Artists. SFAI, February 27 – April 4, 1976. Catalog published with illustrations. Paul Cotton (Trans-Parent Teacher's Ink., Medium), Peter Englehart, **Bill Morrison**, Steve Smith, Dorothy Wiley. Cotton's installation, "Immaculate Concept – Ion +,"

consisted of a room with small photographs and a crawl space leading to a second room. Second room contained a photograph of Cotton in "People's Prick" costume superimposed over a huge photograph of nativity scene. "People's Prick" costume/character was developed in 1969, in response to People's Park march in Berkeley, California.

Daniel Buren. "To Situate." Daniel Weinberg Gallery, San Francisco, March 2-27, 1976. Installation.

Beamguard, Bud. "Daniel Buren 'To Situate'." *Artweek*, March 20, 1976, pp. 1, 16 (ill.).

Commissioned Video Works. UAM, March 2-28, 1976. Organized by Jim Melchert. Each of fifteen artists commissioned to make a tape of under four minutes duration. Eleanor Antin, David Askevold, Siah Armajani, John Baldessari, Robert Cumming, John Fernie, Hilla Futterman, Leonard Hunter, Anda Korsts, Les Levine, Paul McCarthy, George Miller, Dennis Oppenheim, Robert Watts, William Wegman.

Richards, Trudi. "Commissioned Video Works." *Front* (San Francisco), 1:III, March 1976, pp. 2, 6. Describes each piece.

Kent, Tom. "Commissioned Video Works." *Artweek*, March 20, 1976, p. 13 (ill.).

Kutay Kugay. "D'you Know John, I Love This Machine More Than I Love Your Uncle." 80 Langton Street, San Francisco, March 5, 1976. Film performance.

1977

Arts Museums of San Francisco: The M.H. De Young Memorial Museum (April 23 – June 26, 1977) and the Gallery Paule Anglim, San Francisco (May 3-28, 1977).

1977 Biennial Exhibition. New York: Whitney Museum of American Art, 1977. Catalog accompanied exhibition, February 19 – April 3, 1977, which included videotapes by Terry Fox and Howard Fried.

Woodall, John. *Recipe: Collective thoughts for considering the void.* Willits, California: Tuumba Press, 1977. Includes notes from various works and performances.

Marioni, Tom. "Art/We'll String Along Somehow." *San Francisco Magazine*, January 1977, pp. 80, 81 (ill.). Invited Terry Fox to create a piece for the magazine. Fox submitted a piece relating to the labyrinth at Chartres Cathedral; a photograph of his sculpture entitled, "A Metaphor," was captioned with instructions to the viewer to create a mental maze using the image as a starting point.

"TWOTOFOUR" (Also called "Cafe Society"). Breen's Bar (the Saloon of MOCA), MOCA, January 5, 1977, San Francisco. Reinstated weekly Wednesday afternoon social occasions which continued through May 9, 1979, when Breen's closed permanently. (See "Free Beer" January 3, 1973, a similar informal program held upstairs at MOCA.)

"Tom Marioni." *View* (Oakland), October 1978. Interview by Robin White.

Pat Branstead. *Walks and Waltzes.* Site, San Francisco, January 4-31, 1977. Installation and drawings.

Photo documentation. *Artweek*, January 22, 1977, p. 5.

Howard Smagula. *My Life in Art: The Siege of Stalingrad.* Berkeley Art Center, California, January 4 – February 6, 1977. Installation.

Dunham, Judith L. "Leslie Lerner and Howard Smagula." *Artweek*, January 29, 1977, p. 4 (ill.).

Ant Farm. *The Dolphin Embassy: An Experiment in Interspecies Communication.* SFMMA, January 7 – February 24, 1977.

Newton and Helen Harrison, Meditations on the Condition of the Sacramento River, the Delta and the Bays at San Francisco. SFMMA, January 10 – February 20, 1977; *From the Lagoon Cycle; From the Meditations*, SFAI, January 15 – February 20, 1977, catalog published. Also four billboards and graffiti around the city. Organized by The Floating Museum. Three part exhibition dealing with survival of the environment.

Stofflet-Santiago, Mary. "Newton and Helen Harrison — Art as Ecology." *Artweek*, February 5, 1977, pp. 1, 21 (ill.).

Harrison, Newton and Harrison, Helen Mayer. "Meditations on the Condition of the Sacramento River, The Delta, and the Bays at San Francisco." *La Mamelles Magazine: Art Contemporary*, 2:2/3, February 1977, pp. 16-20.

