JOHN DIVOLA AS FAR AS I COULD GET

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Santa Barbara Museum of Art
with Los Angeles County Museum of Art
and Pomona College Museum of Art

Foreword by Larry Feinberg
Essays by Britt Salvesen, Karen Sinsheimer, Kathleen Stewart Howe
Interview with John Divola by Simon Baker

DelMonico · Prestel

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Foreword

Larry Feinberg

In summer 2006, the Centre Pompidou in Paris presented an exhibition that seemed to many as startling as it was enlightening: *Los Angeles 1955–1985*. As its catalog stated, this exhibition explored "the many sided history of a peculiar scene in Los Angeles, from its emergence at the beginning of the 1960s up until 1985," and included over sixty talented artists who were exploring California minimalism, conceptual art, performance, video and film, among other art forms. John Divola had three works in that exhibition.

More recently and closer to home, the J. Paul Getty Research Institute and The Getty Foundation jointly launched the *Pacific Standard Time* (PST) initiative to support and encourage cultural institutions throughout Southern California to explore their histories from 1945 to 1980. In that period innovative directors and curators organized shows of important artists' work—for instance, former Santa Barbara Museum of Art (SBMA) Director Tom Leavitt offered Marcel Duchamp his first retrospective exhibition when at the Pasadena Art Museum—and many artists found the dynamic environment of Southern California both exhilarating and freeing. Scores of artists brought both innovation and social change to their art practice, though many of these artists remained obscure or narrowly defined as "West Coast." From October 2011 to March 2012, over sixty institutions and several commercial galleries presented exhibitions as part of PST that explored the vibrant art scene that existed in Southern California from 1945–1980. John Divola's work was included in *Under the Big Black Sun*, the PST exhibition presented by the Museum of Contemporary Art, Los Angeles.

As part of PST, our Curator of Contemporary Art Julie Joyce organized *From Pasadena to Santa Barbara*, exploring Leavitt's tenure at Santa Barbara. Prior to that, in 2009, Karen Sinsheimer, Curator of Photography, became interested in the long career of John Divola, whose work steadfastly remained photographic but who bridged the cultural divide to conceptual art beginning in the 1970s. Realizing that there had not been a museum exhibition that looked at his prolific and varied four-decade career, Ms. Sinsheimer reached out to other Southern California institutions that were interested in Divola's work in order to thoroughly represent the scope of his impressive career. She found enthusiastic partners in Britt Salvesen, Curator, Wallis Annenberg Photography Department and the Prints and Drawings Department, Los Angeles County Museum of Art, and Kathleen Howe, Director, and Rebecca McGrew, Senior Curator, at the Pomona College Museum of Art.

Several studio visits and meetings were held, and each curator selected works to be shown at her institution, while avoiding duplication of series. Santa Barbara Museum of Art took the lead to produce a publication that serves as exhibition catalog for all three venues. Thus, *John Divola: As Far As I Could Get* is an exhibition and publication that simultaneously entails three Southern California venues: the Santa Barbara Museum of Art, the Los Angeles County Museum of Art, and the Pomona College Museum of Art. This innovative model, I believe, presages a new way for institutions to work together in order not only to maximize resources but also to expand exhibition possibilities. The end result is much richer because of this mutual presentation.

Collaborations can be challenging and this has proved to be no exception—but the breadth and consistency of Divola's artistic practice merited the attention of several southern California institutions. The talented and dedicated staffs of each of these museums made the collaboration possible.

We are enormously grateful for the generous support, first and foremost, of the Andy Warhol Foundation. Their encouragement for this collaborative effort provided the critical impetus. Jeanne and Dan Fauci made possible the involvement of Dung Ngo, an innovative art director; the support of Santa Barbara Museum of Art's collectors' group, PhotoFutures, and The Charles and Mildred Bloom Fund made this exhibition and publication a reality.

We thank Theresa Luisotti, Luisotti Gallery, who has long championed John Divola's work, for her support of the entire endeavor, and particularly with regard to the work presented at Los Angeles County Museum of Art.

At Pomona College Museum of Art we recognize the Dr. Lucile M. Paris bequest, the Matson Endowment for Museum programming, and the Carlton and Laura Seaver Endowment in support of the Museum.

Additional acknowledgments of individuals and institutions are listed on page 222.

Finally, I would like to acknowledge the artist himself. John Divola has continued to produce work in Southern California that challenges, provokes, and engages viewers throughout the world, and we are honored to present him here.

Larry Feinberg is Robert and Mercedes Eichholz Director & Chief Executive Officer
Santa Barbara Museum of Art

Brassai (Gyula Halasz), Streetwalker, *Rue Quincampoix, 1931. From the series "Venuses of the Crossroads." ©Estate Brassaï-RMN*

John Divola, Green Notebook / D252, *1995–2000. From* The Green of This Notebook

Being and Photography

Britt Salvesen

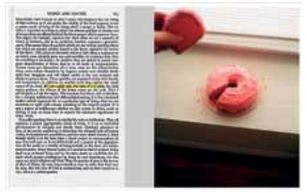
"I have an existential map. It has 'You are here' written all over it."
—comedian Steven Wright

With the book project *The Green of This Notebook* (Nazraeli, 2008), Divola declared his affinity with Jean-Paul Sartre, the French philosopher credited with formulating existentialism. Tackling the 1943 text *Being and Nothingness* (specifically, an English translation by Hazel E. Barnes, published by the Philosophical Library, New York, in 1956), he marked passages where Sartre describes actual things and experiences in order to make larger points about the nature of reality. Some of these passages are rather ominous and suspenseful ("I am on a narrow path—without a guard rail—which goes along a precipice"), while others strike a more deadpan, descriptive note ("Not far away there is a lawn and along the edge of that lawn there are benches. A man passes by those benches").[1] All told, Divola extracted twenty pages from Sartre's 656-page book and then made twenty photographs to accompany them.

In a written statement about the project, Divola characterizes the passages in Sartre that caught his attention as "illustrations."[2] This is a fitting term, since its Latin root links it to illumination, or light. Its Old French meaning was "apparition, appearance;" to illustrate was to enlighten, to "make clear in the mind." Only in the nineteenth century did "illustration" come to mean a pictorial accompaniment to text.[3] In *The Green of This Notebook*, Divola reenacted this etymological evolution, first noting the function of Sartre's verbal illustrations as gateways to more abstract ideas, and then presenting his own visual counterparts, which rely on the material world. It is no accident that he employed the medium whose own etymology means "writing with light."

Divola's illustrations in *The Green of This Notebook* are self-consciously literal and empirical. Their contents correspond to the words Sartre published in 1943, but they depict the environment inhabited by Divola some fifty years later, in the late 1990s. Take the passage "This woman whom I see coming toward me."[4] Were Sartre to have supplied a picture to accompany these words, it might have been shot in Paris by Brassaï or Cartier-Bresson; there would be cobblestones and hand-painted shop signs, and the woman would be shrouded in a wool coat and noir-ish mystery. In Divola's Venice, California late-afternoon scene, the street is asphalt, the traffic signage is government-issue, and the woman in off-the-rack casual separates looks

1. Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, trans. and intro. Hazel E. Barnes (New York: Philosophical Library, 1956), pp. 30 and 254, respectively.
2. Artist statement for The Green of This Notebook, www.johndivola.com
3. "Illustration, n.," *The Oxford English Dictionary,* 2nd ed., OED Online, http://dictionary.oed.com.
4. Sartre, *Being and Nothingness*, p. 252.



John Divola,
Green Notebook / T615, *1995-2000.*
From The Green of This Notebook

Wols (A.O. Wolfgang Schulze), Painting,
1946-47. © 2013 Artists Rights Society
(ARS), New York / ADAGP, Paris

John Divola, Dark Star / DSA, *2008.*
From the series "Dark Star"

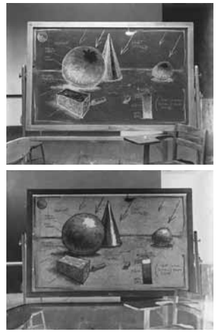
directly and disinterestedly at the camera. The disparity between these two images, and their equal plausibility with reference to Sartre's words, is part of what interests Divola.

While he admits that a certain "pretense and pomposity" might be expected in an artwork based on Sartre's *Being and Nothingness*,[5] Divola avoids this through the ordinariness of his photographs, the earnestness of their correspondence to the text, and the systematic, compare-and-contrast presentation style. Divola's photographs illustrate Sartre's illustrations, the validity and concreteness of both enhanced through their juxtaposition. We have been led to one of existentialism's most profound insights—essence is appearance, and vice versa—in a most unpretentious way. The book's final pages even offer a spoonful of sugar to help the medicine go down: Sartre's phrase "If I eat a pink cake, the taste of it is pink" alongside Divola's mouth-watering color photograph of a frosted homemade cake, a slice of which is about to be savored by the artist (or viewer).[6]

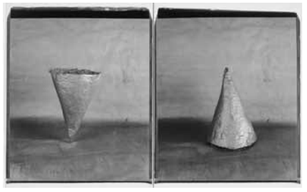
While Divola knows that existentialism's conundrums cannot be reduced to bite-sized morsels, he doesn't rule out the possibilities of euphoria and pleasure that adhere within a philosophy commonly thought of as gloomy and bleak. Although Sartre has been derogatorily termed an atheist and a nihilist, in fact he felt the ultimate goal of any philosophy was to consider consciousness in terms of its "true connection with the world."[7] Existentialism thus has pragmatic and even affirmative aspects, with its bracing references to truth, reason, and freedom, and its useful distinction between things and thinking.[8] As Sartre outlined in *Being and Nothingness*, physical objects exist in concrete, fixed states: their condition of being is unconscious, being-in-itself. Humans by contrast have self-awareness, capacity for choice, and a need to actuate our own being: this is consciousness, being-for-itself. Existence comes first, and then a human has to forge his or her own essence. Being-for-itself brings with it the realization—potentially terrifying, potentially liberating—that there is no enduring essence at the core of consciousness, and that imagination and action are the only viable ends of human existence.

Sartre stated it as follows: "If man as existentialists conceive of him cannot be defined, it is because to begin with he is nothing. He will not be anything until later, and then he will be what he makes of himself."[9] This formulation of creative force naturally suggests parallels with artistic endeavor, which Sartre explored in his own fiction and essays on art, and through friendships with visual artists including Alberto Giacometti, Jean Dubuffet, and Wols (Alfred Otto Wolfgang Schulze). Existentialism was by no means a stylistic playbook for Sartre's compatriots, but its principles confirmed and

5. Artist statement for The Green of This Notebook, www.johndivola.com
6. Sartre, *Being and Nothingness*, p. 615.
7. Sartre, "Introduction: The Pursuit of Being," in *Being and Nothingness*, p. li.
8. The links between the philosophies of existentialism and pragmatism were perceived at the time of their articulation. See for example Hans Lipps, "Pragmatism and Existential Philosophy [1937]," trans. by Jason Hills, *Journal of French and Francophone Philosophy* 18, no. 1 (2008–10), pp. 106–118; and Sidney Hook, "Pragmatism and Existentialism," *The Antioch Review* 19, no. 2 (summer 1959), pp. 151–168.
9. Jean-Paul Sartre, *Existentialism Is a Humanism* (originally delivered as a lecture in 1945), trans. by Carol Macomber (New Haven: Yale University Press, 2007), p. 22.



Robert Cumming, Academic
Shading Exercise, *1974,*
courtesy of the artist



John Divola, Polaroid 20×24's / J,
1987-89. From the series
"20×24 Polaroids (Cones)"

guided individual artists in their diverse expressive quests, whether carried out with figuration or abstraction, whether indicting society or plumbing the self. The wild, gestural nature of the art of this period signals subjectivity, anxiety, and, of course, action.

Decades later, motivated by similar impulses but recognizing their theatricality, Divola came up with his own strategy. Using abandoned buildings as his studio and his canvas, he rearranged discarded objects, opened and closed doors and cabinets, painted various surfaces using brushes or spray cans, and then photographed the short-lived still-lifes. First he produced the Vandalism series (1973–75; pages 102–119), thinking explicitly in terms of black-and-white gelatin silver printing; then introduced both color and landscape in Zuma (1977–78; pages 72–95). He has recently returned to near-monochrome, and stepped closest to Wols, in the Dark Star series (2008). "When I'd paint on a space, I didn't think I was destroying, so much as activating it," he remarked in a 2005 interview.[10] Unconcerned with the permanence or authorial integrity of his expressive interventions, he was interested primarily in exploring the space between the three-dimensional environment and the documentation of that space in time in a two-dimensional photograph. This is not to say he inserted himself into this space as a privileged actor. Instead, following Sartre, the self here is "process rather than entity."[11]

In the 1980s Divola took up sculpture, not as an end in itself but for the purpose of making photographs. The history of interplay between the two mediums, which dates back to the invention of photography and its use to document classical statuary, underwent theoretical reconsideration during the 1970s and 1980s. Photography was called upon to stand in for new kinds of site-specific, often temporary installations, excavations, and performances. Divola's Vandalism series can be seen in this context, although he managed a bait-and-switch: rather than producing deliberately deskilled snapshots of grandiose fabrications, he made fine prints of tumbledown structures. His attachment to the craft of photography set Divola apart from Conceptual practices and also from the alternative processes and appropriations pioneered by his instructor Robert Heinecken. While Heinecken took his inspiration (and imagery) from the lush, erotic chaos of popular culture, another UCLA lecturer with whom Divola was also familiar, Robert Cumming, worked with more basic elements. Cumming's staged experiments—at once naïve and sophisticated—exposed photography's unreliability as a representational system and proved that inert objects could give rise to interesting pictures.

Divola's titles for his sculpture-based series—Cones, Generic Sculptures, Silhouettes, and Natural Reductions—indicate their mute non-specificity. Even where color and landscape appear, Divola altered these elements through artificial lighting that becomes palpable in its own right, coalescing in radioactive auras of hot pink or cobalt, an effect heightened by Cibachrome printing. In monochromatic series, ashen grays produce a more

10. Jan Tumlir, "John Divola: On the Vandalism, Forced Entry, and Zuma Series," May 2005 in Campany, David, Jan Tumlir and John Divola, *Three Acts*, (New York, NY: Aperture, 2006).p. 138.
11. Sartre, "Introduction: The Pursuit of Being," in *Being and Nothingness*, p. xxxvii.

Alberto Giacometti, Diego, *1953.* © *2013 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York, NY*

John Divola, Polaroid 20x24's / A, 1987-89. *From the series "20x24 Polaroids (Little Man)"*

melancholy mood, perhaps of fallout, while linen supports contribute to the effect of self-conscious craftsmanship. Yet despite the effort that went into their making, the subjects and studio set-ups seem bereft of meaning—or, to use a critical term current at the time, *exhausted*.[12] Speaking of the 20×24 Polaroids (pages 16–25), Divola explained: "The subjects in this body of work are all signifiers of the natural and the sublime. The specific subjects are cyclones, rocks falling into or through water, animals, mountains, the woods, and phases of the moon. Further, all of these fabricated scenes involve the use of expressionistic gestures (e.g. brush strokes, splashing paint, staining, etc.)."[13] Through photographic translation, Divola neutralizes the spectacular trappings of the sublime, while retaining some attachment to the term's deeper historical connotations of purity and completeness.

