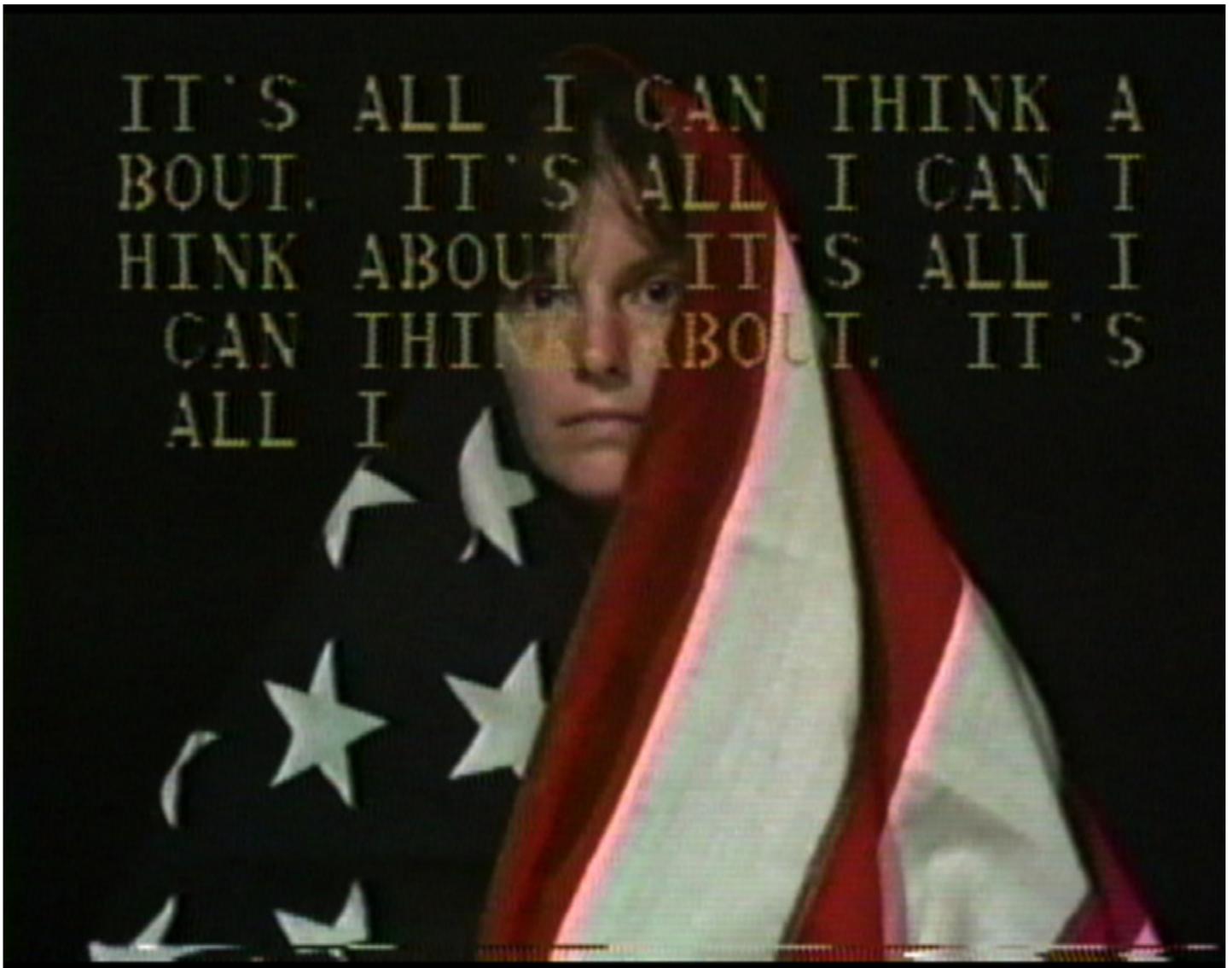


how we are in time and space:

Nancy Buchanan, Marcia Hafif, Barbara T. Smith



Nancy Buchanan, *An End to All Our Dreams*, 1982, Video.

NOTES ON BARBARA AND MARCIA AND NANCY

Michael Ned Holte, guest curator

The three artists in this exhibition intersected in the newly formed MFA program at University of California-Irvine, all graduating in 1971. It was a chance encounter between three women who would remain friends for life. Planning of this exhibition started shortly after the death of Marcia Hafif in 2018 and has been shaped by forces of proximity, generosity, and longevity.

The title of the exhibition—*how we are in time and space*—is taken from a phrase by Barbara T. Smith that defines art as an investigation into the nature of being—what it means to be human, in political, scientific, and spiritual terms, among other possibilities.¹

Buchanan, Hafif, and Smith have each followed a unique path while sometimes overlapping by making work together or making work about each other. Likewise, *how we are in time and space* is structured around three overlapping subjects of interest to all three artists: bodies/embodiment, communication, and dwelling.

