

Carolee Schneemann  
Kinetic Painting



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Edited by  
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for the  
Museum der Moderne Salzburg

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Carolee Schneemann in New York  
in front of *Sir Henry Francis Taylor*, 1961  
Photo: Michael Glass

## Preface

This book is published in conjunction with *Carolee Schneemann. Kinetic Painting*, a comprehensive retrospective of Carolee Schneemann's oeuvre as an artist, choreographer, experimental filmmaker, performer, and writer at the Museum der Moderne Salzburg. Schneemann's works have been presented all over the world, and she has made an indelible mark on the history of art both through her own work and through her influence over subsequent generations of artists, especially in the field of performance art. Yet her rich oeuvre, which now spans more than six decades, is far more diverse and complex than is generally known. That is why we undertook a thorough scholarly review of her entire output to prepare the ground for this exhibition, which aims to introduce viewers to little-known and underappreciated pieces that shed light on the context in which her canonical works originated. We hope that the show will inspire a reassessment of her oeuvre as a whole. The central idea of the presentation is the conception of kinetic painting, which Schneemann, a landscape painter by training, devised to describe her mature practice: an embodied and time-bound art and, more generally, one that transcends the boundaries of media.

Starting with Schneemann's early portraits and landscapes of the 1950s, the exhibition and catalogue trace the development that led to the painting constructions and assemblages she created in the 1960s. «I wanted to learn how to see,» the artist recalls; she soon combined her painterly investigation of the figure in a natural setting with studies in art history and started incorporating photographs and everyday objects that carried personal meaning into her paintings, assemblages, and hybrid constructions. An early proponent of techniques designed to reduce the influence of subjective creative choices, she resorted to unusual expedients: fire, for example, became a constitutive part of the process. The show then draws a line from these works to her radical performances and experimental films, culminating in her kinetic multimedia installations. Schneemann's ambition to expand painting beyond the confines of the canvas was evident early on, and her explorations quickly came to encompass other media and disciplines such as dance, performance, photography, and film. Schneemann was a leading protagonist of the avant-garde movement in New York's downtown arts scene, which flourished in the fields of film, dance, and music, while also synthesizing different disciplines in the forms of Happenings and events. She was also a cofounder of the famous Judson Dance Theater and the first visual artist to choreograph for the ensemble. Like the other members of this experimental scene, she sought to undo the separation between painting and «life» and to enhance her art by incorporating actions in space and time. Schneemann started integrating motorized elements into her painting constructions and soon became herself a vital component of the visual compositions that, in the role of artist, she was creating—as she asked herself at the time, «Can I be both image and image-maker?» The same irreverent spirit and embrace of sensuality is palpable in her films, dances, «kinetic theater» pieces, and performances, all of which can be seen to grow out of her efforts to expand painting. Responding to representations of sexuality made predominantly from the perspective of male artists, Schneemann began to address the subject in her own work. Flaunting her naked body and defying conventional boundaries of decorum, many of her pieces challenged dominant interpretations of female sexuality, and some were perceived as deliberately

provocative. She also pioneered the use of electronic media in art, and her multimedia installations, on which she continues to work, unfold a distinctive visual language that captivates the viewer no less than her earlier live performances.

In my introductory essay, I have sought to shed light on the evolution of Carolee Schneemann's art with a view to her deployment of diverse media, disciplines, and genres in the wider context of kinetic painting. Branden W. Joseph, who has done important work on the exhibition as consulting curator, explores general questions of the image and argues that «disorder,» a concept with deep roots in art history, represents a distinctive ethical quality. Schneemann always saw her art as a critical practice and was not afraid to address political issues head-on. Taking the well-known experimental films *Fuses* (1964–1967) and *Viet-Flakes* (1965) as examples, Mignon Nixon discusses this aspect of the artist's work, which has not received the attention it merits, with a particular focus on how Schneemann inserts the personal into the sphere of the political while conversely rendering politics personal. Included in the illustration section are basic writings by Schneemann on her works, as well as two focus essays: Judith Rodenbeck considers the performance *Water Light / Water Needle* (1966) and shows how Schneemann, inspired by a trip to Venice, builds her visual language out of spoken language, color, movement, and composition. Ara Osterweil analyzes the artist's experimental films in relation to her performance pieces as well as 1960s American avant-garde film. As we began to prepare the exhibition, we asked Catherine Damman to undertake comprehensive research; the impressive fruits of her labor form the appendix, which includes an extensive biography outlining salient events in Schneemann's life, a history of exhibitions and performances of her work, and a bibliography. Together with the other sections of the present book, it offers the first complete portrait of Carolee Schneemann's achievements, and I hope it will prove instrumental in enabling broader audiences to discover and appreciate the oeuvre of this extraordinary artist.

Sabine Breitwieser  
Director and Curator

## Acknowledgments

The exhibition *Carolee Schneemann. Kinetic Painting* and the accompanying catalogue have been a long time in the making, and the endeavor could not have come to fruition without the support of many different people. I would like to express my heartfelt gratitude, first of all, to Carolee Schneemann, who was unstinting in her close collaboration with me and everyone else involved in this demanding project. Most of our visits to Carolee's wonderful home in New Paltz, New York, culminated with her unearthing yet another formidable and little-known piece in her studio, and she was unfailing in her great patience, openness, and warmhearted hospitality. Working with her over the past several years has been among the most rewarding experiences of my career as curator and museum director.

Numerous lenders have generously entrusted their treasures to us for the duration of the exhibition: I am grateful, first and foremost, to the artist herself and her gallery, P.P.O.W, New York, who have loaned us the single largest set of works. I would also like to thank Glenn D. Lowry, Director, Christophe Cherix, Chief Curator of Drawings and Prints, Stuart Comer, Chief Curator of Media and Performance Art, and Ann Temkin, Chief Curator of Painting and Sculpture at the Museum of Modern Art, New York, for enabling us to present too major artworks by Carolee Schneemann. Connie Butler, now Chief Curator at the Hammer Museum, Los Angeles, and I worked together as chief curators at MoMA to acquire *Up to and Including Her Limits* (1973–1976) in a joint purchase for our two departments, so I would like to use this opportunity to thank her as well. Erica Papernik-Shimizu, Assistant Curator at the museum's Department of Media and Performance Art, provided indispensable assistance in processing the loan. I am grateful, moreover, to the mumok—museum moderner kunst stiftung ludwig, Vienna, and to its director, Karola Kraus; to Nicholas Serota, Director, and Francis Morris, Director of Collection, International Art, at the Tate in London; to Peter P. Blank, Head of the Art and Architecture Library, and Robert G. Trujillo, Director and Frances and Charles Field Curator of Special Collections, and Tim Noakes, Library Specialist and Curatorial Assistant of Special Collections, at Stanford University; and to the Special Collections at the Getty Research Institute. I would also like to thank the many private collectors who supported the exhibition, and the Generali Foundation which generously permitted us to present films and videos and an important kinetic work by Schneemann from its collection.

I owe especial gratitude to Professor Branden W. Joseph at Columbia University, New York, who shared my enthusiasm for Carolee Schneemann's oeuvre and my belief that the time had come to propose a thorough reassessment of her art in a major retrospective and book. Despite numerous other commitments, he agreed to work on the show as my consulting curator and to join the artist and me for a series of meetings in which we reviewed her work. Combining deep knowledge and scholarly attention to detail with insatiable curiosity, he was an inspiration to work with, and our lively discussions have enhanced the project in more ways than I can enumerate. He also helped us select the other authors who contributed essays to the catalogue; I am very grateful to Mignon Nixon, Ara Osterweil, and Judith Rodenbeck for sharing their insights into Schneemann's art with us. Catherine Damman, our research assistant, worked with enormous dedication to compile a wealth of relevant information, as did Katie Langjahr, who assisted in this task.



*Meat Joy*, November 1964,  
Performance, Judson Dance Theater,  
Judson Memorial Church, New York, NY, US  
From left: Stanley Gochenouer,  
Dorothea Rockburne, James Tenney (hands),  
Carolee Schneemann  
Photo: Al Giese

Wendy Olsoff and Penny Pilkington at P.P.O.W and gallery director Anneliis Beadnell provided invaluable support as we put together the exhibition and the book. Andy Archer, Studio Director, was always ready to help us and solicitous for Carolee Schneemann's well-being. Lori Zippay, Director, Electronic Art Intermix, and Andrew Lampert at Anthology Film Archives in New York worked with us to produce new high-definition digital transfers of Schneemann's films, enabling us to present them in unprecedented quality.

I started working on this exhibition back when I was living in New York, but once I took over as director of the Museum der Moderne Salzburg, the project quickly grew to such proportions that I could not have brought it to completion without the help of my indefatigable team. When I arrived in Salzburg, Tina Teufel jumped at the opportunity to work on the exhibition with Branden W. Joseph and myself. We were later joined by Andrea Lehner, who primarily devoted herself to compiling Schneemann's writings for the catalogue, and the three of us determined the details of the catalogue's contents in many a meeting. I am most grateful to both of them, as well as to the entire team, including the museum's registrar, Susanne Greimel, and the technicians, for our close and effective collaboration.

In conclusion, I would like to express my heartfelt gratitude to the members of the International Honorary Board I convened to prepare a benefit in Carolee Schneemann's honor. Numerous prominent individuals I approached immediately pledged their support to the exhibition and catalogue, led by Thaddaeus Ropac, who also selflessly donated a work by Andy Warhol for the auction; Corinne and Gert-Rudolf Flick, London/Salzburg; Agnes Gund, New York; Brigitte and Arend Oetker, Berlin; Rudolf Scholten, Vienna; Jerry I. Speyer, New York; Anne and Wolfgang Titze, Arosa; Gerhard Lenz, Salzburg; Sarah Peter, New York; and many others whose names are listed in the appendix. Their dedication to Carolee Schneemann's art and encouragement of this project has meant a great deal to me, and it has been an honor to work with them.

Sabine Breitwieser



*Self-portrait, 1955*  
Oil on canvas

*I had to get that nude off the canvas,  
frozen flesh to art history's con-  
junction of perceptual erotics and  
an immobilizing social position.<sup>1</sup>*

*Because I am really a painter—  
a media artist—there must be some  
compelling material that can only  
be enacted live, so I become an in-  
strument of real time.<sup>2</sup>*

Carolee Schneemann

## Kinetic Painting: Carolee Schneemann's Media

Sabine Breitwieser



*Girl on the stage, on her knees, 1940s*  
Childhood drawing  
Pencil, pen, and crayon on paper

In the following pages, I will try to outline the development of Carolee Schneemann's art, highlighting her employment of different media, disciplines, and genres, from her early portraits and landscapes through her assemblages and the use of fire as a painterly material to her groundbreaking performances, experimental films, and large-scale installations in which electronic media play a prominent part. Art historians have primarily taken note of Schneemann as a pioneer of performance art and in the 1960s, as an assertive woman artist addressing issues of (female) sexuality and lust in provocative works which inevitably courted controversy. Schneemann's vital contributions to the establishment of a feminist art practice, her «painting constructions,» her choreography and performances, and her experimental films, whose full significance has not yet been recognized: these are only some facets of her oeuvre, and a thorough review of her prodigious output, which now spans six decades and reflects the period's social and technological changes in its extraordinary diversity, has long been overdue. The central idea, however, that has driven the evolution of Schneemann's creative expression has been a steadily expanding conception of painting; despite or, rather, because of the interdisciplinary nature of her process, it is aptly characterized by the notion of painting in motion—*kinetic painting*.

### From Childhood Drawings to the (Self) Portrait

Carolee Schneemann was born in Fox Chase, a neighborhood in northeastern Philadelphia, Pennsylvania, in 1939. Her father was a country doctor, and her mother took care of the family; as the oldest child (a brother and a sister followed), Carolee was responsible for the problems and activities of the younger children and had domestic household duties. She later chose one of the numerous drawings she created at the age of four or five for the cover of her feminist artist's book *Cézanne, She Was a Great Painter* (1974). As a high school student, Schneemann ran away and traveled to Pueblo, Mexico, on a fellowship from the organization Experiments in International Living. She also attended the Putney School in Vermont, but her family took her out after a short time because it seemed too progressive.<sup>3</sup> After high school, she was awarded a full scholarship to study art at Bard College in Annandale-on-Hudson, New York. In 1954, the year before she enrolled at Bard, she painted a self-portrait that shows her self-confidently looking straight at the beholder. Schneemann's recollections suggest that at the time, a young woman of her potential met with little support for her interests at the school.<sup>4</sup> Louis Schanker was the only teacher there to appreciate her determination as an artist, but instead of nurturing her talent in painting he showed her how to prepare garlic for salad.<sup>5</sup> Her philosophy professor discouraged her from working on Simone de Beauvoir

1 Carolee Schneemann, «Interview with Kate Haug,» *Wide Angle* 20, no. 1 (1977): 1–19. Reprinted in *Carolee Schneemann: Imaging Her Erotics* (Cambridge, MA: The MIT Press, 2003), 28.