For these elementary shapes do have value, philosophically if not functionally. They can be classed with the objects Sartre uses repeatedly in *Being and Nothingness* to epitomize unconscious being-in-itself: trees, rocks, cups, tables, branches, benches, and so forth.[14] Such things are what they are. They cannot change, create, or relate to other beings, yet they exist as "full positivity" insofar as they form the basis of and environment for being-for-itself, that is, consciousness.[15] Divola imitated, with some irony, the motivations of a Giacometti in shaping his "generic objects"—first imagining their essence, then bringing them into existence—but then, rather than preserve the carefully wrought embodiments of expression, he merely photographed them. In that instant the objects reveal themselves to be props rather than sculptures. By demonstrating the impossibility of endowing consciousness where it cannot exist, Divola undercuts the romantic pretensions of artistic creation, while proposing that the efforts of making are, in themselves, sufficient.

Photography, as already established, is the primary or culminating activity in Divola's process, but in some series photographs themselves serve as "generic objects"—as externalized memories, surrogates for experience, or prompts to whatever action will make sense of them. His various series comprising found photographs thus expose the unreliability of photographs as conduits between objects and subjects, or between being-in-itself and being-for-itself. Seven Songbirds and a Rabbit is a series of details from the Keystone Mast collection of stereographic negatives housed at the California Museum of Photography, University of California–Riverside, to which Divola has ready access as a faculty member. Stereoscopy, a three-dimensional imaging technology that enjoyed mass popularity during the second half of the

12. This theoretical position was set forth in detail in the journal *October*; see for example Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism, Part 2" *October* 13 (summer 1980), pp. 58–80. See also Hal Foster, ed., *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend, Wash.: Bay Press, 1983); *Implosion: A Postmodern Perspective* (Stockholm: Moderna Museet, 1987); Brian Wallis, ed., *Art After Modernism: Rethinking Representation* (New York and Boston: New Museum of Contemporary Art and David R. Godine, 1984); and Brian Wallis, ed., *Blasted Allegories: An Anthology of Writings by Contemporary Artists* (Cambridge, Mass.: MIT Press, 1987). Blasted Allegories. For contemporaneous photographs of ordinary objects in studio settings, see James Casebere's constructed models of rooms and cities, and James Welling's still-lifes of aluminum foil, dyed gelatin, and phyllo pastry flakes, in Douglas Eklund, *The Pictures Generation, 1974–84* (New York: The Metropolitan Museum of Art, 2009), plates 131–37, 160–67, 172.
13. Artist statement from Untitled 20 × 24 Polaroids, 1989, www.johndivola.com
14. Sartre also frequently refers to colors, and Divola responds to this in *The Green of This Notebook*.
15. Sartre, p. lx, states here (twice, for emphasis) that "Consciousness is consciousness of something."

Eugène Cuvelier, Pris de Bodmer, *circa 1858. Courtesy Los Angeles County Museum of Art, The Marjorie and Leonard Vernon Collection, gift of the Annenberg Foundation, acquired from Carol Vernon and Robert Turbin.*

John Divola, Installation of the series "Artificial Landscapes (Artificial Nature)"

John Divola, ZE, *2002. From the series "Artificial Landscapes (Artificial Nature)"*

nineteenth century and into the twentieth, exemplifies photography at its most indexical. An early advocate of the medium, Oliver Wendell Holmes, Jr., described the stereoscope's ability to plunge him "into the very depths of the picture," giving him the sensation of scaling a mountain, tracing the vein of a leaf, walking down foreign streets, or getting scratched by a tree branch.[16] When Divola began to examine the original glass-plate negatives in the Keystone collection, he found the wealth of detail celebrated by Holmes.[17] Nestled amidst the foliage, he even discovered the birds and rabbit that gave his series its title. But, as he points out, these lively creatures are here "frozen and mute in an elegant physical manifestation of the desire to contain that which is dynamic and living."[18]

In the twentieth century, moving images took over from still photographs in offering virtual reality. Whereas stereographs could be sequenced episodically, movies unfold effortlessly over time. However natural it may appear, continuity within a film is painstakingly constructed with the aid of still photographs documenting minute details of a scene. Divola first began to collect these continuity stills because he considered them to be fascinating and often beautiful as photographic prints, although he knew they had been made without artistic intent.[19] Sifting through a trove of stills related to Warner Brothers productions of the 1930s, he noticed they fell into categories, depicting typical sets, furnishings, and sound stages again and again. Some shots are framed to maintain a degree of illusionism, but most of them include the overt apparatus of stagecraft, such as signs inscribed with scene information, bystanders providing scale or blocking guidelines, and booms, cables, scrims, and reflectors. Gathered in grids by Divola, these photographs no longer facilitate the smooth flow of linear narratives. Instead, like visual equivalents of the beats of a metronome, they repeat without inflection. Unintended, sometimes psychologically-charged yet common motifs (such as "Mirrors") emerge to unite the disparate, now-forgotten films.

The echo between Continuity and Divola's other series with fabricated scenes of his own is clear. For example, the "Evidence of Aggression" grouping of continuity stills shares a theme with Vandalism and Forced Entry; and the set designers, no less than Divola, played clever tricks with black-and-white paint knowing that the scenes would be recorded on black-and-white film.[20] The depiction of natural, outdoor scenes is an altogether more ambi-

16. Oliver Wendell Holmes, "The Stereoscope and the Stereograph [1859]," http://www.theatlantic.com/magazine/archive/1859/06/the-stereoscope-and-the-stereograph/303361/
17. "Theoretically, a perfect photograph is absolutely inexhaustible. In a picture you can find nothing which the artist has not seen before you; but in a perfect photograph there will be as many beauties lurking, unobserved, as there are flowers that blush unseen in forests and meadows.… We have often found these incidental glimpses of life and death running away with us from the main object the picture was meant to delineate. The more evidently accidental their introduction, the more trivial they are in themselves, the more they take hold of the imagination"; ibid.
18. Artist statement from Continuity, 1995, www.johndivola.com
19. Robert Cumming also accumulated continuity stills while he lived in Los Angeles (1970–77); see Sarah Bay Williams, "Photographs of the Back Lot," *Unframed: The LACMA Blog*, March 27, 2012, http://lacma.wordpress.com/2012/03/27/photographs-of-the-back-lot/. At around the same time John Baldessari began to collect movie stills, storing them by category for use in painted compositions.
20. Jan Tumlir, "John Divola: On the Vandalism, Forced Entry, and Zuma Series," May 2005 in Campany, David, Jan Tumlir and John Divola, *Three Acts*, (New York, NY: Aperture, 2006). p. 138

Henri Cartier-Bresson, Behind the Gare Saint-Lazare*, 1932. © 2013 Henri Cartier-Bresson/Magnum Photos, courtesy Fondation Henri Cartier-Bresson, Paris*

Eadweard Muybridge, Near-Naked Man Running*, 1870s. From "Animal Locomotion" (1872-1885)*

John Divola, Green Notebook/R443*, 1995-98. From* The Green of This Notebook

tious undertaking, as Divola came to realize in the 1990s while taking on landscape as such in his series History Sites and Isolated Houses. Concurrent with these projects, which allowed him to participate in the revered genre of landscape photography on his own terms, in 2002 he assembled another Continuity series titled "Artificial Nature." The thirty-six stills in this group were made on sound stages for a variety of Hollywood studios between 1930 and 1960, but as with the earlier Continuity groupings Divola was not interested in tracing shifts in cinematic aesthetics or economies during that three-decade span, but in using the images to interrogate the interplay between nature and culture. As he explained in a statement about this project, "Nature, which only a few hundred years ago was seen to be an infinite context in which culture struggled to exist, is here the literal manifestation of a figurative assertion, controllable and contained."[21] There could be no more explicit documents than these of the human desire to fabricate a surrogate nature, and thus to triumph over actual nature.

Even if meant to resemble actual places, the stills are reductive, comprised of recyclable trees, rocks, and fences. Yet they are strangely satisfying as landscape photographs. One can imagine mistaking certain examples for Eugène Cuvelier, George Barnard, Ansel Adams, or Robert Adams. This is a tradition that Divola respects and participates in. Coming of age with the rise of environmentalism and living in a part of the country susceptible to human depredation and natural disaster, he can only think of the landscape as "man-altered."[22] The reverse, he accepts, is also true: the landscape inevitably alters man, and taking the physical argument to its philosophical conclusion, consciousness is contingent on our experience in the world.

Photography, since its invention, has had the responsibility of recording human action. In this role, it has given us stop-motion sequences and decisive moments (the usual English translation for what Cartier-Bresson in fact called "images à la sauvette," images on the run). But there is a fundamental distinction between these prototypes and Divola's own efforts to find meaning in the world through photographing it. Cartier-Bresson famously articulated his position as follows: "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms that give that event its proper expression."[23] Divola, by contrast, says: "I see a vague set of attributes that could conceivably interact in an interesting way. I really don't worry too much about what I see through the viewfinder."[24] He has sought or created insignificant moments and disorganized forms, partly in order to emphasize that the creative impulse persists even when performed in rudimentary conditions.

21. Artist statement from Continuity, www.johndivola.com
22. William Jenkins, *New Topographics: Photographs of a Man-Altered Landscape* (Rochester, N.Y.: George Eastman House, 1975).
23. Henri Cartier-Bresson, *The Decisive Moment* (New York and Paris: Simon and Schuster and Verve, 1952), n.p.
24. Jan Tumlir, "John Divola: On the Vandalism, Forced Entry, and Zuma Series," May 2005 in Campany, David, Jan Tumlir and John Divola, *Three Acts*, (New York, NY: Aperture, 2006).p. 141

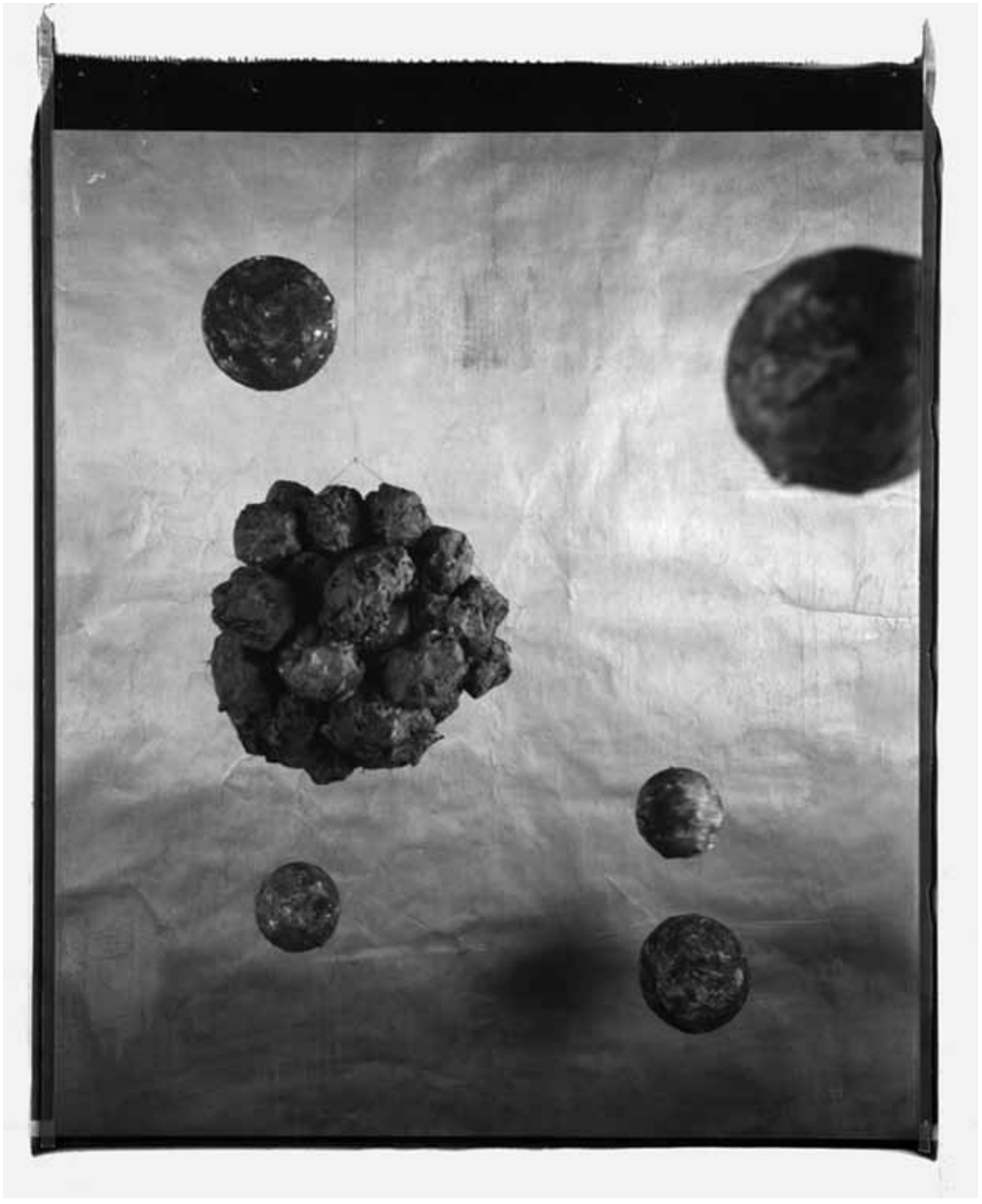
As Far As I Could Get (1996–2010) was a seemingly simple undertaking in this vein. Divola set up his camera on a tripod, set the timer for ten seconds, and then ran straight into the frame he'd established in the viewfinder. At one level, this was a completely dispassionate endeavor, like Muybridge's motion studies. On another level, because the resulting pictures depict a man in a landscape, not in a controlled experimental setting, the viewer cannot suppress a frisson of physical and emotional tension. Inevitably we are back to Sartre's *Being and Nothingness*, and to Divola's extraction of his phrase "I can run away at top speed because of my fear of dying" in *The Green of This Notebook*.[25] The quest continues in the artist's 2009–10 reprise of As Far As I Could Get, now conducted in panoramic high resolution with Gigapan technology (explained in more detail on page 181). However varied in terms of production and presentation, Divola's art manages to capture something of the desperation (at once fearful and exultant) at the core of human consciousness. There may be no escape from the present, but there is always a future. "That's the thing about photography," he says, "it pulls you into the world."[26]

Divola does not turn to photography as a hedge against existential crisis. He embraces Sartre's tenets that reality lies in appearances, meaning can be sought only in action, and action never produces defined conclusions or fills voids. "One of the chief motives of artistic creation," Sartre wrote in 1947, "is certainly the need of feeling that we are essential in relationship to the world," but the artist's ultimate relationship is not with objects or the environment, but with viewers of his work. [27] As Divola realized, existentialism provides a basis for recasting photography's purported indexicality. The act of photographing, as traditionally understood, attempts to capture the essence of things and people; or to put it in Sartre's terms, to co-opt physical being-in-itself as compensation for the formless void of conscious being-for-itself. Once this effort is acknowledged to be utterly impossible, photography loses its privileged relationship to the material world, and becomes instead a talisman of the creative freedom shared by artist and viewer.

Britt Salvesen is Curator, Wallis Annenberg Photography Department and the Prints and Drawings Department, Los Angeles County Museum of Art.

