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Ken Marchionno, Daniel J. Martinez, and
Aaron Pipkin Tamayo
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FRONT AND BACK COVERS

Pearls of Wisdom: End the Violence, 2009-11
Workshops and mixed media art
Kim Abeles, community, and the non-profit,
A Window Between Worlds, with Sandra Muel-
ler as Community Arts Advocate. Funded by
the James Irvine Foundation and City of Los
Angeles Department of Cultural Affairs.

Frankenstein's Heart, 2022

Mixed Media
13" x 10"

Created for a limited edition print to support
Side Street Projects, an organization devoted
to community-centered artists through commu-
nity-led programming that promotes creativ-
ity, well-being, and the potential for collective
growth.

Produced by Side Street Projects

KIM ABELES: A SURVEY

*Presented by Fresno Art Museum's
Council of 100
Distinguished Woman Artist for 2022*

*The exhibition and book were also
supported by a grant from the Sidney
Stern Memorial Trust.*

FRESNO ART MUSEUM

July 30, 2022 - January 8, 2023

Michele Ellis Pracy, Curator

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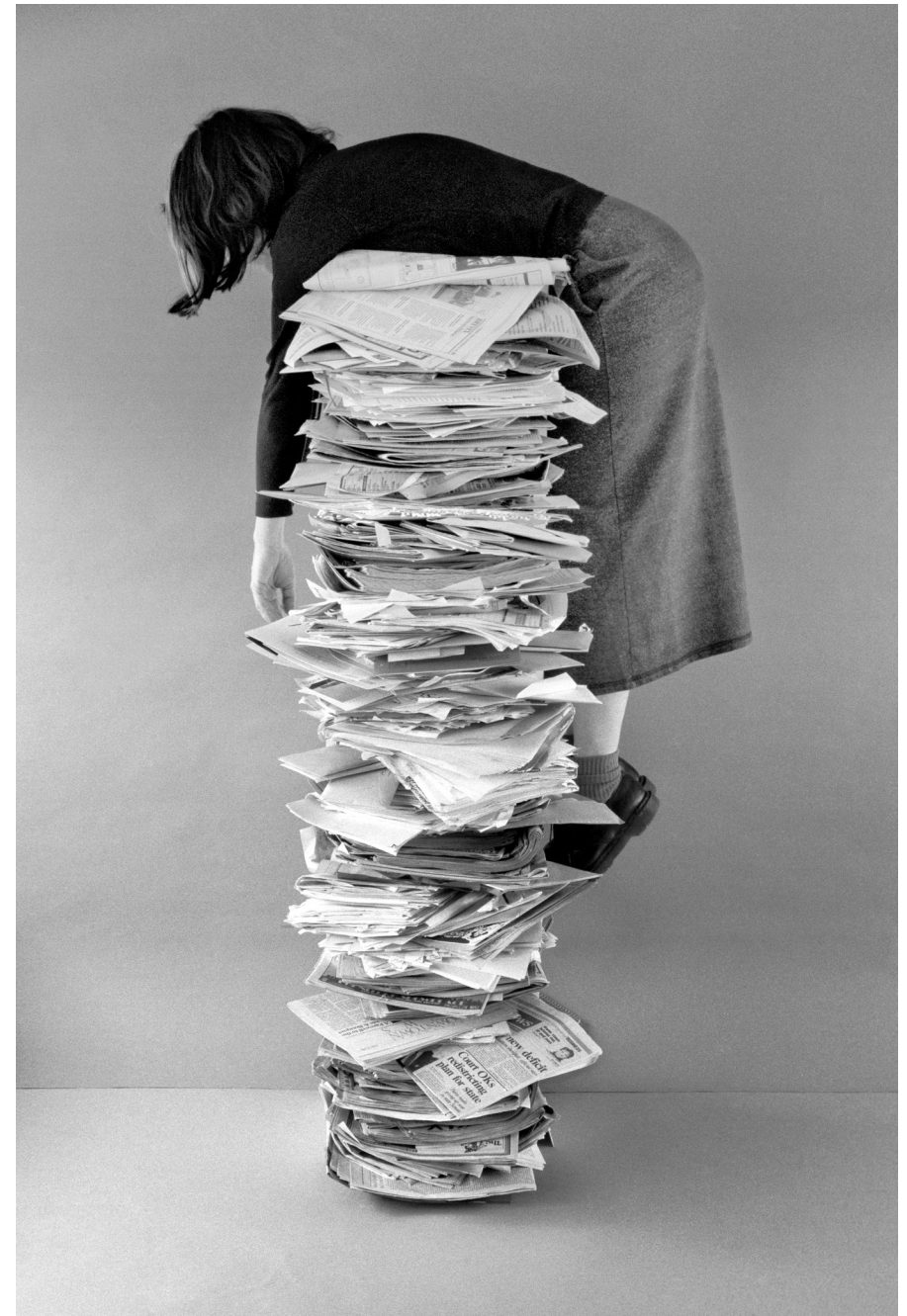
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Self-portrait with Files, 1995
Silver print
6" x 4"

CURATORIAL STATEMENT

Kim Abeles: A Survey

To put Kim Abeles' art-making career in perspective, her first retrospective exhibition was in 1993. Entitled *Kim Abeles: Encyclopedia Persona A-Z, A Fifteen-Year Survey*, that exhibition traveled and was seen at the Fresno Art Museum 25 years ago. As the Museum's Council of 100 Distinguished Woman Artist for 2022, Kim's career from 1987 to the present is explored here.

Abeles' artistic purpose is to put social and scientific issues in our faces. Whether she delves into women's issues, human interaction, climate change, or pollution, Abeles confronts us with the serious discomfort of it all. This artist brings to us an awareness of challenging global issues that we, as the most evolved inhabitants of this earth, must be aware of, and remedy if possible.

This current survey exhibition was curated in February of 2019 and was scheduled for 2020. But, because the pandemic closed our Museum's doors in March 2020, *Kim Abeles: A Survey* was re-scheduled for July 2022 to run concurrently with the major traveling exhibition, *A Queen Within: Adorned Archetypes*. The physical juxtaposition of these two exhibitions feeds our minds and souls with powerful installations about life itself, whether beautiful or grim. We are emotionally and intellectually challenged by Abeles and are grateful to her for her brave, in-depth explorations of life's realities.

Kim Abeles will spend months, if not years, translating a human issue into an art installation. What you see in this exhibition are parts of more complex artworks that represent the essence of the whole work. For example, *Valise 2-Tools* is one of a number of valises Abeles created; each contains a topic she explores related to "nature as affected by humans." Rolled out to its full 13-foot length, Abeles shows us the dedication and pride that incarcerated female firefighters have for their work furlough/firefighting jobs. They built the contents of this valise alongside Kim, sewing and fashioning every element contained in the valise. The valise describes their story which is very bittersweet because in California, women inmates cannot be hired as professional firefighters once released back into society. Unfortunately, these qualified women firefighters are convicts first. With this backpack of hand-sewn symbols Abeles asks us, where is the humanity in this type of decision? We realize that there isn't any.

Each and every one of the 14 installations in this exhibition will make you question "why?". Why are some women homeless? Why is smog pollution a way of life today? Why have female historical figures been vilified by society, used, or killed? Why should we honor the presence of nature? Why does a city teeming with strangers not realize they are interconnected? Why do we shield ourselves from unpleasant realities to make our personal lives more pleasant?

With this exhibition, Kim Abeles answers these essential human questions, and we find we can no longer pretend they don't exist.

Michele Ellis Pracy

Exhibition Curator

Fresno Art Museum Executive Director & Chief Curator



Self-Portrait (Pope Joan), 2016

Abeles' identification since her birth in 1952 to the present; modified chair; metal; mirror
49" x 19" x 16"

Photo: Ken Marchionno



ABOUT THE ARTIST

Her work speaks
to society, science
literacy, and civic
engagement.

Kim Abeles is an artist whose artworks explore biography, geography, feminism, and the environment. Her work speaks to society, science literacy, and civic engagement, creating projects with science and natural history museums, health departments, air pollution control agencies, the National Park Service, and community organizations. In 1987, she innovated a method to create images from the smog in the air, and her *Smog Collectors* brought her work to international attention. In 2019, she worked with the Garage Museum of Contemporary Art in Moscow to create smog portraits of world leaders with quotes from climate summits. A survey exhibition of this environmental series, *Kim Abeles: Smog Collectors, 1987-2020*, was presented at California State University, Fullerton in 2021 and will travel next to California State University, Sacramento. Her projects funded by the National Endowment for the Arts involved a residency at the Institute of Forest Genetics in Placerville, California where she focused on *Resilience*; and *Valises for Camp Ground: Arts, Corrections, and Fire Management in the Santa Monica Mountains* in collaboration with Camp #13, a group of female prison inmates who fight wildfires. Her permanent outdoor works in Los Angeles include *Walk a Mile in My Shoes*, based on the shoes of Civil Rights marchers and local activists; and, *Citizen Seeds*, a series of sculptures along the Park to Playa Trail. She has received fellowships from the John Simon Guggenheim Memorial Foundation, the California Community Foundation, the J. Paul Getty Trust Fund for the Visual Arts, and the Pollock-Krasner Foundation. Her work is in public collections including The Museum of Contemporary Art, LACMA, and the California African American Museum in Los Angeles, the University of California Berkeley Art Museum, and the National Geospatial-Intelligence Agency in Springfield, Virginia. Her process documents are archived at The Center for Art + Environment at the Nevada Museum of Art in Reno. Recent publications about her projects include articles in the *New York Times*, *Los Angeles Times*, and the book, *Art as Social Practice: Technologies for Change*, from Routledge Press. She is Professor Emerita at California State University, Northridge.