"As I Like It — The Megan Roberts Show." 80 Langton Street, San Francisco, January 14-15, 1977. Electronic variety show.

The Second Annual Photo-erotica Exhibition. Camerawork Gallery, San Francisco, January 15 – February 14, 1977. Included Peter D'Agostino's "Trans" photographs. See also *Eros and Photography*. Ed. Donna-Lee Phillips.

San Francisco: Camerawork/NFS Press, 1977, p. 86.

"Performance Exchange Series — LAICA." 80 Langton Street, San Francisco, 1977. January 22, Jim Pomeroy and Paul De Marinis, "A Byte at the Opera," collaborative performance in which De Marinis, seated on a suspended platform, made sounds from computer while Pomeroy, under a large plane, manipulated materials and objects on the plane's surface; January 29, **Bill Morrison**, "Fever Dream Remnants, Remembrance, and Vocal Doodlings," vocalized and moved with lightweight sculptural implements; February 5, Howard Fried, "Relays and False Starts," performance in lieu of presenting film, "The Burghers of Fort Worth," which was not completed in time; February 12, Stephen Laub, "Sightseeing," projections with live performance. Three Los Angeles artists: February 19, Barry Markowitz; February 26, John White; March 5, Guy De Cointet. San Francisco artists also performed in Los Angeles.

Kleb, Bill. "Three Performances — Where Did the Risk Go?" *Artweek*, February 19, 1977, p. 16 (ill.).

Ratcliff, Carter. "Report from San Francisco." *Art in America*, May/June 1977, pp. 55-62. Discusses Pomeroy and De Marinis, "A Byte at the Opera."

High Performance, February 1978, p. 14. Documentation of "A Byte at the Opera."

Black Rose Theater. "The Illusion." Union Gallery, San Jose State University, California, January 31, 1977. A surrealistic film/drama with Anna Banana, Bill Gaglione, and others.

1977

John Woodall. "Waiting" (a portion of the longer piece, "Anemic Poaching/Extinction III"). UAM, March 22, 1977. Performance was part of exhibition *18 Bay Area Artists*. Performance with the amplified sounds of water dripping into a metal container, the artist's heartbeat and breathing, and a recited text read by an assistant. Woodall, John. *Recipe: Collective thoughts for considering the void*. Willits, California: Tuumba Press, 1977. Includes text.

Mike Mandel and Larry Sultan. *Evidence*. SFMMA, March 23 – May 8, 1977. Circulated to five museums throughout the United States. See also Sultan, Larry and Mandel, Mike. *Evidence*. Greenbrae and Santa Cruz, California: Clatworthy Colorvues, 1977.

Bill Morrison. "Ten Tiny Torn Tents on a Table." Center for Contemporary Music, Mills College, Oakland, California, March 26, 1977. Performance with audiotape and paper props that suggested orchestra instruments.

Stephen Laub. "Hourglass." Center for Contemporary Music, Mills College, Oakland, California, March 29, 1977. Part of "Artists of the Moving Image," a film and video series, February – May. Laub, 16mm film loop from a turn of the century newsreel, slides and live performance.

Jim Pomeroy. "Lightweight Phantoms." The Exploratorium, San Francisco, March 1977 to present. A permanent installation of a stereoscopic projection piece created for The Exploratorium while Pomeroy was an Artist-in-Residence.

Guy De Cointet and Bob Wilhite. "Ethiopia." The Fine Arts Museums of San Francisco: California Palace of the Legion of Honor, April 1, 1977. Sponsored by SFAI. Theatrical performance conceived and directed by Los Angeles artists De Cointet and Wilhite.

George Bolling. *Mars Viking Missions*. de Saisset Art Gallery and Museum, University of Santa Clara, California, April 5-24, 1977. Two programs reviewing Viking I produced for The Exploratorium. Bolling, a video artist, was curator of video at de Saisset from 1970-1976.

Documents Proposal Interstate 5. Union Gallery, San Jose State University, California, April 11-29, 1977. Catalog published. Stephen Moore, Director of the Gallery, commissioned proposals for art works to be located adjacent to Highway 5 by Ant Farm, Will Ashford, Michael Davis, Department of Art Works (Leland Fletcher), John Doe Col, Bruce Fier, Horst Leissl, Mike Mandel and Larry Sultan, Richard Turner, Jim Van Geem, Bruce Wallin, Bruce Williams.

Morris Gordon. *Work in Progress in Work*. La Mamelie, Inc., San Francisco, April 14-24, 1977. Sculpture, prints, photos, video, performance.