2 Carolee Schneemann, «Interview with Carl Heyward,» *Art Papers* 17, no. 1 (January–February 1993): 9–16. Reprinted in *Carolee Schneemann: Imaging Her Erotics*, 196.

3 Carolee Schneemann in e-mails to the author, June 2015.

4 Bard College now ranks among the United States' leading and most innovative institutions of higher education.

5 Carolee Schneemann in e-mails to the author, June and September 2015: «He showed me how to use garlic properly for a salad, and he showed me the first example of an artist living in a New York City loft, filled with paintings, art materials.»



Willem de Kooning, *Excavation*, 1950  
Oil on canvas  
The Art Institute of Chicago.  
Mr. and Ms. Frank G. Logan Purchase  
Prize Fund; restricted gifts of  
Edgar J. Kauffmann, Jr., and  
Mr. and Ms. Noah Goldowsky, Jr.



Jackson Pollock and  
Lee Krasner, 1950  
Photograph by Hans Namuth

and recommended that she devote herself to «masters» like Jean-Paul Sartre instead. When, for lack of access to professional models for nude studies, she painted several nude self-portraits, she was sent on a leave of absence. (No objections were raised to her posing nude for her fellow male painting students.) She continued her studies on another scholarship at Columbia University's School of Painting and Sculpture in New York, where, in 1955, she met James (Jim) Tenney, an aspiring composer in training at the Juilliard School to whom she was subsequently married for thirteen years. Tenney also introduced her to the experimental filmmaker Stan Brakhage, who became a close friend but was—according to Schneemann—deeply conflicted as to how he shared his intellectual friendship with Jim with her and how she would fulfill his expected female provider role. In 1958 Schneemann chose to paint not the later well-known filmmaker but his wife, Jane, an early anticipation of the probing examination of women's role in the arts that would be a major theme in her oeuvre. Despite several setbacks, she finished her studies at Columbia University,<sup>6</sup> returned to Bard College, and graduated in 1960.

#### From the Figure in the Landscape to Painting Constructions in the Orbit of Abstract Expressionism and Experimental Music

From the mid-1950s to the early 1960s, Schneemann devoted most of her energy to landscape painting, a demanding genre of representational art. «A teacher with a superficial eye for my temperament advised me to study the Expressionists. ... Kokoschka in particular. But it was Cézanne who immediately drew my attention; the precision of the act of painting as space was incomparable,» the artist wrote in a statement in 1963.<sup>7</sup> The brief essay also notes another character who deeply influenced her at the time: the mathematical biologist D'Arcy Thompson,<sup>8</sup> in whose writings she found encouragement as she began to devise a lexicon of forms derived from her individual perception and interpretation of natural phenomena. Schneemann felt herself to be «a part of nature; it was a living, expressive, animated world that sometimes responded to my wishes.»<sup>9</sup> *Summer I (Honey Suckle)* (1958), which renders a natural scene in expressive and rhythmical brushstrokes, illustrates her pictorial idea of human existence in an «intoxicating natural world.» At the time, Schneemann was working beside Tenney's studio, so she frequently overheard him practicing his etudes, whose defining qualities were dissonance and fragmentation; he was immersing himself in the piano music of Charles Ives, who worked with aleatory elements and used polytonality and polyrhythm to make something new out of the historical configuration of traditional American music being fractured into cacophony, simultaneous sound layers and nontraditional instrumentality. Influenced by Paul Cézanne's painterly textures, in which visible traces of the brushwork allow the beholder to witness the creative process, and the aleatory patterns of Tenney's music, Schneemann's work from this period evinces the earliest contours of her kinetic painting, which her subsequent encounter with the New York School would throw into sharper relief.

By the mid-1950s, Abstract Expressionism in its American varieties had conquered the world.<sup>10</sup> In 1949 *Life* magazine had celebrated Jackson Pollock as the «greatest

<sup>6</sup> Recalling her time at Columbia University, Schneemann emphasizes the influence of Professor Andre Racz (Cluj, Romania, 1916–Englewood, NJ, 2008), who taught her nude drawing class.

<sup>7</sup> «Statement by C. S.» [1963], in *Carolee Schneemann: Early & Recent Work*, exh. cat. (New York: Max Hutchinson Gallery; New Paltz, NY: Documentext, 1982), n. p.

<sup>8</sup> Sir D'Arcy Wentworth Thompson (1860–1948) was a Scottish biologist and mathematician.

<sup>9</sup> *Schneemann: Early & Recent Work*, n. p. (see note 7).

<sup>10</sup> For the political dimensions of Abstract Expressionism, see Serge Guilbaut, *How New York Stole the Idea of Modern Art* (Chicago: University of Chicago Press, 1983).



*Portrait of J.T., 1955*  
Oil on canvas

*Portrait of Jane Brakhage, 1958*  
Oil on canvas



*Mill Forms—Eagle Square, 1958*  
Oil on canvas



*Colorado House, 1962, detail*  
Wood, stretchers, wire, fur, strips of  
painted canvas, bottles, broom  
handle, glass shards, flag, photograph,  
plywood base

living painter in the United States.»<sup>11</sup> The influential art historian Harold Rosenberg had initially coined the term *Action Painting* to describe this new informal and abstract art. Discarding the idea of the canvas as a surface on which an object would be represented, the new painters conceived it as an arena, the scene of an event. «The new painting has broken down every distinction between art and life,» Rosenberg wrote in 1952.<sup>12</sup> Focusing on formal and technical aspects, his colleague Clement Greenberg—he and Rosenberg were effectively the guardians of the contemporary canon—asserted that «the purely plastic or abstract qualities of the work of art are the only ones that count.»<sup>13</sup> He argued that painting should stop imitating reality or telling stories and favored a purism of the medium and attributes such as flatness and all-over painting.<sup>14</sup> In February 1956 Schneemann reported in a letter to Stan Brakhage that she had visited the legendary Club, «the New York painters Arcanum,» where she had a long conversation with Willem de Kooning and encountered «all those famous I had carried suspectly and now have met & blown up or down.»<sup>15</sup> At a panel at the Artists' Club she observed that the sculptor Marisol, who was wearing a mask and said very little, was the only woman among men.<sup>16</sup> The male-dominated New York School hardly provided Schneemann with viable models to emulate as she sought to stake out her own position as an artist, but its influence is evident in early paintings such as *Aria Duetto* (1957).

That summer, she detailed her impressions of the mountains of Colorado, where she was sharing a cabin with Tenney, in a letter to the writer Jack Ludwig, one of her teachers at Bard College. She confidently notes that she is flouting the advice of other painters who had cautioned her that there would be «nothing one could do with» the area's landscapes because they were «too spectacular»: «Of course I'm managing. I can use anything I feel strongly enough for.» The picture, she writes, «is flaring out now that I'm into it,» and she adds:

«What we talked about—gesture and caricature—is a problem very real to this kind of landscape. The words I have now for what I'm after is to re-enact substance. The caricature in so much contemporary painting comes from emotional effects and thus this effectiveness is the subject of the paint. Form is now at the mercy of technique rather than a technique dedicated to form. Form for me is all the possible visual elements which are the worlds of painting. And the substance I mean is visual, structural because the obsessive image, and the emotional levels will flow by themselves as each stroke is building.»<sup>17</sup>

Schneemann later destroyed her paintings from this period because she came to see them as failed attempts. Five years later, lingering impressions from her stay in Colorado inspired one of her earliest assemblages, *Colorado House* (1962), a construction made of a failed painting she sliced apart with razor blades which fell apart within the wooden frame so she realized it should be a sculpture. Strips of canvas and fur, a whiskey bottle with a woman's face on the label, and photographs on a scaffold of picture frames, broomsticks, and wooden slats painted in bright colors constitute the composition of this work. A little flag flies atop the piece as though to mark it as the artist's new—and highly deconstructive—«home»; Schneemann seems to have

<sup>11</sup> «Jackson Pollock: Is He the Greatest Living Painter in the United States?» *Life*, 8 August 1949: 42–45.

<sup>12</sup> Harold Rosenberg, «The American Action Painters,» *Art News* 51, no. 8 (December 1952): 22.

<sup>13</sup> Clement Greenberg, «Towards a Newer Laocoön,» *Partisan Review* 7, no. 4 (July–August 1940): 305.

<sup>14</sup> Carolee Schneemann to Stan Brakhage, 5 February 1956, in *Correspondence Course*, ed. Kristine Stiles (Durham, NC: Duke University Press, 2010), 4–5.

<sup>15</sup> Kristine Stiles, ed, *Correspondence Course*, Durham and London: Duke University Press, 2010, 4–5.

<sup>16</sup> Carolee Schneemann in e-mails to the author, June 2015. Maria Sol «Marisol» Escobar, sculptor of Venezuelan descent, b. Paris, 1930, lives in New York.

<sup>17</sup> Carolee Schneemann to Jack Ludwig, July 1956, in *Correspondence Course*, 7 (see note 14).



*Three Figures  
after Pontormo, 1957*  
Oil on canvas



Jacopo da Pontormo,  
*Standing Male Nude Seen from the Back,  
and Two Seated Nudes* (recto), 16th century  
Red chalk on paper  
*Striding Nude with Arms Raised* (verso),  
16th century  
Black and red chalk, traces of white chalk  
heightening  
The Pierpont Morgan Library,  
New York. 1954.4. Purchase

recognized that this process and the resulting art represented a major step forward in her development as an artist.

Soon after her stay in Colorado, in the fall of 1957, Schneemann was introduced to the art historian Leo Steinberg and showed him her landscapes. She recalls that she was trying to «bring the canvas to life with dynamic brushwork, investing it with both substance and motion»;<sup>18</sup> Steinberg assured her that was impossible. The artist, for her part, declared that she rejected the idea of painting as a «self-creating act» as proposed by the Action Painting school because it replaced psychology for «Vision.»<sup>19</sup> Steinberg conceded her point and went on to analyze the composition of her painting *Mill Forms—Eagle Square* (1958) as overly «centralized.» As she remembered in a letter, the famous art historian was already at the door when he finally ventured the remark that her work was «vital, valuable ...» and perhaps something else with a V,<sup>20</sup> and encouraged her to pursue her exploration of the figure in the landscape as long as she could, since «the world rarely offers itself as richness.»<sup>20</sup> Schneemann, however, was obviously looking for a different form of engagement with painting whose outlines were just beginning to emerge in her work, in qualities that may have escaped Steinberg's attention. Her painting *Three Figures after Pontormo* (1957) is based on her study of a drawing by the Florentine artist Jacopo da Pontormo (1494–1557) she had researched in a book (fig. 8).<sup>21</sup> The main figure in her picture is posed as a *figura serpentinata*, a style that is typical of Mannerism, although, perhaps uncharacteristically, it occupies the center of the composition. One can clearly see how the artist used cuts to ablate layers of paint from the canvas, leaving visible grooves in which dried paint has cracked open and curled. Schneemann, one might say, «scratched» at her depiction of the three figures as though trying to penetrate beneath the surface of the picture. «I wanted to hint at elements projecting out into space and then insist on them, while the basic material was painting.... My intention was to investigate a physicality that reached beyond the surface itself.»<sup>22</sup> In fact, a second sketch on the verso of the Pontormo drawing she took inspiration from may have guided her hand as she put the finishing incisions and scratches on her work.

So Schneemann's desire to take painting beyond the canvas and the medium of the picture articulated itself fairly early on and soon expanded into fields and dimensions few artists had explored at the time. Another early work, *Pin Wheel* (1957), a colorful painting, is equipped with a simple mechanism on the back of the picture that allows the viewer to set it in rotation.<sup>23</sup> When she did not overhear the sounds coming from her partner's studio, she played music in her studio as she worked, and Johann Sebastian Bach was favored. After a fire in her studio in 1960 at graduate school in Illinois, she produced several works in which the deliberate use of fire was part of the creative process.<sup>24</sup> For the *Controlled Burning* series—examples include *For Yvonne Rainer's Ordinary Dance*<sup>25</sup> and *Darker Companion* (both 1962)—Schneemann placed photographs and glass and mirror shards inside wine crates and similar small wood

<sup>18</sup> Carolee Schneemann in e-mails to the author, June 2015.