Breathing Trees, 2018

Digital print on silk

16" diameter; height variable to reach from floor
to ceiling

Each tree is created from photographic portraits, taken in-the-round, of specific trees at the Institute of Forest Genetics, a national research facility located in the foothills of the Sierra Nevada. Kim Abeles was artist-in-residence at the Institute during 2018 through a grant from the National Endowment for the Arts program facilitated by the El Dorado Arts Council. The trees "breathe" and respond to the slightest air currents as viewers approach, expressing through art the metaphor of the tree as a symbol of our aspirations and our bond with nature.



IT'S NOT EASY TO BE A VISIONARY IN THE SMOG: THE WORK OF KIM ABELES

Visionaries see things before most of us, then have the serendipitous skill and tenacity, maybe almost innocent conviction, to get us to see what they see – often in advance of our readiness to look. . .

“It’s not easy to be a visionary in the smog.”¹

Lucy Lippard

Respected critic and feminist Lucy Lippard offered the above quip to describe the challenge of artists who practice socially engaged art. The sentence kept popping into my head as I wrote about work as astoundingly expansive, complex, painstaking, and original as that of Kim Abeles.

The odd collision of the words *visionary* and *smog* would not let go of me.

Visionaries see things before most of us, then have the serendipitous skill and tenacity, maybe almost innocent conviction, to get us to see what they see – often in advance of our readiness to look. . . Way back in the early 1980s, before Al Gore, before global warming became an ideological kickball instead of the imminent peril it is, Abeles was intelligently alerting us to the potential hazards of power, of unchecked technology, of European positivist notions that lead us to think we can dominate our fellows and ignore nature.

As for the smog, some 30 years ago Abeles gained recognition using the particulate residues of car exhaust accumulating on a variety of surfaces to create conceptually, beautifully rendered images – of power brokers, foodstuffs, body organs involved in breath. Early smog works have stood up to the best conceptual art. To wit: Abeles imbedded a swatch smudged with car soot into the cover of *Walden*, our most famous ode to nature, ironically enough penned by Thoreau at the very moment when American manifest destiny began to chug and smoke its way relentlessly West.

Abeles’ popular smog works, created from 1987 to 2020, are smartly culled here. Included are portraits of presidents, and of world leaders pontificating at climate summits (while little changes), as well as eerily empty Titanic deck chairs. In all these, coalescing pollutants on delicate porcelain become nature’s accusing chiaroscuro, reminding us just how arrogant and tone-deaf we humans can be.

Whatever else can be said about this label-defying artist, I feel it’s important to note that Abeles is first and foremost an accomplished and trained fine artist in the strictest sense of the term. Her work – sculpture, drawing, painting, photography, graphic design, book art, community outreach projects – displays every feature of the best fine art, like deft drawing skills, a nuanced sense of the poetic, an open-ended ambiguity that leaves room for our subjective imagination and for participatory responses like curiosity, visual pleasure, discomfort, delight.

That said, this exhibition, and any exhibition for that matter, is by definition static. The very structure of a museum show stop-frames the powerful hands-on, process-oriented, and engagement strategies that are central to Kim Abeles as a person and a creative. To their mutual credit, Abeles and Museum Executive Director and Chief Curator, Michele Ellis Pra-

Abeles removing a stencil after the polluted *Smog Collector* was taken down from the roof.
Courtesy California Science Center, Los Angeles, CA.
Photo: Ken Marchionno

cy, agreed on works that give us a sense of Abeles' range – discrete sculptures, installations, large scale permanent public works, interactive projects where Abeles consciously reverses/shares the role of creator with everyday citizens who make art as a way of learning, teaching, or healing.

In its breadth, this Fresno show offers viewers a look at works from well-known series, like the *Biographical Sculptures*, as well as excerpts from less widely viewed interdisciplinary projects, like the lovely *Equidistant* table. As descriptions go, Abeles chafes at the word *series*. “It makes art sound like commerce, like things artists make, remake, churn out and number for sale. It just does not describe what I do or why I do it.” Perhaps (sadly), themes and formats recur over the years because the issues the artist has dedicated herself to parsing – fair labor, gendered violence, HIV, feminism, our stewardship of this planet – go unaddressed in any real way decade after decade.

And indeed, I have to agree with Abeles. The word “series” doesn’t begin to adequately describe the artist’s encyclopedic, multi-modal installations. A large sculptural assemblage is typically the originating focus – for example the *chair* of civil rights figure Rosa Parks. Radiating from that central work are sensorially diverse, loosely thematic, rhizomic networks of drawings, photographs by the artist, crowd-sourced imagery, vitrines, text, artist-fashioned and found bric-a-brac, all setting up an open-ended web of associations that is part hard data, part art alchemy. We are invited to look at the ostensible topic from the kaleidoscopic lens of the artist’s life, our own memory and desire, canonical history, marginalized histories, science, law, and well, you name it.

In this approach, Abeles is a remarkably inventive heir to that now familiar *new genre* sensibility of collecting and arranging everyday appropriated and made materials into sculptural environments that we move through rather than gaze at on a wall. In 1961, the paradigm-shifting *Art of Assemblage* exhibition at the Museum of Modern Art anointed this rambunctious style as serious art. . . .² The primarily

male artists in that show and those who followed – many who’ve inspired Abeles, like Llyn Foulkes, Bruce Connor, Edward Kienholz – reified a new canon of postmodern visual culture, one that demanded alignment with the oft messy stuff of life.

Yet, despite how tradition-breaking those works were, and how much the work of Fluxus and Allan Kaprow³ took up the mantle of interactive approaches, until recently this sort of work continued to be mostly created by white men for privileged exchange and hierarchic display.

Think of the opposite of this, and you know a bit about Abeles. Whether it’s regular people who agree to collect smog on various surfaces in world capitals for Abeles, or women sharing curative trauma narratives in city-wide workshops she conceives, or folk providing the artist with images of the sky in far-flung locations for the public sculpture *Sky Leaves*, the art Kim Abeles produces conflates artist and citizen, unites the lone player of Western individualism to an interconnected community.

In her essay, “Connective Aesthetics: Art After Individualism,” Suzi Gablik notes that the modern era – movements like Cubism, Formalism, Abstract Expressionism, and for that matter the whole single genius-dealer-collector model – tended to define and celebrate art by its autonomy, self-sufficiency, and “elevated” isolation from the rest of society. The author suggests that in an increasingly pressing world, this autonomy has had the effect of condemning art to a kind of practical irrelevance, draining it of its defining societal role and turning it into just another class of objects for marketing and consumption. As facts on the ground unfold that we cannot ignore, this separation of art from life gets harder, because in Gablik’s words, “real life is calling . . .”⁴

Real life is kind of hollering these days, and Abeles has always been listening. One of the most lyrical sections of this exhibition is a wall of beautifully eccentric, hand-made “pearls.” Abeles did not touch any of these small





The workshop for *Pearls of Wisdom: End the Violence* relies on the metaphor of the pearl and the visceral strength of process. Each participant begins with an object that symbolizes the abuser or an event. Mylar paper provides a reflective surface for writing or drawing, followed by the wrapping of the content with colorful yarns and plaster bandages. Photo: Aaron Pipkin Tamayo

sculptures – she created the artistic syntax and creative opportunity for their production. Pearls are made by arduous friction, and these glistening spheres on view have also been coiled, glued, fashioned from struggle, using written recollections, yarn, mylar, string, paint, etc. by women, children, advocates touched by a looming reality – our addiction to violence, domestic and other. Each “pearl” is linked to the next by a thin thread, visualizing the Navajo idea that when one is ill, all are ill, and by extension we are all well together.⁵ The sculptures were part of a 2011 project involving Abeles, the non-profit A Window Between Worlds, hundreds of city-wide workshops, and 800 women/children subjected to gender violence.

Abeles’ metaphors may be poetic – effluence, the irritation within a shell that eventually delivers a gem – but her staunch dedication to social justice is direct, robust; it was there as part of her being many decades before public art practice became the accepted, woke, welcomed, and well-theorized stylistic norm it is today.

“Subjects seem to come to toward me in a natural way: a book falls from a shelf about St. Bernadette, an exhibition sends me traveling and I discover Eva Peron, a fundraiser with the theme of chairs gets me thinking about Rosa Parks sitting down on that bus and what it means to sit. The research opens the metaphors and unexpected meanings. . .”⁶

Kim Abeles

The artist’s research, like her belief in the power of collaborative, visceral experience, is never abstract, or limited to dusty archives – though Abeles hangs out in those as well. When the smog works began in the 1980s, she was inspired by the changing shades of gray sky looking from her downtown studio towards northern foothills. So she walked 16 miles or so from downtown Los Angeles to the cliffs following the exact perspective offered by her window as a way to actually “know” her subject matter. When you walk a smog corridor or any ecologically threatened area,

you come to know first-hand that marginalized and low income communities suffer differentially. From this real-time, experiential data Abeles produced a telescoping room at the end of which was a painting she made from a detailed study of over 200 documentary photographs of the visual corridor leading from her studio to the San Gabriel Mountains.

The narratives Abeles unfolds, or the ideas she invites us to participate in are never proscriptive, preachy, or fixed. As viewers, we take in a sea of expressive and factual stimulation from our own life-foci. The first time I saw the *St. Bernadette* piece, I was struck by a delicate framed movie still from the 1943 film *The Song of Bernadette*, embellished by the artist with floral patterns and actual hair. Back then, my 1990s eye read this as a group of Enlightenment rationalists reconciling themselves to the profound mysteries of faith – the reason/faith binary of Western thought seems to interest Abeles. In 2022, with today’s re-invigorated assaults on women’s bodies, this same little object becomes a rather sinister reminder of church-state-science patriarchy subjecting the 14-year-old Bernadette – and right along with her Aspasia of Miletus, Artemisia Gentileschi, Mary Wollstonecraft, Simone de Beauvoir, Anita Hill, Christine Blasey Ford, ad infinitum – to all manner of invasive proofs of legitimacy.