Paul Waszink. SFAI, April 15 – May 15, 1977. Installation and drawings.

Goodwin, Erin. "Paul Waszink's Environments." *Artweek*, May 17, 1977, p. 4 (ill.).

Howard Fried. *Installation Pieces*. SFMMA, April 15 – May 29, 1977. Installation, "Derelict," third ver-

sion of piece made in 1974 (see March 18, 1974). Second installation, "From Soup to Nuts," was never realized. In its stead, Fried presented a text entitled, "Consummate Failure."

Cherie Raciti. "The Last Yerba Buena Wall." Yerba Buena Re-development area, San Francisco, April 17, 1977. Sponsored by 80 Langton Street, San Francisco. Large scale environmental painting.

Rudy Serra. "Traval." 3rd and Berry Streets, San Francisco, April 17, 1977. Sponsored by 80 Langton Street. Outdoor installation.

Robert Wilson. "I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating." Sponsored by SFMMA, Veterans' War Memorial Auditorium, San Francisco, April 21, 1977. Theatrical performance conceived and acted by Wilson with Lucinda Childs.

Ross, Janice. "Robert Wilson's Black and White Theater." *Artweek*, May 7, 1977, p. 5 (ill.).

Tom Marioni. *The Sound of Flight*. The Fine Arts Museums of San Francisco: M.H. de Young Museum, April 23 – June 26, 1977. During the exhibition Marioni played drums and created drum brush drawings with silverplated wire brushes on sandpaper.

Marioni, Tom. *The Sound of Flight*. San Francisco: privately printed, 1977. Essay by Thomas H. Garver.

Kleb, Bill. "Tom Marioni and The Sound of Flight." *Artweek*, June 4, 1977, p. 7 (ill.).

Paul Forte. *Symbolic Reflexive Sculpture.* La Mamelle, Inc., San Francisco, July 9 – August 7, 1977. Brochure published.

Elaine Harnett. "Regardless of Circumstances." 80 Langton Street, San Francisco, July 22, 1977. Performance by New York artist.

Robert Smithson. *Cayuga Salt Mine Project.* UAM, August 10 – September 25, 1977. Organized by John Weber Gallery, New York. Recreation of three installation pieces first constructed at Cornell University in 1969.

Bill Morrison. "Die Cut Rapids After Fox Falls." Site, San Francisco, August 16 – September 10, 1977. Installation of die cut paper made to look like white water rapids with paper fish. Performance, "Animations," September 10.

Joanne Kelly. "Tahmar." Video Free America, San Francisco, August 26, 27, 1977; February 24, 25, August 30, 1978; Herbst Theater, San Francisco, August 1978. Dance/video performance.

Ross, Janice. "A Tenuous Conjugation of Video and Dance." *Artweek*, September 10, 1978, pp. 4, 5 (ill.).

Rosler, Martha. "The Private and the Public: Feminist Art in California." *Artforum*, September 1977, pp. 66-75 (ill.). Discusses Lynn Hershman's work as it deals with the lives of prostitutes and women on the edge of society, including Hershman's alter ego, Roberta Breitmore.

Four and Seven, 26 Artists, 26 Days. SFAI, September 1 – October 7, 1977. Catalog published. Organized by Al Wong. Series of film projection pieces by artists and filmmakers. John Woodall, performance as part of the larger work "Anemic Poaching/Extinction III" with slide and film projections.

Michaelson, Ronald Earl. "Twenty-Six Filmmakers — A Polyexpressive Puzzle." *Artweek*, September 24, 1977, p. 3 (ill.).

Peter Wiehl. *A Month Can Be Seen in an Hour.* Cupertino Planetarium, De Anza College, Cupertino, California, September 3, 1977. Presented by The Floating Museum. Speeded up mechanism so that a month of star rotations was seen in an hour.

Judith Barry. "Past, Present, Future Tense (ppft)." 80 Langton Street, September 10, 1977. Multi-dimensional performance environment.

Roth, Moira. "Toward a History of California Performance: Part I." *Arts Magazine*, February 1978, p. 102.

Send/Receive Satellite Network. Sponsored by *Send/Receive* and *Avalanche Magazine*, New York and coordinated on West Coast by La Mamelle, Inc., San Francisco, September 11, 1977. Public viewing station at SFAI. Simultaneous performances with Liza Bear, Richard Landry, Nancy Lewis, Willoughby Sharp, and Keith Sonnier in New York and Margaret Fisher, Terry Fox, Sharon Grace, Carl E. Loeffler, Richard Lowenberg, Alan Scarritt, and Gail Waldron in San

sponse to "errors and omissions" in SFMMA's "Installation and Performance Pieces" (see entry below).