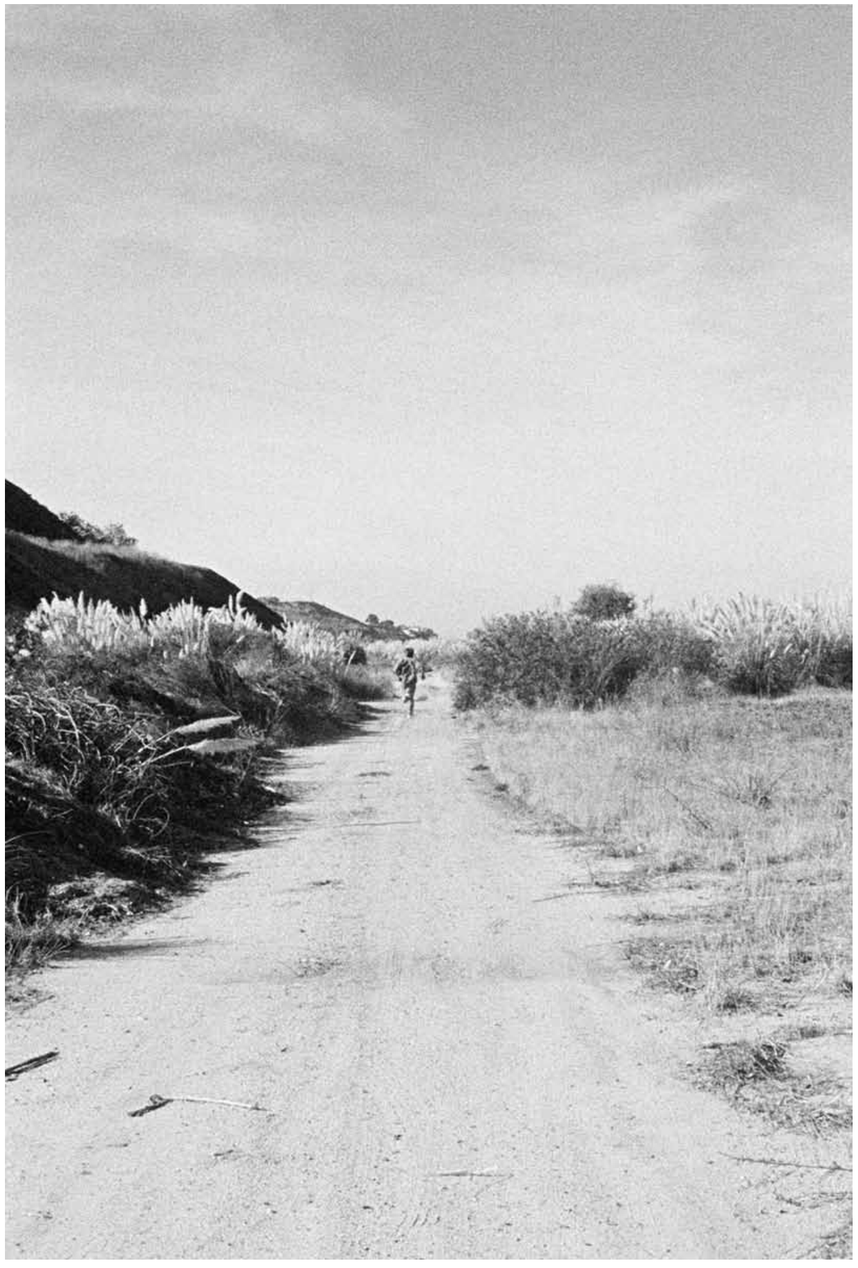
25. Sartre, p. 443.
26. Jan Tumlir, "John Divola: On the Vandalism, Forced Entry, and Zuma Series," May 2005 in Campany, David, Jan Tumlir and John Divola, *Three Acts*, (New York, NY: Aperture, 2006).p. 141
27. Jean-Paul Sartre, *What Is Literature?*, trans. by Bernard Frechtman (New York: Philosophical Library, 1949), p.39. Sartre elaborates on the exchange between maker and viewer as follows (p. 51): "The author writes in order to address himself to the freedom of readers, and he requires it in order to make the work exist. But he does not stop there; he also requires that they return this confidence which he has given them, that they recognize his creative freedom, and that they in turn solicit it by a symmetrical and inverse appeal."

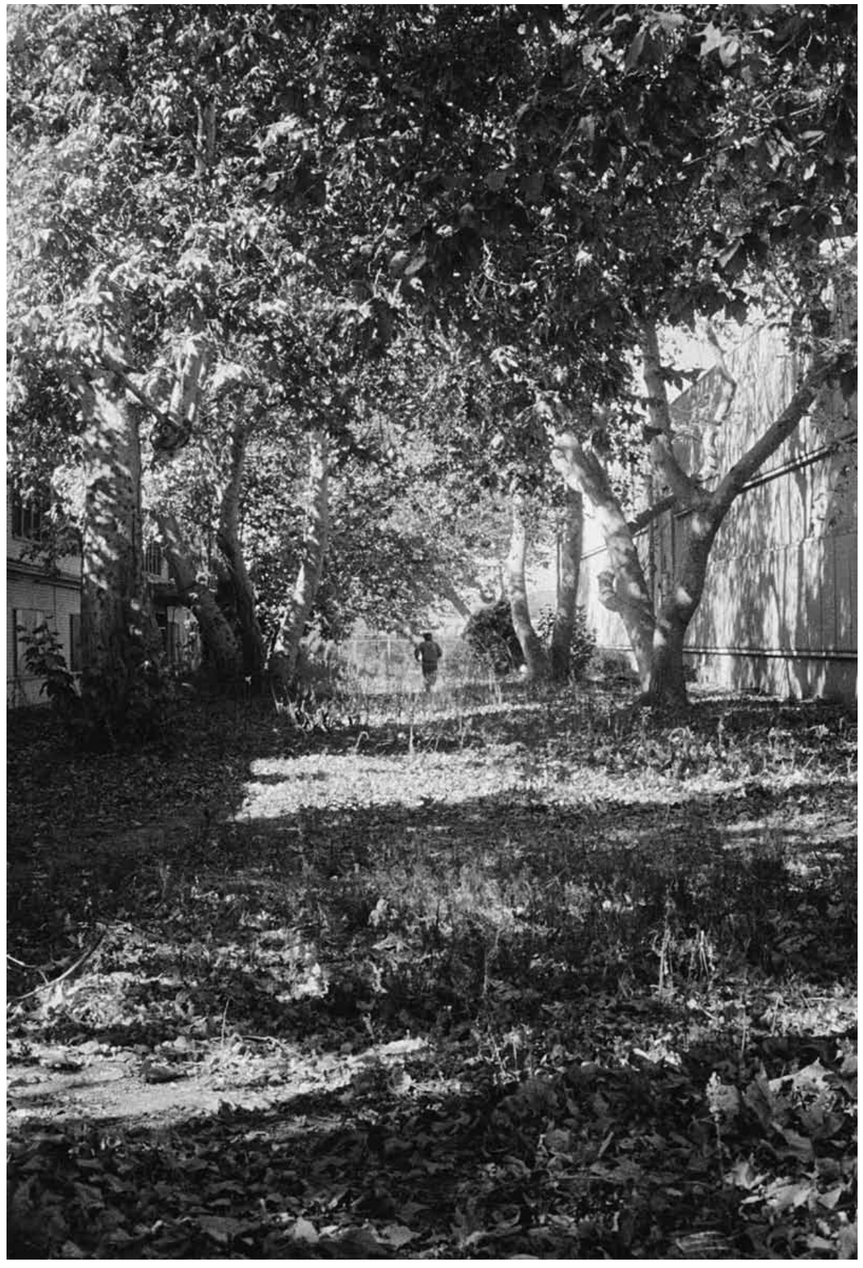
20 × 24 Polaroids, 1987–89

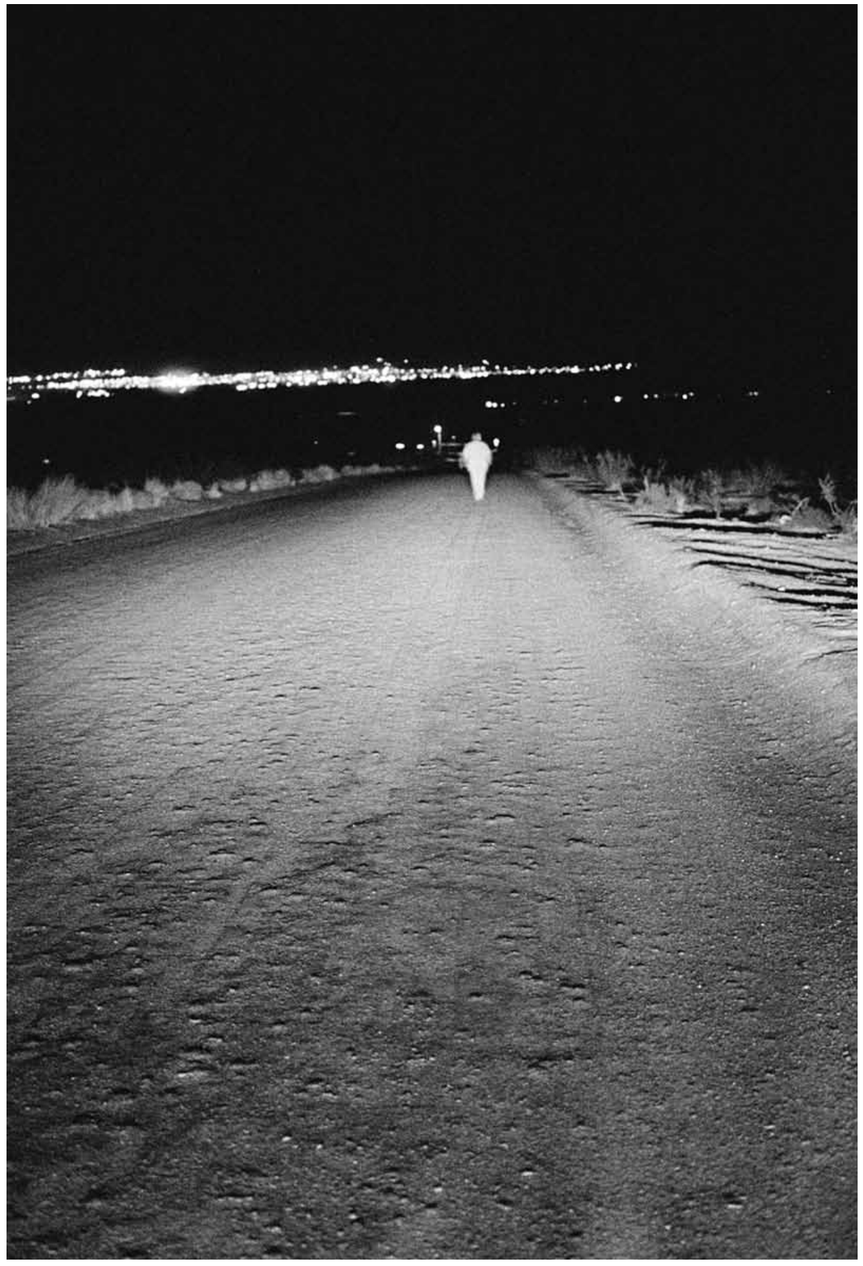


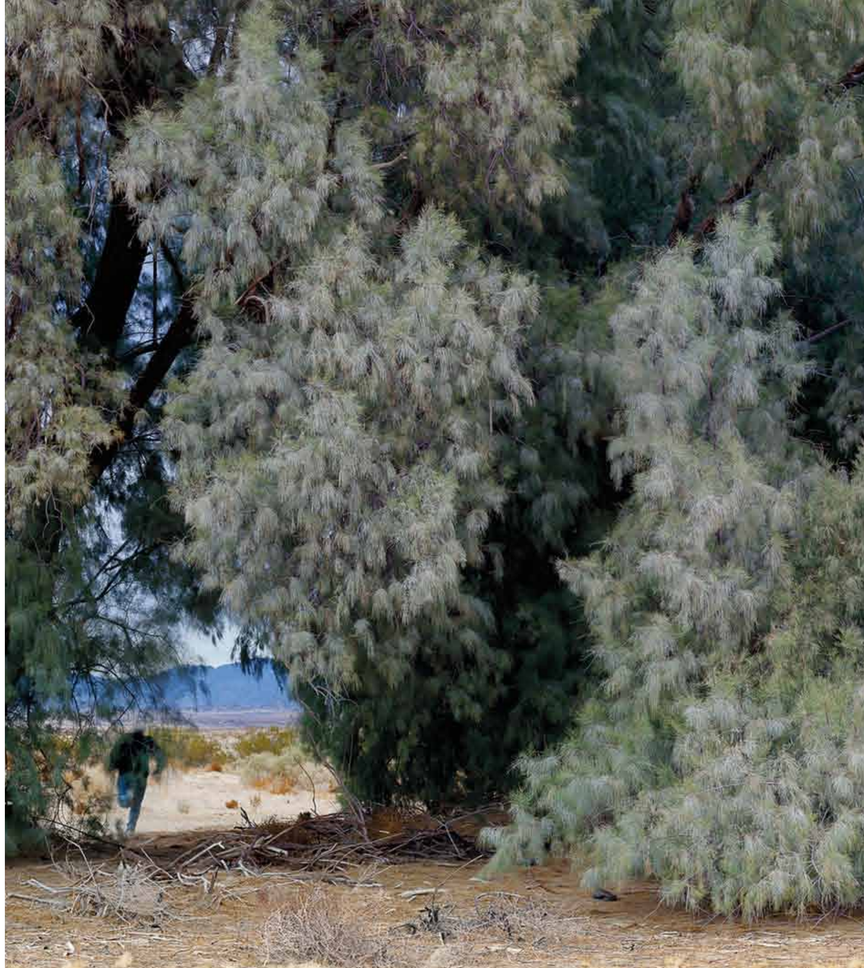
Seven Songbirds and a Rabbit, 1995

As Far As I Could Get, 1996–2010









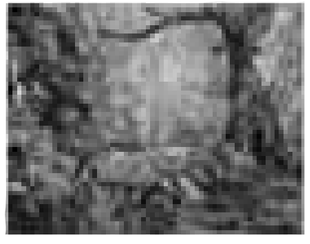
Artificial Nature, 2002



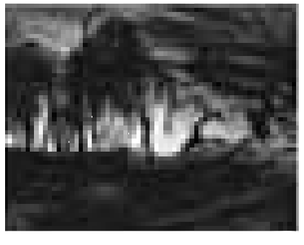


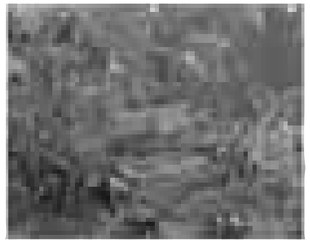
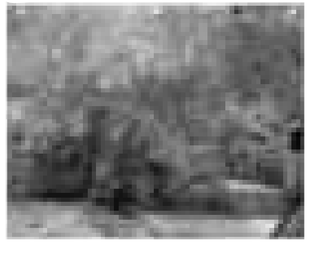








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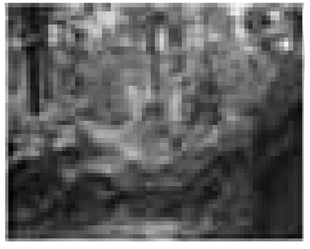


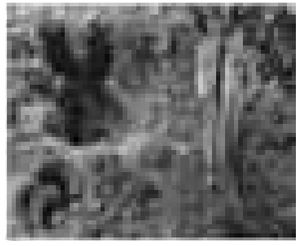


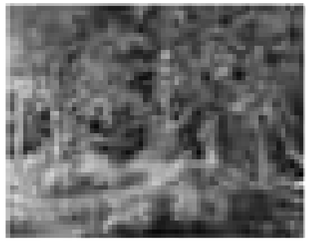



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ICE PALACE

Zuma, The Re-Enchantment of Photography

Kathleen Stewart Howe

Detail p. 90–91

To stand in a gallery surrounded by prints from John Divola's Zuma series [1] is to slowly come unmoored from the expectations and reactions that condition our response to photography. Photography, assumed to be the medium of ultimate transparency—one of its principal originators, William Henry Fox Talbot, asserted that photography gave to nature the power to draw herself—enfolds the viewer in the assurance that one sees a framed slice of the real, something that existed in front of the lens at a definable moment. A series of photographs made in the same location over time implies a narrative arc, whether of purposeful activity recorded or entropy observed. Photographic representations of a space in time assert an a *priori* existence—it was there, it is there. It is easy to forget that before any photograph is an *image* it first is an *event*, orchestrated by the photographer.