Such is the power of this work – it shape-shifts with context and viewing, and echoing Roland Barthes, no singular meaning is allowed to impose its will as truth.

In 2016, Abeles was invited with other women artists to model the personas of important women from history. Assigned Jeanne d’Arc, Abeles dove in: watched and re-watched films, studied hundreds of representations in recorded history, art, and mass media. An unrelated trip to Paris inspired a 12-mile walk to the young warrior’s remote birthplace in Domrémy-la-Pucelle, and even to a rare French archive of the 15th-century trial proceedings, where in the margins of a page, Abeles found almost by accident the only known, presumably actual image of Jeanne

– a small, cryptic sketch of a girl – just a girl. . .

“Working on this piece, I realized she had been packaged and portrayed in such a way as to present the male artists’ idealization of womanliness, the perfect combination of a sexual and nurturing presence, or as a way to symbolize the masculine military. The powerful patriarchy directed the course of Joan’s life and it is her interior fortitude and purity of intent that rose above that. When her brilliance (as in light) could not be squelched, these artistic representations of her often attempt to reign her in again, as a symbol for military might and men. *Taking Back Jeanne d’Arc* refers to a desire to have her as a feminist symbol.”

I read somewhere that Abeles would be fine if her work was shown at Woolworths. Maybe. But in fact, this seemingly homespun work raises tough, complex ontological questions about normalized givens like “knowledge,” “reality,” and “free will.” Philosophers like to ask these big, intertwined questions – who we are, who are we in relation to others, what constitutes a good life – and they find these questions important enough that they persist in asking even in the eternal absence of ready answers. This describes Abeles perfectly.

“Critical art is an art that aims to produce a new perception of the world, and therefore to create a commitment to its transformation.”

Jacques Rancière ⁷

The theorist and philosopher Jacques Rancière writes rather brilliantly that art (at its best) and politics (at its best) cannot be separated – both are endeavors uniquely demanding that we be willing to imagine the yet unseen – an ever better world. Well before Rancière wrote those words and patriarchy claimed this academic territory, early 1960s-1970s feminist and public practice artists like Abeles, Suzanne Lacy, Judy Baca, Martha Rosler, Adrian Piper, Guillermo Gómez-Peña – too many to name ⁸ – bravely, relentlessly enacted this insight.

“Though my work addresses a broad scope of environmental and social concerns, the soul of the art always engenders a discussion about the role of individual in society. . . The inter-relationship between art and community has become seamless in my work. I live by the motto: art that provides a viewer with riveting portrayals of nature and society, serves to re-engage a person with the physical world. This is where positive change has a possibility to take place.”

To close, I’ll return to the astute Lippard. She made this rather pessimistic ob-



“Critical art is an art that aims to produce a new perception of the world, and therefore to create a commitment to its transformation.”

Jacques Rancière

Resurrection, 2017

Dress replicating the dress worn by Jeanne d'Arc in the drawing found in the margin of her trial minutes; artist's welding blanket used for several decades; UltraChrome prints of 100 painted and sculptural representations of Jeanne d'Arc; fan blades and drawer handles; dirt and gold metallic powder; velvet; painted cardboard
76" x 30" x 30"

servation: [this kind of art] “has not caught on in the mainstream because in order to attract sufficient buyers in the current system of distribution, art must be relatively generalized and detachable from politics and pain.”⁹

Abeles has been a prescient pioneer ahead of her time, making socially responsive, aesthetically sophisticated, risk-taking art that does not respond to odious market trends but emanates from some shocking reservoir of inner empathy and relentless curiosity that are the exact opposite of the too general, the apolitical, and the non-demanding art Lippard warns against.

As for Lippard's Brechtian idea that to be popular art must massage us and avoid strife, Abeles loves life and people too much to trade in discord; her work rarely screams at you, demands allegiance, or preaches a position the way some issue-driven art can, but her commitment runs, as I've proposed, long and deep. This artist comes at politics from an abiding belief – even as some of us despair – in the possibility of change. Despite the undeniable fact that art of this ilk is not easily labeled, or neatly hung over well-appointed white couches, conditions in the world are “calling us,” and have turned the attention of critics, gallerists, museums, private collectors, and curators to what art can accomplish within broader discursive and human-centered arenas. Kudos to Fresno Art Museum and of course to Abeles for being part of this sea change.

1. Lippard, Lucy R., “Looking Around: Where We Are, Where We Could Be,” in *Mapping the Terrain: New Genre Public Art*. Suzanne Lacy, editor. Bay Press, Seattle, Washington, 1995.
2. Dezeuze, Anna, “Assemblage, Bricolage, and the Practice of Everyday Life,” *Art Journal*, Vol. 67, No. 1, pp. 31-37, College Art Association, Spring 2008.
3. Kaprow, Allan, *Essays on the Blurring of Art and Life*, Jeff Kelley, editor. University of California Press, Oakland, 1993/2003.
4. Gablik, Suzi, “Connective Aesthetics: Art after Individualism,” in *Mapping the Terrain: New Genre Public Art*. Suzanne Lacy, editor. Bay Press, Seattle, Washington, 1995.
5. Anderson, Richard L., “Navajo Aesthetics: A Unity of Art and Life,” in *Calliope's Sisters: A Comparative Study of Philosophies of Art*. Prentice Hall, Englewood Cliffs, NJ, 1990.
6. All the Abeles quotes come from a two and a half hour interview with the artist and innumerable texts/emails exchanged while the artist accompanied her husband, Ken Marchionno, on the yearly Lakota Chief's Ride, where tribal elders honored Ken with a Lakota name for his 20 years of documentary photos of The Oomaka Tokatakiya - Future Generations Ride.
7. Rancière, Jacques, “Problems and Transformations of Critical Art,” in *Aesthetics and Its Discontents*. Polity Press, Cambridge, UK, 2009.
8. See a comprehensive anthology of artists who work in interactive modalities in *Mapping the Terrain: New Genre Public Art*. Suzanne Lacy, editor. Bay Press, Seattle, Washington, 1995, pp. 193-285.
9. Lippard, Lucy R., “Looking Around: Where We Are, Where We Could Be,” in *Mapping the Terrain: New Genre Public Art*. Suzanne Lacy, editor. Bay Press, Seattle, Washington, 1995.

Marlena Doktorczyk-Donohue,
Professor and Director of Art History, Otis College of Art and Design, Los Angeles,
Director, The Bruce Beasley Foundation



Selections from *Taking Back Jeanne d'Arc*

Fashion Mood Board for Jeanne d'Arc, 2022
UltraChrome prints of painted and sculptural
representations of Jeanne d'Arc; fabric and
textures based on clothing portrayed in the
representations
20" x 16"

Procession, 2016
Altered wig and 47 locks of human hair
18" x 24" x 2"

Intrusion, 2016
UltraChrome prints of 100 painted and sculp-
tural representations of Jeanne d'Arc; metal;
acrylic; ribbon
11" x 4 1/2" x 2"
Collection of Rachel X Hobreigh and
Robert Stadd



X-Ray of the Original Sketch of Jeanne d'Arc on the Trial Transcript, 2017

Transparency of Jeanne d'Arc in the drawing found in the margin of her trial minutes; lightbox with clip 20" x 16"



Resurrection, 2017

Dress replicating the dress worn by Jeanne d'Arc in the drawing found in the margin of her trial minutes; artist's welding blanket used during the past several decades; UltraChrome prints of 100 painted and sculptural representations of Jeanne d'Arc; fan blades and drawer handles; dirt and gold metallic powder; velvet and satin 76" x 30" x 30"

Pasture Seen on the Twelve-Mile Walk to Jeanne d'Arc's Birth Home 2017

UltraChrome print
14" x 18"

Jeanne d'Arc's Birth Home, 2017

UltraChrome print
14" x 18"





CHRONOLOGY

BFA, Painting, Ohio University (1974)
Studio Art, University of California, Irvine (1980)
Guggenheim Fellow (2013)
Professor Emerita, California State University, Northridge