Stofflet-Santiago, Mary. "(H)errata." *Visual Dialog*, 3:2, Winter 1977-1978, p. 27.

"(H)errata. A conversation about (H)errata, Lynn Hershman and Jo Hanson with Moira Roth." *La Mamelie Magazine: Art Contemporary*, 3:2, 1976, pp. 8, 9 (ill.).

Installation and Performance Pieces: Golden Gate National Recreation Area. San Francisco Bay Area, October 15 – December 9, 1977. Organized by SFMMA in conjunction with *America 1976*, a bicentennial exhibition organized by the United States Department of the Interior. October 15, Dennis Leon, untitled installation, Oakwood Valley, Marin County, constructed rope lattice in the landscape; October 22, Mel Henderson with Joe Hawley, "Surf Line," Ocean Beach, San Francisco, light performance at night with searchlights, balloons and sheets of polyethylene; October 29, Peter D'Agostino, "coming and going: Angel Island," participants made new film by assembling strips of D'Agostino's filmed trip from top of mountain on Angel Island to San Francisco via ferry; November 12 – December 9, Suzanne Hellmuth and Jock Reynolds, "3 Over Par,"

Golden Gate Promenade, San Francisco, three structures created as a physical and perceptual extension of the Fitness Parcourse.

Bay Area/Tokyo Exchange. 80 Langton Street, San Francisco, October 25 – November 12, 1977. Co-curator for Japanese artists, Stephen Moore. Co-curator for Bay Area artists, Bonnie Martin-Anderson. Video, graphics, installations. Richard Alpert, Mary Ashley, Stephen Beck, Peter D'Agostino, Phillip Galgiani, Suzanne Hellmuth, Judy Moran, **Bill Morrison**, Manuel Neri, Jim Pomeroy, Jock Reynolds, Darryl Sapien.

Cityscapes Video Week: Works by Peter D'Agostino, Ronald Shelton, First Generation Video, Lynn Hershman, Banana Productions. The Fine Arts Museums of San Francisco Downtown Center, October 31 – November 3, 1977.

"Video Free America: Spearheading San Francisco Video Art." *Videography*, November 1977.

Peter D'Agostino. *Alpha, Trans, Chung.* Cabrillo Gallery, Cabrillo College, Aptos, California, November 1-23, 1977. Videotapes, slide projections (1976-1977). Explores relationship between still photos and motion pictures. Performance, November 1; "Alpha" relates to Godard's film *Alphaville*; "Trans" refers to Robbe-Grillet's film *Trans-Europ Express*; "Chung" refers to Antonioni's *Chung Kuo*.

1977

Fischer, Hal. "Film, Photography, and Semiotics." *Artweek*, January 14, 1977, pp. 13, 14 (ill.).

Moebius Video. La Mamelles, Inc., San Francisco, November 3-30, 1977. Exhibition of video by winners of the San Francisco Art Festival.

T.R. Uthco (Diane Andrews Hall, Doug Hall, Jody Procter). "Really, I've Never Done Anything Like This Before." La Mamelles, Inc., San Francisco, November 4, 1977. Video performance, also at Otis Art Institute, Los Angeles.

Brennan, Barry. "T.R. Uthco's Dialogues." *Artweek*, December 3, 1977, p. 7 (ill.).

La Mamelles Magazine: Art Contemporary, 3:2, 1977, no pag.

Darryl Sapien. *Work in Progress.* Union Gallery, San Jose State University, California, November 7 - December 2, 1977. Catalog published with an introduction by Robert McDonald. Exhibition of drawings from performances 1974-1977 and an installation entitled "Eros, Rose, Sore," a romantic narrative in two parts.

Laurie Anderson. *Scores.* Works, San Jose, California, November 8-26, 1977. Audiotapes, photos and text documentation of performances.

Mike Roddy. Site, San Francisco, November 15 - December 10, 1977. Installation of three large pyramids of thousands of balls of newspapers and masking tape.

Nina Wise and Terry Sendgraff. "Whales." Skylight Studio, Berkeley, California, November 20, 1977. Performance.

Video Free America. 442 Shotwell, San Francisco, November 20, 1977. Inauguration of weekly Sunday night screening by independent video producers and artists.