<sup>19</sup> Carolee Schneemann to Naomi Levinson, September 1957, in *Correspondence Course*, 16 (see note 14).

<sup>20</sup> *Ibid.*, 17.

<sup>21</sup> Jacopo da Pontormo, recto: *Standing Male Nude Seen from the Back, and Two Seated Nudes*, verso: *Striding Nude with Arms Raised*, 16th c., Collection of the Morgan Library and Museum, New York.

<sup>22</sup> Carolee Schneemann in e-mails to the author, June 2015.

<sup>23</sup> Marcel Duchamp's *Rotoreliefs* (1935) may be regarded as the earliest pictures to involve rotation as a constitutive element. In 1961 Alfons Schilling (Basel 1934–Vienna 2013), whom Schneemann met not much later in New York, started painting on rotating sheets of paper and canvases in Paris.

<sup>24</sup> The first work in the Boxes series is *December Re-Membered* (1960), though its creation did not yet involve fire.

<sup>25</sup> The title pays homage to Yvonne Rainer, a founding member of the Judson Dance Theater (a group of artists who experimented with dance; other members included Trisha Brown and Steve Paxton). The ensemble's productions were distinguished by the rejection of conventional dance skills and techniques and the creative use of «ordinary» movements.



*Controlled Burning:*  
For Yvonne Rainer's *Ordinary Dance*, 1962  
Wooden box, glass shards,  
mirrors, oil paint, burnt



*Sir Henry Francis Taylor*, 1961, detail  
Oil paint, photographs (gelatin silver prints,  
e. g., *Sir Henry Francis Taylor*  
by Julia Margaret Cameron),  
underpants, plaster, swing glass,  
on Masonite panel

containers, fixing the pieces with synthetic resin, and then painted the entire arrangement.<sup>26</sup> She filled the boxes with straw, doused them with turpentine, lit them with a match, and quickly closed the lid. The burning time and the materials of the assemblages superseded the artist's deliberate painterly and sculptural intentions. «The resulting small conflagration heated the adhesive, which positioned the layers of glass and mirror, so when I opened the box and extinguished the fire, the fire had created the configuration in the box.»<sup>27</sup> Not unlike Yvonne Rainer and the other artists of the Judson Dance Theater (1962–1964), who choreographed using everyday movements («ordinary dance»), Schneemann, in the *Controlled Burning* series, experimented with a new form of painting using «ordinary» materials. As the nonartistic material of her choice, fire—or more precisely, the actions of igniting and extinguishing it—directed the choreography that arranged the elements in the assemblages, and thus figured as the true creative spirit behind the works.<sup>28</sup> Chance, which John Cage had introduced into art in the early 1950s, enters Schneemann's work in the «controlled» form of burning.

Responding to the view that painting should be conceived as an arena for action rather than a circumscribed field of static representation, Schneemann asked herself early on what sort of new content the genre might embrace. As her creative adaptation of Pontormo's drawing illustrates, she started to combine her painterly experimentation with research into areas of art history that seemed relevant to her own production. The assemblage *Sir Henry Francis Taylor* (1961) is an early example of how she linked her studies to a probing analysis of the role of women in society. The titular figure was a celebrated British poet and dramatist of the Victorian era; the writer Virginia Woolf and the photographer Julia Margaret Cameron were his cousins. In Schneemann's picture, a portrait of Taylor by Cameron gazes upon photographs of nude girls, a map of Illinois, and the plastercoated underpants of the artist's partner, which lends the work a sculptural quality. In *One Window Is Clear—Notes to Lou Andreas Salomé* (1965), Schneemann memorialized the Russian-German intellectual and writer, a friend and confidante of Rainer Maria Rilke and Friedrich Nietzsche. The picture contains photographs of these three prominent figures as well as fabrics and, near the top right and bottom left corners, tangles of audiotape on which the artist recorded quotes from Andreas-Salomé's study on narcissism.<sup>29</sup> The use of the (damaged) magnetic tape represents the role of retrospection in the thinking of Andreas-Salomé, who was also one of the first practicing woman psychoanalysts.

Schneemann's terms for these works—technically, they are assemblages of objects, usually mounted on a painted hard surface and then treated with more paint—is *painting constructions*. Many of them incorporate fragments from her domestic surroundings; one early example is *Quarry Transposed (Central Park in the Dark)* (1960), which includes the red glass shards of a broken milk creamer. *Maximus at Gloucester* (1963) pays homage to the poet Charles Olson, who understood his craft as a dynamic and open act unencumbered by academic standards and expectations of contemplation; his work was a major influence on Schneemann and Tenney at the

<sup>26</sup> The influence of the artist Joseph Cornell (Nyack, NY, 1903–New York 1972), whom she met in 1962 and with whom she subsequently exchanged letters, will be discussed below.

<sup>27</sup> That is how the artist described her technique to the Fluxus artist George Brecht; see *Correspondence Course*, 63, n. 199 (see note 14).

<sup>28</sup> In 1959 the artist Gustav Metzger (born in Nuremberg in 1926, he has lived in London since 1938) issued his first *Manifesto*, in which he proclaimed «Auto-Destructive Art»: the creative process culminates in self-destruction. Metzger was also one of the organizers behind *DIAS*, the *Destruction in Art Symposium*, which took place in London in 1966; a smaller version of the event was held at the Judson Memorial Church in New York two years later. Schneemann was invited to give a talk in London. See Sabine Breitwieser, ed., *Gustav Metzger: History History*, exh. cat. (Vienna: Generali Foundation; Ostfildern: Hatje Cantz, 2005).

<sup>29</sup> Carolee Schneemann in e-mails to the author, June 2015.



Robert Rauschenberg,  
*Collection*, 1954/1955  
Oil, paper, fabric, wood,  
and metal on canvas  
San Francisco Museum of Modern Art,  
gift of Harry W. and  
Mary Margaret Anderson

time. The assemblage, which takes its title from a series of poems by Olson, includes found objects she had gathered during a walk on the beach with the poet in Cape Ann, Massachusetts. «one loves only form, / and form only comes / into existence when / the thing is born / born of yourself,»<sup>30</sup> Olson wrote in «I, Maximus of Gloucester, to You,» one of the poems in the voice of his alter ego Maximus he published in a local paper in Gloucester. Schneemann's ambition to embed painting in real time and actions drew this remark from Olson: «Remember, when the cunt began to speak [when women were finally allowed to perform], it was the beginning of the end of Greek theatre.»<sup>31</sup> She realized that this was to be her role as a woman artist, and asked herself: «Was there something I would destroy?»<sup>32</sup>

With her assemblages, painting constructions, and the wood-box assemblies known as Boxes, Schneemann charted a course for herself that was incompatible in several ways with the tenets of modernism in general and more particularly of Abstract Expressionism, the period's dominant school. She lacerated the layers of paint with scratches and cuts, set her pictures in motion, affixed documents and everyday objects to their surfaces; fragmentary and driven by dissonance, her work resembled the music she was exposed to. One might say her art exemplified Clement Greenberg's apprehensions when he worried

«that painting, having been pushed up from fictive depths, is forced through the surface of the canvas to emerge on the other side in the form of paper, cloth, cement and actual objects of wood and other materials pasted, glued or nailed to what was originally the transparent picture plane, which the painter no longer dares to puncture—or if he does, it is only to dare.»<sup>33</sup>

In the early 1960s the critic Barbara Rose popularized the label «Neo-Dada» for the artistic method of integrating found images and real things into works of art, associating its contemporary exponents with an earlier movement that had responded to the ravages of World War I by harnessing chaos and irrationalism as creative principles. However, Robert Rauschenberg, who had created his first Combines in 1954, later rejected the term Neo-Dada for his own work and emphasized his (positive) interest in art on the threshold of life and in paving the way for an experience shaped by chance.<sup>34</sup> Schneemann clearly identified with the physicality, sensuousness, and energy of his dimensional works that always show an aspect of action. Unlike her earlier *Controlled Burning* series, in which she shared Rauschenberg's aleatorism, Schneemann's use of fragments of reality is deliberate in her painting constructions. In this regard, one could argue her carefully researched selection of images and objects have more in common with the work of the artist Joseph Cornell, with whom she was friends. However, in his exquisite boxes Cornell offers us an orderly world of stillness and implication, while Schneemann sets her boxes on fire and confronts us with the rip, the shred, the tear, and the gestalt of random elements.

<sup>30</sup> <http://www.poetryfoundation.org/poem/176950> (accessed 1 June 2015).

<sup>31</sup> Carolee Schneemann in e-mails to the author, June 2015; see also *Carolee Schneemann: Imaging Her Erotics*, 53.

<sup>32</sup> *Ibid.*

<sup>33</sup> Greenberg, «Towards a Newer Laocoön,» 309 (see note 13).

<sup>34</sup> See Walter Hopps, «Introduction: Rauschenberg's Art of Fusion,» in *Robert Rauschenberg: A Retrospective*, ed. Walter Hopps and Susan Davidson, exh. cat. (New York: The Solomon R. Guggenheim Museum, etc.; New York: Guggenheim Museum Publications, 1997), 21.



Unknown, Yayoi Kusama, Louis Abolafia,  
Carolee Schneemann, Charlotte Moorman, and  
Emmett Grogan at Warhol's Factory, 1972

## Painting with Body, Photography and Film



*Fur Wheel*, 1962  
Lamp shade base, oil paint, fur,  
tin cans, mirrors, glass, mounted  
on turning wheel (motor)  
Generali Foundation Collection—  
Permanent Loan to the Museum der  
Moderne Salzburg  
Inv. No. GF0031750.00.0-2015



*Four Fur Cutting Boards*, 1963  
Wooden boards, oil paint, lightbulbs,  
chain of colored light,  
plastic flowers, photographs,  
fabric, hubcap, tights,  
and motorized umbrellas  
The Museum of Modern Art, New York.  
Purchase, 2015

Schneemann continued to test the limits of what Greenberg had called a «dare.» Going even further than before, she extended her exploration of painting to include the human body, performance, photography and film. The question she asked herself was: «Can I be both image and image-maker?»<sup>35</sup> She had moved to New York in 1961, and although she still saw herself as a painter, she also became involved in the downtown arts scene and enthusiastically participated in avant-garde film and dance productions, Happenings, and events. Other artists asked her to perform in their pieces; she was one of the participants in Claes Oldenburg's *Store Days* (1962),<sup>36</sup> the events Rauschenberg held at his studio, and similar productions, and did a few actions configurations for photographs at Andy Warhol's Factory.

The painting constructions she produced during this period incorporate motorized elements as well as materials she found in the studio she rented, a former fur cutter's loft on West 29th Street. For *Fur Wheel* (1962), she used a lamp shade as a scaffold, mounting it on a rotating base and adding pieces of fur, glass, mirror, and painted tin cans, which rattle rhythmically when the object spins. *Four Fur Cutting Boards* (1963) is a freestanding installation of four large wooden boards assembled in a structure resembling a folding screen. The surface of the wood is marked with thousands of pinpoints originated when fur was fixed, giving the boards a pockmarked surface. It is painted on both sides and singed near the corners, and studded with fabrics, photographs, holiday lights, and other objects, including a hubcap and rotating umbrellas. In December 1963 this large installation (alternatively titled *The Big Boards*), still at that time a work in progress, and several other painting constructions served as the environment for one of her best-known sequence of actions, documented by the artist Erró. Reflecting on her experience as a woman and female artist, Schneemann took the expansive tendency of her painting constructions to its logical next step, outlining the objective she set herself in her art as follows: «I wanted my actual body to be combined with the work as an integral material—a further dimension of the construction.»<sup>37</sup> In *Eye Body: 36 Transformative Actions for Camera* (1963), she integrated her own body as a living picture, using paint, grease, chalk, ropes, plastic, and other supplies to transform it into an element of a painting construction that took up her entire studio. In contradistinction to the roles society usually imposed on women (as Schneemann herself knew only too well), this situation and the resulting visual creations were completely self-determined:

«Not only am I an image-maker, but I explore the image values of flesh as material I choose to work with. The body may remain erotic, sexual, desired, desiring, and yet still be votive—marked and written over in a text of stroke and gesture discovered by my creative female will.»<sup>38</sup>

As early as May 1962, Schneemann had created the choreography for *Glass Environment for Sound and Motion* at New York's Living Theater, her first kinetic event. Translating her collage-and-assemblage technique into a creative approach to larger spaces and envisioning the performers and spectators as participants and components of her work, she had devised the idea of a «kinetic theater» in which all elements would ultimately coalesce into a multidimensional picture. Schneemann had also been the first

<sup>35</sup> <http://aesthetic.gregcookland.com> (accessed June 1, 2015).

