

JANE
GILMOR

I'LL BE BACK
FOR THE
CAT



Jane Gilmor: I'll be back for the cat

by Joy Sperling

INTRODUCTION BY
Lesley Wright

ESSAY BY
Matt Freedman

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Jane Gilmor



"I like the place where one feels the planet where the territorial body of the planet itself is perceptible on a reduced scale. I like the place that gives a glimpse of the global, and I like the global when one can perceive it starting from the local."

Paul Virilio

"Cities world-wide, in countries far beyond the limits of Western Europe and North America, are equally the dominant site of artistic production. Their disposition informs the concepts and manner which have prevailed in contemporary art; the past artists, spaces at least for examples, minimalist adventures and their consonance with modernist design and such historic conceptualized investigations of the urban site (Smithson, Matta-Clark, Haack, Bata, etc.) the post-modern historicalization of modernist art, as well as its education and analysis of urban-based popular culture and mass media (Holzer, Kasper, Wolf, etc.); the distinctly urban anonymity and social abstraction in work by artists such as William Watterling and Sam Taylor Wood, or the more playful necessity Tony Choy, Tom Adams and others.

"Who or do these 'historians'? How does urban consciousness impinge upon all subjects and materials of art today? Do they 'disrupt' and 'contaminate' (as Walter Benjamin put it in 'The Story of 19th Century Berlin'?)

is here presented at the 2000-01 Migration Project



History:
ANCIENT

Pieces of Jane

LESLEY WRIGHT

Masks, disguises, camouflage, and costumes are central to Jane Gilmore's art.

In reviewing her work, we are caught up by the absurdity of goddesses in plastic cat masks, by the cheekiness of camouflage hunting blinds for the disabled peeking out from behind ancient stones in Portugal, or by the inaccessibility of the artist herself encased in a structure representing fatigue or migration. While we don't see Jane, we are captivated by her creations. They transcend persona and draw us in with their interactivity, their playfulness, and their layering of care.



Perhaps an early career of working among the Sisters of Mercy has given her an appreciation for what one can do when personal identity is hidden away, and one's work becomes paramount. Her art often alludes to shrines and reliquaries, sacred places that contain a piece of someone or an allusion to something worthy of value. In her work as in a shrine, one thing stands for an absent power and it is made accessible to those who stop to visit. Her pieces may allude to silver Greek icons or Mexican milagros, but remade with tooling foil derived from childhood Girl Scout projects. We aren't sure if we are in the presence of the sacred or of kitsch with these earnest reminders of needs and prayers for assistance.

And does the distinction between the sacred and profane really matter? We armor ourselves for battle in our daily lives with sacraments, superstitions, and amulets costly and cheap. We invent our personas to ward off the possibility that we will be overlooked. We might derive our sources from the flea market or from the jeweler, but it's the personal combination and the creation that counts.

Jane has great respect for the ways people bolster themselves against the perils of life. She has long been interested in the loss of identity that comes when one is disenfranchised, homeless, or sick. In these transitional moments, anyone can become a migrant, traveling far from the identity they thought they had and in need of a safe place to regroup and restore strength. In the tents and houses and protective shelters she creates, using the words and images provided by people migrating through difficult times, Jane provides a place maybe to hide, maybe to reclaim identity, or maybe to select a new mask with which to face the world. Her work is often about the magic of healing and of the hope and strength people project in the darkest times as they put themselves back together.



Jane is a native Iowan who has made her life and career in Cedar Rapids, Iowa. She's a gifted professor of art at Mount Mercy University, a pied piper who squires students who have never set foot across the Mississippi to the wonders of Chicago, Mexico, or Greece. She has an original fashion sense, and an indomitable flare. She's about as unlike anyone you would expect to find in Cedar Rapids, a city where the flood recovery director can claim the "sexiest thing we make is Cap'n Crunch. We're not a beachfront property. We make an anonymous contribution to our country, and people forget about us."

That anonymity may be the best mask of all. It is the inner sanctum to which Jane returns from her travels to India, Egypt, Portugal, Mexico, or Ireland, or her residencies at the Ragdale Foundation, the MacDowell Colony, Bemis Foundation, or Banff International Center. Back in the studio, she decodes and deconstructs all the humble and esoteric materials she collects, and reassembles them as her gifted and sophisticated version of homemade crafts projects. Being an artist from Iowa can be an excellent disguise, implying a folksy local-artist identity, masking an international intermedia art-making practice. Hidden away in middle America, Jane is free to create art that is meaningful to her and to the people she chooses to work with. She turns metal into comfort and hard knocks into joy. When the art is ready, she brings it out of hiding and introduces it to the wide world, and in the process finds more material for the next project.

Like the Wizard of Oz, she is behind the curtain making magic happen.

Lesley Wright
Director, Faulconer Gallery, Grinnell College
Grinnell, Iowa

- 3 *Chimney Cross*, 1986
- 4 *Blind*, film and performance, 2003
- 5 *Great Goddesses: The Queen of the World Passing into Alchemy*, 1978
- 6 *Fatigue and Ed*, 2005
- 7 *(Un)Seen Work: Hat*, 2010 (Grinnell, Iowa)
- 8 *(Un)Seen Work*, installation detail, 2010 (Grinnell, Iowa)

I am so sorry
to leave so Mammy
weeds.

I had a stroke
right the wrong
time I wanted
to leave & Nice.

Jack

“I’m sorry to leave
so many weeds”

The Art of Jane Gilmor

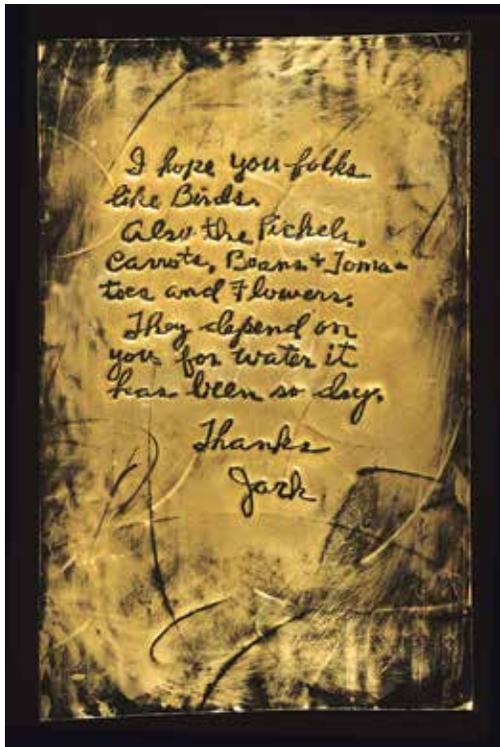
JOY SPERLING

Several years ago, Jack left his home of fifty years to move to a retirement home. As the new owners settled into Jack’s house, they began to find notes that he had left for them attached to the backs of drawers, in closets and posted around the house, gently advising them on how to care for his home.