Selected Solo Exhibitions

Kim Abeles: Smog Collectors, 1987-2021, Curated by Jennifer Frias, Nicholas & Lee Begovich Gallery, California State University, Fullerton (2021); travelling to California State University, Sacramento (2023).
terə fɜːrmə, Curated by Kim Garrison Means and Steve Radosevich, Frank M. Doyle Arts Pavilion, Orange Coast College, Costa Mesa, CA (2017).
Kim Abeles: Portraits and Autobiographies, PØST, Los Angeles (2016).
frugalworld, Curated by Jennie Klein, Kennedy Museum of Art, Ohio University, Athens, OH (2014).
Shared Skies and Sky Patch (60 Days of Los Angeles Sky-View to the East), Museum of Art and History, Lancaster, CA (2015).
Kim Abeles: From Studio to Street, Curated by William L. Fox, Center for Art + Environment, Nevada Museum of Art, Reno, NV (2012-2013).
The Golden Mile, Syo Gallery, Daegu, South Korea (2012).
the invisible connectedness of things, National Center for Atmospheric Research and The University of Colorado Museum of Natural History, Boulder, CO. Presented by EcoArts Connections (2012).
Kim Abeles: Art and Activism, Curated by Carolyn Peter, Laband Gallery, Loyola Marymount University, Los Angeles, CA (2010).
Kim Abeles, SCAPE (Southern California Art Projects & Exhibitions), Corona del Mar, CA (2007).
Water, California Science Center, Los Angeles, CA (2003-2004).
Color, California Science Center, Los Angeles, CA (2001).
Kim Abeles, Art Resources Transfer (A.R.T., Inc), New York, NY (1999).
Legend for a Reanimated Woman, Art Resources Transfer (A.R.T. Inc.), New York, NY (1999).
Eva Péron and Carmen Miranda, Art Resources Transfer (A.R.T. Inc.), New York, NY (1997).
Kim Abeles: Encyclopedia Persona A-Z, A 15-Year Survey, Curated by Karen Moss, Santa Monica Museum of Art, Santa Monica, CA; Traveled to Museo Nacional de Bellas Artes, Santiago, Chile; Museu de Arte Moderna do Rio de Janeiro, Brazil; Centro Cultural Recoleta, Buenos Aires, Argentina; El Centro Cultural Consolidado, Caracas, Venezuela; Fresno Art Museum, Fresno, CA; Forum for Contemporary Art, St. Louis, MO (1993-1997).
Kim Abeles: Hold Your Breath, Curated by Michael Levine, deCompression Gallery, Phoenix, AZ (1995-1996).
American Air, Curated by Lucinda Barnes, Allen Memorial Art Museum, Oberlin College, Oberlin, OH (1994).
Kim Abeles: Presidential Commemorative Smog Plates, SF Camerawork, San Francisco, CA (1993).
Kim Abeles: Something Old, Something New, Something Borrowed, Something Blue, Turner-Krull Gallery, Los Angeles (1993).
Presidential Commemorative Smog Plates, Laurence Miller Gallery, New York, NY (1992).
Smog Collectors, Laguna Art Museum Satellite Gallery, Costa Mesa, CA (1991).
Mountain Wedge, Curated by Madeleine Grynstejn, Atlanta Pavilion, Atlanta Arts Festival, Atlanta, GA; (1990).
The Image of St. Bernadette, Karl Bornstein Gallery, Santa Monica, CA (1987).
Mountain Wedge, University Art Gallery, Pepperdine University, Malibu, CA (1985).
Kim Abeles, Karl Bornstein Gallery, Santa Monica, CA (1983, 1985).
Kim Abeles, Phyllis Kind Gallery, Chicago, IL (1983).
Kim Abeles, Curated by Josine Ianco-Starrels, Los Angeles Municipal Art Gallery, Los Angeles, CA (1981).



The Map is a Legend (Equidistant Inland Empire), 2018

7" diameter sculptural table showing the Inland Empire and the San Andreas fault line as a painted and incised digital map. The tabletop displays framed photos of the area taken by 24 community members. Abeles then located each site and its sister site that is equidistant from the center-point, a spot along the fault line.

Photo: Ken Marchionno

Selected Group Exhibitions

Air, Curated by Whitney Tassie, Utah Museum of Fine Arts, Salt Lake City (2022).

Re-connections: In Kinship with Nature, Virtual exhibit curated by Laziza Rakhimova, United Nations (2022).

In Nature, Nothing Exists Alone, Curated by Chris Costan and Laziza Rakhimova, New York City Culture Club, World Trade Center, New York, NY (2022).

The Coming World: Ecology as the New Politics 2030-2100, Curated by Snejana Krasteva and Ekaterina Lazareva, Garage Museum of Contemporary Art, Moscow, Russia and *Expo Chicago* in collaboration with the Natural Resources Defense Council (2019).

Documenting Change: Our Climate (Past, Present, Future), Curated by Erin Espelie, Art Museum at the University of Colorado, Boulder (2019).

In the Sunshine of Neglect: Defining Photographs and Radical Experiments in Inland Southern California, 1950 to the Present, Curated by Douglas McCulloh, California Museum of Photography, University of California, Riverside (2019).

Lost & Found: Safer Sex Activism, Curated by David Evans Frantz and Hannah Grossman, ONE Gallery (ONE Archive Foundation), West Hollywood, CA (2018).

Weather or Not, That is the Question, Curated by Jil Weinstock, Children's Museum of the Arts, New York, NY (2017).

De Loop der Dingen/The Way Things Go, Curated by Judith van Meeuwen and Nynke Besemer, Kunsthal KAdE, Amersfoort, Netherlands (2016).

Passerelles entre Continents et Souvenirs/Bridges between Continents and Memories, Organized by Les Seize Angles with the support of La Maison des Artistes, Mairie du 8ème arrondissement, and Mu Gallery, Paris, France (2016).

Empire of Dirt, Paul Robeson Galleries at Rutgers University, Newark, NJ (2015).

Art, Technology and the Natural World, Curated by Sean Miller and Kerry Oliver-Smith, Harn Museum of Art, University of Florida, Gainesville (2014-2015).

Ignite! The Art of Sustainability, Curated by Kate Davies, a project of the Green Museums Initiative of the California Association of Museums, toured to UC Davis Design Museum; Humboldt State University Art Gallery, Arcata; Arte Américas, Fresno, CA; Pasadena Museum of California Art; and Ontario Museum of History & Art, Ontario, CA (2012-2014).

Swept Away: Dust, Ashes, and Dirt in Contemporary Art and Design, Museum of Arts and Design, New York, NY (2012).

Do Not Destroy: Art, Trees, and Jewish Thought, The Contemporary Jewish Museum, San Francisco, CA (2012).

(Re)Ciclos del Paraíso, Centro Cultural Jardín Borda, Cuernavaca, Mexico (2011); Centro Cultural de España en México, Mexico City (2010); DGI Byen, Copenhagen, Denmark (2009).

XIV INTERBIFEP (International Biennial Festival of Drawings and Graphics), International Portrait Gallery, Tuzla, Bosnia (2011).

Make:Craft, Curated by Patricia Watts, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles (2010).

Art Shack, Curated by Greg Escalante, Laguna Art Museum, Laguna Beach, CA (2010).

An Idea Called Tomorrow, Curated by Michele Elizabeth Lee and Erin Clancey, California African American Museum and Skirball Cultural Center, Los Angeles, CA (2009-2010).

Environment 2.0, Peter Scott Gallery, Lancaster University, Lancaster, UK (2009).

The International Art Dialogue in Chinese Gardens, Curated by Ruiyun Wang, Suzhou Cultural and Art Commission and Yu Chun Art Museum, Suzhou, China (2009).

FutureSonic, Curated by Drew Hemment, CUBE Gallery, Manchester, UK (2009).

Nature/Culture: Artists Respond to Their Environment, Society for Contemporary Craft, Pittsburgh, PA, toured (2006-2009).

Feeling the Heat, Curated by Liz Christensen, Deutsche Bank Gallery, New York, NY (2008).

Idea, Text, and Image: Charles Gaines, Kim Abeles, Don Normark, Curated by Josine Ianco-Starrels, Schneider Museum of Art, Ashland, Oregon (2008).

Weather Report: Art and Climate Change, Curated by Lucy R. Lippard, Boulder Museum of Contemporary Art, Boulder, CO (2007).

Measure of Time, Curated by Lucinda Barnes, University of California Berkeley Art Museum (2007).

Whose Nature? What's Nature? Curated by Kristin Poole, Sun Valley Museum of Art, Ketchum, ID (2006).



Detail of *To Sit As Ladder (In Honor of Rosa Parks)*, 1991



To Sit As Ladder (In Honor of Rosa Parks), 1991
Reconstructed chairs with enamels, photographs, quotes, and a radiator
67" x 22" x 12"
Photo David Familian
Collection of the California African American Museum, Los Angeles
Gift of Jack X. Fields

- Conversations*, Curated by Vanda Vitali, Natural History Museum of Los Angeles County, Los Angeles, CA (2005).
- Certain Traces: Dialogue Los Angeles/Prague*, Curated by Barbara Benish and Sarah Brock, Museum Kampa, Prague, Czech Republic and Los Angeles Municipal Art Gallery, Los Angeles, CA (2004).
- Thai-Vietnamese-American Cultural Exchange Project*, Hanoi University of Fine Arts, Hanoi, Vietnam (2004, 2002).
- Thru the Gates: Brown vs Board of Education*, Curated by M.U.L.E. (Isabelle Lutterodt and Karin Pleasant), California African American Museum, Los Angeles, CA (2004).
- Reading Room*, Southern Exposure at Project Artaud, San Francisco, CA (2002).
- Outwest II: SO CALled Books*, Curated by Gloria Helfgott, Center for Book Arts, New York, NY and J. Willard Marriot Library, University of Utah, Salt Lake City (2001-2002).
- The Universe: A Convergence of Art, Music and Science*, Curated by Jay Belloli, Armory Center for the Arts, Pasadena, CA (2001).
- UnMuseum*, Curated by Lisa Buck, Contemporary Arts Center, Cincinnati, OH (2000-2003).
- Made in California: Art, Image, and Identity, 1900-2000*, Organized by Stephanie Barron, Los Angeles County Museum of Art (2000-2001).
- American Dreams, Sixth Triennial of Ecology and Art*, Umetnostna Galerija, Maribor, Slovenia (2000).
- Kunstenaarsboeken*, Galerie Phœbus, Rotterdam, Netherlands (2000).
- Art in the Early 90s <-ReCharge-> The Norton Family Gift*, Laguna Art Museum, Laguna Beach, CA (2000).
- A Lasting Legacy: Recent Additions to the Collection*, Orange County Museum of Art, Newport Beach, CA (2000).
- Sites Around the City: Art and Environment*, Curated by Heather Sealy Lineberry, ASU Art Museum, Arizona State University, Tempe, AZ (2000).
- L.A. Stories: Engaging the City*, Curated by Rebecca McGrew, Pomona College Museum of Art, Claremont, CA (1998).
- Altarea*, Curated by Xavier Cázares Cortéz, Palm Springs Art Museum, Palm Springs, CA (1998).
- Life Lessons: The Judy and Stuart Spence Collection*, Laguna Art Museum, Laguna Beach, CA (1998).
- Ruins in Reverse: Time and Progress in Contemporary Art*, Curated by Robert Hirsch, CEPA Gallery (Center for Exploratory and Perceptual Arts), Buffalo, NY (1998).
- One of a Kind: Artists Books*, Organized by the Nexus Foundation and the United States Information Agency, toured Pakistan, Jordan, Saudi Arabia, Egypt, Chile, Ecuador, Argentina, Columbia, and Brazil (1996-1998).
- It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art*, Center for Contemporary Art, Cincinnati, OH and toured (1995-1998).
- Scientia Artifex*, The Museum of Contemporary Photography, Columbia College, Chicago, IL (1997).
- L.A. Art Now*, Universidad de Castilla-La Mancha, Cuenca, Spain (1997).
- Private TV, Public Living Rooms*, Organized by L.A. Freewaves, Geffen Contemporary at The Museum of Contemporary Art, Los Angeles (1996).
- L.A. Current: The Female Perspective*, Hammer Museum, UCLA, Los Angeles, CA (1996).
- Action/Performance and the Photograph*, Allen Memorial Art Museum, Oberlin College, OH and toured (1995).
- Book Ends & Odd Books: Publications Refuting Traditional Form from the Banff Centre Library Collection*, The Banff Centre for Arts and Creativity, Banff, Alberta, Canada (1993-1994).
- Ecology as Inspiration*, San Francisco Crafts Museum, San Francisco, CA (1993).
- Paradise Lost*, Curated by Mimi Debruyne for *Antwerp 93*, Cultureel Centrum Berchem, Antwerp, Belgium (1993).
- Fotografie Biënnale Rotterdam*, Curated by Bas Vroeghe and Fris Gierstberg, Perspectief Foundation, Rotterdam, Netherlands (1992).
- Smog: A Matter of Life and Breath*, Curated by Kim Abeles and Ed Earle, California Museum of Photography, University of California, Riverside (1992).
- A New American Flag*, Max Protetch Gallery, New York, NY (1992).
- By Any Means Necessary*, Printed Matter Bookstore at Dia Art Foundation, New York, NY (1992).
- Kim Abeles, Chaz Bojorquez and Jeffrey Laudenslager*, California State Polytechnic University, Pomona (1992).
- Image/Object/Place Photographic Installations*, California College of Arts and Crafts, Oakland, CA (1991).