The exhibition reveals the remarkable range of pursuits and media explored by these artists for more than 50 years of art making, including drawing, painting, video, performance, textiles, architectural proposals, and artist's books.

CONVERGENCE

Nancy Buchanan (b. 1946, Boston), Marcia Hafif (b. 1929, Pomona, d. 2018, Laguna Beach), and Barbara T. Smith (b. 1931, Pasadena) arrived in the newly-formed MFA program at UC- Irvine in 1969. Buchanan, the youngest of the three artists, had just completed her undergraduate studies at UC- Irvine, and continued into the MFA program. Hafif and Smith both did their undergraduate studies at Pomona College and were both returning to a scholastic environment after considerable time away; both had already begun working and exhibiting professionally as artists. Smith had already produced an expansive body of work in painting, sculpture, and other media, including her Xerox books that made innovative use of then-new printmaking technology. She had also worked in the prints collection at the Pasadena Art Museum, where she met John Coplans, Tony DeLap, and Robert Irwin, who would later be among her faculty at UC-Irvine. Hafif had spent much of the 1960s in Rome, where she produced an ambitious series

¹ [UC-Irvine Art

Department Chair Alan Solomon] took me to a whole bunch of things that were happening in New York like openings and other events. Vogue magazine had just published a book and we went to their opening, it was a literature thing and they were the publishers. Just stuff like that. We did a whole bunch of things together. It was really great and we also did things with Leo Castelli. And Castelli got to know me. Anyway he comes to get me at my hotel and I'm such a California person and I haven't got a great sense of what's appropriate you know, I think a lot of artists are like that. I mean, sort of (interviewer laughs) how we are in time and space.

So I had this orange, day-glo orange raincoat, trench kind of a coat. (laugh) It was like blinding orange. Can you imagine? So, I came downstairs, you know, and (laugh) he's sort of like blown away by this coat. He was a very good sport. (laugh) ”

—Barbara T. Smith

Remnants: Artworks from 1965-1972, ed. Smith and Mara McCarthy, Los Angeles: The Box, 2007

of biomorphic abstractions that were attentive to the latest developments of American and European painting, including Pop and hard-edged abstraction, while also obliquely referring to the human body.² All three artists arrived in the program as mothers, and divorcees. Buchanan has noted that all three women kept the names of their first husbands.

“The wonderful thing about Irvine is that it didn’t matter how different everyone’s work was; there was this solidarity,” Buchanan has remarked about her classmates. Robert Irwin’s group critique class was especially important for the development of this solidarity, following his belief that “the single most important factor for success in art and among artists was mutual support,” as Smith remembers it. “That had always made sense and appealed to me, and certainly alleviated the isolation we felt down there and the oppressive apathy which I mainly felt came from the [campus] environment, e.g., the design of the buildings and the layout... [Irwin’s] encouragement to work together probably overcame much of the native paranoia and distrust that artists often have towards each other, and coming from no less than [Irwin], it was believed.”

For their part, Buchanan and Smith joined together with ten other classmates, including Chris Burden, to found the cooperative gallery F Space in an industrial park in Santa Ana, just beyond the “oppressive apathy” of the UC-Irvine environment. F Space was the site of many landmark works of installation and performance art including Buchanan’s *Hairpiece* and *Hair Transplant*, Burden’s *Shoot*, and Smith’s *Nude Frieze*—all happening in 1971.

While at UC-Irvine, Hafif photographed each of her classmates. From 1970-77, she made a Super-8 film with her classmates Bob Walker and Nancy Buchanan, called *Notes on Bob and Nancy*. The artist’s analytical voice-over narration, which also takes the form of a printed script, is a meditation on relationships, both real and performed. The film also includes classmate Alexis Smith and critic Barbara Rose, along with other friends and acquaintances playing themselves.³ In 1971, Hafif moved to New York, but stayed in touch with Buchanan and Smith.

² “I needed to leave Rome. I needed to come back to the States. I had a small child. I needed a way to make a living, and I thought that with a graduate degree I could teach. That was the reason to return to school. The second part of that was that as I had been working in Rome, I was really out of the United States, other than through magazines. I wanted to get back into what people were thinking, what was going on here. I mean, how do I readapt myself from being a Roman painter to being an American painter, if that’s what I want to do?”

In Rome, I had met Alan Solomon, who had been director at the Jewish Museum, doing very current exhibitions there. I knew him through Beverly Pepper, who sent him to visit me, and he and I walked around the city a bit. Then he went to California, becoming director of the UC-Irvine Gallery. I wrote to him asking for a reference, telling him I wanted to go to Berkeley. He said, ‘Oh, don’t do that. You should come to UCI because this is the center of everything right now.’ John Coplans and Phil Leider had been there, and all these artists from L.A. were teaching there. Larry Bell was there, all these people I knew. So I thought, ‘Okay, that’s Southern California. That’s where I’m from and it sounds like it’s good, so I’ll go there.’ So there I was at Irvine, living in Laguna. Interesting people were teaching and there were good students. It was essentially a good place to be.”