<sup>36</sup> From December 1, 1961, until 31 January 1962, Claes Oldenburg «operated» *The Store: Ray Gun Manufacturing Company* at 107 East 2nd Street. Produced in cooperation with the Green Gallery, New York, the environment served as the setting for numerous performances, including *Store Days I* (23–24 February 1962), in which Schneemann took part.

<sup>37</sup> Carolee Schneemann, quoted in *Schneemann: Imaging Her Erotics*, 55.

<sup>38</sup> *Ibid.*

visual artist to create works for the Judson Dance Theater; in the fall of 1963, she had choreographed three productions at the Judson Memorial Church—*Newspaper Event*, followed by *Chromelodeon* and *Lateral Splay*. So she had gathered some experience with performative situations and audiences and grappled with questions such as visual axis, eye contact, and the representation of the human body.



*Eye Body: 36 Transformative Actions for Camera*, December 1963  
Photo series taken in Carolee Schneemann's studio  
Photo: Erró



*Newspaper Event*, 29 January 1963  
Performance, Judson Dance Theater, Judson Memorial Church, New York, NY, US  
From left: Yvonne Rainer, Deborah Hay, Ruth Emerson, Arlene Rothlein  
Photo: Al Giese

Like many other artists in the experimental scene of 1960s New York, Schneemann sought to take painting beyond the questions that had preoccupied the Abstract Expressionists by expanding the genre beyond the canvas into real life as well as actions in time and space that would involve the spectators. A milestone among her works from this period is the ensemble performance *Meat Joy* (1964), an opulently ecstatic erotic rite, with live sound and a soundtrack mixed from recordings of the calls of fish vendors under the artist's hotel window in the streets of Paris and popular music, that reveled in flesh as material in all conceivable forms: «raw fish, chicken, sausages, wet paint, transparent plastic, ropes, brushes, paper scrap.»<sup>39</sup> *Meat Joy* was first performed at Jean-Jacques Lebel's invitation during the Festival de la Libre Expression in Paris and subsequently at Dennison Hall, London, and the Judson Memorial Church, New York. Based on dreams she had recorded as part of the preparations for this work going back to 1960, Schneemann carefully orchestrated movements, lighting, and sound and rehearsed the event with the performers; the materials listed above were deployed as a «paint attack»<sup>40</sup>—in other words, she saw them as artist's supplies on a par with paint. A notebook entry dating from December 1965 that summarizes her analysis of her fellow artists' Happenings, then a burgeoning format, concludes: «Sensation and memory is tactile, plastic, palpable for painters—not verbal, musical or conceptual. Sensation and memory evade the grasp of traditional media.»<sup>41</sup> Especially noteworthy is how Schneemann sets her own intentions apart from Allan Kaprow's Happenings, which proceeded according to precise instructions the participating audience had to follow:

«Image—Whitman  
Atmosphere—Oldenburg  
Concordance—Kaprow (audience/participation must agree to his procedure)  
Restraint, slowed durations, collectivity—Dewey  
Social action, aggression, attack—Lebel  
Comic strip, populist Americana—Grooms, Gross  
Guilt and transfiguration—Vostell»

As Schneemann's kinetic painting and theatrical projects evolved, she also shot *Fuses* (1964–1967), an explicitly erotic film about the act of heterosexual lovemaking that attests to her spirited embrace of sensuality as well as women's liberation. She began work on the film in 1964 because she was frustrated by Stan Brakhage's *Loving* (1957), in which she and Tenney had participated, and *Window Water Baby Moving* (1958), about the birth of Brakhage's first child, and felt that «no one else [had] dealt with the images of love-making as a core of spontaneous gesture and movement.»<sup>42</sup> Discarding the representations of sexuality in the perspective of male artists, *Fuses* aims to render the female erotic experience in images. Observing the artist and her partner James Tenney making love, the camera repeatedly captures them from the vantage point of her cat, Kitch, which makes for unusual angles; the film also records changes in the couple's domestic environment and the seasons outside the window. Matching the

39 Ibid., 61.

40 Ibid., 62.

41 Carolee Schneemann, notebook entry, December 1965, in *More than Meat Joy: Carolee Schneemann*, ed. Bruce R. McPherson (New Paltz, NY: Documentext, 1979), 57.

42 Carolee Schneemann, «About Fuses,» in *Cézanne, She Was a Great Painter*, 2nd ed. (New Paltz, NY: Tresspass Press, 1975), 32.



*Chromelodeon (4th Concretion)*, June 1963  
Performance, Judson Dance Theater,  
Judson Memorial Church,  
New York, NY, US  
From left: Lucinda Childs,  
John Worden, Ruth Emerson  
Photo: Al Giese



*Meat Joy*, November 1964  
Performance, Judson Dance Theater,  
Judson Memorial Church,  
New York, NY, US  
From left: James Tenney, Sandra Chew,  
Stanley Gochenouer, Annina Nosei,  
Carolee Schneemann, Robert David Cohen,  
back right: Tom O'Donnell  
Photo: Al Giese

apparent unconcern with which they had sex before the camera, Schneemann then took a painter's liberties with the footage, singeing, cutting, painting on it or immersing it in acid and then editing the manipulated sequences onto each other. Her creative work with the filmstrips produced an original collage that was so thick that the 16-mm film copy for screenings had to be produced manually frame by frame.

Ten years later, Schneemann again used her naked body in *Interior Scroll*, an action at the *Women Here and Now* festival in East Hampton, NY, in 1975. The piece flouted conventional boundaries by positing the artist's vagina as a wellspring of «interior» knowledge: inch by inch, she pulled a carefully folded paper scroll from her vagina and read a monologue from it in which she exhorted her listeners to «be prepared» for the sexism and disparagement that women confronted—and still confront—in the art world.

When she reenacted the performance during a film festival in Colorado in 1977, Schneemann read a text from her film *Kitch's Last Meal* (1973–1978).

#### Painting with the Body in Space and Electronic Media

The fullest realization of Schneemann's radical and emancipatory vision of painting was her performance *Up to and Including Her Limits* (1973–1977), which was, as the artist put it, an «ongoing process» and eventually reformatted as a multimedia installation.<sup>43</sup> Inspired by the sight of a tree surgeon who put on a harness and lowered himself from a sturdy branch to trim her apple tree, she began to train herself in performing the same acrobatic act and recognized the potential implicit in the sense of weightlessness it afforded her. She first put her new skill to artistic use in *Tracking* (1970), a performance in an abandoned dairy distribution center in Camden Town, where the London Film-makers' Cooperative organized events:

«In one dark corner I had mounted a ¾-inch 12-foot-long Manila rope from the ceiling: in the light of a filmless projector, I hung a harness, for the prolonged swinging which would guide crayon strokes, marks, color slashing floor, walls, from my extended hand and body.»<sup>44</sup>

The 1973 Annual Avant Garde Festival organized by Charlotte Moorman in New York's Grand Central Station offered Schneemann an opportunity to further explore the idea's artistic potential. In a railway car that served as the exhibition space, she hung from a rope tied to the ceiling. Holding a piece of crayon in her hand, and shifting her weight to change positions, she drew on the surfaces that came within reach. She restaged the performance a few months later, in 1974, at the University Art Museum in Berkeley, bringing her cat, Kitch, along for the occasion. A text she wrote for the event explains her action by illuminating its context in art and social history: the aspect of *écriture automatique*, a recording of time and space; the image of the female nude, the artist, and privacy; the museum as a social and political space. «NO «performance»: Museum becomes my home, studio,» the «Berkeley Notes» stipulate.<sup>45</sup> Held aloft by a harness and floating freely with her arms outstretched, she executed a series of actions

<sup>43</sup> Due to this open-ended conception, various publications by the artist give different dates, some as late as 1980, for the work's completion. The most recent performance I am aware of took place at Schneemann's studio in New Paltz in 2010; on this occasion, however, she merely spent a few hours producing a drawing that was displayed in the exhibition *On Line: Drawing in the Twentieth Century* at the Museum of Modern Art, New York, in 2011.

<sup>44</sup> Carolee Schneemann, «VALIE,» in *Carolee Schneemann: Imaging Her Erotics*, 97.

<sup>45</sup> Schneemann, *More than Meat Joy*, 228–229. See also Yvonne Rainer, «No Manifesto,» *Tulane Drama Review* 10, no. 2 (Winter 1965).

<sup>46</sup> Carolee Schneemann, «Pollock's Influence,» artist's statement (1977).



*Fuses*, 1964–1967, Film still  
Courtesy Electronic Arts Intermix (EAI),  
New York



*Up to and Including Her Limits*,  
February 1976  
Performance, The Kitchen,  
New York, NY, US  
Photo: Shelley Farkas Davis

that made her the medium of a continual graphical process; over the course of the day—in some instances, she worked for more than eight hours—the accumulating strokes gradually coalesced into a dense painterly ensemble. The work was conceived from the outset as an action she would repeat several times and eventually give lasting form in a video installation. Declaring herself the «direct descendant of Pollock’s embodied painting process,»<sup>46</sup> Schneemann made art in which, in contradistinction to Action Painting and Jackson Pollock’s «dripping» technique, the creative labor and the probing of her own physical limitations were constitutive elements. «My entire body became a tool for strokes, traces, vestiges of physical activities, its trace in space . . .,»<sup>47</sup> she noted in a statement written in 1977. Weightless and in trance, her naked body was utterly exposed during the action, bathed in the glaring light of an empty Super 8 projector trained on the scene.

In *Expanded Cinema*, a book published in 1970, the media theorist Gene Youngblood, an early supporter of Schneemann’s art, discusses *Fuses* and other works. In an interview on her plans for her future intermedia art, Schneemann describes her Kinetic Theater as «my particular development of the Happening, which admits literal dimensionality and varied media in radical juxtaposition.»<sup>48</sup> Youngblood argues that «in intermedia theatre, the traditional distinctions between what is genuinely <theatrical> as opposed to what is purely <cinematic> are no longer of concern. Although intermedia theatre draws individually from theatre and cinema, in the final analysis it is neither.»<sup>49</sup>

*Up to and Including Her Limits* indeed did away with all forms that had defined Schneemann’s earlier work, such as «performance, a fixed audience, rehearsals, performers, fixed durations, sequences, conscious intention, improvisation, technical cues, a central metaphor or theme.»<sup>50</sup> The piece evolved over the course of several years and was enacted a total of ten times; each production was adapted to the local situation and augmented by new elements or other works as suggested by the context. In some instances, Schneemann screened the film *Kitch’s Last Meal*, which was also begun in 1973 and not completed until 1978, two years after her cat’s death, in conjunction with her live act. A vertical double projection, it juxtaposes weekly shots of Kitch’s meals with forays into the cat’s living environment as seen through the animal’s own eyes. During a screening at the Kitchen, in 1976, the artist then also exhibited her dead cat on a pedestal. «How many video screens would it take to replace the living acting body with documentation of its actions?»<sup>51</sup> Schneemann asked in one of the many texts she wrote on the piece, anticipating the lively debate in recent years over ephemeral art in the museum setting. The enactments at New York’s Artists Space, the Anthology Film Archives (1974), and the Kitchen (1976) and at Berlin’s Studiogalerie (1976) were enhanced by several video screens with live feeds of the ongoing action as well as footage of earlier performances. Some performances also featured projected photographs of her earlier painting constructions, or a reading zone partitioned off by a wall where her artist’s book *Parts of a Body House Book* (1972) was on display. As originally intended, the video documentation of the performance that accumulated over the years has now replaced the live action. The installation version of *Up to and Including Her Limits* consists of a drawing created during an earlier staging of the performance flanked by stacks of video screens showing edited and colorized video footage from several enactments.

<sup>47</sup> Ibid.

<sup>48</sup> Gene Youngblood, *Expanded Cinema* (New York: Dutton, 1970), 366.

<sup>49</sup> Ibid., 365.