History as Fiction, Meyers/Bloom Gallery, Santa Monica, CA (1991).
Price of Power, Cleveland Center for Contemporary Art, Cleveland, OH (1990).
Prague/LA Exchange, Curated by Barbara Benish and Zdenka Gabalova, Lidov'y D'um (People's House) and Galerie Mladych, Prague, Czech Republic (1989).
Living with AIDS: A Collaborative Reflection, Curated by Anne Ayres, Otis Art Institute of Parsons School of Design Main Gallery, Los Angeles, CA (1989).
Object/Concept: 40 Years of California Assemblage, Frank S. Wight Art Gallery, UCLA Art Council, Los Angeles and toured to San José Museum of Art, San Jose, CA; Fresno Art Museum, Fresno, CA; Joslyn Art Museum, Omaha, NE (1989).
Unknown Secrets: Art and the Rosenberg Era, Long Island University, Brooklyn, NY and toured (1988-1991).
Southern California Artists, Curated by Barbara Haskell, Los Angeles Institute of Contemporary Art (LAICA), Los Angeles, CA (1981).

Selections of Social Engagement

Valises for Camp Ground: Arts, Corrections and Fire Management in the Santa Monica Mountains, Abeles in collaboration with Camp #13, a group of female prison inmates who fight wildfires. Ten sculptural valises are used in the public realm to teach about wildfire prevention. Funded by the National Endowment for the Arts, Los Angeles County Department of Arts and Culture and led by the Armory Center for the Arts (Pasadena, CA) at Conservation Camp #13 at Malibu, California. Additional agencies involved included the Los Angeles County Fire Department, the U.S. National Park Service, and the California Department of Corrections and Rehabilitation (2017-2018).

Shared Skies Equinox, created in collaboration with Polar Educators International (2017).

gallery-of-solutions, Abeles in collaboration with art students developed an exhibition of solutions related to climate change. Luckman Project, California State University, Los Angeles (2015).

Food Justice Cards, created in collaboration with elementary students from Wildwood School and students from Mar Vista Gardens Central High School in Los Angeles. Abeles worked with teachers Monique Marshall, Vitaly, and Jessica Collins to study food justice and unfair food systems. (First edition, 2013; Second edition, 2020)

the interconnectedness of things, Abeles in collaboration with atmospheric scientists, emissions specialists, lichenologists, transportation professionals, and middle and high school students in Boulder, Colorado. Collaborating organizations included Enviro-test-Air Care Colorado, Manhattan Middle School of Arts and Academics, and Science Education at the National Center for Atmospheric Research. Funded by EcoArts Connections, Boulder, CO (2012).

Pearls of Wisdom: End the Violence, Abeles in collaboration with A Window Between Worlds and their Community Arts Advocate, Sandra Mueller, and 800 participants. Workshops, exhibitions, blog, books, and events. Funded by The James Irvine Foundation and the City of Los Angeles Department of Cultural Affairs (2009 and ongoing).

Here I am--Aquí estoy, an activity book and *Health Cards* for families at T.H.E. (To Help Everyone) Clinic, Los Angeles. Funded by The Ralph M. Parsons Foundation, The Good Works Foundation, and The Green Foundation (2011).

SWARM, a collaborative project by Abeles, Suzanne Lacy, and Jeff Cain involving high school curriculum, performance, and a radio broadcast. Commissioned for the *Artscene: 25, Los Angeles Art Awards* at Los Angeles County Museum of Art (2007).

Frankenstein's Hearts, Abeles in collaboration with Intersection Gallery, San Francisco Art Institute, the Youth Leadership Academy, and California State University, Northridge. Sponsored by the Surdna Foundation (2001-2003).



Sky Leaves, 2015-2022

Dye-sublimation process on powder-coated aluminum shapes

Selection of 6 leaves from an exterior installation created through the public art program of the City of San Gabriel by Artist Kim Abeles. *Sky Leaves* is installed on a 4-story mixed-use building designed by LCRA Architecture and Planning. The artwork represents many of the oldest living trees on earth and photographs of the skies where they are located.



Detail of Sky Leaves, 2015-2022

Smog Catcher Project in Los Angeles city schools, created in collaboration with the Los Angeles Municipal Art Gallery headed by Sara Cannon, the South Coast Air Quality Management District, and the Los Angeles Unified School District, with advisement from Abeles (2001-2002).

Mapping Los Angeles, a semi-permanent outdoor installation created with community involvement at Los Angeles County Museum of Art. Organized by LACMA Education and Public Programs (2001).

Environmental Activity Book, funded by the City of Los Angeles Department of Cultural Affairs (1995).

Run-off Dolphin Suitcase, a sculpture designed to tour schools to help children understand the effects of throwing trash into storm drains, funded by the Santa Monica Bay Restoration Project (1993-1994).

HIV/AIDS Tarot, First printing funded by the City of Los Angeles Department of Cultural Affairs (1992); Second printing funded by Smart Art Press, Santa Monica, CA (1995); Third printing, with updated HIV prevention information, by ONE Archives Foundation, Los Angeles, CA (2018).

Selected Bibliography: Books

- xetine burrough and Judith Walgren, editors, *Art as Social Practice: Technologies for Change*, Routledge Press, New York (2022).
- Kim Abeles, William Fox, Jennifer Frias, Rachel Kaufman, and Karen Moss, authors, *Kim Abeles: Smog Collectors, 1987-2020*, College of the Arts California State University, Fullerton (2021)
- Brandon LaBelle, Ken Erlich, and Stephen Vitiello, editors, *Surface Tension: Problematics of Site*, Errant Bodies Press, New York (2003).
- Lucinda Barnes, Miyoshi Barosh, Rodney Sappington, and William S. Bartman, editors, *Between Artists: Twelve Contemporary American Artists Interview Twelve Contemporary American Artists*, A.R.T. Press, Los Angeles (1996).
- Paul Von Blum, *Other Visions, Other Voices: Women Political Artists in Greater Los Angeles*, Foreword by Lucy R. Lippard, University Press of America, Lanham, MD (1994).
- Kim Abeles, Karen Moss, and Susan Silton, *Kim Abeles: Encyclopedia Persona A-Z: A 15-Year Survey*, English edition by Fellows of Contemporary Art, Los Angeles (1993); Spanish and Portuguese editions by the United States Information Agency (1996).
- Erica Suderberg, *Monde: Los Angeles*, Editions Autrement, Paris (1993).
- Sylvia Moore, editor; Bruria Finkle and Melinda Wortz, "Art and Spirituality: Eight Women," *Yesterday and Tomorrow: California Women Artists*, Midmarch Arts Press, New York (1989).
- William Bartman and Lucinda Barnes, editors; Essay by Patterson Sims, Interview by Michael McMillan, *Kim Abeles*, A.R.T. Press, Los Angeles (1989).