—Marcia Hafif in conversation with Michael Ned Holte, “Around Painting,” from *The Inventory: Painting*, Laguna Art Museum, 2015.

“Tomorrow to film Bob and Nancy at the Newport Pier and under it. Film of me, a film of all my activities. I might begin right now.

I have set up the lights and camera. I have only to decide whether to let the film run the whole three minutes or to stop it at one minute. If I find fifteen different activities the total would be forty-five minutes.

I am going ahead with a three minute film of me writing in this book. I have written down elsewhere some of the activities I might film. They include showering, eating, sleeping, fucking, masturbating, reading, writing, combing Peter’s hair, planting, filming, cooking, making-up, dressing, telephoning, cleaning, enlarging photos, brushing Mopsy, feeding the fish, typing (writing letters). And others.

Why do I want to make a film of my activities? It is another means of discovering what is really me. A means of becoming conscious of what I am and remaining that. ”

—Marcia Hafif
from “The Blue Diary”

Both recall visiting Hafif in New York, and Buchanan remembers sleeping in a tent when she stayed in her loft. In 1999, Hafif bought a house near the ocean in Laguna Beach and began splitting her time between the coasts until her death in 2018.

BODIES/EMBODIMENT

The body has provided a subject of recurring interest for all three artists, drawing upon its physical attributes and its political implications. The emergence of these artists from graduate school coincides with the publishing of the landmark book *Our Bodies, Ourselves* (1970), “a book by and for women,” and its explicit emphasis on health and sexuality; with renewed efforts to ratify an Equal Rights Amendment; and with the increasing politicization of women’s reproductive rights around the generation-defining Supreme Court decision *Roe vs. Wade* in 1973, which legalized women’s choices about reproduction in the United States. These and other events provide an important, inevitable backdrop for the focus of each of these artists on the body—starting with their own—as both object and subject, one with social expectations, political implications, and potential agency for internal and external transformation.

Marcia Hafif’s series of small, methodical drawings from 1977-78 record her own isolated body parts (an arm, a foot) with scientific exactitude, but result in unexpected abstractions. Nancy Buchanan’s ongoing use of hair as subject matter and as a material confirms this part of the body as frankly sexual and essentially human, revealing it as a source of abject horror and slapstick humor while upsetting gendered expectations of beauty and hygiene.⁴ *Hair Art, Dirty Art* (1974) is a self-portrait of the artist with a surreal thatch of pubic hair emerging from her dress, accompanied by a mischievous grin. Her *WOLFWOMAN* is a hilarious account of bodily transformation and accompanying patriarchal alarm when the artist has her period. This was included in the newsprint publication *Criss Cross Double Cross* (1976), edited by Paul McCarthy, to which Smith contributed *Vogue View*, a spread of staged photographs which calls attention to the male gaze behind most images found in women’s fashion magazines.

Smith’s *Signifer 2* (2016), a richly detailed image of her wrinkled hands, refers back to her innovative scanned self-portraits from the mid-1960s using a Xerox machine, while also foregrounding and celebrating her own aging body. Smith has described her performances as “works that have engaged me on a deeply felt level, often excruciating, sometimes ecstatic.” These acts of embodiment are focused on her “own inner growth rather than

works intended to entertain an audience. Indeed, the role of the so-called audience is often that of witness, participant, or indirect observer. What I have wanted for the audience was a shared sense of immediate effect.”

Initially conceived as a fundraiser for the Pasadena Artist’s Concern, a local arts co-op, *A Week in the Life Of...* was initiated by a live auction. Smith and guests wore formal attire, and the artists Allan Kaprow and Peter Lodato served as “runners,” with a hired auctioneer selling off all but one of 36 units of Smith’s time. These included a series of letter exchanges with artist Rachel Rosenthal, a spending spree with artist Paul McCarthy, and an entire week purchased by writer Larry Grobel (1975), who used his time with Smith as research for a book on performance art. Despite the title, the work continued on and off for close to a full year, with Smith documenting her various encounters in log books that include photographs, drawings, collage, correspondence and other writing.

COMMUNICATION

Communication—and inevitably miscommunication—is an ongoing area of interest for all three artists, a way of understanding “how we are in space and time” through engagement with others.

Buchanan and Smith explored non-verbal communication in their collaborative video, *With Love from A to B*, initially commissioned for the David Ross Talk Show and first shown during the College Art Association convention in January 1977. In the video, Smith and Buchanan’s hands silently serve as stand-ins for people, with a variety of small objects—a cordial glass, a bruised apple, a nail file, a tiny book, framed photographs (also of hands)—serving as props in a dollhouse-like setting, accompanied by a melodramatic soundtrack. A story of unrequited love, Smith ends the performance by extracting a razor blade and cutting her finger, what she describes as a “mock suicide.” She quickly regretted this act of self-harm, later noting that, “I had never before in my life done anything which was deliberately set up to harm myself. And here I was doing it (doing anything?) for art!” After a period of upset and self-examination, she deemed this realization “an appropriate boundary condition for a performance piece.” A few months later, a second version of the video was made, and Smith determined that the first version was not to be shown without the second version. Both versions are included in the exhibition, along with relics from the performance and Smith’s reflective text.