<sup>50</sup> Carolee Schneemann, statement on occasion of the performance at Studiogalerie, Berlin, 1976, in *More than Meat Joy*, 227.

<sup>51</sup> Quote from: exhibition information and press release on the performance-installation *Up to and Including Her Limits*, Studiogalerie Berlin, DE, 10–25 June 1976.

## The Politics of Images

Carolee Schneemann has always understood her art as a critical praxis, and her willingness to push boundaries has not been limited to her use of new artistic media; she has repeatedly addressed political issues head-on. Examples from the second half of the 1960s



*Flange 6rpm*, 2011–2013, detail  
Multimedia installation

include *Snobs*, a multimedia piece that expressed her «anger, outrage, fury and sorrow for the Vietnamese» and premiered at the Martinique Theatre, New York, in 1967, and, even earlier, the film *Viet-Flakes* (1965). In the 1980s, she responded to the atrocities in Lebanon with the kinetic sculpture *War Mop* (1983): an ordinary dust mop rises up at regular intervals to strike at a video monitor and wipe a screen on which a montage of pictures from the war is playing, as though trying to brush off the images. The gesture of painting over or mopping applied to war footage is a bitter comment on the propaganda describing the war as «clean» which can be read now as a commentary on the discourse of the deployment of computer-controlled weapons. More recently, Schneemann returned to the politics of images in works such as *Vulva's Morphia* (1995), a theoretical and photographic study of the culture of erotic taboos. *Mortal Coils* (1994–1995), a multimedia installation of slide projections and gyrating ropes, memorialized her friends who had died in the preceding few years, including John Cage, Derek Jarman, Joe Jones, Marjorie Keller, Peter Moore, Charlotte Moorman, Paul Sharits, Hannah Wilke, and others. Reviving the use of mechanized components in her painting constructions and the installations mentioned earlier, her most recent installation, *Flange 6rpm* (2011–2013), consists of several sculptural forms set in motion by motors. An enlarged projection shows the transformative process in which the aluminum sculptures were cast using the lost wax technique. In a 1993 video, Carolee Schneemann emphasizes: «I'm a painter. I'm still a painter and I will die a painter. Everything that I have developed has to do with extending visual principles off the canvas.»<sup>52</sup>

<sup>52</sup> Carolee Schneemann in a video by Maria Beatty and Carolee Schneemann (color, 5 min.). Quoted in Maura Reilly, «Painting: What It Became,» in *Carolee Schneemann: Within and Beyond the Premises*, exh. cat. (New Paltz NY: Samuel Dorsky Museum of Art, 2010), 27.

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## Author Biographies

Sabine Breitwieser has been Director of the Museum der Moderne Salzburg since September 2013. She previously served as Chief Curator of Media and Performance Art at the Museum of Modern Art in New York, and as Founding Director and Chief Curator of the Generali Foundation in Vienna. Breitwieser has curated retrospective and solo exhibitions with artists including: Harun Farocki, Simone Forti, Andrea Fraser, Dan Graham, Hans Haacke, Theresa Hak Kyung Cha, Isaac Julien, Mary Kelly, Edward Krasinski, Christian Marclay, Gordon Matta-Clark, Gustav Metzger, Adrian Piper, Martha Rosler, and Allan Sekula. In addition to her authoring of numerous exhibition catalogues, she has also published essays and articles for magazines and anthologies. Breitwieser was also a 2012 recipient of the Yoko Ono Lennon Courage Award.

Branden W. Joseph is the Frank Gallipoli Professor of Modern and Contemporary Art in the Department of Art History and Archaeology at Columbia University in New York. He is author of several books, including *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage* (Zone Books, 2008) and *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (MIT Press, 2003), as well as numerous scholarly essays and articles in the fields of contemporary art, music, and cinema.

Mignon Nixon is professor of art history at the Courtauld Institute of Art in London and a coeditor of *October*. She is the author of *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* (MIT Press/October Books, 2005) and the editor of the *Eva Hesse October File* (2002). Her recent writings include «Anatomic Explosion on Wall Street» and «Louise Lawler: No Drones,» both published in *October*. She is completing a book, *Sperm Bomb: Art, Feminism, and the American War in Vietnam*, which includes a chapter on the work of Carolee Schneemann.

Ara Osterweil is a writer, painter, and film scholar. She is also an Assistant Professor of film and cultural studies at McGill University. Her book *Flesh Cinema: The Corporeal Turn in American Avant-Garde Film* (Manchester University Press, 2014) examines representations of sexuality in experimental film of the 1960s and 70s. She has also published numerous essays, in journals such as *Camera Obscura*, *Film Quarterly*, *Frameworks*, *Millennium Film Journal*, and *The Brooklyn Rail*, as well as in anthologies such as *Porn Studies*, *Warhol in Ten Takes*, and *Women's Experimental Cinema*.

Judith Rodenbeck is a professor of Media and Cultural Studies at the University of California, Riverside. She has written extensively on art and intermedia of the 1950s and 1960s and is the author of *Radical Prototypes: Allan Kaprow and the Invention of Happenings* (MIT Press, 2011). She is currently working on two projects: *Bipedal Modernity*, a book-length meditation on gesture in twentieth-century art, art history, and anthropology, and *Caryatids*, case studies of women artists working with media and technology around 1969.

*List of Works in the Exhibition*



Carolee Schneemann, 1968  
Photo: Maria Gilissen

Works are listed in chronological order, and works created in the same year in alphabetical order. Descriptive titles which have not been authorized as official titles are not set in italics. Dimensions are given as height by width by depth in both inches and centimeters.

All kinds of performance, including the ones for which the artist primarily served as choreographer, are mentioned as «performances.» Specific contexts of performances and the creation of works are mentioned after the medium. When no other performer is listed, the artist has performed the work. Dates of actions and performances are noted where possible.

When not otherwise specified, the exhibited works are on loan from the artist and P.P.O.W Gallery, New York, NY, US.

*Untitled*, 1940s

Childhood drawing  
Pencil, pen, and crayon on paper

*Funeral Narrative*, 1940s

Childhood drawing  
Pencil and pen on paper

*Untitled*, 1940s

Childhood drawing  
Pencil and pen on paper

*Exuberant Cat*, 1940s

Childhood drawing  
Pencil and pen on paper

*Dutch Girl*, 1940s

Childhood drawing  
Crayon on paper

*Girl on the stage, on her knees*, 1940s

Childhood drawing  
Pencil, pen, and crayon on paper

*Early Drawing*, 1940s

Childhood drawing  
Pencil and crayon on paper

*Cat on Stage*, 1940s

Childhood drawing  
Pencil and pen on paper

*Ice Skater Red Dress*, 1940s

Childhood drawing  
Pencil, pen, and crayon on paper

*Self-portrait*, 1955

Oil on canvas  
36 × 20 1/8 in. (91.5 × 51 cm)  
36 5/8 × 20 3/4 in. framed  
(93 × 53 cm)

*Wintered—In Memory of Diane Musser*, 1955

Oil on canvas  
30 3/4 × 36 in. (78 × 91.5 cm)

*Secret Garden*, 1956

Oil on canvas  
25 × 23 1/4 in. (63.5 × 59.1 cm)

*Winter's Fuel I*, 1956

Oil on canvas  
31 3/4 × 27 3/4 in. (80.7 × 70.5 cm)

*Aria Duetto (Cantata No. 78)*, 1957

Oil on canvas  
46 × 53 3/4 in. (116.8 × 136.5 cm)

*Pin Wheel*, 1957

Oil on canvas, wood, steel  
(potter's wheel)  
36 × 30 3/4 in. (91.4 × 78.1 cm)  
Wheel diameter 4 1/4 in. (10.8 cm)

*Personae: J.T. and Three Kitchens*, 1957

Oil on canvas  
31 3/4 × 48 1/2 in. (80.6 × 123.2 cm)

*Three Figures after Pontormo*, 1957

Oil on canvas  
46 1/2 × 31 1/2 in. (118.1 × 80 cm)

*Mill Forms—Eagle Square*, 1958

Oil on canvas  
36 × 44 in. (91.4 × 111.8 cm)

*Summer I (Honey Suckle)*, 1958

Oil on canvas  
42 1/2 × 49 3/4 in. (107.9 × 126.3 cm)

*Early Landscape*, 1959

Oil on canvas  
49 1/4 × 33 3/4 in. (125.1 × 85.7 cm)

*Winter*, 1959

Oil on canvas  
31 × 42 3/8 in. (78.7 × 107.7 cm)

*Winter's Fuel II*, 1959

Oil on Masonite panel  
16 × 40 in. (40.6 × 101.6 cm)

*Animal Carnage and Kitch's Dream*, 1960

Diptych  
Oil on burnt Masonite panels  
24 1/2 × 35 3/4 in. each (62.2 × 90.8 cm)

*Firelights*, 1960

Ink, acrylic paint and collage on  
Masonite panel  
17 × 23 1/2 in. (43.2 × 58.4 cm)

*December Re-Membered*, 1960

Wooden box, photographs, paper,  
oil paint, lace, light bulbs  
24 × 23 × 6 in. (61 × 58.4 × 15.2 cm)

*Shirt Sleeves*, 1960

Oil and fabric (shirt sleeve),  
on Masonite panel  
48 × 48 × 1 in. (121.9 × 121.9 × 2.5 cm)

*Vestibule*, 1960

Oil paint, crayons, tempera, fabric,  
wood, nails, paintbrush, eggshells  
on Masonite panel  
34 3/4 × 51 × 3 in. (88.3 × 129.5 × 7.6 cm, framed)