In the Zuma prints, the framed subject—successive representations of a ruined space open to the sea, sky, and horizon—is overwhelmingly dominant. As a subject it offers the pleasure and comfort of a satisfying trope that we recognize, if only subliminally, from nineteenth-century modes. When Lorenz Eitner addressed the mid-nineteenth-century change in art from an academic classicism to the intense romantic engagement leading to modern art, he focused not on stylistic changes or theories of representation but on a dominant subject with deep ties to a cultural moment—the open window. In Eitner's description, "the pure window view is a romantic innovation—neither landscape nor interior, but a curious combination of both. It brings the confinement of the interior into the most immediate contrast with an immensity of space outside…" [2] Unstated in Eitner's attention to the window is the connection between what he termed the "immensity of space" and ideas of the sublime, the mid-eighteenth-century concept that "reflected a new cultural awareness of the profoundly limited nature of the self, and which led artists, writers, composers and philosophers to draw attention to intense experiences which lay beyond conscious control and threatened

1. Divola has cogently described the process by which he made the "Zuma" photographs and his understanding of the ways in which photography in the late 1970s had become an essential element of performance art and land art as the residual record of artistic process. See: essay by David Campany and interview by John Divola and Jan Tumlir, in *John Divola: Three Acts*, (Aperture, New York, 2006) and Mark Johnstone, *John Divola and Eileen Cowin: recent work, no fancy titles*. Catalog for the exhibition organized by the California International Arts Foundation, Los Angeles, 1985.
2. Lorenz Eitner, "The Open Window and the Storm-Tossed Boat: An Essay in the Iconography of Romanticism," *The Art Bulletin*, 37, no.4, (December, 1955), 281–290, p.285. In fact the window has exerted a continuous pull on photographers since photography's inception. Talbot's first photographic negative was a view of the oriel window at Lacock Abbey (1835), and the first documented photographic image by Nicephore Niepce was "From the Window at Le Gras" (1826). For photographers, Eitner's characterization of the window—"The window is like a threshold, and at the same time a barrier." p.286—seems particularly apposite.

Detail p.92

individual autonomy."[3] In the Zuma series that immensity is the ocean, which Edmund Burke asserted was "the most sublime (and at the same time the most fearful) spectacle, captivating the mind."[4] The viewer is held by the tense balance of a constricted view of the ocean and its banal frame, which might, at best, evoke some slight melancholic reflection on the ephemeral nature of modern living spaces but which ultimately has no deep resonance. The experience is both visually compelling and intellectually satisfying as we recognize the balance of oppositions—interior and exterior, sublime beauty and mundane decay, containment and expansion. Yet as we attend to the photographs they become increasingly unsettling.

The tropes of romantic subject that first provided a pictorial comfort and ease of access are subverted by the growing recognition that the photographs refuse to behave as perhaps we think they should. Each moment in the series, which at first seemed seems to fulfill the photographic promise of transparency, instead becomes a register of contradictions. We become aware of inconsistencies between the cold light revealing the ruined interior, and the luminous seascape beyond. Under the clinical pressure of that unnatural lighting, the interior shell shifts from a framing device for a mutable immensity to a series of exhibits of the detritus of abandonment, the charred evidence of fires, and enigmatic painted marks.

A photographic series, which comprises representations of a string of incidents connected by the place in which they occur and separated by unknown intervals of time, can be read as frames in a film, which one expects to unfold to reveal a narrative. Thus one can construct the successive acts on the Zuma stage—marks appear only to be altered or effaced, fires are set and extinguished, and objects hang suspended in flight—as a narrative incorporating entropy, and random, even criminal, human trespass and intervention. It is a narrative that one's understanding of how photography operates, or is deployed, conditions. Yet the viewer, now participant, comes to understand that he/she is not passively watching the unspooling of a narrative that juxtaposes the destruction and decay of man's inconsequential constructions with the constantly changing yet somehow eternal presence of the ocean, an immensity greater than anything mere humanity can achieve. There is a thrill when the patient viewer finally understands that one is actually witnessing a performance. In fact, the viewer isn't intellectually reading the record of a performance, the way almost all of us will "know" a work of performance art or see most works of land art, through the photographic record. The viewer is both witnessing and taking part in a performance that continuously dismantles assumptions about photography, and painting and sculpture—assumptions about the process of being an artist. One experiences again the same sense of vertiginous adjustment that occurred when the frame flipped

3. Simon Morley, "The Contemporary Sublime," in *The Sublime: Documents of Contemporary Art*, ed. Simon Morley. (Whitechapel Gallery and MIT Press, London and Cambridge, 2010) p.14–15.
4. Edmund Burke, *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1775), ed. Adam Phillips. (Oxford University Press, Oxford,1990) p.68

Detail p.93

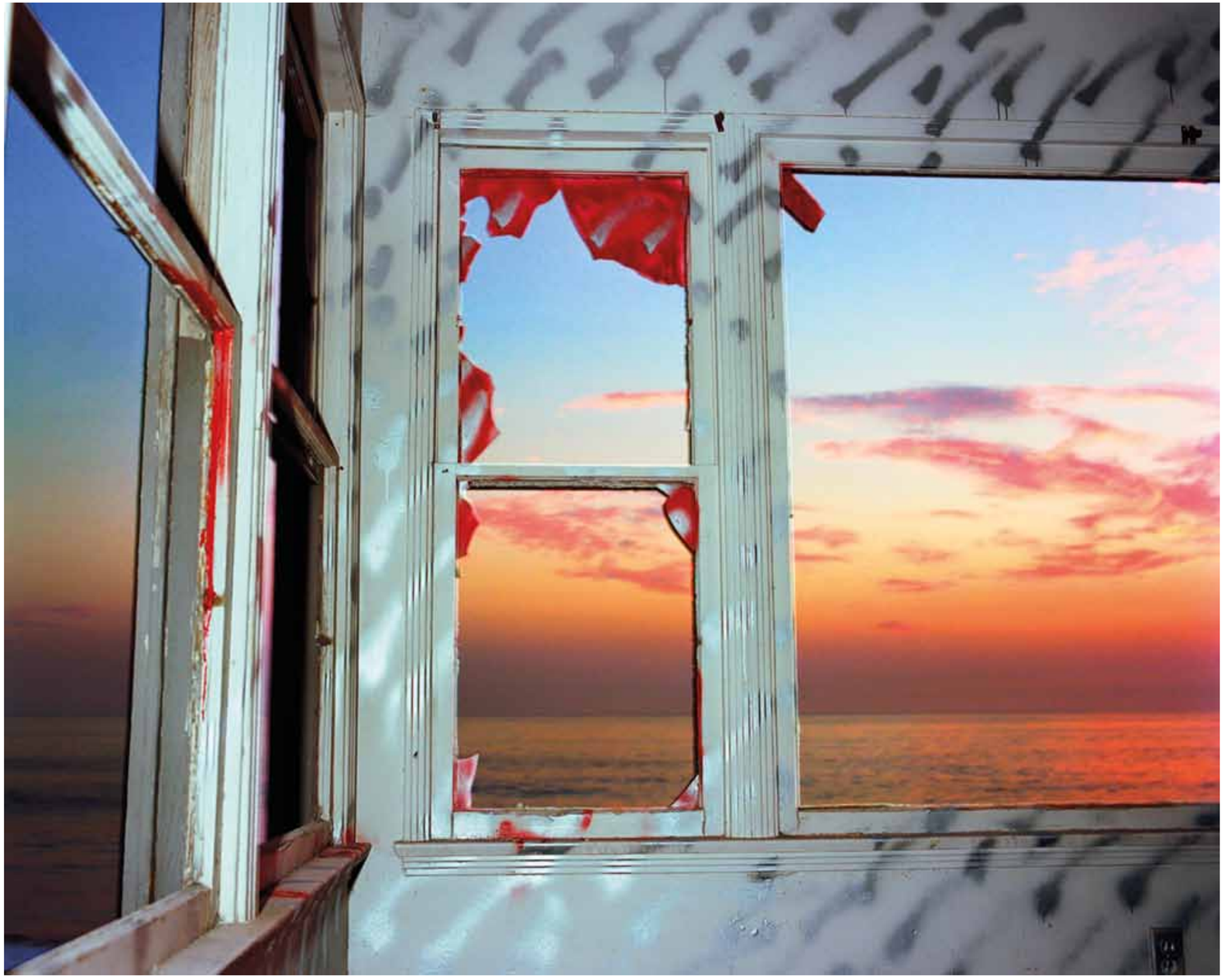
to become the subject, when the sublime immensity of the ocean became a foil for the insistent markings of human agency. The simple transparency of framed space opening through gaping window frames to an exterior world shifted to become the space of a performance, and the viewer moved into the space of a painting in process; the space of constantly-recreated sculptural form. It is a shift that seems at first incompatible with photography, and uncanny in the extreme. The uncanny in Freud's sense of *Das Unheimliche* (1919) is a sort of haunting of the present by the residue of the past, twisted upon itself. Martin Jay describes the real work of the uncanny, what he terms the 'Unheimliche maneuveur:' "to undermine the hard and fast distinctions between the metaphoric and the real, the symbolic and the literal, the animate and the inanimate."[5]

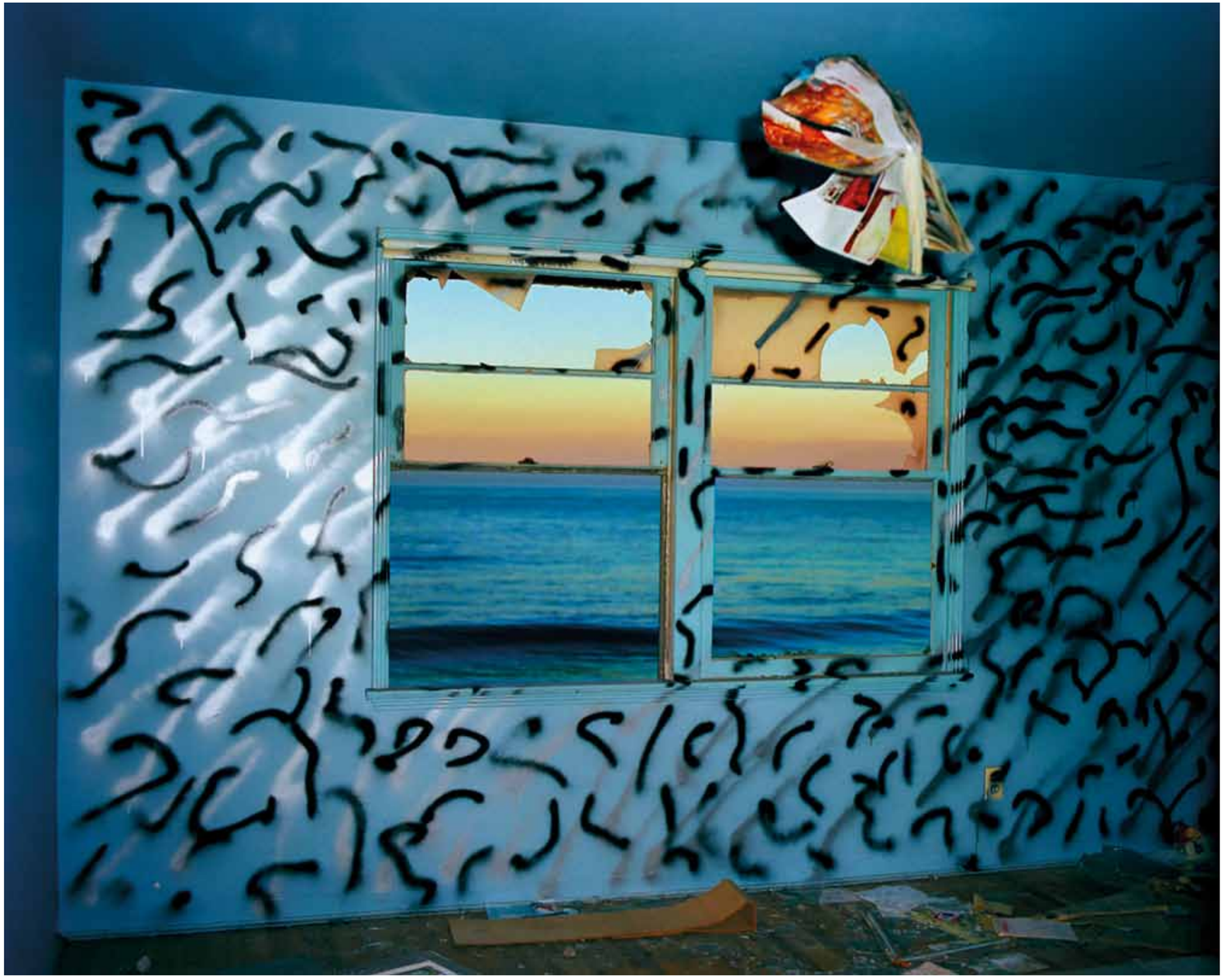
John Divola's Zuma series undermines the ongoing arguments about photography as a distinct form of social practice, arguments then current in the literature of photographic theory that dominated academic programs and critical discourse. The Zuma series is the result of an art practice that contains and expands the residue of the past, sidesteps assumptions and distinctions, and seduces us to move into the photographs to recognize a way of making and experiencing art that refuses categorization.