Jack’s home was an organic thing, it was alive with the experiences that made up his life; it was full of the weeds of memory that grow out of ordinary experiences in the casually abandoned lots of our mind. Jack tended the weeds of memory in that house; they grew and spread into every room, over every surface, and into every corner of every drawer. When he left his home, he left a friend, a companion, and a fellow traveler in life. In one note Jack wrote:

“Sorry to leave so many weeds. I had a stroke right [at] the wrong time.
I wanted to leave it nice. Jack.”

The Weeds of Art and Memory



Jane Gilmore's art is like Jack's weeds. Her art travels through the memories of life; it weaves around and through the worlds of hope and anticipation, anxiety and fear. It turns the ordinary into the extraordinary, the discarded into the cherished, the overlooked and half-remembered into the spectacular, and it renders the invisible visible. Jane Gilmore has left so many exquisite, precious weeds over the last forty years of her activity as an artist. She has embraced the stringy haphazard world of memory to bring meaning to the meaningless, a kind of order out of chaotic thoughts and emotions. It is as if, as Bill Radl suggests, "being an artist is just something that sort of sneaked up on her when she wasn't looking."¹ She describes herself as a "found artist,"² who searches "for some unspoken connection in all these random collisions of objects, images and voices." For her, the "artist's job is to direct you, to interrupt your walk through life."

“[The] artist’s job is to direct you,
to interrupt your walk through life.”

Gilmor’s images and objects haunt the viewer; many appear and reappear, recuperated and recontextualized, sometimes years apart, each time dragging both old and new meanings along with them. Her images seem to germinate and sprout again and again, like so many weeds that range around her crowded and packed studio, each time creating newly evocative and uncanny narratives. She deconstructs the imbricated narratives that coalesce to construct identity, whether crazily surreal as in *Ms. Kitty Glitter* or achingly heartbreaking as in *Jack’s letters*, the words of a homeless person or of a seriously ill child.

Jane Gilmor’s art interrogates the nature of order and chaos, memory and meaning, claiming identity and losing it by capturing the ephemeral traces of existence.

It says:

“We are here: see us.”

She complicates and unfixes identity, confounding individual and cultural types as she cultivates new gardens in which identities grow like weeds in visual culture. She shows us that identity is full of slippages and detours. She interrupts our walk through life with a sophisticated critique of the social construction of gender, religion, social status, and cultural and political power. But she does so with a generous spirit, ironic yet razor sharp barbs, and profound biographical and autobiographical discourse, which volunteer spontaneously.



10 *I hope you folks like birds*, 1984

11 Shelter participant in *The Big Issue*
Homeless Project, 1994

“I drew [a] cartoon figure on a fishing blast jacket (the rage at the time). Everyone told me I was a real artist, so I decided to be one.”

- 12 Sixth grade Fred Flintstone blast jacket, 1959
- 13 RPF (Rapid Peters Feminists) Tupperware Party, 1975
- 14 RPF 1/2 K Run, 1976



1970s

Feminist Performances

Jane Gilmor realized that she was an artist in the sixth grade at Kittrell Elementary School in Waterloo, Iowa, when, as she says: "I drew [a] cartoon figure of Fred Flintstone on a fishing blast jacket (the rage at the time). Everyone told me I was a real artist, so I decided to be one."

Although she did not formally establish herself as an artist until the early 1970s in Iowa City, Jane Gilmor set the surreal tone for her career early.

She studied medical technology, textile design and fashion merchandising at Iowa State University, and worked for both Marshall Fields in Chicago and for two periodontists with suspected underworld connections. In the early 1970s, Gilmor studied at the Art Institute of Chicago, studied art education at the University of Iowa, taught high school in Cedar Rapids, and then began teaching at Mount Mercy College in Cedar Rapids. She was already an assistant professor when she earned her M.F.A. at the University of Iowa in 1976.

In the early 1970s, Jane Gilmor moved to Iowa City, where she was a founding member of the women's art movement there, making radical performance art using non-traditional strategies in non-traditional media. She was one of the earliest artists to make use of the newly marketed hand-held video camera.

Gilmor states that it "was a period of revolutionary art" in the United States. The University of Iowa offered one of the first intermedia programs in the nation. Gilmor studied with Hans Breder alongside fellow students Ana Mendieta and Jayne Hileman; Sandy Skogland was a teaching assistant; visiting artists included Nam Jun Paik, Mary Beth Edelson, Linda Montano, Martha Wilson, Carolee Schneeman, Judy Chicago and Miriam Schapiro, and visiting critics included Lucy Lippard.



“It is as if being an artist
is just something that
sort of sneaked up on her
when she wasn’t looking.”¹

- 15 *Scarf Dance, Our Mother of Sorrows Grotto*, 1930s
- 16 *Great Goddesses, Our Mother of Sorrows Grotto*, 1976
- 17 *All-American Glamour Kitty*, catalog cover, 1976



In the early 1970s, Gilmor established a fiercely independent feminist artistic voice with a series of offbeat performances. Instead of organizing consciousness raising feminist meetings, Gilmor held ironic women’s parties such as a Tupperware® party led by a real Tupperware® representative, at which guests were dressed as stereotypical housewives. She described the event:

“Our Tupperware® representative seemed confused but she sold plenty (none of us really knew much about Tupperware®—who could resist those popsicle makers!).”

Gilmor videotaped the event. The group, called the RPFs (Rapid Peters Feminists), also sponsored a 1/2 K run from Gilmor’s house to the local Dairy Queen in costume; the winners were rewarded with free Buster Bars.

These performances were tongue-in-cheek commentaries on the high seriousness of the women’s art movement at the time. They used satire and clever humor to deconstruct current cultural constructs of womanhood, placing Gilmor decades ahead of her time in feminist discourse. Gilmor discovered that she could hit harder and reach a wider audience (a career-long goal) with humor. Also, in the early 1970s, Gilmor produced performances at Our Mother of Sorrows Grotto on the campus of Mount Mercy College, in which she began to critique aspects of ritual and goddess imagery, sometimes incorporating cat masks into the performances.

At this time Gilmor began to team-teach courses in feminist performance at Mount Mercy College with colleague Kathleen Pudzuvelis. This spawned a lifelong commitment to collaborative works and, in particular, her 35 years of collaboration with Ann Gerber Sakaguchi in California, and Kathleen Pudzuvelis, David Van Allen and Rick Edleman, all in Iowa.

[SEE PLATES 16-21]

1976

The All-American Glamour Kitty Pageant: Ms. Kitty Glitter

In 1976, Jane Gilmor created her first major work, an extended performance piece that, on the surface, doesn't take itself too seriously, but is nonetheless a conceptually terse feminist commentary on the cultural constructs of ritual, myth and gender, as well as celebrity and fame, spectacle and consumption.

In April 1976, Gilmor noticed an entry form for the Eleventh Annual All-American Glamour Kitty Pageant on the back of a bag of kitty litter. Contestants were asked to create a state costume and to enter their cats in a feline beauty pageant. Gilmor, who admits that "as a kid I always liked to wear real funky clothes," spent a year designing and sewing costumes for her cat who was transformed, like a movie star, into Ms. Kitty Glitter. She took photographs of Ms. Glitter in housewife, Go-Go girl, Indian maiden, cheerleader and bride outfits for the national competition.