- Conversions*, 1961  
Wood, oil paint, rope, metal on wooden board  
56 × 41 × 3 in. (142.2 × 104.1 × 7.6 cm)  
Private Collection, London
- Red Figure*, 1961  
Oil on Masonite panel  
59 ½ × 48 × 1 in. (151.1 × 121.9 × 2.5 cm)
- Sir Henry Francis Taylor*, 1961  
Oil paint, photographs (gelatin silver prints, e.g. Sir Henry Francis Taylor by Julia Margaret Cameron), underpants, plaster, swing glass, on Masonite panel  
54 ½ × 39 × 6 ½ in. (138.4 × 99.1 × 16.5 cm)  
Courtesy of the artist, P.P.O.W, and Hales Gallery
- Ténébration*, 1961  
Oil paint on canvas, paper, wood strips, cloth, and photographs (Wanda Landowska, Johannes Brahms, and Ludwig van Beethoven)  
mounted on wooden board  
52 ½ × 46 in. (133.4 × 116.8 cm)
- Colorado House*, 1962  
Wood, stretchers, wire, fur, strips of painted canvas, bottles, broom handle, glass shards, flag, photograph, plywood base  
61 × 52 × 32 in. (154.9 × 132.1 × 81.3 cm)
- Controlled Burning: Darker Companion*, 1962  
Wooden box, glass shards, mirrors, oil paint, burnt  
15 ¾ × 9 ¼ × 2 ½ in.  
(42.6 × 23.5 × 6.4 cm, open)
- Controlled Burning: For Yvonne Rainer's Ordinary Dance*, 1962  
Wooden box, glass shards, mirrors, oil paint, burnt  
15 ¾ × 9 ¼ × 2 ½ in.  
(40 × 23.5 × 6.4 cm, open)
- Fur Wheel*, 1962  
Lamp shade base, oil paint, fur, tin cans, mirrors, glass, mounted on turning wheel (motor)  
19 × 19 × 11 ½ in.  
(48.3 × 48.3 × 29.2 cm)
- Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031750.00.0-2015
- Glass Environment for Sound and Motion*, 1962  
Performance  
The Living Theater, New York, NY, US, 1–2 May 1962  
Organization: Philip Corner, Dick Higgins  
Performers: Andre Cadet, Malcolm Goldstein, Yvonne Rainer, Judy Ratner, Arlene Rothlein  
3 gelatin silver prints,  
1 contact sheet  
8 × 10 in. (20.3 × 25.4 cm) / 5 ½ × 8 ½ in. (14 × 21.6 cm) / 8 ½ × 11 in. (21.6 × 27.9 cm)  
Photos: Steve Schapiro  
Flyer, The Living Theater, New York, NY, US
- Native Beauties*, 1962–1964  
Wooden box, photographs, Limoges cup, bones, dead bird, oil paint, glass shards, twig, paper, wood  
26 × 41 × 5 ½ in. (66 × 104.1 × 20 cm)
- Sphinx*, 1962  
Oak box, bottles, oil paint, rope, cloth, plaster, photographs, and other material  
62 ¾ × 31 ⅞ × 4 ⅞ in. (158.5 × 81 × 12.5 cm)  
museum moderner kunst stiftung ludwig wien, on loan from the Austrian Ludwig Foundation, since 2013
- Chromelodeon (4th Concretion)*, 1963  
Performance  
Judson Dance Theater, Judson Memorial Church, New York, NY, US, 23 and 25 June 1963  
Performers: Lucinda Childs, Ruth Emerson, Deborah Hay, Carol Summers, John Worden  
4 chromogenic color prints  
5 × 7 in. each (12.7 × 17.8 cm)  
Photos: Al Giese  
3 gelatin silver prints  
8 × 10 in. each (20.3 × 25.4 cm)  
Photos: Al Giese
- Gelatin silver print  
7 × 5 in. (17.8 × 12.7 cm)  
Photo: James Tenney  
Poster, Judson Memorial Church, New York, NY, US
- Controlled Burning: Fireplace*, 1963–1964  
Wooden box, glass shards, mirror, paper, oil paint, adhesive  
21 ½ × 24 ½ × 5 ¼ in.  
(54.6 × 62.2 × 13.3 cm, open)
- Diaries*, 1963–1977  
1963, 1965, 1968, 1971, 1972, 1974, 1975, 1976, 1977  
8 ¾ × 5 ½ × ¼ in. (22 × 14 × 2.2 cm) / 8 × 5 ¾ × ⅜ in. (20.4 × 14.5 × 1.7 cm) / 8 × 5 ½ × 1 in. (20.8 × 14.2 × 2.4 cm) / 8 × 5 ½ × 1 ½ in. (20.3 × 14.1 × 31.1 cm) / 8 × 5 ¾ × 1 ¾ in. (20.3 × 14.4 × 3.5 cm) / 8 ¾ × 5 ½ × 1 ½ in. (21.4 × 14.2 × 3 cm) / 7 ⅞ × 5 ⅝ × 1 ¼ in. (20 × 14.3 × 3.2 cm) / 8 × 5 ¾ × 1 ¼ in. (20.4 × 14.4 × 3.2 cm) / 8 × 5 ⅝ × 1 ½ in. (20.2 × 14.3 × 3.3 cm)  
M1892 Carolee Schneemann papers, circa 1954–2012, courtesy of the Department of Special Collections and University Archives, Stanford University Libraries.
- Eye Body: 36 Transformative Actions for Camera*, 1963  
Photo series in the artist's studio, 122 West 29th Street, New York, NY, US, December 1963  
18 gelatin silver prints  
24 × 20 in. each (61 × 50.8 cm)  
30 × 30 in. each (76.2 × 76.2 cm, framed)  
Edition: 8/8 + 2 AP  
Photos: Erró
- Fabric for Jane*, 1963  
Wooden box, kelp, shells, oil paint, stones/pebbles, photograph  
16 ½ × 16 ½ × 3 ¼ in. (42 × 24 × 8 cm)  
Archiv Francesco Conz Graz
- Four Fur Cutting Boards*, 1963  
Wooden boards, oil paint, light bulbs, string of colored lights, plastic flowers, photographs, fabric, hubcap, tights, and motorized umbrellas  
90 ½ × 131 × 52 in. (229.9 × 332.7 × 132.1 cm)  
The Museum of Modern Art, New York. Purchase, 2015
- Lateral Splay*, 1963  
Performance  
Judson Dance Theater, Judson Memorial Church, New York, NY, US, 19–20 November 1963  
Performers: Judith Dunn, June Ekman, Sally Gross, Alex Hay, Deborah Hay, Tony Holder, Jerry Howard, Deborah Lee, John Quinn, Larry Siegel, Elaine Summers, John Worden  
Peter Moore, Performance views of Carolee Schneemann's *Lateral Splay*, Judson Dance Theater, New York, NY, 1963  
3 gelatin silver prints  
8 × 10 in. each (20.3 × 25.4 cm)
- Maximus at Gloucester*, 1963  
Wood, oil paint, photographs, fabric, glass, rope, metal chains, nets  
40 × 72 × 16 in. (101.6 × 182.9 × 40.6 cm)
- Newspaper Event*, 1963  
Performance  
Judson Dance Theater, Judson Memorial Church, New York, NY, US, 29 January 1963  
Performers: Ruth Emerson, Deborah Hay, Yvonne Rainer, Arlene Rothlein, Carolee Schneemann, Carol Summers, Elaine Summers, John Worden  
4 chromogenic color prints  
5 × 7 in. each (12.7 × 17.8 cm)  
11 gelatin silver prints  
8 × 10 in. / 10 × 8 in. each (20.3 × 25.4 cm / 25.4 × 20.3 cm)  
Photos: Al Giese and others  
Flyer, Judson Memorial Church, New York, NY, US
- Meat Joy*, 1964  
Magenta ink and blue wash on paper  
7 × 10 in. (17.8 × 25.4 cm)
- Meat Joy (Legs and Pyre)*, 1964  
Black ink on paper  
10 × 8 in. (25.4 × 20.3 cm)
- Meat Joy (First group position)*, 1964  
Black pencil on paper  
10 × 7 in. (25.4 × 17.8 cm)
- Meat Joy (II, at home)*, 1964  
Black pencil on paper  
10 ¼ × 8 ¼ in. (26 × 21 cm)

- Meat Joy (Movement of rising, falling)*, 1964  
Black pencil on paper  
11 × 8 ½ in. (27.9 × 21.6 cm)
- Meat Joy (running instructions)*, 1964  
Black pencil on paper  
10 ½ × 8 ¼ in. (26.7 × 21 cm)
- Meat Joy (Love paint)*, 1964  
Crayon on paper  
11 × 8 ½ in. (27.9 × 21.6 cm)
- Meat Joy (Bob make-up)*, 1964  
Color crayons on paper (recto/verso)  
9 ½ × 6 in. (24.1 × 15.2 cm)
- Meat Joy (in the dark)*, 1964  
Pencil on paper  
10 × 8 in. (25.4 × 20.3 cm)
- Meat Joy (Make-up, lecture notes)*, 1964  
Pen on paper (recto/verso)  
11 × 8 ½ in. (27.9 × 21.6 cm)
- Meat Joy (practice)*, 1964  
Pen on paper  
9 ½ × 6 in. (24.1 × 15.2 cm)
- Meat Joy (slow on fish and chickens)*, 1964  
Pen on paper  
9 × 8 ¼ in. (22.9 × 21 cm)
- Meat Joy (Stanley make-up)*, 1964  
Color crayons on paper (recto/verso)  
9 ½ × 6 in. (24.1 × 15.2 cm)
- Meat Joy*, 1964  
Performance  
Festival de la Libre Expression, American Center, Paris, FR, 29 May 1964  
Performers: Danielle Auffrey, Romain Denis, Claudia Hutchins, Annina Nosei, Daniel Pommereulle, Rita Renoir, Claude Richard, Carolee Schneemann, Jacques Seller  
Dennison Hall / Vauxhall Meeting House, London, GB, 8 June 1964  
Production assistant: Mark Boyle  
Judson Dance Theater, Judson Memorial Church, New York, NY, US, 16–18 November 1964  
Performers: Sandra Chew, Robert David Cohen, Stanley Gochenouer, Tom O'Donnell, Annina Nosei, Irina Posner, Dorothea Rockburne, Carolee Schneemann, James Tenney, Ann Wilson
- 10 gelatin silver prints of the performance in Paris  
Different sizes: 8 × 10 in. (20.3 × 25.4 cm) / 8 × 7 ⅝ in. (20.3 × 19.4 cm) / 10 × 6 ¾ in. (25.4 × 17.2 cm) / 6 ½ × 9 ⅝ in. (16.5 × 24.5 cm)  
Photos: Harold Chapman and others
- 3 gelatin silver prints and 5 chromogenic color prints of the performance in New York  
Photos: Arman, Al Giese, Robert McElroy, Tony Ray-Jones
- Peter Moore, Performance views of Carolee Schneemann's *Meat Joy*, Judson Memorial Church, New York, NY, 1964
- 2 gelatin silver prints  
6 ¾ × 9 7/8 in. (17.2 × 25.1 cm) / 8 × 7 ⅝ in. (20.3 × 19.4 cm)
- Meat Joy*, 1964/2010  
Film, 16mm, transferred to digital video (color, sound)  
10:35 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031741.00.0-2015
- Meat Joy Collage*, 1964  
Flyer, Judson Memorial Church, New York, NY, US, 16–18 November 1964  
Mixed media collage on paper  
18 ¾ × 13 ¼ in. (47.6 × 33.7 cm)
- Meat Joy Collage*, 1964  
Performance poster with photographs from the performances at the American Center, Paris, FR, 29 May 1964, and at Judson Memorial Church, New York, NY, US, 16–18 November 1964  
Mixed media collage on paper  
16 ¾ × 12 ¾ in. (42.6 × 32.4 cm)
- Fuses*, 1964–1967  
Film, 16mm, transferred to high-definition video (color, silent)  
Original film burned with fire and acid, painted, and collaged  
29:51 min.  
Courtesy Electronic Arts Intermix (EAI), New York
- Courtesy Anthology Film Archives, New York City  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031740.00.0-2015
- CS with Candle*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
9 ½ × 7 ¾ in. (24.1 × 19.7 cm)  
Photo: Alex V. Sobolewski
- CS with Glass Construction (Hat Stand)*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
7 ¾ × 9 in. (19.8 × 22.9 cm)  
Photo: Alex V. Sobolewski
- CS with Gloves (Radiator)*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
17 ¼ × 14 ¼ in. (43.8 × 36.2 cm)  
Photo: Alex V. Sobolewski
- CS with Radiator*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
14 × 11 in. (35.6 × 27.9 cm)  
Photo: Alex V. Sobolewski  
Collection of Jeff and Leslie Fischer
- CS with Skull*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
9 × 14 in. (22.9 × 35.6 cm)  
Photo: Alex V. Sobolewski
- Gift Science*, 1965  
Wooden chest, oil paint, mirrors, glass shards, motor, fan, twig, slides, light bulbs, feathers, bird, and gifts from Arman, Robert Filliou, Daniel Spoerri, James Tenney, and Edgar Varèse  
41 ¾ × 15 ½ × 5 in. (106.05 × 38.74 × 12.7 cm)
- Music Box Music*, 1965  
Wood, glass, oil paint, music boxes  
2 parts: 12 × 6 ½ × 9 in. (30.5 × 16.5 × 22.9 cm) / 11 × 15 ½ × 10 in. (27.9 × 39.4 × 25.4 cm)
- Noise Bodies*, 1965  
Performance  
3rd Annual Festival of the Avant Garde, Judson Hall, New York, NY, US, 28 August 1965  
Performers: Carolee Schneemann, James Tenney
- Gelatin silver print  
8 × 6 in. (20.3 × 15.2 cm)  
Photo: Charlotte Victoria
- Peter Moore, Performance views of Carolee Schneemann's *Noise Bodies*, Judson Hall, New York, NY, 1965  
3 gelatin silver prints  
6 ½ × 9 ½ in. (16.5 × 24.1 cm) / 6 ¼ × 9 ¼ in. (15.9 × 23.5 cm) / 9 × 6 ½ in. (22.9 × 16.5 cm)
- One Window Is Clear—Notes to Lou Andreas Salomé*, 1965  
Oil paint, fabric, magnetic tape, canvas, paper, gloves, and photographs of Lou Andreas Salomé, Rainer Maria Rilke, and Friedrich Nietzsche on Masonite panels  
77 ½ × 48 × 3 ½ in. (196.9 × 121.9 × 8.9 cm)  
Courtesy of the artist, P.P.O.W, and Hales Gallery
- Parts (C) Tools*, 1965  
Wooden box, oil paint, glass shards, light bulb, glass pebbles, photographs, fragments from newspapers  
16 × 12 × 8 in. (40.6 × 30.5 × 20.3 cm, open)  
8.5 × 12 × 2.5 in. (21.6 × 30.5 × 6.4 cm, closed)
- Sea Level*, 1965  
Wooden box, concrete, fabric, oil paint, glass shards, mirrors  
13 ½ × 16 ½ × 5 ¾ in. (34.3 × 41.9 × 14.6 cm)
- CS with Four Fur Cutting Boards*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
14 × 11 in. (35.6 × 27.9 cm)  
Photo: Alex V. Sobolewski
- CS in the broken mirrors on the back of Four Fur Cutting Boards*, 1965  
Action in the artist's studio, 122 West 29th Street, New York, NY, US  
Gelatin silver print  
14 × 11 in. (35.6 × 27.9 cm)  
Photo: Alex V. Sobolewski