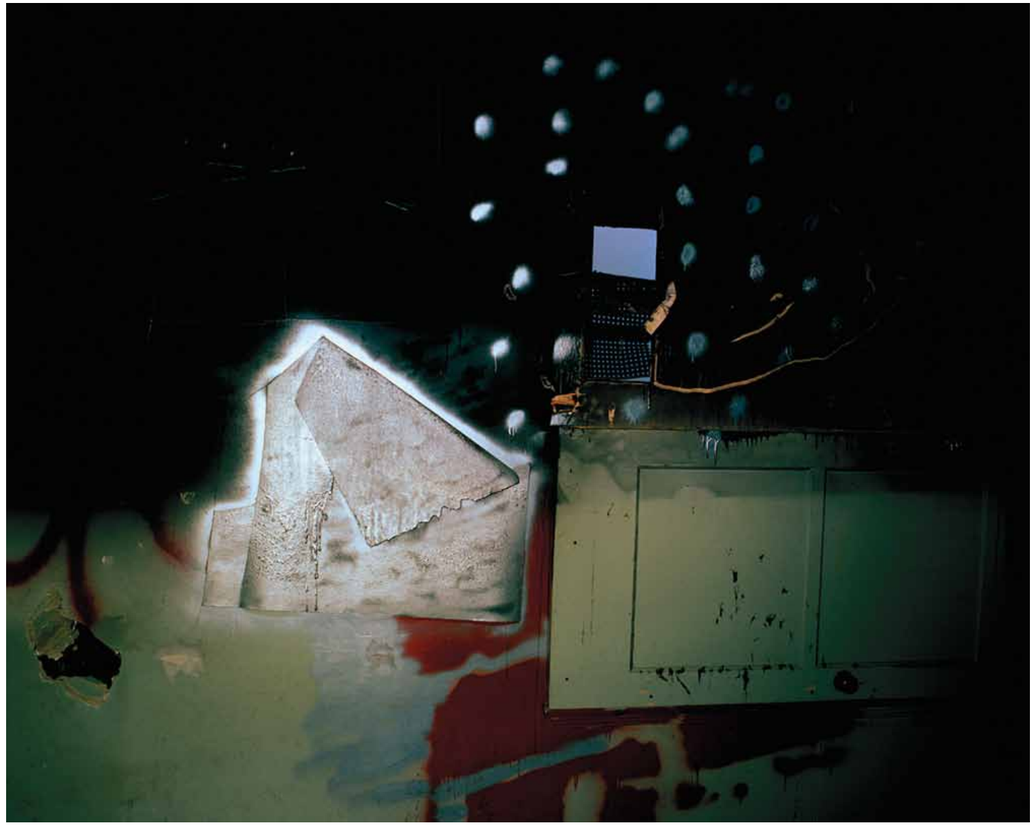
Kathleen Stewart Howe, PhD, is Sarah Rempel and Herbert S. Rempel '23 Director, Pomona College Museum of Art.

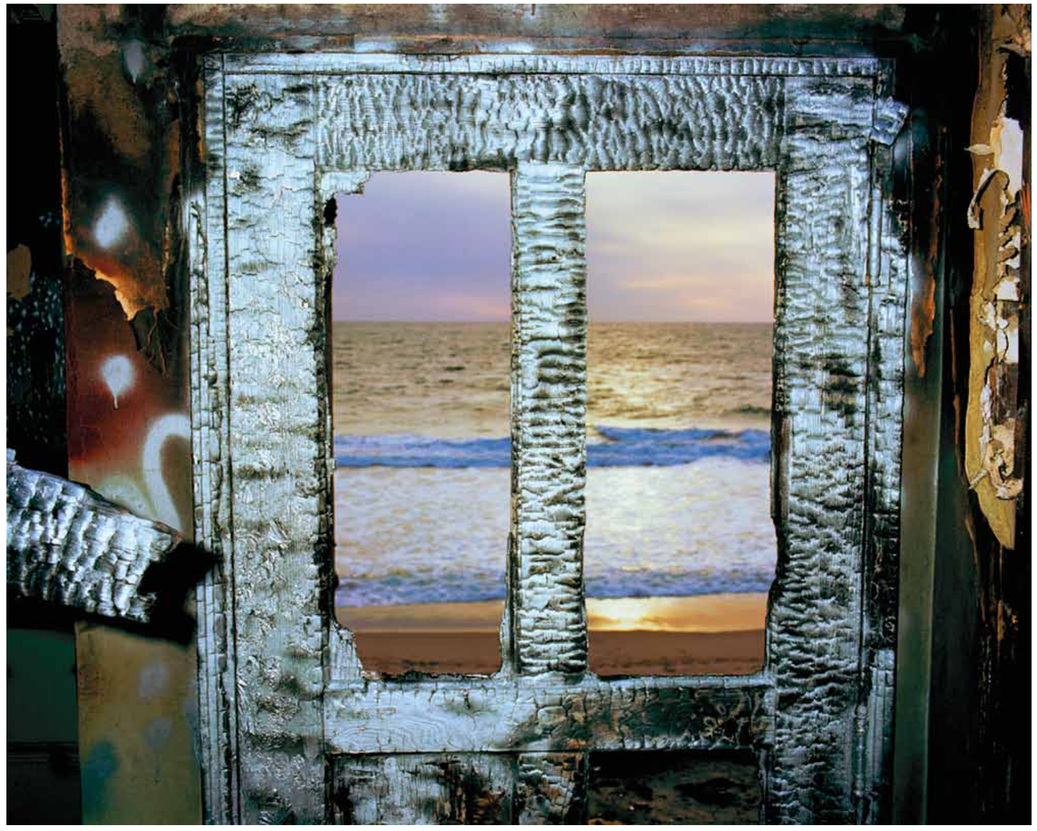
5. Martin Jay, "The Uncanny Nineties," *Salmagundi*, No. 108, Fall 1995, 20–29. p.26.

Zuma, 1977–78









California and John Divola

Karen Sinsheimer

In its earliest years as an artistic practice, photography in the United States evolved primarily out of two locations—and California was one of them. As *Los Angeles Times* art critic Christopher Knight noted, "photographers have played leading roles in California's art. In the nineteenth century, Carleton Watkins was the state's first great artist; the mantle fits Edward Weston for L.A. in the teens and '20s. The entrenched perception—until recently—of California as an artistic backwater can be partly attributed to photography's former second-class status." [1] It has taken nearly one hundred years for the photographic medium to be received as an equal to painting, drawing and sculpture; as photography takes its rightful place at the ever-abundant table of contemporary art, greater attention is finally being paid to its contemporary masters such as Stephen Shore, Sally Mann, Robert Adams, Cindy Sherman, and a host of others. Likewise, greater attention nationally and internationally has turned to creators who live and work in California, with a particular emphasis on the community of thought and practice in and around Los Angeles. In traversing contemporary interests in photography and in California, one lands immediately at the work and practice of John Divola.

Until fairly recently (given his forty years of practice) neither Divola, nor one of his professors, Robert Heinecken, [2] who both maintained fidelity to the medium of photography, were as well known as fellow contemporary California artists John Baldessari or Ed Ruscha, who used photographic images in their work but did not define themselves as photographers.

Divola has frequently used painting in the service of his photographs, much in the way that Baldessari and Ruscha used photography as a vehicle but not a destination for their artistic practice. With no formal training in painting, Divola early on made gestural marks and actions solely for the camera. Rudimentary and often clumsy, these marks were not works of art in and of themselves but a performance that activated the space he was photographing. As writer Jan Tumlir notes, "Divola's manipulations are never about showing how the camera 'lies,' but how things become activated and change 'for real' in the camera." [3] Work from his Vandalism series (pages 102–119) was included in the Museum of Modern Art's 1978 exhibition *Mirrors and*

Robert Heinecken, Periodical #6, Third Group, *1971*. *Image courtesy of The Estate of Robert Heinecken and Marc Selwyn Fine Art, Los Angeles*

1. Christopher Knight, "Art review: 'State of Mind: New California Art Circa 1970' at OCMA," *Los Angeles Times*, January 7, 2012, p. D11.
2. Heinecken's work and influence were evaluated recently in several exhibitions relating to *Pacific Standard Time*, most notably the exhibition *Speaking in Tongues: Wallace Berman and Robert Heinecken, 1961–1976*. *Pacific Standard Time* was comprised of numerous exhibitions throughout Southern California from Fall 2011 through Spring 2012 and was supported by a Getty Research Institute initiative.
3. Jan Tumlir, "John Divola: On the Vandalism, Forced Entry, and Zuma Series," May 2005 in Campany, David, Jan Tumlir and John Divola, *Three Acts*, (New York, NY: Aperture, 2006).

John Divola, S, 2002. From the series "Artificial Landscapes."

Windows: American Photography Since 1960, which examined "the significant changes in the photographer's place in American life and proposes a new critical framework for the appreciation of contemporary photography."[4]

Divola's work is informed by conceptual art practices as he seeks to make photographs that are referential to both material facts and aesthetic qualities. His desire to make work that is essentially photographic, however, remains a distinctive element: "photography is this great collator of all experience and visual information, and in the art world particularly so. Being out here in Los Angeles [in the 1970s], I wasn't seeing much art in its original form. I was looking at art magazines and seeing photographs of performances, photographs of minimalist art, photographs of paintings on walls—all manner of art reduced into photographic reproduction. And by the time I began my Vandalism work I'd concluded that everything is fabricated to be photographed—paintings on the wall are fabricated to be photographed, the sculptures in galleries are fabricated to be photographed and indeed performances are performed to be photographed because ultimately, if they have any cultural efficacy, it is through their representation photographically."[5]

•

John Divola was born and raised in California. His family at one point lived near the old Fox movie ranch in Calabasas, which housed film sets of Western and Spanish towns. As a teenager, he and his friends would sneak onto the Fox property, exploring the constructs "behind the screen" while avoiding the patrolling guard. He later made a series of photographs of the MGM back lots, highlighting the obvious artifice of the sets as he revealed the two-dimensional fantasy structures within the wider context of its fabrication and its landscape.

He entered college at California State University at Northridge in 1967, in the midst of a social and a cultural revolution. Two years earlier, in August 1965, several areas within the city of Los Angeles were set ablaze during the Watts riots/rebellion. Two years later, in December 1969, young men first began receiving lottery numbers for the military draft that could send them to Vietnam. In the meantime, both the Free Speech Movement and the Haight Ashbury communes in Northern California were in full thrall.

In that volatile atmosphere, Divola morphed from a Valley teen that had intended to study economics into a young man who abandoned conventional career pursuits to explore film history and the British Rationalist philosophers, among others. He spent his junior year of college at University of California, Los Angeles (UCLA), where he first studied with Robert Heineken; in 1971, he entered the Masters of Art program there, and graduated in 1974.

Divola's specific location in a geographic space (the Los Angeles region) and time (the early 1970s) absolutely informs his ongoing vision and practice. It has been said that content is automatic in photography; in his case that content is the vast and complex landscape of Southern California. It was a rich time to be exploring the artistic and conceptual opportunities through photography. Tim Wride, a native Los Angeleno and longtime photography curator at the Los Angeles County Museum of Art (now curator of the Norton Museum), wrote of the early 1970s in Los Angeles: " [photographers were] present at the beginnings of a burgeoning academic discourse and mentoring process that would transform the photographic landscape in the United States. Implicit in this changing photographic climate was the turn away from a practice that was driven by the primacy of the photograph as image toward one that also acknowledged the photograph's status as an object—with all of the conceptual implications that this shift carried with it. Basic assumptions regarding photographic truth, the implications and responsibility of authorship, and the artifactual nature of the photograph were at stake in this new dialectic."[6]

4. John Szarkowski, *Mirrors and Windows: American Photography Since 1960* (New York, NY: Museum of Modern Art, 1978).
5. John Divola interviewed by Simon Baker August 24 (California), and November 22 (London), 2012, taped recording, Santa Barbara Museum of Art.

John Divola, DSCN0667, *1971-73. From the series "San Fernando Valley."*

Divola, however, was less connected to the interests developing around him. While many of his cohorts were exploring photography's "status as an object," Divola found himself moving back toward a referential nature of the photographic. Of his graduate studies he has commented that "nobody was really using a camera; Robert Rauschenberg and [Andy] Warhol were the two figures people were looking at as a model of a way of working, and there was a lot of emphasis in non-silver photography. And so I was doing that, and I remember making these things with certain iconographic imagery floating about the page, and realizing at some point that I had no reason to be interested in that particular iconography other than the fact that it was vaguely surreal. I consciously decided 'okay, I'm going to start photographing the neighborhood where I live; at least it will have a relationship to me.' I was turning away from the model around me but I was probably moving toward something that was fairly conventional, you know, the street photography that you would see more of in New York."[7]

While in graduate school Divola produced some social landscape work, as well as formalist photographs redolent of New Topographic photographers such as Lewis Baltz and Robert Adams, but they contained neither the ironic nor critical eye that many of those practitioners cast on American society. While he was making work contemporaneous to these colleagues, Divola acknowledges that objectivity was not a primary interest to him: "What I was really interested in was process, moving through my environment and making a set of impressions and bringing those back. My complicity or my engagement in that place and time were an aspect of the subject."[8]

Having begun the Vandalism series in late 1973, in June of 1974 he moved to Venice, California and over five years produced three seminal bodies of work which would form the basis of his practice: Vandalism (1973–74), LAX/

6. Tim Wride, *Douglas I. Busch Retrospective*, (Heidelberg, Germany: Edition Braus, 2005), p. 195.
7. John Divola interviewed by Simon Baker August 24 (California), and November 22 (London), 2012, taped recording, Santa Barbara Museum of Art.
8. ibid

John Divola, Site 1 (LAX1086F04), *1975-76. From the series "Los Angeles International Airport Noise Abatement Zone (LAX NAZ)."*

Noise Abatement Zone (1975–76), and Zuma (1977–78; see pages 72–95). After teaching positions first at Loyola Marymount University, where he first began exploring color, and ten years at California Institute of the Arts (better known as CalArts), Divola accepted a fulltime position at University of California Riverside in 1987, and moved toward the California desert in 2001.

The sprawling, dynamic and ever-changing landscape of Los Angeles, democratically available to anyone with a car, has been Divola's primary studio throughout his career. He makes documents in a specific place, at a specific point in time, of scenes that exist in that moment. The photographs synthesize intellectual, almost scientific observation with serendipitous random interventions, all rigorously recorded. And yet in no way do they visually resemble what is commonly accepted as "documentary" photographs; a closer approximation is described by photographic historian Beaumont Newhall: "most of the work done under the name *documentary* can best be described less categorically and more accurately as being concerned with the human condition or, in a word, humanistic."[9] With Divola's work, the classical more than the social definition of "humanistic" applies—in his interventions and interactions with the landscape Divola speaks to, if not the *triumph* of humanity, at least the incontrovertible truth of its presence. This becomes even more definitive when he enters the frame himself, an occasional act that began as early as the Vandalism series (see pages 107, 111) and is overt in As Far As I Could Get (pages 42–55) and the Theodore Street project (pages 184–209).

From his earliest series to his most recent project, Divola has returned to buildings that at some point served as human habitation, and his visual explorations in these spaces offer an evidentiary reading. From the outside looking in and vice versa, he has documented abandoned, forlorn structures whose interiors were bared to the elements and to random vandals, vagrants, and the occasional artist. Images from the Vandalism and LAX/Noise Abatement Zone Forced Entry series through the Dark Star series and resultant Theodore Street project present a visual dialogue on the material and social forces that accelerate change.

Simon Baker, in conversation with Divola for this project (see pages 179–183) noted that "at the heart of the medium of photography is the indexical element, the notion that [a photograph is] able to offer a guaranteed account of an action." Divola agreed: "Indexicality is absolutely essential to my practice to the present. I'm completely invested in the idea that the photograph is, in some sense—and I put in quotes—an 'authentic imprint of circumstance.' I am fascinated that most of the graduate students that I work with now are completely uninterested in indexicality."[10]

Both the 1990s Untitled series (pages 144–159) and Dogs Chasing My Car in the Desert (pages 160–169) are informed by Divola's ongoing interest

9. Beamont Newhall: " A Backward Glance at Documentary" in *Observations: Essays on Documentary Photography* (San Francisco, CA: The Friends of Photography, 1984).
10. John Divola interviewed by Simon Baker August 24 (California), and November 22 (London), 2012, taped recording, Santa Barbara Museum of Art.