Over a period of several months, Ms. Glitter progressed from one of 20,000 competitors, to one of 250 regional winners, to one of 18 semifinalists and eventually emerged as one of nine finalists. During the competition, Ms. Glitter attracted local and national media attention and won a number of prizes, including a one-year supply of kitty litter, several jeweled cat collars, an engraved silver platter, and a television set. As finalists, Gilmor and Ms. Glitter were flown to Miami Beach for a week of competitions and events located at the luxurious Hotel Fontainebleau. These included a Mouse Mobile Motorcade through downtown Miami (with nine Volkswagen Bugs painted like mice, donated by a local pest extermination company), a Kitty Fashion Show and Kitty Olympics. The competition culminated in the coronation of a kitty queen or king by Chuck Zinc, a former Miss Universe Pageant announcer.





Sister Mary Louise from Pennsylvania won with Harry dressed as Davy Crocket (she was dressed as Pocahontas). Harry was featured on All-American Glamour Kitty Litter packages for one year and Sister Mary Louise won a one-week vacation in Philadelphia. The already surreal experience was further complicated by the fact that both an international congress of psychics and the National Organization of Little People were meeting at the Hotel Fontainebleau at the same time. Finally, in the most bizarre twist of fate, Legionnaire's Disease broke out at the Philadelphia hotel in the prize package one week before the competition in Florida. Ms. Kitty Glitter won the 1976 Ms. Congeniality Award.

Gilmor documented this entire "bizarre homage to America's Cinderella Syndrome" in photographs and video with performances based on Ms. Glitter's competition wardrobe and an installation exhibition. Ms. Glitter cleverly reveals the instability of gender as a biological construct with her funny critique of the feminine. Gilmor poses questions about female role-playing, male-female transactions, the cultural construction of gender, and cultural myths about womanhood by embracing cultural assumptions that women are more "natural" than men or that women share a number of behavioral characteristics with cats. Ms. Kitty Glitter was a soft, fuzzy and cuddly kitty one moment and a feral predator the next; cat as woman created an erotic frisson of helplessness and danger.

- 18-22 1976 All-American Glamour Kitty Pageant
- 18 Sister Mary Louise dressed as Pocahontas
- 19 Mouse Mobile Motorcade
- 20 Glamour Kitty Gazette
- 21 Ms. Kitty A-GO-GO
- 22 Princess Pussy



But Jane Gilmore extends the trope to liberate Ms. Glitter, because she is also untameable and independent, and her resistance to servility functions metonymically as a resistance to power. This complex intellectual platform is closer to the third wave feminist thought of the new millennium and was conceptually far beyond Gilmore's contemporaries. Feminist critics in the 1970s read Ms. Kitty Glitter as making fun of the women's movement, which hurt Gilmore. She says: "that really bothered me... the women's movement was important to my development. There was a spiritual aura about working with other women. I wasn't consciously making fun of anyone in particular." It also left her undeterred and, if anything, galvanized her commitment to her particular kind of critique of the role of women in popular culture. Gilmore positioned herself as a strong individual artistic voice by implicating herself (and us) in, and fully engaging with, a popular culture narrative in order to reveal its absurdity at a time when other major feminist artists were still storming the barricades.

At the same time Gilmore was making domestic mementos in homage to Victorian women's craft practices. She created a series of plush embroidered paintings and stuffed objects, like wild Victorian pillows in which she re-contextualized traditional women's crafts and outsider art using textiles or costumes in which she told animal stories and fairy tales gone hysterically awry.

[SEE PLATES 1-15]

23 *Furry Flurry*, 1974

24 *Caught in the Crossfire*, 1976-77

25 *Hairy Tales III*, 1974

“...unafraid of being her amusing, entertaining, clucky, awkward, double-edged self.”¹⁰

The late 1970s The *Great Goddess* Performance Tableaux



In the late 1970s, Gilmor developed a new character in which she transformed the cat as surrogate woman into a cat-masked human persona based on an archetype favored by other feminist artists of the time. *The Great Goddess*, albeit with a flamboyant Isadora Duncan-like character, appeared in performances such as *Great Goddess: The Queen of the World Passing into Alchemy* at the Temple of Olympian Zeus in Athens (1978).

The Great Goddess combines Gilmor's interest in the ways in which mythic status is claimed through personal and collective ritual, and cultural confluences of the concepts of feminine and feline: *The Great Goddess* is a human, toga-clad alter ego sporting a cat mask who revisits and resacralizes for her own a number of ancient religious sites in Greece, Egypt, Turkey, and Italy. Gilmor staged site-specific performances and photo tableaux on these sites, which she videotaped between 1978 and 1981. These performances were ritualistic and melodramatic, involving both the worship and the parody of the goddess archetype. Gilmor describes “periods of frantic gesture and dance” and periods of static tableaux. They critique mythical woman who is placed on a pedestal and worshipped. They critique how ritual and religion, spirituality and belief are formed and how the reconstruction of a living mythology engages ideas about life, death, regeneration and rebirth, historical and individual cycles, and the dualistic nature of order and chaos. Gilmor uses the photographic tableaux to frame and organize her newly invented mythology, both to embrace and question how a persona achieves both celebrity and mythic status; but she also plays on the humorous yet uncanny concept of restaging an ancient melodrama with contemporary cat-woman surrogates.

Jane Gilmor says of this work: “I often use animal/human hybrids to parody gender-related roles.” This narrative raises questions about the actual analog of cats and women in history: cats were gods in ancient Egypt, witches' familiars, and the animals that spread the plague. They are anthropomorphized as arrogant, solitary creatures that

26 *Great Goddesses: Not So Fast?* 1978

27 *Great Goddesses: The Queen of the World Passing into Alchemy*, 1978







are irrational and determined. Gilmore's performances address the ways in which routine is ritualized, the ordinary becomes mythic, the unknown is known, and chaos is organized, no-matter how arbitrarily, and how women are seen and see themselves as natural, mythic and spiritual. These pieces prefigure the larger body of Jane Gilmore's art.