⁴ “As a graduate student, I was mentored by minimalist light-and-space artists, including Robert Irwin and Larry Bell and came to appreciate the total environment surrounding an artwork. I also appreciated the beauty of waste materials. When I made a rug of human hair and poodle fur, organized by length, color and texture, I was surprised by some viewers’ visceral responses. This opened a new direction, and from that time on, I have made works involving hair.”

—Nancy Buchanan

“ I discovered that over many years I had created a lineage of structures that had to do with language itself: words, sentences, and signs. What was I trying to say? I see now an elusive trail of meanings and forms that were not an attempt to communicate with others so much as to find a way to listen to myself, to plumb and record the emergent perceptions of my consciousness. This is revealed in my early paintings in which words and symbols are prominent; in small, peculiar collaged objects that record a playful incongruity, in drawings, artist books, and later, after my son’s death, in artifacts that express grief where no words were possible... It is a trail of exploration and meaning garnered out of esoteric energies by an ‘alien’ making sentences with stones and shells. I have always been curious about life and have had the need to express myself. ”

—Barbara T. Smith

Smith and Buchanan have continued to investigate communication in various ways throughout their careers. In a series of wall-based works, including *St. Marten: Paragraph* (1990), found seashells are arranged on panels in ways that imply linguistic structure, though their meaning is ultimately rendered “alien” and ambiguous.⁵ *Hot Peppers* (1982-83) transforms a series of meditative texts, written on pink index cards, into a dangling sculptural form.

Sympathetic Magic (1972) is a mail art piece by Buchanan in which chosen participants, including Hafif and Smith, could instruct the artist to send a personal item to someone she didn’t already know—options included a photo of her maternal grandmother, a poem, a letter from an old boyfriend. (This is the only work that connects all three artists in the exhibition.) In works such as *Primary and Secondary Spectres* (1979) and *An End to All Our Dreams* (1982) Buchanan gradually turned her attention from interpersonal communication toward mass media as a site of rhetoric and manipulation.

Hafif explored finding ways to communicate outside of a shared language in a series of performative “Language Exchange” works, often relying on pictographs and abstract notation. In *Language Exchange III* (1995), she attempted to communicate with contacts in Israel and Palestine; this attempt to learn and share alphabets resulted in observations about food, architecture, and other cultural forms. In the artist’s book *Words* (written in 1976, published in 1997), Hafif treats the title subject like a material, assembling strings of words without connective syntax. Their juxtaposition and accumulation makes otherwise familiar language strange and even overwhelming.

DWELLING

Buchanan, Hafif, and Smith all grappled with, resisted, or rejected the presumed demands of marriage, family, and middle-class living. Critical notions of domesticity and a radical consideration of dwelling—both being together and being alone—shape their work in various ways.

Hafif's photographic documentation of *The Mill House* (1983), a domestic property without electricity or running water occupied by the artist, and her later sculptural model *The Oval House* (2002) both propose a radical break from sociality in favor of austere self-sufficiency and utter solitude in space and time. As the artist noted, "Thinking in three-dimensions of the houses I had envisioned in the past I settled on *The Oval House*. Oval rooms can be joined together into a house, allowing each extra wall space for windows. I sewed a model from muslin, quilting and stuffing it, made stuffed cushions for sitting, and found a ceramic pot for water at Pearl River in Manhattan."

Buchanan has consistently returned to the domestic as a site of consideration and critique in pastel drawings, collages, and architectural miniatures. Often delirious in their abundance of detail, these works tend to focus on grotesque conspicuous consumption amid overlooked social needs. *After California: William Wendt* (1999-2017) updates an idealistic, *plein air* image of the California coastline with the encroachment of contemporary real estate.

Hafif and Smith have also both found inspiration in the ocean—a significant environmental consideration for artists living and working in Southern California. In 1999, after nearly three decades of living in New York, Hafif found a house and studio in Laguna Beach, near her son and his family, and began living there half of the year. She also renewed her relationship to the Pacific Ocean, resulting in a series of monochrome paintings and the hour-long video *Beach Rocks, Winter* (1999). Hafif's series of *Pacific Ocean Paintings* (2000) translates colors found at the beach using historic pigments. (The color of the vitrines throughout the exhibition is an homage to this series.)⁶ In the video, Hafif's camera treats each beach rock as a subject worthy of sustained scrutiny, with Olivier Messiaen's 1939 organ composition *Les corps glorieux (Glorious Bodies)* providing an otherworldly soundtrack.