John Divola, N34°14.246'W116°09.877', *from the series Isolated Houses.*

in movement and the 'imprint of circumstance.' With the Untitled series he returns to controlling the performance as he did with Vandalism, but in this circumstance fuses material specificity with iconography of the sublime. In front of a crudely-painted black backdrop lit from above, he threw handfuls of flour while photographing. The effect is that of something evanescent emerging, dissipating and then falling back into the darkness. The vaporous fragility of these photographs is in stark visual contrast to the literal physicality of Dogs Chasing My Car in the Desert, and yet both series connect motion and moment within very different frames. Divola has said of the latter series, "the dog will never catch a car, and a camera will never capture reality. But [the dogs] come out and physically just dive into the doing of this thing, and to me that's pure joy."[11]

John Divola 's images confound and provoke, but perhaps more important and less common in the art experience today, they delight. In content as well as construction and composition, they are a pleasure to experience: dots and lines hover on seemingly multiple planes; doorways and windows lead from nowhere to somewhere else; dogs race with spontaneous energy; dark marks ooze forth from damaged walls, part of this world, and yet otherworldly. Embodying presence and absence, stillness and motion, his work bears a quality of impermanence inherent to west coast sensibilities, while asserting the authenticity of the photographic image as an imprint of a moment in space and time.

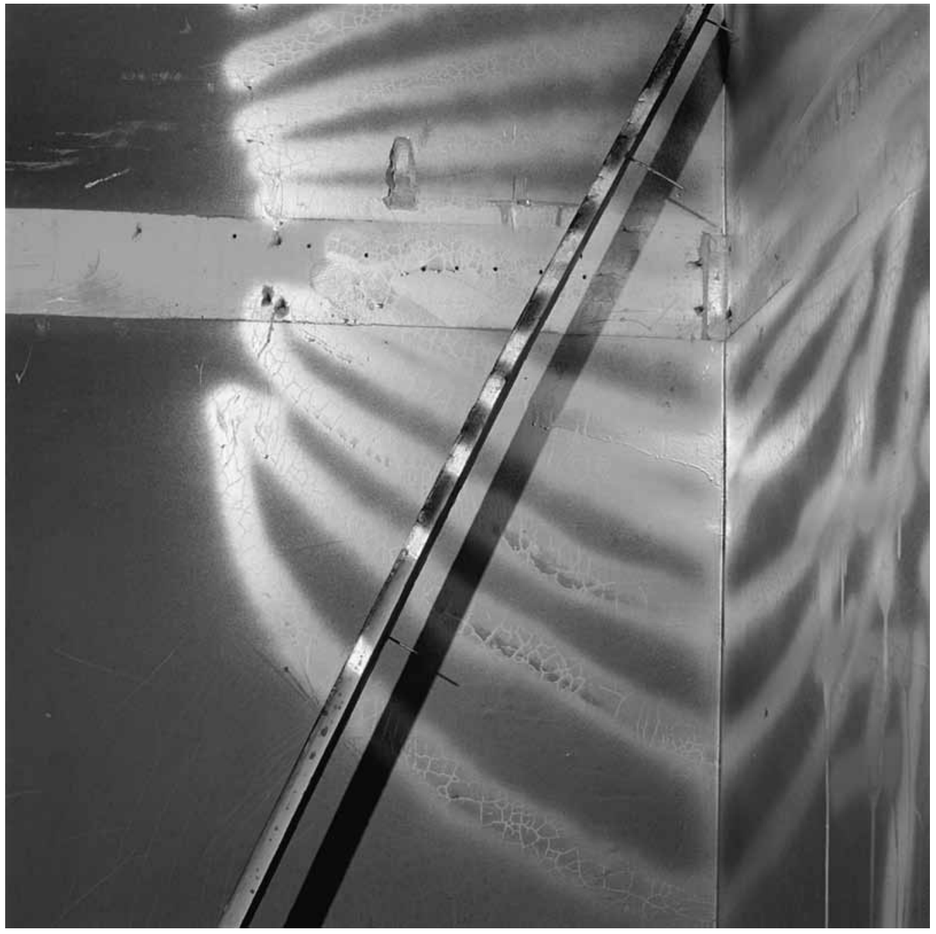
Divola himself has always been wary about intellectual constructs and categories for his photographs: "You evolve a philosophy that fits the evidence, and to what degree that has direct relationship to the work is always questionable. It's questionable to me. I have certain kinds of ideas and I recognize certain things in the work, but I've always got to admit that all of those ideas are at least articulated past the fact of making the work, and the work is born out of a more spontaneous interaction with those elements."[12]

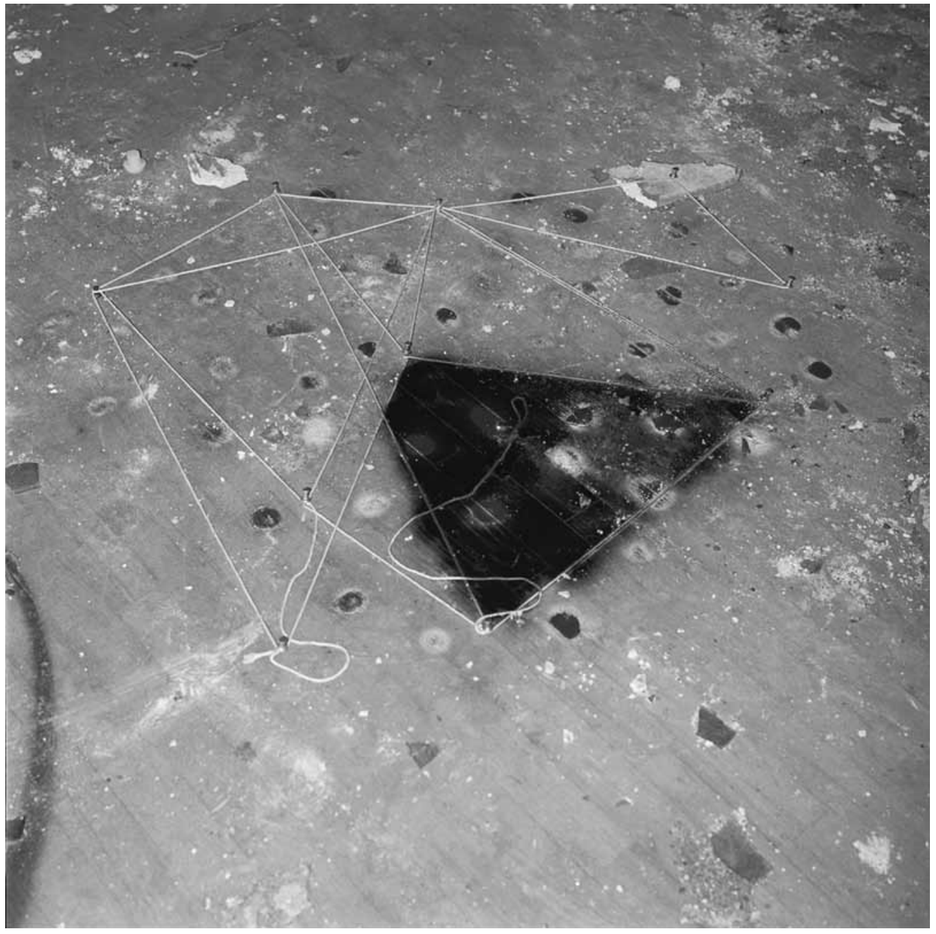
The work selected for exhibition at the Santa Barbara Museum of Art spans the earliest examples of mark-marking in Divola's work (Vandalism) through his most recent, where physical forms complement or in some cases replace his painting (Theodore Street project). Though they are visually quite different, the kinetic energy of performance unites Dogs Chasing My Car in the Desert and the Untitled series with the painterly bodies of work. Consistent throughout is the documentation of his engagement within a space and place, and, more often than not, the presence of urban and natural environments definitive of Southern California. While his work is often based in the conceptual art practices of post-modernism, Divola continues to refuse such categorizations even as he continues to investigate the photographic potential of the dynamic present.

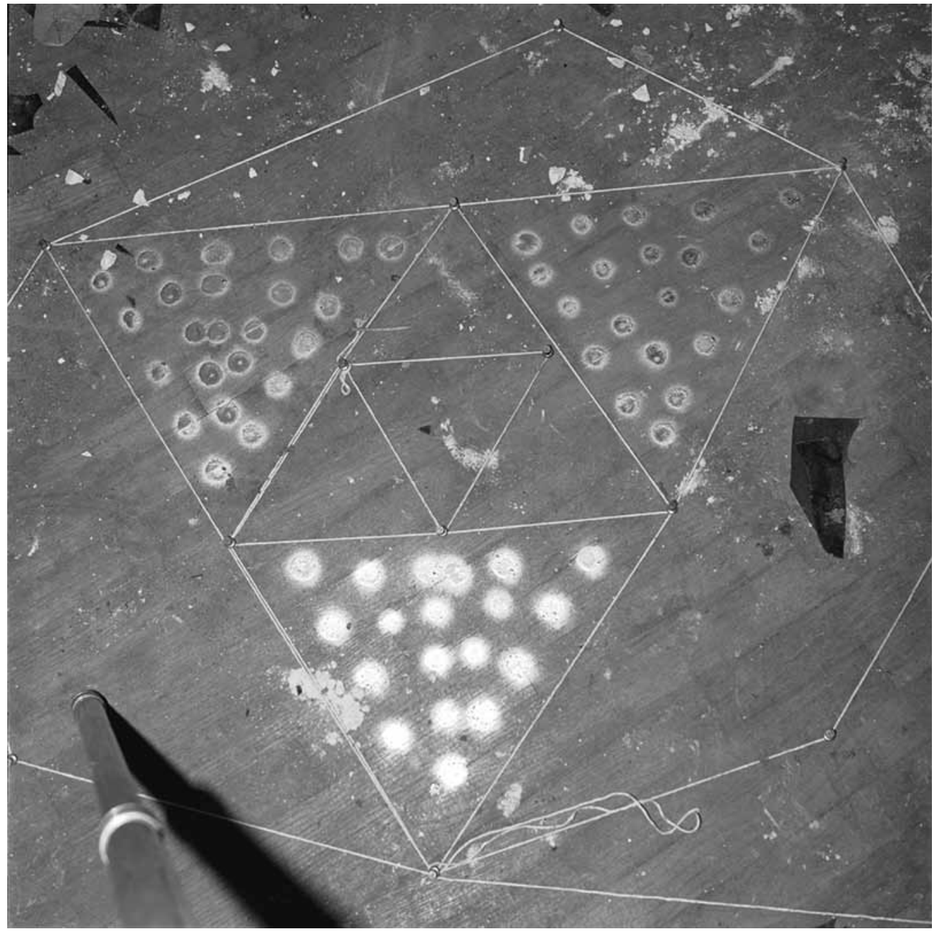
Karen Sinsheimer is Curator of Photography, Santa Barbara Museum of Art.

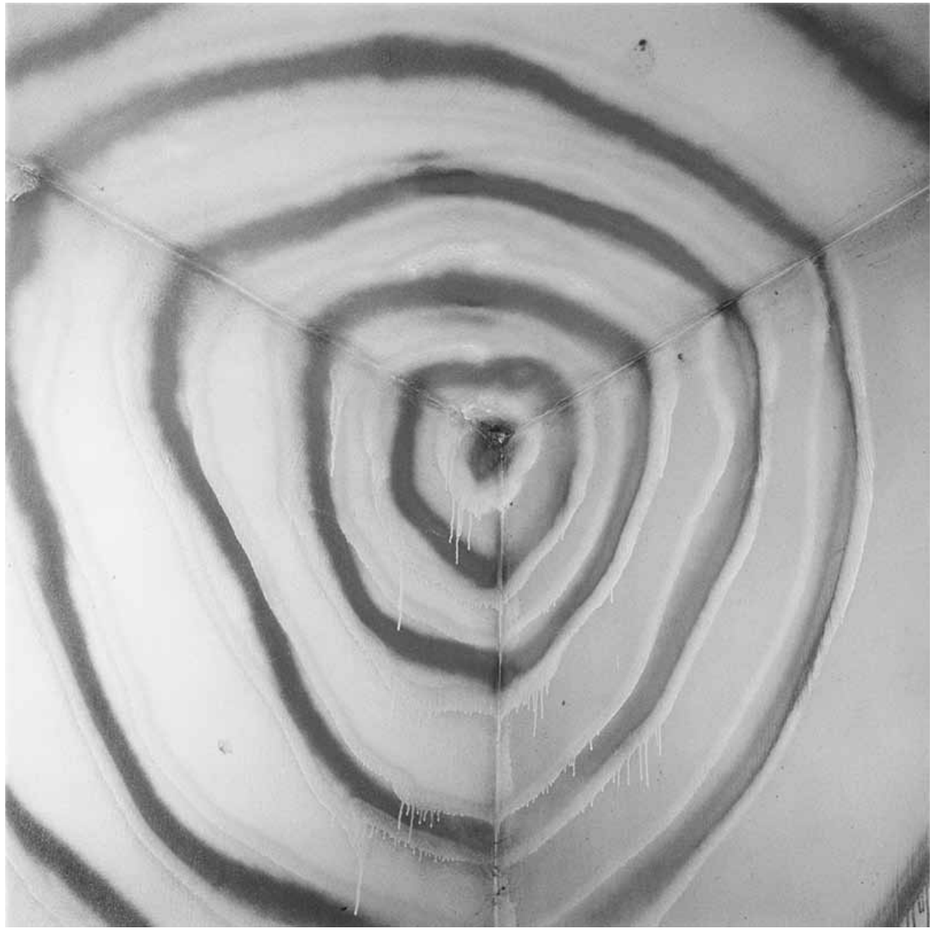
11. ibid
12. John Divola, interviewed by Dinah Portner, "Zuma Series 1977," *Journal of Los Angeles Center for Photographic Studies*, September 1978