She constantly picks away at the nature of beliefs and religions; she seems to abhor the compulsions of the true believer and dogma's lack of ambiguity. Yet her work is intensely spiritual. She is fascinated by

"human impulses toward religion [that] are simultaneously absurd and meaningful, important and egocentric."³

She examines the social construction of vision, the fluidity of gender roles, and the instability of power in the act of looking. Gilmore uses the transverse gaze and perceptual slippages to critique social constructions from oblique angles. Her messages are subtle, sly, seductive, funny, and sometimes unambiguously odd. Eliot Nusbaum describes her and her art as "unafraid of being her amusing, entertaining, clucky, awkward, double-edged self."⁴

Despite their humor, these performances established Gilmore as a major figure in the women's art movement, working alongside artists such as Ana Mendieta and Mary Beth Edelson to render visually the female psyche as a powerful creative force. But if Mendieta's work was essentialist, Mary Beth Edelson and Jane Gilmore were more interested in the relativist social construction of gender and femininity: according to Gilmore, all three used the ancient Minoan snake goddess as a "feminist political gesture of defiance." But Gilmore's cat goddesses are more threatening to the social order than Mendieta or Edelson because they are not declamatory, they insinuate with a soft seductive power.⁵

[SEE PLATES 22-29]



- 28 Great Goddesses: Bat Cat Series, 1978
- 29 Eclecticism and Stress: *The Splitting of Isadora* and *The All-American Glamour Kitty*, 1978
- 30 Mary Beth Edelson, *Goddess Head*, 1975.
Courtesy of the artist
- 31 Goddess with horns and birds, late Bronze Age
- 32 *Great Goddesses: Lost and Found*, 1978
- 33 Ana Mendieta, *Série Arbol de la Vida*, 1977 (© The Estate of Ana Mendieta Collection, Courtesy Galerie Lelong, New York)



“The 1970’s cat goddesses reclaim ancient Greek ruin sites in a tongue-in-cheek attempt to deconstruct the icons of western culture. By the mid-eighties, the ancient goddess is reincarnated as Terrorist Kitty, haunting both the monuments and the ruins of lower Manhattan.”

1980s

Miss Erma and Terrorist Kitty

In the early 80s, Jane Gilmor collaborated with Kathi Pudzuvelis to create a new character named Erma. Erma is loosely based on Gilmor’s sixth-grade math teacher and is an incarnation of the quintessential modern woman. She is an observer, a woman-of-the-world and a tourist through life. She wears a formal day-dress, high heels and white gloves.

She first appears in photographic tableaux set in bowling alleys and laundromats in Cedar Rapids, where, shadowed by the cat-headed Great Goddess, she seems to stumble through life in a state of determined propriety and confused skepticism. The photographic tableaux of Erma deconstruct the mythical construct of modern woman, simultaneously creating and questioning the nature of the stereotype. As Gilmor says, she “parod[ies] contemporary sex roles and stereotypes.” In performances such as *Erma Deconstructs Time, Religion, and Liberty* (1986), Erma enacts bizarre melodramatic rituals, her time governed by the external power of a clock, while the Great Goddess appears in the guise of the Statue of Liberty. Gilmor chronicles Erma’s experiences in photographs, describing Erma’s performances as “structured activity that lapses into chaos.” The juxtaposition of Miss Erma and her shadow is used to create an uncanny theater of the absurd. Miss Erma is reminiscent of the Surrealist woman as muse, but she subverts and inverts the Surrealist woman by presenting her as irrationally in control and ultimately benign. Gilmor’s Miss Erma mockingly presents a subtle and devious threat without being openly aggressive.

In the early 1980s, when Jane Gilmor traveled for exhibitions and Erma could not be present in person, photographic paper dolls—similar to those used by Gilmor in earlier tableaux in Greece—filled in for her. In fact, photographic paper dolls of Erma, the Isadora Duncan Cat Goddess, and Gilmor’s artist friend Betty Booda (artist Ann Gerber Sakaguchi) traveled everywhere with Gilmor.

34 *Erma’s Apparition of Her Greatness at Maple Lanes*, 1985

35 *Erma and her Greatness at the Sunshine Laundromat*, 1985

36 *Terrorist Kitty at Freight Salvage*, 1985





- 37 Collaboration with Ann Gerber Sakaguchi,
Cat Mask at Roadside Shrine, Japan, 1981
- 38 *Postmodern Impulses: Erma and The 1976
All-American Glamour Kitty Deconstruct*, 1986
- 39 *Erma Deconstructs Time, Religion and Liberty*, 1986
- 40 *Erma and the Big Rooster*, 1984
- 41 *Terrorist Kitty at the Manhattan Bridge*, 1986

Paul Brenner describes these performances:

“Over the years, Gilmore has returned to the ruins of ancient religions in Greece, Italy, Egypt, and Japan (Booda Doo-da) and New York City (Terrorist Kitty at The Manhattan Bridge), where she has staged her performance/rituals. These cat-headed women in loose, flowing garb represent ‘the female psyche as a strong creative force,’ while taking a tongue-in-cheek look at the way contemporary society associates animal images with gender characteristics. By incorporating satire and melodramatic gesture, the viewer is challenged into recognition of these stereotypes, and a subsequent questioning of their validity.”⁶

In 1986, Gilmore spent one year living on the Lower East Side in New York, among what were then the ruins of the partially reconstructed Manhattan Bridge, at a time when New York was on the verge of bankruptcy and violent crime was rampant. During this time, Gilmore made several photographic tableaux featuring Miss Erma with a series of popular culture icons such as the Statue of Liberty or Mickey Mouse. She also introduced another new character named Terrorist Kitty, who she photographed in a number of desolate urban landscapes, armed and dangerous. In one prescient image in particular, Terrorist Kitty poses among rubble with the World Trade Center towers in the background. Unlike earlier female personifications of the Great Goddess or Miss Erma, Terrorist Kitty presents an openly aggressive and bluntly violent threat to the status quo, the patriarchy and the center. Terrorist Kitty has an edge not overtly obvious in Gilmore’s earlier work. She engages openly and directly with contemporary social and political concerns and demands action, prefiguring by several years the artistic activism of the culture wars of the early 1990s.

[SEE PLATES 30-44]



1980s

Metal repoussé, installations and performances



42 Mexican cemetery, 1982

43 *Great Goddesses: Our Bodies Worry Us (Ear)*, 1981

44 *Copper Cat*, 1950s

45 Greek ex-voto, torso, 1977

46 Greek ex-voto, breast, 1977

In the late 1970s and early 1980s, Gilmore brought together metal repoussé with video and photo-documentation of tableaux and performances around the world to create a series of works that reposition many of Gilmore's previous themes in more personal, private and emotionally profound narrative schemes. In the late 1970s, Gilmore began to collect images of roadside shrines to automobile accident victims that she found along the backroads in southern Europe and Mexico.

In Greece, these shrines frequently take the form of miniature houses constructed in stucco by family members, with pictures of the deceased, candles, and metal ex-votos in the shapes of body parts. The handcrafted homelike shapes of the shrines and the metal repoussé ex-votos project a personal, emotionally evocative power. Gilmore, impressed by silver and copper medieval icons that she saw in Greek Orthodox churches, initially thought of using this traditional repoussé process for her own work. But she discovered that she could buy "knock-offs" of icons and ex-votos on the streets in Athens made out of aluminum sheeting or tinfoil, which she found more interesting because of their translation of high religious practice and art into popular culture.