"The F.T. Marinetti Brigade, Langwe Jart/ A Performance." Union Gallery, San Jose State University, California, November 21, 1977. Included Anna Banana and Bill Gaglione. Neo-Dada performance artists who used various aliases such as Bay Area Dadaists and Black Rose Theatre.

"With-in-Voices." 80 Langton Street, San Francisco, November 26 - December 17, 1977. Poetry-performance series organized by Renny Pritikin. Collaborations between performance artists and poets. November 26, Howard Smagula and Geoff Young, "Disappearances"; December 3, Bob Perelman and Francie Shaw, "Figures" and "Before Water"; December 10, Judy Moran and Renny Pritikin, "Do-it-Yourself"; December 17, Steve Benson and Humphrey Evans, "Blindspots/ Tales Out."

Kleb, William. "Art Performance: San Francisco." *Performing Arts Journal* (New York), Winter 1977, pp. 40-50 (ill.). Discussion of Terry Fox, Howard Fried, Paul Kos,

Stephen Laub, Tom Marioni/MOCA, Linda Montano, **Bill Morrison**, Darryl Sapien. Also mentions Ant Farm, Peter D'Agostino, Mel Henderson, Jock Reynolds, Bonnie Sherk and others.

Joyce Cutler Shaw. *The Lady and the Bird III.* La Mamelles, Inc., San Francisco, December 1-30, 1977. Photographs, audiotapes, sculpture. Performance, December 3, released hundreds of pigeons.

Linda Evola. "Configuration." Union Gallery, San Jose State University, California, December 12-16, 1977. Laser and holographic performance.

High Performance. September 1978, p. 12 (ill.).

"Bar Room Video." MOCA, San Francisco, December 13, 1977. Gene Berry, Masashi Matsumoto, Ronald Earl Michaelson, Linda Montano.

Peter Wiehl. "Arrowcatcher." Golden Gate Theatre, San Francisco, December 13-14, 1977. Performance shooting twelve aluminum arrows through sixteen feet of suspended plexiglas panels.

High Performance. June 1978, pp. 30, 31 (ill.).

Allan Kaprow. SFAI, December 14, 1977. Film and lecture.

Ross, Janice. "Excursions into Behavior." *Artweek*, January 14, 1978, p. 7 (ill.).

1978

Stefan Weisser. "Waxing Moon." Bryant Street, San Francisco, January 15, 1978. Performance.

Stefan Weisser. "Fool Moon." Balboa Park, Grove of Trees, San Francisco, January 24, 1978. Performance.

Dan Flavin. *Drawings, Diagrams, Prints and Installations in Fluorescent Light.* UAM, January 25 – March 26, 1978. Catalog published by Fort Worth Art Museum, Texas. Exhibition originated at Fort Worth Art Museum but new works were installed for the UAM show.

Atkins, Robert. "Flavin's Minimalist Path." *Artweek*, pp. 1, 16 (ill.).

Constance De Jong. "Modern Love" and "Texas" from *The Lucy Amarillo Stories*. 80 Langton Street, San Francisco, January 28, 1978. Performance.

Devra Donato. *Not a Cola, Not a Root Beer.* Union Gallery, San Jose State University, California, January 29 – February 2, 1978. Sound installation.

Roth, Moira. "Toward a History of California Performance: Part I." *Arts Magazine*, February 1978, pp. 94-103 (ill.). Discusses work by Judith Barry, Paul Cotton, Terry Fox, Howard Fried, Michael Haimovitz, Suzanne Hellmuth, Mel Henderson, Lynn Hershman, Paul Kos, Stephen Laub, Jim Melchert, Linda Montano, **Bill Morrison**, Jim Pomeroy, Jock Reynolds, Darryl Sapien, Bonnie Sherk, William Wiley.

Ree Morton. *Matrix/Berkeley 2.* UAM, February 11 – April 1978. Brochure published. Installation entitled "Signs of Love" was Morton's last work. This, concurrent with an exhibition by Ursula Schneider, was first in series of Matrix programs modeled after the one developed by James Elliott, Director UAM, at the Wadsworth Atheneum in Hartford, Connecticut. Matrix coordinated by Michael Auping, is a flexible program of small exhibitions which includes static and non-static works by local, national and international artists.

Dunham, Judith L. "UAM — Emerging from Hibernation." *Artweek*, March 11, 1978, p. 16 (ill.).

Lowell Darling. UAM, February 14, 1978. Performance announcing his candidacy for governor.