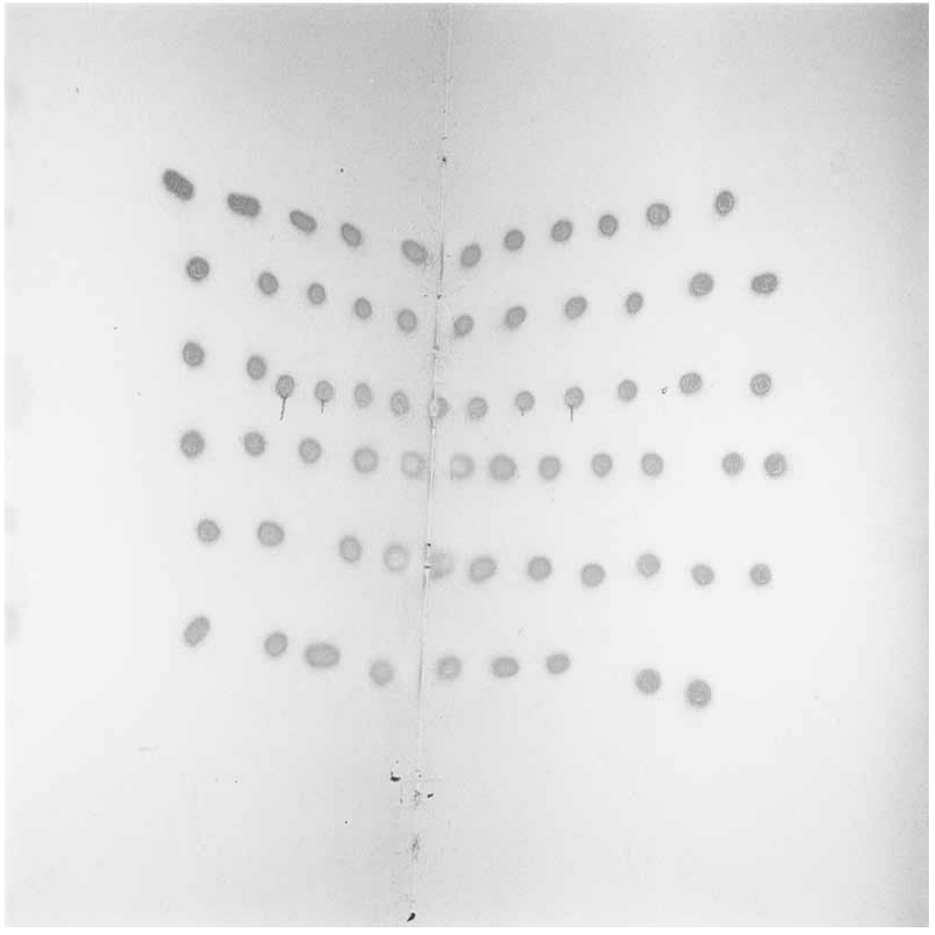
Vandalism, 1973–75







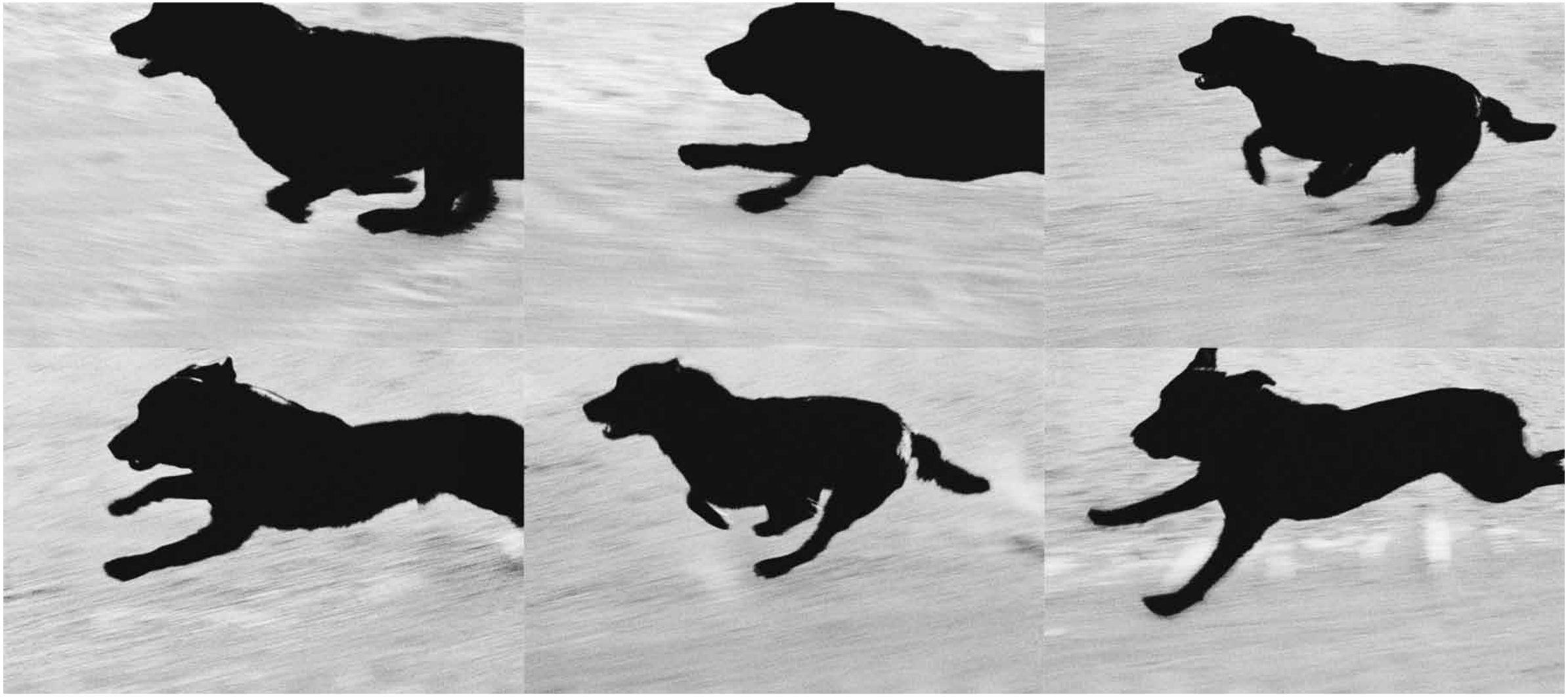




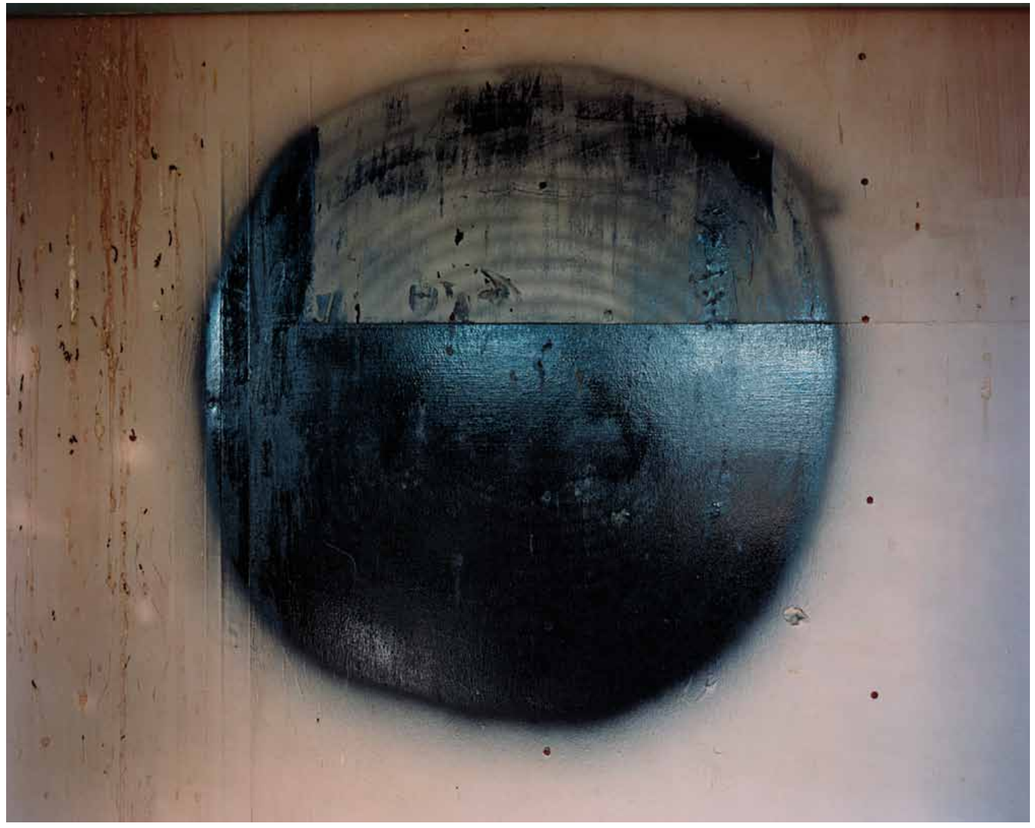
LAX/Noise Abatement Zone, 1975–76

Untitled, 1990

Dogs Chasing My Car in the Desert, 1996–1998



Dark Star, 2008



Interview with John Divola

Simon Baker

Simon Baker was invited by the Santa Barbara Museum of Art to speak with John Divola about the artist's work and practice. In two conversations in 2012 (August 24 in California, and November 11 in London), they discussed work related to the exhibitions for which this publication serves as a catalog. The following interview, focused on Divola's most recent work, was drawn from those conversations.

SIMON BAKER The 2008 series Dark Star, which precedes and intersects with the Theodore Street project, is interesting in the context of your career as a whole because it appears that you are returning to a earlier way of working, but doing so in a much more determined or focused way—instead of gestural marks, there's this solid mass invading the space, without the same references towards specific fine-art practices as some of the earlier interventions in Vandalism or Zuma.

JOHN DIVOLA Well, I don't know if that's true. There's certainly a lot of people, from Malevich on, painting black circles. But yes, I intentionally wanted to get away from the calligraphy of the early work, and I wanted to be as reductive as I could in terms of an intervention or gesture.

SB Given the scale of the work, you're confronted with these marks, with this black presence in a way that's slightly different from your earlier series; these prints have a physical human scale and are more theatrical in that sense.

JD There's some irony to that—early on I made an explicit disavowal of objectness, you know, I said everything was fabricated to be photographed. I actually remember saying in the seventies, "I'm interested in the image you could someday send over the telephone, where the essential essence of this thing would be intact, separate from its objectness." And then I'm making the Dark Star series, where it's totally about the object of the print. I got a drum scanner and an 8×10 inch view camera, and all of a sudden I could make things at a scale and with a presence that the Zuma work (pages 72–95) couldn't have.

You can go up and see every little crack, and there's just something about the black paint, being wet black paint, reflecting the windows behind me or picking up the character of the light in the room in a funny way, which is something, were you to intentionally photograph a painting, you would want to avoid. But in my case I'm equally interested in the kind of ephemeral or incidental translation that happens by photographing in that instant—as opposed to some kind of timeless, fixed notion of what the painting is.

SB The gestures in Zuma as well as the Dark Star series are like the oldest kind of documented mark-making, stating, "I'm here."

JD "I'm here," right. "Look at me."

SB Or, "I was here." That has a kind of existential function.

JD I definitely see the work as existential. I've begun to see myself as an odd figure within my own practice. This is something that I have a very hard time talking about—this feeling that I'm kind of haunting my past, as I go back and work with ways of painting in spaces, something that I've done for a very long time.

SB So after each work, it's harder to make the next one?

JD Well, it's just that it's an echo. So I did the Zuma work something like thirty-five years ago; anything I do with a similar kind of procedure has all of the baggage, the reverberation of intentions from previous projects.

SB The Dark Stars become quite seductive, the marks that you made, and the way you photographed them as well. The marks relate in a more sympathetic way with the surroundings. You're just making a mark, so it's sort of deskilled as painting and not very effective as graffiti. And that I find particularly interesting because the convention of conceptual practice in the late sixties and the early seventies was a deskilling of photography. And what you were doing at exactly the same time was going completely in the opposite direction, reinvesting in the technical skills and competencies of the camera, while deskilling, if you like, with the painting.

JD I think artists that were using photography were kind of doing the same thing, which was seeing a language that could be used with no investment. The painted surface is generally thought of as this site for the transaction of a human on a surface with a brush or with materials. So the painting itself is this kind of physical index of a human engagement. But from my point of view, that's all lost in the primary discourse of looking at paintings, which is in magazines and books, not in interacting with original work. So I very naturally appreciated painting in a completely inappropriate way, which was absent of that really essential dialogue of what's important in a painting.

The beauty of photography is distance. I can make an incredibly naïve and stupid mark, and then make an interesting photograph about a naïve and stupid mark. So it takes all of the onus off of me in terms of painting sophistication. I can just subjectively move in there and throw paint about and see what the potential is and if I don't like it, I'll do something else with it, or somebody will come and burn it and cover it up, and I can try again. The painting to me is just a subjective kind of engagement; there are certainly some conscious intentions since I have looked at past painting that I've done on surfaces and I know certain things work in different kinds of ways. But I'm experimenting, essentially, with different ways of marking the space.

SB Can you explain how the Dark Star series led into Theodore Street, and the deliberate inclusion of your presence in the photograph?

JD In all my work, going all the way back, there's this interest between the specific and the abstract. Theodore Street is a house that I started photographing about four or five years ago; I did three of the Dark Star photographs (pages 189, 195, 200) in this location and I also did a couple more abstract photographs with the 8×10 inch camera. As I returned to it, I noticed that a lot of other people had started painting in the house in very charged ways—in the back room was all black, sometimes racist graffiti, "Kill Whitey," you know, "Red Earth," "Malcolm X." In the front room is white racist graffiti with swastikas and KKK. . . . It was interesting to me in relation to the more academic, abstract enterprise in which I'd been engaged.

So I started doing these large, panoramic, 100-image seamed works using a Gigapan—a robotic camera base that was developed for the Mars Rover, at least as I understand, by people at Carnegie Mellon University.

You tell it where the parameters of the upper left corner are, the bottom right corner, and with a high-end digital camera and a very long telephoto lens, it incrementally scans, in my case, over a period of about twenty minutes. I felt that I desired an event, a kind of anchor, and so I placed myself within the frame so that somewhere within this twenty minutes I am present in relationship to this timed scan. For me there's something existential about that, about your likeness or your being inscribed in relation to a temporal process.

SB So there's no sense in which they're self-portraits? There's no attempt to depict yourself in that way.

JD It's simply presence, presence in relation to the fact that the camera's moving about and I'm there at that particular instant that the camera gets to that spot—an intersection of behavior and the logic of a mechanism in a certain way. I'm in front of the camera and I'm behind the camera.

SB But this is a change for you.

JD I've been going to abandoned houses now for almost forty years, and there's something about my being this guy that's skulking about these houses. I have this conflicted idea about it, and I just feel like it's being manifest in the image, the sense of my going back to a behavior in a certain way.

SB In fact, however, you were 'caught' in a couple of your earlier works.

JD Well, in the LAX work there's one image where I'm in shooting the camera into a broken mirror. And then there's a number of Vandalism ones (see pages 107, 111) where my arm is, where I'm dropping things or something like that.

SB You obviously have always been there, but in the Theodore Street images you're both intentionally present and hidden, you're turned away so you're there but the viewer's not getting that direct psychological engagement. Do you think it serves in a very basic way to remind the viewer about the question of agency?

JD Oh, absolutely, that notion of agency is central. You know, sometimes it's a more physical agency of throwing something on the floor and breaking it, or seeing somebody kick a hole in the wall. But certainly in terms of the marking on the walls, it's my agency—and in terms of the other marking, it's the agency of others. That's exactly what fascinates me about this space, it is so inscribed and it problematizes my own formal distance, my more academicized, abstract desires in relation to these really heated, very emotional, sometimes hate-filled or sometimes just kind of free, expressive, "I'm here" marking.

SB And then there's the performative side of painting. Some of the other visitors to Theodore Street have really gone to town with the space, while other people have done strangely competent airbrush or aerosol painting?

JD Right, very sophisticated graffiti. It's almost like tattoo iconography in a way. Within this pumped up, emotive content of other people's painting, they also really threw paint about in a way I hadn't. So there was a social as well as aesthetic component to what they'd done that was intriguing to me. Somebody does "Kill Whitey" and I do a black circle. It's either abstract iconography or symbolic iconography. But then there's always, in my case, this interest in the specificity of the circumstances.

This house is so perfect in terms of these competing iconographies of black races, white races, that I sometimes suspect that maybe somebody shot a film in there. I keep actually going back and if I see somebody there, I stop to see if I can find out what the history of the house is.

SB You never came across any of the other people who were doing this graffiti?

JD No, and I wanted to because I'm a little suspicious of it. It's just too perfect.

SB I think you might be the only person to find this space perfect!