In 1981, Gilmore began to make her own shrines decorated with or housing repoussé aluminum reliefs made from 36-gauge aluminum sheets available at craft stores. The fabrication process began with the tracing of found notes and images onto the metal using an ordinary graphite pencil, followed by rubbing ink into the hollows and polishing the surface ink to create an intaglio drawing on metal. These drawings on metal evoke both the original ex-voto offerings that inspired them, and they resonate with rich American popular culture references such as craft kits and the copper tooling that Gilmore learned as a Girl Scout. She liked the look and feel of the material; it looks hard and cold, but it is malleable, forgiving, and easy to draw on.





“I’m a good synthesizer,
 borrower, rip-off artist.
 I find things.”

- 47 Surface detail of *Great Goddesses: Do You have a Light?* 1984
- 48 Contemporary Greek icon, c. 1977
- 49 *Great Goddesses: The All-American Glamour Kitty*, 1981
- 50 *Great Goddesses: The All-American Glamour Kitty* (detail), 1981
- 51 *Great Goddesses: Do You Have A Light?* installation, 1984
- 52 *Great Goddesses*, video still from installation, 1978

Gilmore writes:

“The technique itself—drawing and writing on this metal surface—I like it, because it looks so precious and it’s not. It’s a bit heavier than tin foil, and seems like nothing important, yet it looks important. So it has that kind of irony about it.”

Over time Jane Gilmore has developed her own mark on the metal, but she has also taught the technique to others in community-based workshops as well as homeless shelter and hospital-based projects to which she has been dedicated for more than thirty years. Gilmore used her own drawings and writings on metal, as well as the work of others with whom she has collaborated (with permission), to create a beaten metal skin to cover large-scale sculptural forms reminiscent of tombs or sarcophagi that sit on the floor. She also places the flattened metal forms on the walls, floors or ceilings of exhibition spaces. Gilmore likes the reused and recycled feeling of both the metal sheets and their contents. As she says: “I’m a good synthesizer, borrower, rip-off artist. I find things.”

In these installations Gilmore begins to explore a deeper, darker relationship between myth and spirituality, although they also retain Gilmore’s now standard narratives, inhabited by surreal animal-human hybrids parodying gender-related social mores, religious ritual and spirituality. Many of the figurative elements in these works reference both ancient and contemporary Greek, Minoan and Byzantine votive forms and content. They may superficially prompt humor and confusion, but as the reflective aluminum surface suggests a dance between reality and illusion, these images make meaning of experience, identity and dislocation.

[SEE PLATES 46-73]

1982-83

Great Goddesses: Do You Have a Light? Installations and Performances

In 1982, Gilmor created a *Great Goddess House Shrine*, an altar- or house-like superstructure covered with aluminum repoussé sheets representing ancient female symbols from Catal Huyuk in Turkey. Inside, a video screen projected Gilmor as the late-twentieth-century incarnation of the Great Goddess with sexy legs dancing her own resacralized ritual.

Other large-scale three-dimensional forms and smaller wall pieces were also covered externally and internally with photo-dolls and embedded with objects. These sculptures include a plethora of combined ordinary found objects and materials recontextualized and rearranged to change their purpose and meaning. The multiplicity of details are a constant delight, and Gilmor's continuously changing visual *horror vacui* welcomes the viewer to share her obsession. The installation oozes with ritualistic significance. *The Great Goddess House Shrine* is reminiscent of vernacular folk shrines in rural Greece or Mexico, using similar forms and materials to explore the fundamental relationships among culture, myth, and experience. It also addresses, again, the ways in which gender is presented and represented, how women see and are seen (as in surveillance), and the strategies women use to resist the gendered expectations of society.

These shrines to women represent how (extra)ordinary women were fetishized and elevated to goddesses—how the Great Goddess is extraordinary, incomprehensible and inexplicable. The shrines are dedicated to the “mythic potential of ordinary life, embodying its most peculiar, ridiculous, and meaningful(less) qualities.”⁷⁷ Indeed, gendered activity and imagery and the potential for gendered resistance to power runs through most of Gilmor's art.

[SEE PLATES 57-59]





1986

Shrines for Women's Worlds

1989

The Book of Life

In 1986, Jane Gilmor exhibited *Shrines for Women's Worlds* at A.I.R. Gallery in New York. A.I.R. is central to any discussion of Gilmor's exposure to the New York art scene and the feminist art community there in the 1970s. A.I.R. (Artist-in-Residence) was founded in 1972 as the first artist-run, not-for-profit gallery for women artists in the United States. Early members include Dotty Attie, Nancy Spero and Mary Beth Edelson. Ana Mendieta, who was a member from 1979 to 1982, had worked with Gilmor in Iowa during graduate school and was responsible for introducing her to the gallery and to Mary Beth Edelson and Lucy Lippard. Gilmor was selected as a national member in 1986 and continued until 2005. She is still an alumna member.

Shrines for Women's Worlds is a series of lifesize cruciform vessels based on the dimensions of Gilmor's own body. They look as if each structure could house a human form. They contain video and photographic insets and are accompanied by video and photographic documentation of her performance pieces. The large scale and suggestion of an active interior invite viewers to move around the sculptures. These pieces signal the beginning of Gilmor's "containers for the self" sculptures and mark the beginning of her preoccupation with not only social and cultural mores and myths, but the very nature of social and individual identity formation.

In these pieces the large cross-like forms look like homes and the wall pieces look like windows. Gilmor felt that her embossed metal panels were becoming too precious, so she undermined the precious nature of the overall structure by reusing old roofing materials and using smaller amounts of repoussé. In *Shrines for Women's Worlds*, Gilmor also creates several floor pieces in the shapes of altars, beds (offering sleep), and gravestones or sarcophagi (offering eternal sleep) that are ritualistically significant. These forms all seem to mark the passage through life and culture; each form and its mythology is based on ancient prototypes, but each narrative engages with current visual culture



53 *Cross Fire*, installation, 1986

54 *Cross Sticks*, detail of installation, 1986



by being fitted with a small TV screen that plays a continuous loop of scenes of cat goddess rituals at ancient ruin sites.

Elise La Rose aptly described this piece at A.I.R. Gallery in New York:

“Gilmor satirizes the search for meaning in metal repoussé wall reliefs using imagery of exaggerated body parts, animals, goddesses, and architectural components. Falling figures swimming on the metal surfaces derive from personal experience combined with myths from the Mediterranean.”⁸

Nude figures with animal heads, the Great Goddess and ordinary women juxtapose the mythic and prosaic in a swirling narrative that questions how power is claimed and how it is taken away.