A Peek Into the Private Life of Rose Selavy: Fifty Non-art Objects from the Lives of Fifty Artists. Helen Euphrat Gallery, De Anza College, Cupertino, California, February 16 – March 10, 1978. Included Lynn Hershman, Tom Marioni, Jim Pomeroy, Darryl Sapien, Alan Scarritt.

José Maria Bustos, Peggy Ingalls, Tony Labat, Mike Osterhout. "The Motel Tapes." Caravan Lodge, San Francisco and Monte Mar Motel, San Rafael, California, February 20-28, 1978. Five minute tapes created specifically to be shown during breaks between the usual showing of X-rated tapes in the motel rooms. Opening night

screening of all tapes at the lounge of the Caravan Lodge for the art community. Subsequent screenings in the motel rooms were unannounced to the motel patrons.

Robert Barry. MOCA, San Francisco, February 24, 1978. Word sound piece installed at Breen's Bar.

James Lee Byars. *Matrix/Berkeley 4.* UAM, March 1978. Brochure published. Re-creation of 1975 performance, "The Perfect Kiss."

James Lee Byars. *Matrix/Berkeley 5.* UAM, March 1978. Brochure published. Installation of "Untitled Object ('Runcible') or The Performable Square," 1962-64. Single sheet of Japanese white flax paper in Japanese cedar wooden box fifty feet by fifty feet. Byars is an American artist living in Switzerland.

Jock Reynolds. *Five Habitats for Five Members.* 80 Langton Street, San Francisco, March 7-18, 1978. Performance installation with five participants: Suzanne Hellmuth, **Bill Morrison**, Jim Pomeroy, Jock Reynolds, Pam Scrutton. Each participant occupied his own "habitat" built by Reynolds.

Lowell Darling. "The Next Governor." MOCA, San Francisco, March 8, 1978. One thousand dollar a plate dinner. MOCA was the San Francisco headquarters for the Darling campaign for governor. The event was free to artists, the only ones who attended.

High Performance, June 1978, pp. 38, 39 (ill.).

Jimmy Jalapeeno. "Home Already?" 80 Langton Street, San Francisco, June 2, 1978. Performance with black and white slides.

Yoel (Stefan Weisser). "New Moon." Fort Mason Center, San Francisco, June 5, 1978. Performance.

SOON 3 (Alan Finneran). "A Wall in Venice/3 Women/Wet Shadows." Magic Theatre, Fort Mason, San Francisco, June 6 – July 16, 1978. First performed April 1978 at the Dreamland Ballroom, San Francisco. Finneran defines his performances as "sculpture in process."

O'Connor, Michael. "An Interview with Alan Finneran." *New Performance* (San Francisco), 1:4, 1979.

"Out Our Way #3." Main Theatre, University of California, Davis, June 8-10, 1978. Collaborative production by Jimmy Jalapeeno, **Bill Morrison**, Jock Reynolds, Dan Snyder, William Wiley.

Baron Infinity (a.k.a. Byron Black). "Vancouver-By-The-Void." 80 Langton Street, San Francisco, June 16, 1978. Performance with electronics by Canadian artist.

Stefan Weisser. "Waning Moon." Washington and Drumm Streets, San Francisco, June 27, 1978. Performance.

Europe in the Seventies: Aspects of Recent Art. SFMMA, June 23 – August 6, 1978. Catalog published. Organized by The Art Institute of Chicago.

Brown, Christopher. "Aspects of Recent European Art." *Artweek*, July 15, 1978, pp. 1, 16 (ill.).

Ward, David. "Gaps on the Map: Some Reflections on Europe in the Seventies." *Artweek*, August 12, 1978, p. 2.

Stofflet-Santiago, Mary. "Europe in The Seventies: Aspects of Recent Art." *Visual Dialog* (Los Altos, California), Fall 1978, p. 29 (ill.).

La Mamelle Magazine: Art Contemporary. 3:3, Summer 1978. Report of New Arts Space conference, Santa Monica, California, (April 26-29, 1978), sponsored by the Los Angeles Institute of Contemporary Art.

The Floating Museum. *Global Space Invasion (Phase II).* SFMMA, July 7 – August 20, 1978. Catalog published. This series of exhibitions and performances marks the last event of The Floating Museum. Exhibitions: July 7-23, *Return of Global Space Invasion (Phase I).* Organized by Mimi Roberts. Documentation of original *Global Space Invasion* (see May 1977) in addition to new work by artists involved, including Peter D'Agostino, "coming and going: PARIS (Metro)." July 7-23, *Problematic Photography.* Organized

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