Smith's photographic series *The Westside, A Blessed Time* (2011-15), connects the intimacy of the domestic interior to the urban landscapes of coastal Southern California and the vastness of the ocean. She describes the series as revealing "not an attempt to communicate with others so much as to find a way to listen to myself, to plumb and record the emergent perceptions of my consciousness."

6

“Painting for the first time near the ocean in California, and walking often on the shore, I was influenced by the colors of the sea and the sky and the sand, by the seashells and seaweed, the dark clouds over the horizon in the evening, the shining colors reflected in the sand as the water withdrew. The colors I used were mixed with white (a tint) and again painted in vertical strokes from upper left across and down to finish in the lower right.”

—Marcia Hafif

CHECKLIST

A.

Marcia Hafif

August 7, 2011, 2011

Pencil on paper, 17.75 x 23.25 in.

Courtesy of the estate of the artist and
Parrasch Heijnen, Los Angeles

After graduating from UC-Irvine in 1971, Hafif moved to New York, where she began to make a series of drawings with repeated marks, each drawing following self-imposed guidelines. Each is simply titled with the day's date and serves as a recording of time, a recurring practice that parallels the artist's written journals and other acts of observation.

A./B.

Barbara T. Smith,

A Meditation on Time, 2005-09

Textile with knitting needles in wooden bowl,
Dimensions variable

Courtesy of the artist and The Box, Los Angeles

A Meditation on Time was a series of performances in which Smith knit a long scarf at various sites of personal or historical significance in Pasadena, a city which had once again become her home. These sites included the Armory Center for the Arts, in the exhibition *Installations Inside/Out* (2009), with Smith knitting while seated at the top of the Armory's central staircase. Viewers were invited to record their impressions and ask questions of the artist in a journal, which appears in this exhibition. The act of knitting represents longevity and the measuring of time as the textile grew. Here, its time is compressed in a densely rolled ball, which is how the work is stored.

B.

Nancy Buchanan

Ghost Quilt, 2019-2021

Fabric and hardware, 66 x 55 x 15 in.

Courtesy of the artist and Charlie James Gallery,
Los Angeles

Exhibited here for the first time, Buchanan's *Ghost Quilt* traces her family history and considers her own relationship to inheritance, time, and dwelling.

"My grandfather's cousin made fancy men's vests and she sewed quilts as her 'hobby.' I have her Victorian quilt, completed in 1884, which I'm replicating in organdy, so that when it's hung in front of the original, you look through the contemporary 'ghost image' to view the original."

—Nancy Buchanan

C.

Barbara T. Smith

A Week in the Life Of..., 1975

Performance documentation and relics,
Dimensions variable

Courtesy of the artist and The Box, Los Angeles

D.

Nancy Buchanan

Small long white on black, 2019

Pencil on paper, 15.5 x 13 in. (framed)

Courtesy of the artist and Charlie James Gallery,
Los Angeles

Nancy Buchanan

Untitled, 1971

Pencil on paper, 15.5 x 14.5 in (framed)

Courtesy of Barbara T. Smith

D./E.

Nancy Buchanan

Twin Corners, 1975

Metal sculpture and photograph, 40 x 57 x 72 in.
and 19 x 15.75 in.

Courtesy of the artist and Charlie James Gallery,
Los Angeles

E.

Marcia Hafif

Arm Drawing, 1977

Pencil on paper, 13.5 x 12.5 in.

Courtesy of the estate of the artist and
Fergus McCaffrey, New York

Marcia Hafif

Arm Drawing, 1977

Pencil on paper, 14.125 x 15 in.

Courtesy of the estate of the artist and
Fergus McCaffrey, New York

Marcia Hafif

Foot Drawing, 1978

Pencil on paper, 13.5 x 15.125 in.

Courtesy of the estate of the artist and
Fergus McCaffrey, New York

Barbara T. Smith

Signifier 2, 2016

Archival inkjet print, ed. 35, 41.625 x 30.5 in.

Courtesy of the artist and Cirrus Gallery,
Los Angeles

Smith made a series of four *Signifier* images in collaboration with Jean Millant of Cirrus Gallery, where she had exhibited *The Field Piece* in 1971-2. Using the flatbed scanner with remarkable resolution, the series explicitly recalled Smith's pioneering self-portraits using a Xerox machine fifty years earlier, while also celebrating her aging body.

F.

Nancy Buchanan
WOLFWOMAN, 1976

Barbara T. Smith
Vogue View, 1976

Two spreads from *Criss Cross Double Cross*, Issue 1; offset lithography newspaper publication, edited by Paul McCarthy

Courtesy of Nancy Buchanan and Paul McCarthy

Nancy Buchanan
Hair Art, Dirty Art, 1974

Photograph
Courtesy of the artist and Charlie James Gallery, Los Angeles

Nancy Buchanan (with Barbara T. Smith)
Please Sing Along, 1974
Performance documents: photograph and postcard
Courtesy of the artist and Charlie James Gallery, Los Angeles

Nancy Buchanan and Barbara T. Smith
With Love from A to B, 1977
Performance relics, Dimensions Variable
Courtesy of Barbara T. Smith and The Box, Los Angeles

G.