- Viet-Flakes*, 1965  
Film, 16mm, transferred to Super-8mm and high-definition video (black-and-white, toned, sound)  
7 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Courtesy Anthology Film Archives, New York City  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031742.00.0-2015
- Water Light / Water Needle*, 1965/1966  
Watercolor, ink, crayon on paper  
12 ½ × 18 in. (31.8 × 45.7 cm)  
Courtesy of the artist and Hales Gallery, London
- Water Light / Water Needle*, 1965  
Watercolor, ink, crayon on paper  
12 × 18 in. (30.5 × 45.7 cm)  
Courtesy of the artist and Hales Gallery, London
- Water Light / Water Needle Pour Lyon (part of WLWN) [For Lyon]*, 1965  
Watercolor, ink, crayon on paper  
12 × 18 in. (30.5 × 45.7 cm)  
Courtesy of the artist and Hales Gallery, London
- Water Light / Water Needle*, 1966  
Watercolor and ink on paper  
12 ¼ × 9 ¾ in. (31.1 × 24.8 cm)  
Courtesy of the artist and Hales Gallery, London
- Water Light / Water Needle*, 1966  
Watercolor and ink on paper  
12 ½ × 18 in. (31.8 × 45.7 cm)  
Courtesy of the artist and Hales Gallery, London
- Parts of a Body House: Genitals Playroom II / Genitals Playroom, Cut Away Section*, 1966  
Watercolor on paper  
23 ¼ × 26 ½ in. (59.1 × 67.3 cm)
- Parts of a Body House: Guerilla Gut Room I*, 1966  
Watercolor on paper  
23 ¾ × 34 ¼ in. (60.3 × 87 cm)
- Parts of a Body House: Guerilla Gut Room II / Wall Section Genitals Playroom*, 1966  
Watercolor on paper  
26 ¼ × 26 in. (66.7 × 66 cm)
- Parts of a Body House: Genitals Playroom I / Genital Wall*, 1966  
Watercolor on paper  
26 ¼ × 26 ¾ in. (66.7 × 67.9 cm)
- Parts of a Body House: Liver / Bridge of Bile*, 1966  
Watercolor on paper  
26 ¼ × 27 ½ in. (66.7 × 69.9 cm)
- Parts of a Body House: Heart Cunt Chamber*, 1966  
Watercolor on paper  
24 ¼ × 18 ¼ in. (61.6 × 46.4 cm)
- Snows Drawings*, 1966  
9 drawings  
Mixed media (watercolor, crayon, and ink) on paper  
12 ½ × 20 in. each (31.8 × 50.8 cm)
- Water Light / Water Needle*, 1966  
Performance  
St. Mark's-in-the-Bowery Church, New York, NY, US, 17–20 March 1966  
Havemeyer Estate, Mahwah, NJ, US, 29 May 1966  
Performers: Mark Gabor, Tony Holder, Meredith Monk, Yvette Nachmias, Phoebe Neville, Tom O'Donnell, Dorothea Rockburne, Joe Schlichter, Carolee Schneemann, Larry Siegel  
Camera: John Jones, Sheldon Rocklin  
Production: Carolee Schneemann  
4 gelatin silver prints of the performance in New York  
8 ⅞ × 10 ⅞ in. (20.2 × 25.5 cm) / 6 ⅜ × 9 ½ in. (16.4 × 23.9 cm) [13 ½ × 10 ½ in. (34.2 × 26.7 cm, framed)] / 9 ⅝ × 6 ½ in. (24.5 × 16.5 cm) [13 ¾ × 10 ½ in. (34.8 × 26.7 cm, framed)] / 6 ¾ × 9 ⅝ in. (17.1 × 24.5 cm) [10 ⅞ × 13 ⅝ in. (27.6 × 34.7 cm, framed)]  
Photos: Terry Schutté and others  
Courtesy of the artist and Hales Gallery, London
- 2 gelatin silver prints of the performance in New Jersey  
7 × 9 ½ in. (17.7 × 23.9 cm) / 8 × 9 ½ in. (20.2 × 25.2 cm)  
Photos: Charlotte Victoria  
Courtesy of the artist and Hales Gallery, London
- 4 chromogenic color prints of the performance for the film production in New Jersey
- Photos: Herbert Migdoll, Charlotte Victoria
- 2 chromogenic color prints of the performance in New Jersey  
4 ⅝ × 3 ⅞ in. (11.6 × 7.8 cm) [12 ¼ × 10 ¼ in. (31 × 26 cm, framed)] / 4 ½ × 3 ⅞ in. (11.5 × 7.8 cm) [12 ¼ × 10 ¼ in. (31 × 26 cm, framed)]  
Photos: Herbert Migdoll  
Courtesy of the artist and Hales Gallery, London
- Poster, St. Marks-in-the-Bowery Church, New York, NY, US
- Water Light / Water Needle (Lake Mahwah, NJ)*, 1966  
Film, 16mm, transferred to digital video (color, sound)  
11:30 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031743.00.0-2015
- Body Collage*, 1967  
Performance  
Artist's Studio, 122 West 29th Street, New York, NY, US, 20 December 1967  
9 gelatin silver prints (printed 1968)  
16 ½ × 13 ½ in. each (41.9 × 34.3 cm, framed)  
Photos: Michael Benedikt
- Body Collage*, 1967  
Film, 16mm, transferred to digital video (black-and-white, silent)  
3:57 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031745.00.0-2015
- Snows*, 1967  
Performance  
Martinique Theater, New York, NY, US, 21, 22, 27–29 January and 3–5 February 1967  
Performers: Shigeko Kubota, Tyrone Mitchell, Phoebe Neville, Carolee Schneemann, James Tenney, Peter Watts  
2 chromogenic color prints  
12 ¾ × 10 ¾ in. each (32.4 × 27.3 cm)
- 12 gelatin silver prints  
10 ¾ × 10 ¾ in. and 10 ¾ × 12 ¾ in. (32.4 × 27.3 cm and 27.3 × 32.4 cm) / 1 image 7 ½ × 9 ½ in. (19.1 × 24.1 cm) / 1 image 8 × 10 in. (20.3 × 25.4 cm)  
Photos: Charlotte Victoria
- Poster, Martinique Theater, New York, NY, US
- Snows*, 1967  
Film, 16mm, transferred to digital video (black-and-white, silent)  
20:30 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031744.00.0-2015
- Illinois Central*, 1968  
Performance  
Museum of Contemporary Art, Chicago, IL, US, 26–28 January 1968  
Performers: Cristo Adesanya, Ann Clark, Vaughn Kurtz, Billy Mack, Mark Pierce, Carolee Schneemann  
Subsequent performances:  
SUNY Stony Brook, Stony Brook, NY, US, 20 February 1968  
Brooklyn Academy of Music, Brooklyn, NY, US, 8 March 1968  
SUNY Rochester, Rochester, NY, US, 16 March 1968  
SUNY Buffalo, Spring Arts Festival, Buffalo, NY, US, 18 March 1968  
SUNY Nassau, Garden City, NY, US, 26 March 1968  
The Ark, Boston, MA, US, 16 March 1969  
Brooklyn Academy of Music, Brooklyn: Joan Adler, Tom Bissinger, Richard Gosselin, Carol Grossberg, Denys Irving, Gary Maxwell, Doryl Ries, Carolee Schneemann (and David O'Neill, Larry Warshaw, Fob) Intermedia Touring Troupe: Tom Bissinger, Ella Bogval, June Ekman, Cameron Hudson, Gary Maxwell, Tom Molholm, Mitsou Naslednikov, Ellen Weber Veden, Carolee Schneemann  
4 gelatin silver prints  
8 × 10 in. each (20.3 × 25.4 cm)  
Photos: Ted Wester

- Gelatin silver print  
5 × 3 ½ in. (12.7 × 8.9 cm)  
Photo: Max Waldmann
- Illinois Central Collage*, 1968  
Hand-colored digital print  
19 × 14 in. (48.3 × 35.6 cm)  
Photo of *Body Collage*: Fred McDarrah  
Photo of US Midwest landscape: Art Sinsabaugh (MoMA, detail)
- Illinois Central Transposed*, 1968–1969  
Film, 16mm, transferred to digital video (color, silent)  
18:25 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031746.00.0-2015
- Kinetic Theater Happening. Carolee Schneemann*, 1968  
Colby College, Waterville, ME, US, 8–9 November 1968  
Announcement of two events at the university
- Naked Action Lecture*, 1968  
Action Lecture  
Institute of Contemporary Art, London, GB, 27 June 1968  
Performers: Carolee Schneemann (with two participants selected from audience)
- Gelatin silver print  
10 ½ × 7 in. (26.7 × 17.8 cm)  
Photo: Massal
- Gelatin silver print, collage  
8 × 9 ¾ in. (20.3 × 25 cm)  
Courtesy of the artist and Hales Gallery, London
- 2 gelatin silver prints  
8 × 9 ¾ in. (20.3 × 25 cm) /  
8 × 9 ¾ in. (20.3 × 25 cm)  
Courtesy of the artist and Hales Gallery, London
- Plumb Line*, 1968–1971  
Film, Super-8mm, transferred to 16mm and high-definition video (color, sound)  
14:58 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031747.00.0-2015
- Sexual Parameters Chart I*, 1969–1975  
Pen on paper  
8 ¼ × 21 in. (21 × 53.3 cm)
- Sexual Parameters Chart II*, 1969–1975  
Pen on paper  
7 ¾ × 24 in. (19.7 × 61 cm)
- Sexual Parameters Chart III*, 1969–1975  
Pen on paper  
8 × 27 in. (20.3 × 68.6 cm)
- Sexual Parameters Chart I*, 1969–1975  
Pen on monoprint (Xerox)  
10 ½ × 47 ½ in. (26.7 × 120.7 cm)  
Courtesy of the artist and Hales Gallery, London
- Sexual Parameters Chart II*, 1969–1975  
Pen on monoprint (Xerox)  
10 ½ × 30 in. (26.7 × 76.2 cm)  
Courtesy of the artist and Hales Gallery, London
- Sexual Parameters Chart III*, 1969–1975  
Pen on monoprint (Xerox)  
10 × 30 in. (25.4 × 76.2 cm)  
Courtesy of the artist and Hales Gallery, London
- Carolee Schneemann: Kinetic Theater*, 1970  
Illustrated list of Carolee Schneemann's performances, 1956 to 1970  
Collage  
2 pages
- Life Book 2*, 1970–1990s  
Sketchbook  
17 ½ × 14 ½ in. (43.5 × 36 cm)  
M1892 Carolee Schneemann papers, circa 1954–2012, Courtesy of Department of Special Collections and University Archives, Stanford University Libraries.
- Life Book 3*, 1970–1990s  
Sketchbook  
17 × 14 ¼ in. (43.3 × 36.2 cm)  
M1892 Carolee Schneemann papers, circa 1954–2012, Courtesy of Department of Special Collections and University Archives, Stanford University Libraries.
- Department of Special Collections and University Archives, Stanford University Libraries.
- Portrait Partials*, 1970  
35 gelatin silver prints  
5 × 7 in. each (12.7 × 17.8 cm)  
37 × 38 ½ in. (94 × 97.8 cm, framed)
- Body Politic Blowing Up*, 1971  
Collage
- London Notebooks*, 1971–1973  
20 notebooks  
12 ¾ × 9 in. (31.5 × 23 cm) / 12 ½ × 9 ½ in. (32 × 25 cm) / 12 ½ × 10 in. (31.7 × 25.2 cm) / 12 ½ × 10 in. (31.7 × 25.2 cm) / 12 ½ × 9 ¼ in. (31.7 × 25 cm) / 12 ½ × 9 ½ in. (32 × 25 cm) / 12 ½ × 9 ½ in. (32 × 25 cm) / 12 ½ × 10 in. (31.7 × 25.3 cm) / 12 ½ × 10 in. (31.7 × 25.4 cm) / 12 ¾ × 10 in. (31.5 × 25.2 cm) / 12 ¾ × 9 ½ in. (31.5 × 25 cm) / 12 ¾ × 10 ⅛ in. (31.5 × 25.7 cm) / 12 ½ × 26 ⅞ in. (32 × 26 cm) / 12 ¾ × 9 ¾ in. (31.5 × 25.1 cm) / 12 ½ × 10 ⅛ in. (32 × 25.7 cm) / 12 ¾ × 10 in. (31.5 × 25.5 cm)  
M1892 Carolee Schneemann papers, circa 1954–2012, Courtesy of Department of Special Collections and University Archives, Stanford University Libraries.
- Blood Work Diary*, 1972  
Menstrual blottings on tissues  
29 × 23 in. each section  
(73.7 × 58.4 cm)  
Collezione La Gaia, Busca, Italy
- Aggression for Couples*, 1972  
8 gelatin silver prints, handwritten text, and paint wash  
6 ¾ × 10 in. each (17.1 × 25.4 cm)  
17 ¼ × 44 ¾ in. (43.8 × 113.7 cm)  
Photos: Felipe Ehrenberg  
Courtesy of the artist and Hales Gallery, London
- Exercise for Couples*, 1972  
10 gelatin silver prints with paint wash  
6 ¾ × 10 in. each (17.1 × 25.4 cm)  
39 × 23 ¾ in. (99.1 × 60.3 cm)  
Photos: Felipe Ehrenberg  
Courtesy of the artist and Hales Gallery, London
- Parts of a Body House Book*, 1972  
Artist's book  
Edition: 6, 45, and 60/60  
13 × 8 in. (33 × 20.3 cm), 66 pp.  
Printed by Beau Geste Press  
Felipe Ehrenberg
- Kitch's Last Meal*, 1973–1978  
Film, Super-8mm, transferred to digital video (color, sound)  
54:13 min.  
Courtesy Electronic Arts Intermix (EAI), New York  
Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg  
Inv.-No. GF0031748.00.0-2015
- Nude on Tracks, Parallel Axis*, 1973–1974  
Gelatin silver print  
5 × 5 ½ in. (12.7 × 14 cm)  
Photo: Shelley Farkas Davis  
Collection of Jeff and Leslie Fischer
- Nude on Tracks, Parallel Axis*, 1973–1974  
Gelatin silver print  
10 × 8 in. (25.4 × 20.32 cm)  
Photo: Shelley Farkas Davis
- Nude on Tracks, Parallel Axis*, 1973–1974  
Diptych  
2 gelatin silver prints  
10 × 8 in. each (25.4 × 20.3 cm)  
Photos: Gianfranco Gorgoni  
Private Collection, Pedro Barbosa, São Paulo, Brazil
- Parallel Axis / Lying Down*, 1973–1974  
2 gelatin silver prints, mounted on stationery, hand-cut  
8 ½ × 7 in. (21.6 × 17.8 cm)  
Photo: Shelley Farkas Davis
- Up to and Including Her Limits*, 1973–1976  
Performance  
*Trackings*, London Filmmakers Cooperative, London, GB, 1970  
Study for *Up to and Including Her Limits*, New Paltz, NY, US, 1973  
*Trackings*, Grand Central Station, 10th Annual Avant Garde Festival, New York, NY, US, 9 December 1973  
Performance-Installation, University Art Museum, Berkeley, CA, US, 11 April 1974