The Book of Life, for instance, includes a video recording of the ritualistic tap dance of the Great Cat Goddess playing over and over again, with neither variation nor apparent purpose, suggesting that “human impulses toward religion are simultaneously absurd and meaningful, important and egocentric.” According to La Rose, Gilmor tells us we cannot “glibly glorify goddess traditions” without critical understanding, and argues that clarifying our link to the past and our place in the future won’t be simple. La Rose concludes:

“We may laugh at the spoof on religious pomp and circumstance, but remain frustrated by the uncertain message.”⁹



In 1989, another incarnation of this installation, shown at the Artemisia Gallery in Chicago, created a new, more disquieting narrative than the ironic or humorous ones that preceded it. This show included a complex arrangement of tombstone-like forms, shovels, rocks, video, performance, and photographs arranged in a grotesque parody of home. This work presents networks of ideas and images and explores how word and image work together. It relies upon the use of several mediums simultaneously, thereby reinforcing the visual overload of the metal pieces. These networks and connections constitute a kind of maze or labyrinth that extends into all kinds of aspects of society simultaneously. David McCracken described the show:

“Mixing the mythic and the prosaic, Gilmore is out to mine the resonances for archetypal figures and situations in the contemporary worlds. Wall altars seem familiar but just out of reach. Her monumental floor pieces, resembling tombs or gravestones, tend towards more complexity: One has dozens of nude figures with animal heads hammered in relief on its metal surface; another incorporates a small television monitor with a videotaped performance. Both formats evince Gilmore’s fascination with both Christian and pagan—especially early Egyptian—imagery. The recurring figure in many of these works is a woman with the head of a cat derived from an Egyptian goddess.”¹⁰



55 Surface detail, *Great Goddesses: Do You have a Light?*, 1984

56 *Bushwhacked*, detail of installation, 1986

57 *It's a Long Way Down: For Ana*, 1986

58 *Great Goddess: Cross Eyed*, 1988-89

59 *Birdhouse*, 1985-6

60 Installation, 1989

61 *The Book of Life, Old Shovel Nose*, 1989

62 *Three Houses*, 1989

63 *Ms. Kitty's Rebirth*, 1987

[SEE PLATES 66-73]

1979-2010

Metal Notes and Books

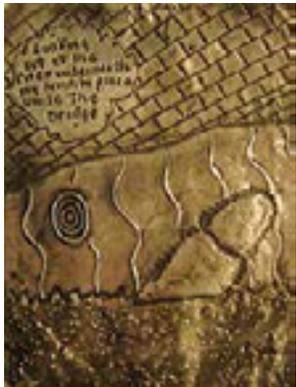
For thirty years Jane Gilmor has been writing and drawing on metal and making intimately scaled books as journals paralleling her larger sculptures and installations. She makes these pieces in her studio in a converted dairy equipment factory.

To Gilmor, her studio is not just

“a place to work and think, but [it] also [functions] as its own kind of mutating installation.”

It is filled with found and constructed objects, texts, images, and video and audio parts of past works, which she arranges and rearranges to create ever-newly revealing juxtapositions and meanings. Like her art, Gilmor says that her studio “is always in flux”; she has one area for work on specific pieces and another for “fiddling around with stuff.” It is an Aladdin’s Cave of visual stimuli. It is packed like a home, filled with objects and images that drag meaning and memory around like the tail of a comet. She has homemade or craft objects found at flea markets or in the trash. Often, these found craft projects were created according to a generic set of instructions but were personalized idiosyncratically and then rejected or discarded. She transposes forty years of collected images and notes from family members, friends and strangers into small metal books.





Jane Gilmor likens her working method to the way in which women's identities in the past (and present) have been linked to process and labor, handicrafts and sewing. Indeed, she describes herself as a tidier, a hoarder and an organizer. She talks about the way that "people make little shrines on top of their chest of drawers... people take objects and arrange them. A lot of my art is about arranging. I'm just an interior designer." She says, "I'm the one who likes to arrange objects in space to create some kind of meaning. I also like things that are a little obscure: they create new relationships that may not have the same meaning for everyone."

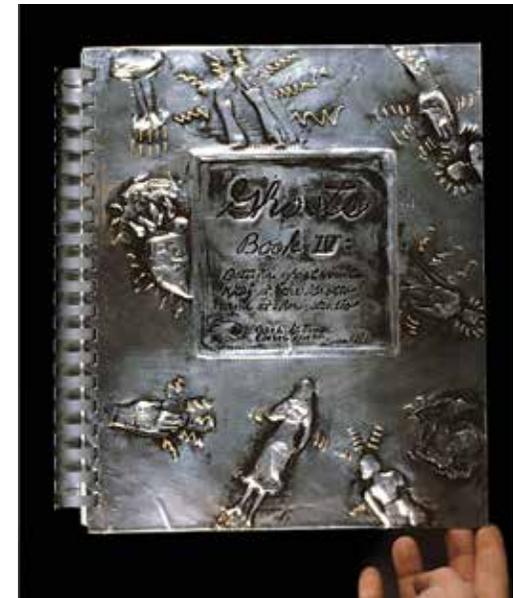
Gilmor's studio is her nest and her safe haven.

Her many travels are like forays into the chaos of the outside world, from which she brings back mementos for safekeeping.

"I love to travel because then I like to come home. If I didn't travel I would hate it here. I don't like the winters... [in Iowa]... I always go to at least one warm place during the year."

Traveling also enables Gilmor to allow her work to transact with the global art discourse; it is, in fact, exhibited frequently in New York. She has a remarkable ability to keep in touch with the New York art world while being deeply connected to Iowa, where she chooses to live and work.

[SEE PLATES 112-120]



- 64, 65 Gilmor studio view, 2009
- 66 *Homeless Rock in River* (created by adolescent girl in alternative housing), 1993
- 67 *My First Fire*, book cover, 2010
- 68 Bart Brat, *Through All My Things*, 1989
- 69 *Ghosts: Book IV*, cover, 1981

“I am interested in a new public art, an art that brings the artist into direct contact with her audience and important social issues of our time.”

1987

Collaborations with homeless individuals



In 1987, Jane Gilmor began a long-term working relationship with disenfranchised populations around the country. This body of work is activist and interventionist. She writes,

“After living in New York City in 1986, my work began to deal with issues of homelessness and loss of identity.”

Thus, in 1987, she began a two-year collaborative project with the Federal City Shelter in Washington, D.C., and the National Coalition for the Homeless. She continued this project in the United States and United Kingdom for ten years.

The works of art that resulted from these collaborations combine repoussé with text, found objects and notes, and images created by individuals in shelters. Some include video. Many of the images and embossed notes are either created originally for journals or made in workshops. Gilmor describes these workshops as focusing on “experiences where object, place and identity” intersect. Participants were asked to try to remember a favorite place or space and either to write about it or make a drawing. They made two copies, one for the installation and one to keep for themselves. To Gilmor these became the physical manifestations of “a spiritual concept or a psychological space one might call home.”