Three videos projected in sequence on this wall.

Nancy Buchanan (with Barbara T. Smith)
Please Sing Along, 1974
Black and white video with sound, 9:22

Nancy Buchanan and Barbara T. Smith
With Love from A to B, 1977 (First Version)
Black and white video with sound, 10:17

Nancy Buchanan and Barbara T. Smith
With Love from A to B, 1977 (Second Version)
Color video with sound, 8:46

Buchanan's *Please Sing Along* was performed at the Woman's Building in 1974. Two "beautiful" nude men dance to music, before Buchanan and Barbara T. Smith, dressed in karate garments, fight to exhaustion, ending with a kiss.

H.

Barbara T. Smith
Pronunciation: That, Mirror Voice, Words on Glass, 1986

Oil pastel on paper, 14.625 x 20.625 x 1.5 in. each (framed)

Courtesy of the artist and The Box, Los Angeles

Barbara T. Smith
St. Marten: Paragraph, 1990
Shells, stone, wood, 20.25 x 29.75 x 5 in.
Courtesy of the artist and The Box, Los Angeles

Barbara T. Smith
Kiss a Spot Forbidden, 1975
Performance documentation and relics, Dimensions variable
Courtesy of the artist and The Box, Los Angeles

"I am cancer, water sign, moon child, spawn of the sea. In 1971, I went swimming in the cove where I grew up and knew very well. I was suddenly taken by surprise by the shock that my body would not swim, nor did I want to live. This is the real ocean. Nothing to hold onto, nothing to grasp. I relived the drowning in therapy. To my surprise, fear became desire. Desire not to die, but to rest. I am exhausted and in need of care. It is so deep and quiet here, the light is soft and filtered. It is so warm and peaceful, no effort is required to be in the sea. It was only the recall of my children and an extreme act of will that saved my life. I recreated the experience in a Las Vegas swimming pool... To plunge so deep into the sea that to retrieve the tiny cross means actual risk of death.

It was a play on X's. The first X was forbidden: I was forbidden to die. Instead, I was called into the desert, and the crowd followed. I searched for an oasis, a spot, an X on the sand. Harpies taunted me about my sanity and what was real. At the oasis, water was now salvation. After sharing the water with everyone, a man came over the hill and gave me a kiss. Thus, it completed the three X's: a kiss, a spot, and forbidden. And we ran off together, leaving the crowd to find their own way home."

—Barbara T. Smith

I. (The Vault Gallery)

Nancy Buchanan
Primary and Secondary Spectres, 1979
Video, color and sound, 6:28

Nancy Buchanan
An End to All Our Dreams, 1982
Video, color and sound, 7:56

Both courtesy of the artist and Charlie James Gallery, Los Angeles

Primary and Secondary Spectres is a video that moves through the color spectrum as a backdrop for performances by Buchanan that move from slapstick comedy to melodrama. The soundtrack is a description of a generic action movie plot imagined

by Buchanan's young nephew. The changing relationship of image and sound points to the way in which media is used to shape and manipulate feelings.

An End to All Our Dreams evolved from a live performance at Cornell University in 1980. It begins with a dream that quickly grows nightmarish, following the history of weaponry and violence into the modern possibility of nuclear war. Combining carefully cropped framing of performances, stark and eye-popping backgrounds, and archival images, it follows closely from Buchanan's previous work in video, while also revealing a shift from personal and interpersonal politics toward more global political concerns.

J.

Barbara T. Smith

The Conspiracy, 1972-2022

Installation with photographs and text,

Dimensions variable

Courtesy of the artist and The Box, Los Angeles

Smith initiated *The Conspiracy* in 1972, developing a deliberately loose, semi-fictional narrative from photographs she took of everyone involved in the production of her ambitious environmental work *The Field Piece*, which was first exhibited at F Space Gallery, Santa Ana, and Cirrus Gallery, Los Angeles, in 1971. She wrote brief biographical sketches for each participant, often based on real details, and organized the characters into categories, including "Mystics," "Fighters," "The Enemy," "God," and so on. The work remained unfinished until this realization, fifty years later.

K.

Barbara T. Smith

Hot Peppers, 1982-83

Index cards, string, handwritten text, found

objects, 64 x 10 in.

Courtesy of the artist and The Box, Los Angeles

L.

Barbara T. Smith

Ohio/LA: Time/Space Vector, 1990

Two fossilized spiral shells and sand dollar on

wood, 6.75 x 9 x 1.5 in

Courtesy of the artist and The Box, Los Angeles

Marcia Hafif

Pacific Ocean Painting: Bohemian Green Earth, 2000

Oil on canvas, 16x16 in.