- Performance-Installation, Arts Meeting Place, London, GB, 18 June 1974  
London Filmmakers Cooperative, London, GB, 19 June 1974  
Artists Space, New York, NY, US, 1 December 1974  
Anthology Film Archives, New York, NY, US, 12–13 December 1974  
Performance-Installation, The Kitchen, New York, NY, US, 13–14 February 1976  
Performance-Installation, Studiogalerie Berlin, Berlin, DE, 10–25 June 1976
- Study for *Up to and Including Her Limits*, New Paltz, NY, US, 1973  
2 chromogenic color prints  
5 × 3 ½ in. each (12.7 × 8.8 cm)  
Photos: Anthony McCall
- Trackings*, 1973  
Performance  
10th Annual Avant Garde Festival, Grand Central Terminal, New York, NY, US, 9 December 1973  
3 gelatin silver prints  
10 × 8 in. and 8 × 10 in.  
(25.4 × 20.3 cm and 20.3 × 25.4 cm)  
Photos: Tal Streeter
- 2 gelatin silver prints of the performance at the Anthology Film Archives  
4 × 6 in. each (10.2 × 15.2 cm)  
Photos: Gwenn Thomas and unknown
- Up to and Including Her Limits*, 1973–1976  
Installation  
Crayon on paper (drawings of the performance at The Kitchen, 1976), rope, harness, 16mm film projector, 6 videos (color, sound; 29 min. each), and 6 video monitors  
Dimensions variable  
The Museum of Modern Art, New York, Committee on Drawings Funds and Committee on Media and Performance Art Funds, 2012
- 4 gelatin silver prints from the performance at The Kitchen  
8 × 10 in. each (20.3 × 25.4 cm)  
Photos: Shelley Farkas Davis
- 4 gelatin silver prints from the performance at The Kitchen  
8 × 10 in. and 10 × 8 in.
- (20.3 × 25.4 cm and 25.4 × 20.3 cm)  
Photos: Alan Tannenbaum
- 2 gelatin silver prints from the performance at Studiogalerie Berlin  
7 × 9 in. each (17.8 × 22.9 cm)  
Photos: Mary Harding
- Carolee Schneemann @ Kitch. Up To and Including Her Limits*, 1974  
Invitation card to the showing and discussion of Carolee Schneemann's films at the University Art Museum, Berkeley, CA, US, 11 April 1974
- Carolee Schneemann: Up To And Including Her Limits*, 1996  
Invitation card for the exhibition at The New Museum of Contemporary Art, New York, NY, US, 24 November 1996–26 January 1997
- Evaporation*, 1974  
2 gelatin silver prints  
5 × 3 ½ in. each (12.7 × 8.9 cm)  
Photos: Gianfranco Gorgoni
- Cézanne, She Was a Great Painter (Unbroken Words to Women—Sexuality Creativity Language Art Istory)*, 1975  
Artist's book  
2nd Book, 1975 (originally printed in three editions: January 1975, June 1975, and 1976), TRESSPUSS PRESS, New Paltz, NY, US  
11 × 8 ½ in. (27.9 × 21.6 cm), 40 pp.
- Interior Scroll*, 1975/1977  
Performance  
*Women Here @ Now*, East Hampton, NY, US, 29 August 1975  
Telluride Film Festival, Telluride, CO, US, 4 September 1977
- 13 gelatin silver prints of the performance in East Hampton (printed 1985)  
11 × 14 in. (27.9 × 35.6 cm)  
13 ⅛ × 16 ⅛ in.  
(33.3 × 41 cm, framed)  
Edition: 2/7, published by Carolina Nitsch and Elisabeth Ross Wingate, NY  
Photo: Anthony McCall  
Collezione La Gaia, Busca, Italy
- Interior Scroll*, 1975  
Beet juice, urine, and coffee on silkscreen print on paper  
46 × 66 ¾ in. (116.8 × 169.6 cm)  
Photo: Anthony McCall
- Presented by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee  
2012
- Interior Scroll*, 1977  
Scroll of the performance at the Telluride Film Festival  
Paper, cotton, tape with text, framed in wooden case with acrylic cover  
Cover: 37 ¼ × 5 ¾ × 5 ¾ in. (94.6 × 14.6 × 14.6 cm)  
Collection of Margaret and Daniel S. Loeb
- Kitch 19 years (4 July '75) Happy Birthday*, 1975  
Collage
- Carolee Schneemann*, 1975  
Pocket calendar for the events and performances by Carolee Schneemann planned for 1976
- ABC—We Print Anything—In the Cards*, 1976–1977  
Lecture performance  
Franklin Furnace, New York, NY, US, 9 November 1976  
«Discussion As an Art Form,»  
New York University, New York, NY, US, 14 May 1977  
de Appel, Amsterdam, NL, 3–4 June 1977  
Festival of Performance Art, Arnhem, NL, 9 June 1977
- 159 colored cards, typescript text on pink, yellow, and green cardboard, in box covered in blue fabric, ribbons  
Each card: 3 × 5 in. each (7.5 × 12.5 cm)  
Printed by Brummense uitgeverij van luxe werkjesm Arnhem
- ABC—We Print Anything—In the Cards*, 1977  
Video (black-and-white, sound)  
58:27 min.  
From the collection of de Appel arts centre, Amsterdam
- Infinity Kisses I (Cluny)*, 1981–1987  
Color photocopies on archival paper, 65 panels of 140 photographs (by the artist)  
8 × 10 in. (20.3 × 25.4 cm)
- Souvenir of...Tyre...Sidon...Damour (for Bruce McP.)*, 1982  
Painting collage diptych on hardboard: acrylic paint, Mylar, fabric, photographs, glass, aluminum framing  
117 × 69 × 2 ½ in.  
(297.2 × 175.3 × 6.4 cm)
- Lebanon Series: Artist's Book*, 1983  
Artist's book  
Published on the occasion of the exhibition *Carolee Schneemann: New work: Paintings, Sculpture, Drawings and Prints*, Max Hutchinson Gallery, New York, NY, US, 10 September–8 October 1983  
Photocopy  
8 ½ × 7 in. (21.6 × 17.8 cm), 28 pp.
- Dust series*, 1983–1986  
Ink, ashes, acrylic paint, string, vegetable dye, glass particles, photograph on fabric, green circuit board on heavy rag paper  
36 × 44 in. (91.4 × 111.8 cm, framed)
- Dust series*, 1983–1986  
Ink, ashes, acrylic paint, string, vegetable dye, glass particles, photograph on fabric, green circuit board on heavy rag paper  
42 × 54 in. (106.7 × 137.2 cm, framed)
- War Mop*, 1983  
Acrylic glass, mop, motor, video monitor, video (color, sound; 6 min.)  
Sculpture: 24 × 62 × 20 in. (61 × 157.5 × 50.8 cm)  
Video monitor: 12 × 18 × 10 in. (30.5 × 45.7 × 25.4 cm)
- Carolee Schneemann: New work: Paintings, Sculpture, Drawings and Prints*, 1983  
Invitation card to the exhibition at Max Hutchinson Gallery, New York, NY, US, 10 September–8 October 1983
- Venus Vectors Studies*, 1986–1988  
12 works on paper  
Watercolor, ink on paper, photo transparencies  
15 ½ × 18 ½ in. each (39.4 × 47 cm)
- Venus Vectors*, 1986–1988  
Sculpture and video installation  
10 radiating acrylic glass panels, acrylic paint, aluminum, video (*Fresh Blood—A Dream Morphology*), 2 tablet monitors,

- photographs on Mylar  
42 × 50 in. (106.7 × 127 cm)
- Mortal Coils*, 1994–1995  
Multi-media installation  
4 35mm slide projector units with  
motorized mirror systems,  
17 motorized manila ropes  
(diameter ¾ in. / 1.9 cm), suspended  
and revolving from ceiling, units  
of «In Memoriam» wall scroll text  
Dimensions variable
- Vulva's Morphia*, 1995  
35 color laser prints on paper,  
hand-painted, mounted on  
hardboard, text strips  
4 electric fans  
Total wall installation: 8 × 5 ft.  
(96 × 60 in. / 243.8 × 152.4 cm)
- Dark Pond*, 2001  
12 hand-colored digital prints,  
watercolor and crayon, mounted  
on hardboard  
19 ¾ × 15 ¾ in. each (50.2 × 40 cm)  
Overall: 59 ¼ × 63 in.  
(150.5 × 160 cm)
- Devour*, 2003–2004  
Multi-channel video projection,  
videos (color, sound)  
7:52 min.  
2 video projectors, 4 TV monitors,  
2 video projection screens
- Location sources: Springtown, NY,  
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Angeles, CA, US; Kansas City, MO,  
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Video Press Sarajevo: VAS, TV B&H,  
Saga
- Flange 6rpm*, 2011–2013  
3 units: foundry-poured aluminum  
sculptures, motors (6 rpm), and  
video projection (color, silent, loop)  
Each aluminum cast: 48 × 28 × 36 in.  
(121.9 × 71.1 × 91.4 cm)  
Overall: 9 × 20 × 3 ft.  
(274.3 × 609.6 × 91.4 cm)



Workshop with Carolee Schneemann,  
8–9 November 2001  
Academy of Fine Arts Vienna, AT  
Photo: Anja Manfredi

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*Kinetic Painting*

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Carolee Schneemann at  
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