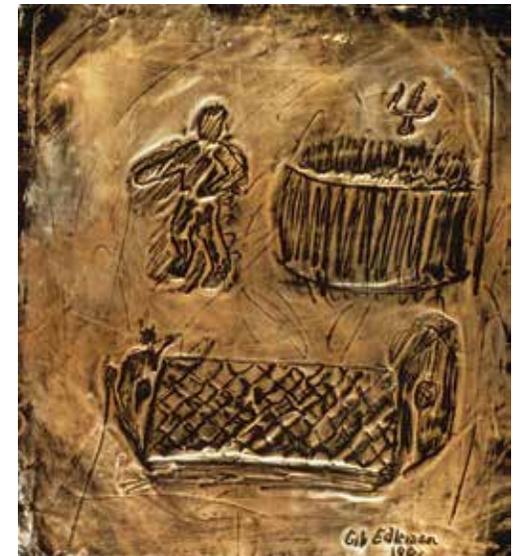




Jane Gilmor was initially ambivalent about using the work of her collaborators in her installations. She wrote of the dilemma:

“When I started working with the homeless I didn’t really want to use this metallic material because I thought, ‘This is like romanticizing homelessness.’ But I asked *them* what they thought—they all keep one [copy] and they make another to go in the installation—and they said, ‘No, this is about the only permanent thing we have in our lives... and other people will see their reflections in our shiny metal notes.’ Significantly, while the workshops and installations were intended to give public voice to the disenfranchised, both within their own communities and beyond, they also encouraged the use of the imagination as a survival tool.”

Gilmor worked *with* and not *on behalf of* her collaborators, meeting them as individuals who mattered. All the participants in these projects were credited in Gilmor’s installations and all the profits from exhibitions were returned to continue the project for others. Moreover, while many contributors chose to remain anonymous when their work was used, most felt that the exhibition of their notes was important in establishing for the rest of society that they were individuals not to be ignored, forgotten, or rendered invisible by poverty.



70 Temporary home outside the Coliseum, Rome, 1993

71 *The Big Issue* Homeless Center, London, 1993

72, 73 *Home Is Where...?* installation, 1993

74 Gib Edleman, *Sleepwalking*, 1986

“I wanted to be sure the participants saw their work not only in the storefront but also in the art museum.”

75 *Beulah Means Heaven*, 1989

76 Self-portrait by homeless child, 1994

77 *Key To My House*, 1993

78 *Homeless Drawing Home*, storefront installation, 1991



Gilmor installed hundreds of these metal notes in storefronts, community centers, alternative art spaces, hospitals, and museums. In larger installations she covered walls, floors and ceilings with metal notes, shown along with metal books, video installations, water, steam, light, and found objects. She also made wall frames into shrine houses, recycling discarded metal from the roof of her own home to encase the notes, allowing them to function metaphorically twice over as shelter.

The largest installations were created for storefronts in London, England; in Omaha, Nebraska; and in Davenport and Cedar Rapids, Iowa.¹¹ Gilmor wanted “all the pieces... to be seen by the people who made them.” She argues that these notes belong to the public realm and should not be rendered static and mute in the museum space. Gilmor acknowledges that there are dangers in placing her interventionist art in public spaces: “It might become as ordinary and as invisible as the people and conditions it represents,” but she prefers this outcome to the alternative of “glamorizing the lives and worlds of people whose lives are anything but glamorous.”

The homeless installations reveal the intimate, entangled relationship between the synchronicity of home and identity, dislocation, and the ways in which you can lose your solid grip on place in society. They also show the active power of collaboration in making the invisible visible and giving voice to the voiceless.

As Matt Freedman observes, these notes

“actually give voice to the disenfranchised, instead of simply arguing that they should have a voice.”¹²

And these voices make powerful statements about survival and the indomitability of the human spirit.

[SEE PLATES 74-91]



where

BONEM



1990s Windows, Beds and Pillows

In the early 1990s, Jane Gilmor expanded her investigation of the concepts of home, comfort and rest in a series of installations. She collaborated increasingly with the disenfranchised and marginalized in society, creating large liturgical tributes to their capacity for endurance and to the tenacity of the human soul. She created increasingly disquieting monuments to the fragility of life. By the end of the decade she had begun to imbricate her complex layered narratives of the disenfranchised and seriously ill with her own.

[SEE PLATES 85-94]

1990

Women and Myth

In 1990, Jane Gilmore had a mid-career retrospective exhibition organized by the Waterloo Art Center in her hometown of Waterloo, Iowa. She used the opportunity to pause and reflect upon the most important issues in her art to date. As her artist's statement for the exhibition explained:

"What are the deeper relationships between myth and experience? Myths are created throughout our lives by day-to-day experiences and by the culture in which we live. In my work, I am interested in the ways in which culture constructs myths, particularly myths about women. This particular installation is intended to create a ritualistic ambience not unlike that of some bizarre roadside shrine. It reflects my interest in physical manifestations of spiritual concepts, while it both embraces and parodies devotional art and ritual. For me, these shrines embody the peculiar, ridiculous, and meaningful (meaningless) qualities of almost everything..."

The centerpiece of the exhibition was *Wall of Found Notes* in which two large patchworks of approximately 7" x 11" metal repoussé notes are installed on opposite walls of the large gallery. The uneven surfaces create a syncopated visual and narrative rhythm and the uneven edges suggest a fraying of meaning. The walls of notes lead visually to a large T-shape on the wall and floor at the end of the gallery.¹³ The installation grapples with the multivalent and fleeting nature of memory and the multiple meanings of re-juxtaposed discarded images, objects, and people in the wealthiest society in the world. The installation creates a disjuncture between the mythic, the flippant, the eloquent, and the grim. It produces slippages between word and image, temporary and permanent objects, and multiple meanings. It unfixes the rational, controlled mind of thought and meaning to slip and slide irrationally, so that viewers want to laugh and to cry simultaneously.



79 *Beds*, detail, 1993

80 *Homeless Drawing Home*, detail, 1991

“The bed is a refuge and home for some and a prison for others; it is also the place of dreams and nightmares.”

1993

Home is Where...?



81 *Home Is Where... Shrine*, installation detail, 1994

82 *Homeless Drawing Home*, 1991

Jane Gilmor extends the discourse on interventionist art again with *Home is Where...?*, another community-based project, this time in Omaha, Nebraska. This piece involves installations of metal notes—created in several homeless shelters—in a downtown storefront and the nearby Bemis Center. In the downtown installation, Gilmor assured visitors that “great care has been taken not to patronize those who have trustingly collaborated with the artist.”

The exhibition included eleven installation pieces, ranging from *Wall of Found Notes and Objects* to *Homeless Houses* to two conceptually new pieces entitled *Beds* and *Ireland*; it included three-dimensional sculptures, repoussé notes containing messages from homeless people, videos, potatoes, cabbages, and found objects. Gilmor described her use of actual and human social detritus in this show:

“I preferred to use forms that are not fine art... to the point of being looked down upon by the art world... or that are more disposable or that relate to the craft tradition, to the tradition of everybody making things.”

On entering the enormous space of the warehouse, the visitor is met by *Homeless Drawing Home*, a series of metal sheets nailed to the wall, notes from Omaha’s homeless with whom the artist worked. These notes, juxtaposed with found objects on small shelves below and *The Homeless House* from an earlier installation, create a visual and intellectual dialogue. In *Vaporizing Cradle*, a small baby cradle—that was actually an early-twentieth-century stage prop—sits isolated on the floor, inhabited by a small, solitary, hand-sewn fake fur coat that emits steam from its neck.