Courtesy of the estate of the artist and Parrasch Heijnen Gallery, Los Angeles

Hafif's series of *Pacific Ocean Paintings* (2000) translates colors found at the beach using historic oil pigments. The colors of the vitrines in the exhibition are an homage to this series.

M./N./O.

Marcia Hafif

Notes on Bob and Nancy, 1970-77

Super 8 film transferred to video with sound, 62:46

Courtesy of the estate of the artist and

Fergus McCaffrey, New York

P. (Polly Goodan Gallery)

Marcia Hafif

The Oval House, 2002

Cloth, pebbles, ceramic vase, 25 x 42.5 x 6 in.

Courtesy of the estate of the artist and

Fergus McCaffrey, New York

Hafif created numerous architectural proposals, using drawings and architectural models, often for one person. *The Oval House* is a model of a house that is also a fabric sculpture.

Marcia Hafif

Photographs of Marcia Hafif at the Mill House, 1983

Three digital prints on paper, 10 x 7.125 in.

Courtesy of the estate of the artist and

Fergus McCaffrey, New York

Marcia Hafif

Garden Calendar, 1981

Ink on paper, 18 x 24 in.

Courtesy of the estate of the artist and

Fergus McCaffrey, New York

Nancy Buchanan and Carolyn Potter

American Dream #7 (The Price is Wrong), 1991

Sculpture with video and sound, 28 x 30 x 36 in.;

video: 13:00

Courtesy of Nancy Buchanan and Charlie James

Gallery, Los Angeles

Nancy Buchanan

Barbarism Document #14: If Wallpaper Could Talk, 2009

Mixed media collage, 32 x 39 in.

Courtesy of the artist and Charlie James Gallery,

Los Angeles

Buchanan has consistently returned to the home as a subject, resulting in collages, dollhouses, and other works. Full of detail and humor, these works often focus critically on luxury and gross consumption in a world of limited resources and social inequality.

Q.

Nancy Buchanan

After California: William Wendt, 1999-2017

Unique archival print on canvas, 24 x 30.5 in.

Courtesy of the artist and Charlie James Gallery, Los Angeles

After California: William Wendt (1999-2017) updates a romantic, *plein air* image of the "classic" California coastline with contemporary real estate, replacing nature with expensive condominiums.

Barbara T. Smith

The Westside: A Blessed Time, 2011-15

Photographs on aluminum, Dimensions variable; 60 x 96 in. as installed

Courtesy of Barbara T. Smith and The Box, Los Angeles; Collection of Karen Hillenburg and Sebastian Clough

Marcia Hafif

Beach Rocks, Winter, 1999

Video with sound, 59:24

Courtesy of the estate of the artist and Fergus McCaffrey, New York

Vitrine 1.

Marcia Hafif

Words, 1976; published 1997

Artist's book

Courtesy of Michael Ned Holte

Barbara T. Smith

Mother's Death (Journal), 1979

Artist's book; mixed media

Courtesy of the artist and The Box, Los Angeles

Barbara T. Smith

A Meditation on Time, 2005-09

Performance relic (journal)

Courtesy of the artist and The Box, Los Angeles

Nancy Buchanan

Hair Stories, 2019

Artist's book

Courtesy of the artist and Charlie James Gallery, Los Angeles

Marcia Hafif

Notes on Bob and Nancy, 1970-72; published 1976

Artist's book

Courtesy of Michael Ned Holte

Marcia Hafif

Pomona Houses, 1972

Artist's book, published by Motherlode Editions

Courtesy of Michael Ned Holte

Nancy Buchanan and Robbin Henderson

50s/80s, 1988

Artist's book

Courtesy of the artist and Charlie James Gallery, Los Angeles

Nancy Buchanan

Fallout From the Nuclear Family Vols. 0-IX (excerpted), 2011

Artist's book

Courtesy of the artist and Charlie James Gallery, Los Angeles

Barbara T. Smith

Trip to San Francisco, 1976

Artist's book; mixed media

Courtesy of the artist and The Box, Los Angeles

Vitrine 2.