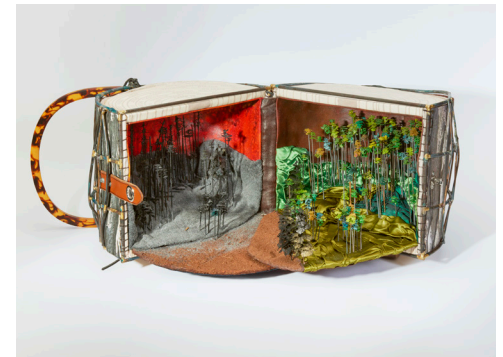
Selected Bibliography: Periodicals

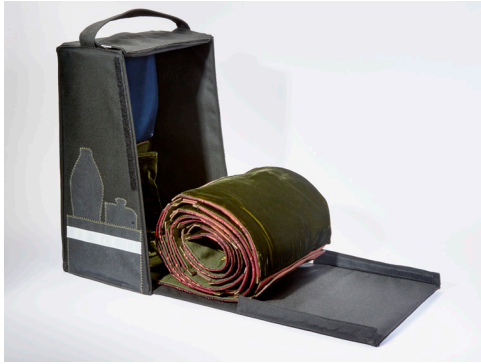
- Jori Finkel, "Kim Abeles Turns the Climate Crisis Into Eco-Art," *New York Times* (12/9/2021).
- Laura Zarnosa, "All that California wildfire smoke? She's turning it into smog art," *Los Angeles Times* (10/21/2020).
- Betty Brown, "Identity, History & the Environment: The Compassionate Arc of Kim Abeles' Art," *Art and Cake* (6/1/2020).
- Liz Ohanesian, "This Artist Enlisted Female Inmate Firefighters for a Show About Our Fragile Environment: Kim Abeles and the women of Camp 13 collaborated on *Valises for Camp Ground*," *Los Angeles Magazine* (9/12/2018).
- Jennie E. Park, "Kim Abeles on Very Solid Ground: A Survey Show at Orange Coast College," *Artillery* (11/28/2017).
- Leah Ollman, "The ultimate self-portrait? Identity through the lens of Kim Abeles," *Los Angeles Times* (3/30/2016).
- Leanna Robinson, "Kim Abeles at POST," *Artillery* (5/3/2016).
- Glendon Mellow, "Something in the Air: Smog on Display," *Scientific American* (3/9/2012).
- Ray Mark Rinaldi, "The Invisible Connectedness of Things': Exhibit beautifully educates, illustrates effects of environmental pollution," *The Denver Post* (2/25/2012).

Diane Calder, "Pearls of Wisdom: End the Violence," *ArtScene* (12/2011).
 Michael Shaw, "Kim Abeles," *ArtScene and Visual Art Source* (9/2010).
 Shana Nys Dambrot, "Kim Abeles: Carbon Studies, Location Studies, Nature Studies," *THE Magazine* (4/2009).
 Melissa Lafsky, "Art Imitates Politics; Pollution Creates Art," *discovermagazine.com* (10/2008).
 Bénédicte Ramade, "Haute Qualité Environnementale," *02 Magazine*, Nantes, France (Spring 2008).
 Diane C. Perlov, "Taking Art and Science Public: A Project of the California Science Center," *Dimensions* (Association of Science and Technology Centers) (July/August 2002).
 Joe Lewis, "Kim Abeles at Art Resources Transfer Inc.," *Art in America* (4/2002).
 Thomas McGovern, "Kim Abeles at Sam Francis Gallery," *Artweek* (5/1999).
 Kay Turner, "Abeles at A.R.T., Inc.," *New York Magazine* (7/21/1997).
 Catalina Mena, "Kim Abeles: Heroína posmoderna," *Caras* (4/1996).
 James Scarborough, "Kim Abeles," *art press* (2/1994).
 Michael Duncan, "Kim Abeles at Turner/Krull & Santa Monica Museum," *Art in America* (3/1994).
 Amy Gerstler, "Kim Abeles at Santa Monica Museum of Art," *ARTFORUM* (1/1994).
 Christopher Knight, "Kim Abeles' Caustic Song of Bernadette," *Los Angeles Times* (9/28/1993).
 Leah Ollman, "Working with Smog (And Other Stuff)," *Los Angeles Times* (9/19/1993).
 Charis Conn, "More Dirt on Bush," *Harper's* (10/1992).
 Mark Lamana, "Dirty Pictures," *Westways* (9/1992).
 Lita Barrie, "Kim Abeles' Presidential Commemorative Smog Plates," *Artspace* (7-8/1992).
 David Pagel, "Presidential Pontification," *Los Angeles Times* (5/15/1992).
 Amy Stevens, "She Has Achieved Artistic Success by Creating Really Filthy Pictures," *The Wall Street Journal* (1/31/1992).
 Lucy Howard and Ned Zeman, "Dirty Pictures," *Newsweek* (12/23/1991).
 Linda Burnham, "Installations: Kim Abeles: The Image of St. Bernadette," *High Performance* (v.10, n.37, 1987).
 Marlena Donahue, "Kim Abeles: Assemblage and Metaphor," *International Sculpture* (11-12/1986).
 Calvin Bedient, "Kim Abeles at Pepperdine University and Karl Bornstein Gallery," *Art in America* (5/1985).
 Melinda Wortz, "Kimonos Floating in Space: Artists the Critics are Watching," *Art News* (5/1981).

Selected Honors and Awards

Civic Artist Recognition, County of Los Angeles (2019).
 Artist-in-Residence at the Institute of Forest Genetics, Placerville, CA. Funded by the National Endowment for the Arts and administered by the El Dorado Arts Council (2018).
 Lucas Fellow and Irvine Fellow, Montalvo Arts Center, Saratoga, CA (2014/2015).
 Fellowship in Fine Arts, John Simon Guggenheim Memorial Foundation (2013).
 Mid-Career Fellowship, California Community Foundation (2010).
 First Artist-in-Residence, ArtMill Center for Creative Sustainability, Horazdovice, Czech Republic (2005).
 Arts Council England Artist-in-Residence, The Public (arts centre), West Bromwich, West Midlands, England (2003-2005).
 Richard Neutra Award for Professional Excellence, Department of Architecture, The College of Environmental Design, California State Polytechnic University, Pomona (2001).
 City of Los Angeles (COLA) Individual Artist Fellowship, City of Los Angeles Department of Cultural Affairs (1996-1997).
 Individual Artist Fellowship, California Arts Council (1994).
 Fellowship Award, J. Paul Getty Trust Fund for the Visual Arts (1993).





*Valises for Camp Ground: Arts, Corrections
and Fire Management in the Santa Monica Mountains,
2017-18*

Abeles in collaboration with the firefighting inmates of
Conservation Camp #13 created 10 instructional valises
in various materials and sizes

Photo: Ken Marchionno

Collection of Los Angeles County Department of Arts and Culture

Collections

*Abeles' journals, artist books, and process documents are archived at the Center for Art + Environment, Nevada Museum of Art, Reno, Nevada.
Her work is included in the following collections:*

Allen Memorial Art Museum, Oberlin College, Oberlin, OH
 ASU Art Museum, Arizona State University, Tempe, AZ
 Art, Design & Architecture Museum at University of California, Santa Barbara
 Banff Centre for Arts and Creativity's Paul D. Fleck Library Collection, Banff, Alberta, Canada
 Brooklyn Museum, Brooklyn, NY
 California African American Museum, Los Angeles, CA
 California Bureau of Automotive Repair, California Department of Consumer Affairs, Sacramento, CA
 California Science Center, Los Angeles, CA
 Carolyn Campagna Kleefeld Contemporary Art Museum, California State University, Long Beach
 Center for Art + Environment, Nevada Museum of Art, Reno, NV
 The City of Los Angeles' City Art Collection
 City of Santa Monica, CA
 Clarence Ward Art Library Special Collections, Oberlin College, Oberlin, OH
 Cooper-Hewitt, Smithsonian Design Library, New York, NY
 El Pueblo Park Association, Los Angeles, CA
 Fashion Institute of Design and Merchandising, Los Angeles, CA
 Garage Museum of Contemporary Art, Moscow, Russia
 Institute of Contemporary Art San Diego, Encinitas and San Diego, CA
 Laguna Art Museum, Laguna Beach, CA
 Los Angeles County Department of Arts and Culture, Los Angeles, CA
 Los Angeles County Museum of Art (LACMA), Los Angeles, CA
 Los Angeles Metropolitan Transit Authority, Los Angeles, CA
 Museum of Contemporary Art (MOCA), Los Angeles, CA
 Museum of Modern Art Library Collection, New York, NY
 National Geospatial-Intelligence Agency, Springfield, VA
 Natural History Museum, Los Angeles, CA
 Occidental College, Los Angeles, CA
 Orange County Museum of Art, Costa Mesa, CA
 Otis College of Art and Design, Los Angeles, CA
 Palm Springs Art Museum, Palm Springs, CA
 Pomona College Collection. Walter and Elise Mosher Memorial Fund, Pomona, CA
 San José Museum of Art, San Jose, CA
 Sandwell Community History and Archives, Smethwick, West Midlands, UK
 Sheldon Museum of Art, University of Nebraska, Lincoln, NE
 United States Information Agency, U.S. Department of State, Washington, DC
 University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, California
 Utah Museum of Fine Arts, Salt Lake City, UT
 Washington & Jefferson College, Washington, PA
 Yu Chun Art Museum, Suzhou, China



Selections from *Smog Collectors*

Cut stencils of Titanic deck chairs attached to wood and placed on the rooftop in Pasadena during the Bobcat Fire in 2020.