JD I mean, the idea that the black guys would stay in the last back room and the white guys would stay in the front room. It just seemed constructed, even though they eventually kind of crossed out the swastika.

SB The Theodore Street work does have a strange play of layering and depth, just as in some of the work in Vandalism where the sense of perspective is thrown awry by the painting; it's unclear whether a form is receding or coming forward in space. And here too there's a similar kind of cutting of the space. There's something else that strikes me, as well, that it's almost impossible to see the scale of time over which these interventions have happened.

JD Right.

SB So one set of graffiti could predate the other by twenty or thirty years. You can't really get a sense of that, can you? You could imagine a change of local population, or it could be marking of a period of time. But all of that is contained in the interior so you don't see it—it is like stepping into somebody else's argument or domestic dispute, and seeing everything that's happened all at once.

JD Right. And there's also something in abandoned houses about the adolescent or about the Id. You know, it's really a location we're at—the people who are searching for a place where they can play out their impulses are basically adolescents; adults, in a certain sense, have their own homes. So there's something very raw and close to the surface in terms of the gestures.

SB It's also a reverse of a particularly American landscape, where the idea of the road trip and the outside and freedom—from *Easy Rider* on—freedom is associated with getting out of the house, getting out of the domestic space.

JD They are completely free spaces, as you said—a place where you can do whatever you want in a certain sense. And so there's always a slight sense of danger in that, but there's also this sense of opportunity.

Once I started in those spaces, I became interested in their preexisting content. They had a personality and sense of place and readable history of action, a history of who lived there and the kinds of things they left behind and the architectural vocabulary of it and then this sort of history of distress, how it's fallen apart or where you can see what it was and now what it is. You can almost rewind back and see the sculptural trajectory of those changes. That is one basis of my interest.

SB This might be something of a stretch in terms of reference, but there's a really great essay by Victor Hugo, with dark, moody drawings, about so called 'dead houses.' In a typically nineteenth-century way, Hugo found these abandoned, ruined houses ideal sites for poetic reflection. And I wondered if in your work, although clearly not in a sentimental way, there is a sense in which the sites you work with take on a little of this poetic haunted character.

JD So for me, these spaces are a ground for existential reflection, which gets to this idea of me being a presence in relation to them, both by the obvious implication that the photograph exists, that I was there, but I have this desire to be more literally there, in a sense. So there is an imprint and I'm kind of frozen in it and that thing exists in the present, and recedes in terms of its relationship to what I am in some way.

Someone said once, I think relatively pejoratively, that it appears that John Divola's operating principle is that one thing leads to another. And I thought about that and I thought, "well, you know what? That's probably fairly accurate. That's the nature of life, one thing leads to another." And so this project is a case where one thing leads to another in terms of my practice and interest, but I think that I can collate that into some kind of larger construction of meaning.

Simon Baker is Curator of Photography and International Art, Tate, London.

The Theodore Street project, 2013


Kill Your
Boss


FCK ALL U
FCK
FZX
MONEY
TWISTED
Kill Your
Boss


KKK
HAND


Kill Whitie!
evolution
With guns!
Kill White People
Red EARTH

Select Chronology

1971 John Divola receives BA from California State University, Northridge

1973 Receives a National Endowment for the Arts (NEA) Fellowship for Photography

Earns MA from University of California, Los Angeles

Begins work on Vandalism series

1974 Earns MFA at University of California, Los Angeles

1975 Begins work on LAX/NAZ series

1977 Begins Zuma series

1978 A print from Vandalism is included in the exhibition "Mirrors and Windows," curated by John Szarkowski at the Museum of Modern Art (MoMA), New York. This is the first of five group exhibitions at MoMA in which Divola's work is included.

Divola's work is featured in a solo exhibition at Gallery Min, Tokyo. An exhibition catalogue, with an essay by Mark Johnstone, is published to mark the occasion.

1978–88 Hired as a photography instructor at the California Institute of Arts (CalArts) in Valencia, California

1979 Gains access to MGM Studios and begins his series MGM Lot

1981 Divola's work is chosen for the Whitney Museum of American Art's Biennial

1982–83 Hired as a visiting lecturer at the University of California, Los Angeles

1983 Produces Who Can You Trust series

1986 Receives a John Simon Guggenheim Memorial Fellowship

Begins work on the series Natural Reductions

1987 Begins the 20×24 Polaroids series

1988 Hired as Professor of Art at the University of California, Riverside

1989 Begins the Four Landscapes series

Divola's work is included in the group exhibition "The Photography of Invention: American Pictures of the 1980s," organized by the Smithsonian American Art Museum. The exhibit traveled to The Museum of Contemporary Art, Chicago and The Walker Art Center, Minneapolis.

1990 Begins the Untitled series

1991 The Sezon Museum of Art, Tokyo, Japan includes Divola's work in the exhibition "Individual Realities in the California Art Scene." The exhibit travels to two other venues in Japan.

1993 Divola's work is included in the exhibition "Multiple Images: Photographs since 1965 from the Collection," at the Museum of Modern Art, New York.

1995 Begins work on the following multiple series: Isolated Houses, Continuity, The Green of This Notebook, and Seven Songbirds and a Rabbit

Divola's photographs are included in the Enchede, Netherlands Photo Biennial.

1996 Divola's work is included in the survey exhibition "Crossing the Frontier: Photographs of the Developing West, 1849 to the Present," at the San Francisco Museum of Modern Art, San Francisco.

Begins the series Dogs Chasing My Car in the Desert and As Far As I Could Get

1997 Receives the Flintridge Foundation Fellowship

1999 Divola's work is included in the exhibition "William Eggleston and the Color Tradition," at the J. Paul Getty Museum, Los Angeles.

2000 Divola's work is included in the exhibition "Photography: Process, Preservation, and Conservation," at The Metropolitan Museum of Art, New York.

Divola's work is included in the exhibition "Architecture Hot and Cold," at The Museum of Modern Art, New York.

Divola's work is included in the exhibition "Made in California: Art, Image, and Identity 1900–2000," Los Angeles County Museum of Art (LACMA), Los Angeles.

2001 Divola's work is included in the exhibition, "Modern Times III/Something Happened," at the Hasselblad Center, Goteborg Sweden.

2004 Receives the Rome Prize; declines

2005 Begins work on the Collapsed Structures series

2006 Divola's work is included in the exhibition "Los Angeles 1955–85," at Centre Pompidou, Paris.

First major monograph, *Three Acts*, published by Aperture Foundation

2007 Begins work on the following multiple series: Interventions, Abandoned Paintings, and March Base

2008 Begins the Dark Star series

Divola's work is included in the exhibition "This Side of Paradise: Body and Landscape in L.A. Photographs," at The Huntington, San Marino.

2009 Divola's work is included in the exhibition, "Into the Sunset: Photography's Image of the West," at The Museum of Modern Art, New York.

2011 Divola's work is included in the Pacific Standard Time exhibition, "Under the Big Black Sun: California Art 1974–1981," at the Museum of contemporary Art (MOCA), Los Angeles.

2013 Develops the Theodore Street project

"John Divola: As Far As I Could Get" opens simultaneously at three museums: The Santa Barbara Museum of Art, Santa Barbara; The Los Angeles County Museum of Art, Los Angeles; and the Pomona College Art Museum, Pomona.

Exhibition Checklist: Los Angeles County Museum of Art

20 × 24 POLAROIDS

Moon, 88MOA1, 1988.
Large format internal dye-diffusion print; image 24 × 20; courtesy of the artist
p. 17

Man on Hill, 89MHA1, 1989.
Large format internal dye-diffusion print; image 24 × 20; courtesy of the artist
p. 19

Cells, 87CA1, made and printed 1987. Unique large format internal dye-diffusion print; image 24 × 20; courtesy of the artist
p. 21

Rabbit, 87RBA1, 1987.
Large format internal dye-diffusion print; image 24 × 20; courtesy of the artist
p. 23

Branches, 89BR09, 1989.
Large format internal dye-diffusion print; image 24 × 20; courtesy of the artist
p. 25

SEVEN SONGBIRDS AND A RABBIT

KU100382, made and printed in 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 27

V8102, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 29

V8161, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 31

WX6230, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 33

WX6276, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 35

X10117, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 37

X13194, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 39

All dimensions are given height by width and in inches. Dates listed reference when unique objects were made, or when negative was made for prints produced as multiples

AS FAR AS I COULD GET

X14149, 1995. Gelatin silver on linen with custom walnut frames; image 20 × 20; courtesy of the artist
p. 41

R02F11, 1996. Pigment print; image 60 × 40, paper 64 × 44; courtesy of the artist
p. 43

R02F33, 1996. Pigment print; image 60 × 40, paper 64 × 44; courtesy of the artist
p. 45

R02F06, 1996. Pigment print; image 60 × 40, paper 64 × 44; courtesy of the artist
p. 47

R02F09, 1996.
Pigment print; image 60 × 40, paper 64 × 44; courtesy of the artist/Gallery Louis
p. 49

As Far As I Could Get, 10 Seconds, 12_15_2010, 3:29 PM to 3:42 PM PST, 34.166301,-116.033714, 2010. Pigment print; image and paper 50 × 119; collection of Dan and Jeanne Fauci
p. 50–55

CONTINUITY

Artificial Nature, 2002. Thirty-six found gelatin silver prints circa 1930–1960; 8 × 10 each, Los Angeles County Museum of Art, purchased with funds provided by the Ralph M. Parsons Fund and the Photographic Arts Council, 2013
p. 57–67

Exhibition Checklist: Pomona College Museum of Art

ZUMA

Zuma #3, 1977.
Pigment print on rag paper; image 21 × 26, paper 24 × 30; courtesy of the artist
p. 73

Zuma #8, 1977.
Pigment print on rag paper; image 21 × 26, paper 24 × 30; courtesy of the artist
p. 74–75

Zuma #23, 1977.
Pigment print on rag paper; image 40 × 50, paper 44 × 54; courtesy of the artist
p. 77

Zuma #21, 1977.
Pigment print on rag paper; image 21 × 26, paper 24 × 30; courtesy of the artist
p. 78–79

Zuma #66, 1977.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 80

Zuma #5, 1977.
Pigment print on rag paper;
image 40 × 50, paper 44 × 54;
courtesy of the artist
p. 81

Zuma #70, 1977.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 82–83

Zuma #26, 1978.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 85

Zuma #71, 1978.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 86–87

Zuma #20, 1978.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 88

Zuma #14, 1978.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 89

Zuma #25, 1978.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 90–91

Zuma #63, 1978.
Pigment print on rag paper;
image 40 × 50, paper 44 × 54;
courtesy of the artist
p. 92

Zuma #34, 1978.
Pigment print on rag paper;
image 21 × 26, paper 24 × 30;
courtesy of the artist
p. 93

Zuma #9, 1978.
Pigment print on rag paper;
image 40 × 50, paper 44 × 54;
courtesy of the artist
p. 94–95

Exhibition Checklist: Santa Barbara Museum of Art

VANDALISM

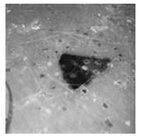
74V13, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 103

74V16, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 104

74V03, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 105

74V81, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 107

75V10, 1975.
Gelatin silver print;
image 10 × 10, paper 14 × 11;
courtesy of the artist
p. 108

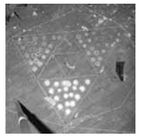


74V45, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 109

74V91, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 111

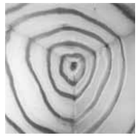
74V02, 1975.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 112

74V09, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 113



74V69, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 115

74V17, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 116



74V62, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 117

74V05, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist
p. 119

75V09, 1975.
Vintage gelatin silver print;
image 10 × 10, paper 14 × 11;
courtesy of the artist

75V02, 1975.
Gelatin silver print;
image 10 × 10, paper 14 × 11;
courtesy of the artist

74V54, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V59, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V48, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V67, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V20, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

75V11, 1975.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V37, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

75V12, 1975.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V80, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V34, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V75, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V41, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V18, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V01, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

74V60, 1974.
Gelatin silver print;
image 7 × 7, paper 14 × 11;
courtesy of the artist

LAX/NOISE
ABATEMENT ZONE

Exterior View K, 1975.
Gelatin silver print, printed
1982; image 14 × 14, paper
20 × 16; courtesy of the artist
p. 121

Forced Entry, Site 6, Exterior View, 1975. Gelatin
silver print, printed 1982;
image 14 × 14, paper 20 × 16;
courtesy of the artist
p. 122

Forced Entry, Site 4, Exterior View, 1975. Gelatin
silver print, printed 1982;
image 14 × 14, paper 20 × 16;
courtesy of the artist
p. 123

Forced Entry, Site 13, Interior View A, 1975. Gelatin
silver print, printed 1982;
image 14 × 14, paper 20 × 16;
courtesy of the artist
p. 124

Forced Entry, Site 13, Interior View B, 1975. Gelatin
silver print, printed 1982;
image 14 × 14, paper 20 × 16;
courtesy of the artist
p. 125

Forced Entry, Site 13, Exterior View A, 1975. Gelatin
silver print, printed 1982;
image 14 × 14, paper 20 × 16;
courtesy of the artist
p. 127

Forced Entry, Site 43, Interior View A, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
p. 128

Forced Entry, Site 43, Exterior View A, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
p. 129

Forced Entry, Site 29, Exterior View A, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
p. 130

Forced Entry, Site 29, Interior View A, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
p. 131

Forced Entry, Site 25, Exterior View A, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
p. 133

Forced Entry, Site 25, Interior View B, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
p.134

Forced Entry, Site 25, Interior View A, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist
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Exterior View G, 1975. Gelatin silver print, printed 1982; image 14 × 14, paper 20 × 16; courtesy of the artist

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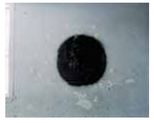

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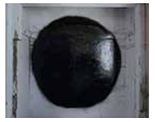

Dark Star B, 2008. Vintage
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image: 40 × 50, paper 44 × 54;
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—Karen Sinsheimer, *Curator of Photography, Santa Barbara Museum of Art*

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—Britt Salvesen, *Curator, Wallis Annenberg Department of Photography and Prints and Drawings Department, Los Angeles County Museum of Art*

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—Kathleen Stewart Howe, *Director, and Rebecca McGrew, Senior Curator, Pomona College Museum of Art*

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As Far As I Could Get, 10 Seconds, 12_15_2010, 3:29 PM to 3:42 PM PST, 34.166301,-116.033714, 2010 (pages 50–55); collection of Dan and Jeanne Fauci

Works exhibited at Pomona College Museum of Art are also included in the following collections:

Zuma #3 (page 73), collection of the Capital Group Companies, Los Angeles

Zuma #8 (pages 74–75), collection of the Haggerty Museum of Art, Marquette University, Mikwaukee

Zuma #21 (pages 78–79). collection of Dennis Christie

Zuma #70 (pages 82–83), collection of Andrea and John Nyland

Zuma #20 (page 88), collection of Dr. Philip Greider

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#74V16 (page 104) Gloria Katz and Willard Huyck

#74V03 (page 105) The Black Dog Collection

#74V02 (not illustrated); *#74V09* (page 113) private collection, Riyadh, Saudi Arabia.

#74V17 (page 116) collection of Frank Masi and Donna Kolb

#74V05 (page 119) collection of David Knaus

#74V18 (not illustrated) The Andy Simpkin Collection

#74V01 (not illustrated) collection of Jack Kirkland

DARK STAR SERIES

Dark Star B (page 189) collection of Vida Vida

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