Nancy Buchanan

Sympathetic Magic, 1972

Mail art documentation

Courtesy of the artist and Charlie James Gallery, Los Angeles

Barbara T. Smith

Only Women Bleed, 1978

Mixed media on paper bag, glove, cactus, postcards

Courtesy of the artist and The Box, Los Angeles

High Performance

Volume 1, Number 3, September 1978

Courtesy of Nancy Buchanan

Marcia Hafif

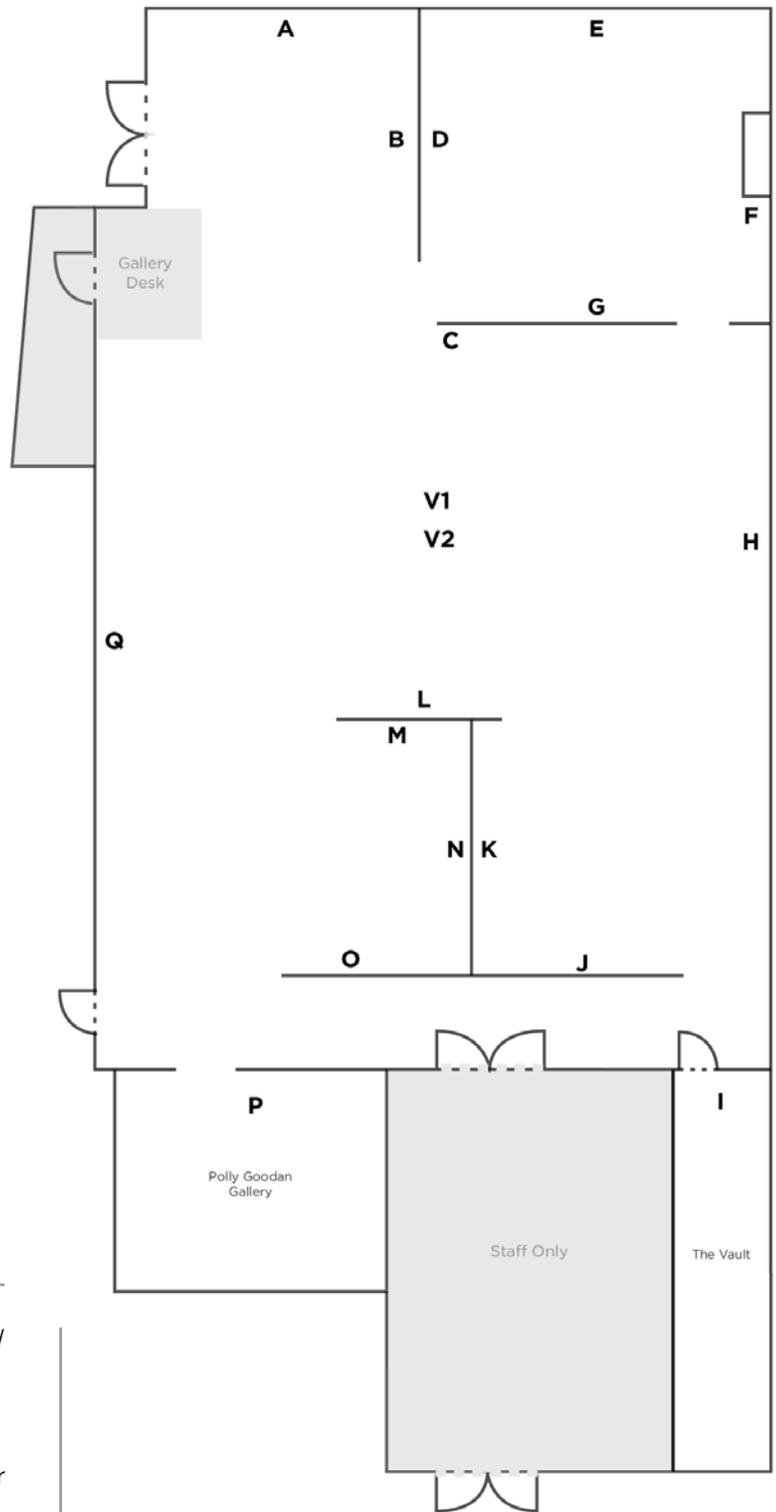
Language Exchange III, 1995

Photographs, text on paper, ink on paper

Courtesy of the estate of the artist and Fergus McCaffrey, New York

Michael Ned Holte would like to thank:
 Nancy Buchanan and Barbara T. Smith for generously sharing memories, ideas, and your remarkable work in the process of realizing this exhibition that began with a public conversation about our mutual friend Marcia Hafif. Rebecca McGrew for initiating that conversation. Everyone at the Armory for embracing the exhibition concept and then making it a reality. The Pasadena Art Alliance, the Mike Kelley Foundation, and the Michael Asher Foundation for supporting the exhibition. Charlie James, Fergus McCaffrey, Parrasch Heijnen, The Box, Paul McCarthy, Cirrus Gallery, Karen Hillenburg and Sebastian Clough, and the artists for loaning work. Peter Nitoglia and Taketo Shimada for helping locate works by Marcia Hafif. Fía Benitez for helping with research and organization. Neha Choksi, Gabrielle Civil, Patricia Fernandez, Kenyatta A.C. Hinkle, Kang Seung Lee, Babsi Loisch, Jennifer Moon, Matt Siegle, Tashi Wada, Jennifer West, and Mandy Williams and Sarah Williams at Feminist Center for Creative Work for your conversations with me and with this exhibition. Leslie Ross-Robertson for patience and encouragement, always. This exhibition is dedicated to the memory of Marcia Hafif.

Caldwell Gallery Floor Plan



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Guest Curator, Michael Ned Holte
 January 28 - June 12, 2022



michael asher foundation



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