Dinner for Two in One Month of Smog, 2011
Particulate matter (smog) on porcelain dinnerware and linen, and chiffon chairs
38" x 49" x 28"
Photo: Ken Marchionno
Created for *Swept Away: Dust, Ashes, and Dirt in Contemporary Art and Design*, Museum of Arts and Design, New York



Presidential Commemorative Smog Plates, 1992
 Portraits of U.S. presidents from McKinley to
 George H.W. Bush made of particulate matter
 (smog) on porcelain plates with their quotations
 about the environment and business hand-lettered
 in gold. The plates were left out longer depending
 on the environment record of the president, from
 four to forty days.
 10 1/2" x 10 1/2"
 Photo: Ken Marchionno





Selections from *The Image of St. Bernadette*

The Head of Bernadette, 2017
Second edition of cast porcelain vases
first created in 1987
Private collections

Willing Suspension of Disbelief, 1987
Acrylics on canvas showing patterns on St.
Bernadette's clothing, then, reconstructed into the
complete garment; photograph of the saint with the
same clothing; acrylics on canvas; metal, wood and
bicycle wheel
68" x 54" x 22"
Photo: Daniel J. Martinez
Collection of the Museum of Contemporary Art

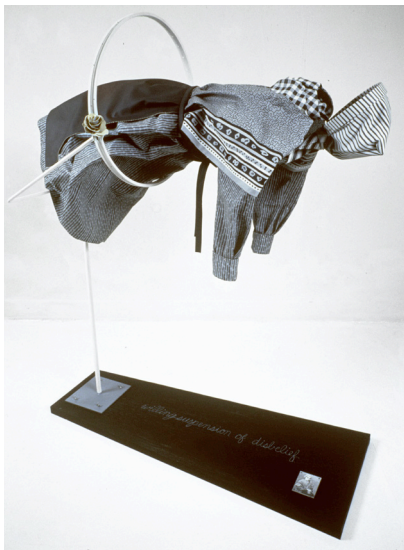
Installation view of *The Image of St. Bernadette* at
the Fresno Art Museum

Pachinko (It's a Beautiful Day!)
Marbleized acrylic on rewired Pachinko game;
stencil on acrylic, dried rosebud, photograph, and
glass sphere
31 1/2" x 20 1/4" x 3 1/2"
Photo: Ken Marchionno
Collection of Debra and Larry Poteet

Traveling Sales, 1987
Leather suitcase burnished with gold oil paint;
satin; St. Bernadette souvenirs; velvet; marbleized
wood and currency
28 1/2" x 19" x 19"
Photo: Daniel J. Martinez
Collection of Gail Robinson and Chris Davison

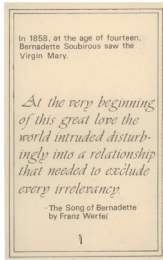
Children! Sit Still!, 1987
Acrylic painting on photo-sensitive fabric; enamel;
metal; altered piano stool; violin rests; mirror on
base; lace; and satin
44" x 18 1/2" x 18 1/2"
Photo: Daniel J. Martinez

Holy Card for St. Bernadette, 1987
Hair; silkscreen on offset print on cardstock
Edition of 900
4 3/4" x 3"





EXHIBITION CHECKLIST



The Image of St. Bernadette: Souvenir, 2009
UltraChrome print, hair, gold thread
Replica of 1987 original
7 1/4" x 8 3/4"
Private Collections



The Image of St. Bernadette: (Authentic) Wooden Shoes, 1987
Childhood shoes of artist's mother; photographs of shoes attributed to St. Bernadette modified with gold leaf, mixed media shelf
13" x 10" x 10"
Collection of Ken Marchionno



The Image of St. Bernadette: Children! Sit Still!, 1987
Acrylic painting on photo-sensitive fabric, enamel, metal, altered piano stool, violin rests, mirror on base, lace, and satin
44" x 18 1/2" x 18 1/2"
Collection of the Artist



The Image of St. Bernadette: Diagrammatic Cross Section of the World's Largest Painting, 1987
Photograph
15" x 9"
Collection of the Artist and Anuska and Adrian Smith



The Image of St. Bernadette: Her Stockings, 1987
Stockings with metal tags resembling milagros; fabric structures with springs
35" x 18" x 5"
Collection of the Artist and Jeri Coates



The Image of St. Bernadette: The Head of Bernadette, 2017
Cast porcelain vases and faux roses
8" x 9" x 7 1/2"
Collection of the Artist and Private Collectors



The Image of St. Bernadette: Pachinko (It's a Beautiful Day!), 1987
Marbleized acrylic on rewired Pachinko game, stencil on acrylic, dried rosebud, photograph, and glass sphere
31 1/2" x 20 1/4" x 3 1/2"
Collection of Debra and Larry Poteet



The Image of St. Bernadette: Souvenirs de Lourdes, 1987
Twentieth Century Fox press photo from the 1943 film, *The Song of Bernadette*, collaged with photographs of Abeles' *Pachinko (It's a Beautiful Day!)*, hair, embroidered silk, and decorative lion heads
17" x 21"
Collection of Debra and Larry Poteet



The Image of St. Bernadette: Traveling Sales, 1987
Leather suitcase burnished with gold oil paint, satin, St. Bernadette souvenirs, and velvet
28 1/2" x 19" x 19"
Collection of Gail Robinson and Chris Davison

EXHIBITION CHECKLIST



The Image of St. Bernadette:
The World's Smallest Painting, 1987
Microscope, enamel, lace, glass slide
plate with transparency, wood, satin,
and rose beads
22" x 9 1/2" x 12"
Collection of the Artist



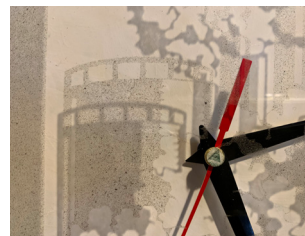
To Sit As Ladder (In Honor of
Rosa Parks), 1991
Reconstructed 1930s chair with
enamels, photographs, quotes
and a radiator
67" x 22" x 12"
Collection of the California
African American Museum
Gift of Jack X. Fields



Smog Collectors: Zoré's Highchair (Forty
Days of Smog), Winter 1990-1991
Altered, painted highchair
with food and setting made
of particulate matter (smog)
45" x 15" x 19"
Collection of the Artist



Smog Collectors:
Walden, 2018
Particulate matter (smog)
and acrylic on paper,
wood shelf, and baby's
breath flowers
8" x 6" x 1"
Collection of the Artist



Smog Collectors:
Smog Clock, 2019
Particulate matter (smog),
clock
10" x 2"
Collection of the Artist



Smog Collectors:
World Leaders in Smog
(Pasadena/Los Angeles
Edition 2), 2020
Particulate matter (smog)
on set of 10 porcelain
plates with ceramic decals
10 1/2" diameter each
Collection of the Artist



Smog Collectors: Air Share (Twenty Days
of Smog/Ten Days of Acid Rain), Spring
1991
Particulate matter (smog) on repur-
posed acrylic
46 1/2" x 31"
Collection of the Artist



Smog Collectors: Presidential
Commemorative Smog Plates,
1992
Particulate matter (smog) on
porcelain plates with gold
lettering
10 1/2" diameter each
Collection of the Artist and
Private Collectors



Smog Collectors: Dinner for
Two in One Month of Smog,
2011
Particulate matter (smog)
on porcelain, linen, and
chiffon chairs
38" x 49" x 28"
Collection of the Artist

EXHIBITION CHECKLIST



Smog Collectors: Deck Chairs on the Titanic (Thirty Days of Smog and Ash from the Bobcat Fire), September 27-October 15, 2020
Particulate matter (smog) and smoke/ash on European Beech
10 1/2" x 28"
Collection of the Artist



Smog Collectors: Deck Chair on the Titanic (Thirty days of Smog and Ash from the Bobcat Fire) September 18 – October 15, 2020
Particulate matter (smog) and smoke/ash on porcelain with gold mica and hand-drawn digital print incorporating replica motif from Titanic dinnerware
10 1/4" diameter
Collection of the Artist



Pearls of Wisdom: End the Violence, 2011
Mixed media
6" diameter shelves with 189 pearls of various sizes
Collection of the Artist



Selections from *Sky Leaves*, 2015-2022
Dye-sublimation process on powder-coated aluminum shapes; legend as UltraChrome print.
Sky Leaves is a series of public sculptures created through the public art program of the City of San Gabriel by Artist Kim Abeles. *Sky Leaves* is installed on a mixed-use building designed by LCRA Architecture and Planning.



Self-Portrait (Pope Joan), 2016
Identification cards, modified chair, metal, and mirror
49" x 19" x 16"
Collection of the Artist



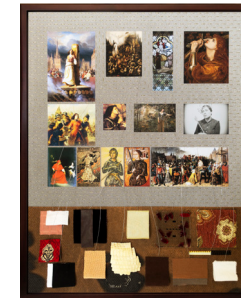
The Map is a Legend (Equidistant Inland Empire), 2018
Sculptural table, painted and incised digital map with 24 photographs
84" diameter x 40"
Collection of the Artist



Valises for Camp Ground: Valise 2—Tools, 2017-2018
Made in collaboration with the Firefighting Inmates of Conservation Camp #13
Cordura, velvet, embroidery, and miniature tools modeled with sculpture
20" x 150-170" x 13 1/2" (open)
Collection of Los Angeles County Department of Arts and Culture

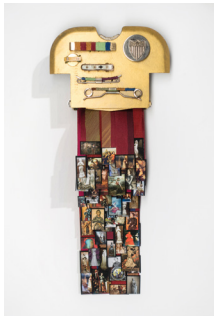


Breathing Trees, 2018
Fabric created from photographs of tree specimen at the Institute of Forest Genetics
16" diameter x variable height
Collection of the Artist



Taking Back Jeanne d'Arc: Fashion Mood Board for Jeanne d'Arc, 2022
UltraChrome prints of painted and sculptural representations of Jeanne d'Arc; Fabric based on clothing portrayed in the representations
20" x 16"
Collection of the Artist

EXHIBITION CHECKLIST



Taking Back Jeanne d'Arc: Intrusion, 2016
UltraChrome prints, metal, acrylic,
and ribbon
14" x 18"
Collection of Rachel x Hobreigh and
Robert Stadd



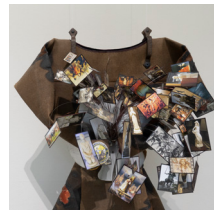
*Taking Back Jeanne d'Arc:
Jeanne d'Arc's Birth Home*,
2017
UltraChrome print
14" x 18"
Collection of the Artist



*Taking Back Jeanne d'Arc:
Pasture Seen on Twelve-Mile
Walk to Jeanne d'Arc's Birth
Home*, 2017
UltraChrome print
14" x 18"
Collection of the Artist



*Taking Back Jeanne d'Arc:
Procession*, 2016
Altered wig and 47 locks
of human hair
18" x 24" x 2"
Collection of the Artist



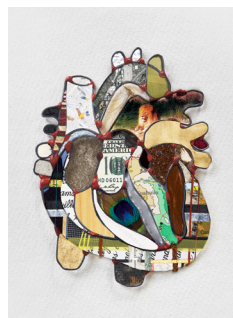
Taking Back Jeanne d'Arc: Resurrection,
2017
Artist's welding blanket, Ultra-
Chrome prints of 100 painted and
sculptural representations of Jeanne
d'Arc, fan blades, dirt, gold powder,
velvet, and satin
76" x 30" x 30"
Collection of the Artist



*Taking Back Jeanne d'Arc: X-Ray of the
Original Sketch of Jeanne d'Arc on the
Trial Transcript*, 2017
Transparency; lightbox with clip
20" x 16"
Collection of the Artist



*Taking Back Jeanne d'Arc: Sculpture
of Joan in Her Birth Home at
Domrémy-la-Pucelle and Her
Eternal Views*, 2017
UltraChrome print
20" x 16"
Collection of the Artist



Frankenstein's Heart, 2022
Mixed media
13" x 10"
Collection of the Artist



Legend for Frankenstein's Heart,
2022
Mixed media
13" x 10"
Collection of the Artist

FRESNO ART MUSEUM: COUNCIL OF 100

The Fresno Art Museum was the first museum in the United States to devote a full year of their exhibition schedule (1986-1987) exclusively to women artists. Fresno was a fitting place to do this, since, in the early 1970s, Judy Chicago brought attention to women artists when she taught the first feminist art class in the country at California State University, Fresno.

In order to finance the cost of this year of exhibitions, it was necessary to match a grant for \$25,000. Robert Barrett, Executive Director of the Museum, suggested the means to raise the funds: to enlist 100 women from the community, each of whom would donate \$250 to the Museum for this project. Weekly meetings were scheduled to inform the invited women about the project and their involvement with it. The group would be called the Council of 100. Over one hundred women participated and many of those women continue to support this program today.

The year of exhibitions drew national attention and interest and culminated in a three-day symposium in May 1987. The symposium brought together an important group of artists, art scholars, critics and museum directors from across the country. This national interest and recognition of the Fresno Art Museum and its program for women artists continues today through the efforts of the Council of 100.

The energy created by that year of women artists' exhibitions, as well as the symposium, was so stimulating for the Fresno Art Museum audience that the Council of 100, headed by Virginia Farquhar, decided to keep its role alive at the Museum by expanding its mission to include the following objectives: to select an outstanding woman artist annually and present an exhibition of her work at the Fresno Art Museum, to publish a catalog/brochure documenting that exhibition, and to set up a series of lectures throughout the year featuring outstanding women artists from the Fresno region and beyond.

The program was initiated in the spring of 1988 and has since honored the internationally recognized artists listed below with the annual Distinguished Woman Artist Award and exhibition. The caliber of these honorees has elevated the status of the Council of 100's Distinguished Woman Artist Award and has brought the Fresno Art Museum well-deserved national recognition from many organizations including the National Women's Museum in Washington, D.C.

1988 – June Wayne
1989 – Helen Lundeborg
1990 – Ruth Weisberg
1991 – Viola Frey
1992 – Ynez Johnston
1993 – Betye Saar
1994 – Rachel Rosenthal
1995 – Ruth Bernhard
1996 – Bella Feldman
1997 – Claire Falkenstein
1998 – Jo Hanson
1999 – Inez Storer
2000 – Angie Bray
2001 – Ruth Asawa
2002 – Ruth Rippon
2003 – Nancy Genn
2004 – Olga Seem
2005 – Junko Chodos
2006 – 20th Anniversary:
Eighteen Profiles
2007 – Gwynn Murrill
2008 – June Schwarcz
2009 – Joan Tanner
2010 – Kathryn Jacobi
2011 – Amalia Mesa-Bains
2012 – Arline Fisch
2013 – Ann Page
2014 – Mildred Howard
2015 – Margaret Lazzari
2016 – Hung Liu
2017 – Joan Schulze
2018 – Kay Sekimachi
2019 – Heather Wilcoxon
2022 – Kim Abeles

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Council of 100 Executive Board: Pam Akin Nelson, *Chair*

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FRESNO ART MUSEUM

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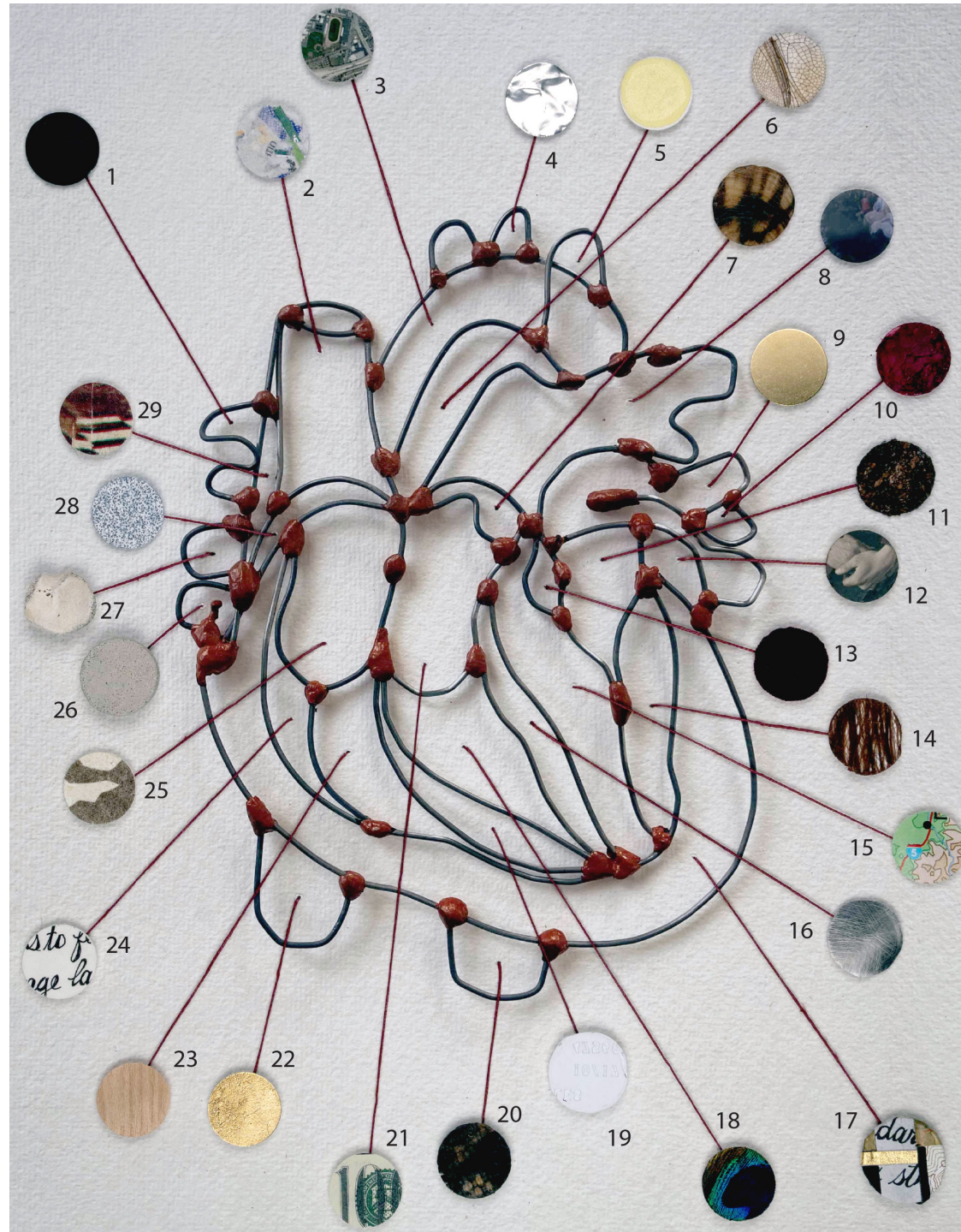
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Legend for Frankenstein's Heart, 2022
Produced by Side Street Projects

Frankenstein's Heart is an inventory of materials that I have used in my work for the past four decades. These are more than aesthetic choices and I see them as a glossary of terms to describe the fragile or morose, the memorable and grotesque, the sincere or hurtful, and the harmful yet tender. Rather than looking for clever tropes, the material speaks clearly while waiting for the sensitive listener.

I made the first *Frankenstein's Heart* in 1993 for the survey exhibition, *Encyclopedia Persona*, and this artwork brings the visual language to a full circle.

1. cinefoil 2. handmade paper from junk mail and constructed from trash 3. aerial photographs 4. aluminum 5. chiffon over steel frameworks 6. insect wings and bodies 7. turtle shells 8. duratrans, video, and light 9. brass and hardware 10. roses and baby's breath 11. soil and ashes 12. photographs found, performed, and devised 13. velvet, satin, and codura 14. hair 15. maps 16. steel 17. weaving and stitching 18. feathers and pigeon feet 19. identification documents and audio recordings 20. used welding blankets and paint drop cloths 21. currency 22. metallic foil and mirror 23. aged, burned, and haunted wood 24. ink on paper and personal correspondence 25. smog and smoke 26. concrete and clay 27. bones and teeth 28. sand and glass 29. imagery fused onto fabric and anything.