In *Beds*, Gilmor created three metal-covered beds, complete with sheets and three-dimensional pillows, with a cabbage placed in the center of each bed. The bed is a metonym for rest, comfort, sleep and regeneration. It

suggests the idea of a safe haven; it is the grounding device of the home and it is the site of sexuality, the erotic and procreation. In bed, time and place have the tendency to elide and slip away. *Beds*

“is a shrine to the extraordinary nature of life in bed. The bed is a refuge and home for some and a prison for others. When we are ill and spending seemingly endless hours confined to it, the bed can produce a strange combination of fantasy and reality in which memories of better times in better beds under better circumstances merge with the sights and sounds of dripping faucets, dripping IVs, and the dipping of vital sign monitors.”

The body can be regenerated in bed and the mind refreshed or constrained. The seriously ill become invisible and mute in their beds, where they are rendered passive by the “real” world that goes on without them. They are examined, poked and prodded like produce on display and then abandoned to languish for long hours of solitude. As one reviewer wrote: “patients are in bed all of the time and homeless people are always looking for a bed—both tend to be unhappy about their situation.”¹⁴





In *Ireland* (1993), Gilmore recreated an installation produced while in residence at the Tyrone Guthrie Center artist colony in Ireland. She lived and worked in the Guthrie Mansion, which was filled with a wealth of valuable pictures and objects, and was struck by the paradox of working in luxurious surroundings on an installation of notes created by the homeless, including children. Thus, she actively contrasted the artifacts of privileged consumers in society with words and images that emerged from the “haze of disestablished lives” of the disenfranchised.¹⁵ She collected silver and gold artifacts from several display cases in the Guthrie mansion and arranged them on the floor of an empty room; she mounted one incised metal note above each object in a startling and direct contrast. On a wood shelf under the tabletop, she placed three potatoes on white dinner plates, each with a four-inch gas flame rising from its center. Above each flaming potato was a cross-shaped Kleenex dispenser. One was covered with living moss, one with rocks, and one with repoussé love letters.

Gilmore reinstalled this piece at the Bemis Center where the entire exhibition raised important questions such as: Where is home? What is home? How are home, place, and the instability of identity imbricated? In this exhibition, Gilmore tears at the flesh of self-satisfaction to reveal the raw emotions of fear and the terror of loss; she implicates both herself and her audience as accomplices in the social inequities described in her narrative.

83, 85 *Vaporizing Crib*, 1993
 84 *Beds*, 1993
 86 *Ireland*, 1993

87-88 *BED/SHOE/HOME*, 1994
 88 *Homeless Mantel*

[SEE PLATES 78-84]

“... patients are in bed all of the time and homeless people are always looking for a bed—both tend to be unhappy about their situation.”¹⁴

1994

BED/SHOE/HOME

Jane Gilmore refined these themes in a series of installations in Cedar Rapids and an exhibition at the Cedar Rapids Museum of Art in 1994. She rededicated her work to the specific crises faced by homeless or abused women.

The project brought together images produced by women in workshops held at the Madge Phillips Women's Shelter at the YWCA and the Cedar Rapids McAuley Center for Women with pre-existing images created by individuals living in shelters across the country. The basis of her project was the tragically ironic coincidence that the Madge Phillips Center was across the street from the Cedar Rapids Museum of Art, and the fact that there were absolutely no transactions among their patrons. Gilmore's plan was to bring these communities together in some meaningful way. Thus, workshop participants' notes and images were installed in all three locations; the museum organized an opening reception, with free admission to encourage patrons of each site to visit the others. At the museum, Gilmore asked visitors either to leave or to take notes and objects from a *Thank You Shrine* to further activate an exchange of ideas and comments.

Gilmore used the YWCA's large glass storefront space for a wall of notes and their boardroom for an installation that deliberately constructed a discourse between the institution's valuables housed in the private boardroom and the center for abused women and children just down the hall. She covered the imposing floor-to-ceiling fireplace, which functioned as the centerpiece to the large (30' x 20') room, and several sections of walls, with curtains of notes by the homeless and abused in Cedar Rapids.

Gilmore's installation at the Cedar Rapids Museum of Art filled a large room. The exhibition included *Three Beds* covered with incised metal sheets and replete with metal pillows, each bed with an actual cabbage growing out of its center. A child's cradle sat on a metal note-covered floor panel in another part of the gallery.





The overall feeling of the space is of some kind of hospital ward or shelter. At its center is a structure reminiscent of Gilmore's earlier shrines with metal sheets covering its walls, floor and ceiling, and a narrow door, a remnant of Gilmore's recently demolished home, leaning against one wall. Outside and on top of the structure, the artist arranged objects, plant-like forms and a low fence to make it feel more like a home. The door was fitted with a small TV screen that played a continuous loop of scenes from, ironically, old home movies that Gilmore had purchased at a garage sale. The silent film showed several adult men and women who seem to be brothers-and-sisters or husbands-and-wives talking, playing, and pushing one another around in a mock fight. The film, probably made in the 1950s or 1960s, is raked by late afternoon light and signals the understanding of family and home in those decades.

The contrast between the three-dimensional home and bed sculptures, the metal notes, and the small-scale found objects arranged around the walls of the gallery, created a disturbingly poignant and disquieting narrative of dysfunction, dreams and nightmares. It speaks to the dislocation and loss of identity of women and children who were robbed of their homes and safety, and compelled to hide behind walls and locked doors, but who also manage to resurface and resurrect lives when provided with shelter.

89 *Homeless Door*, 1994

90 *What Are You Staring At?* 1989

91 *No Dickhead*, 1992

92 Video still, *SIT DOWN* in *Homeless Door*, 1994

93 *Windows '95*, interior view, 1995

[SEE PLATES 74-77]

1995

Windows '95

The University of Iowa Hospitals and Clinics in Iowa City established Project Art in 1978 to fund art in the hospitals. In 1995, Jane Gilmor was awarded an Iowa Arts Council and University of Iowa Hospitals and Clinics grant to create *Windows '95* (now in the permanent collection of the Des Moines Art Center).

She created a large structure (6 1/2 feet tall with a 5 1/2 foot circumference) that resembled a miniature cathedral on the outside. She covered the entire walk-in structure (built for her by artist Rick Edleman) inside and out with repoussé sheets of notes and images made by the seriously ill in a series of workshops over a one-year period at the University of Iowa Hospitals. This piece is intensely personal for Jane Gilmor; it is an elegy to her youngest sister, who was diagnosed with a rare genetic disorder that stopped her physical and intellectual development at three months of age. She and her family spent much of her short life of five years at the University of Iowa Hospitals. This piece is a testament to the amazing capacity that many seriously ill children have for hope.

The double entendre of its title suggests that *Windows '95* is about looking and seeing, through windows, both from the outside in and from the inside out. But it is also about looking and hoping for something new, something that works better than the last product, either a computer program or a medical treatment, and it is about marking or recording human presence.







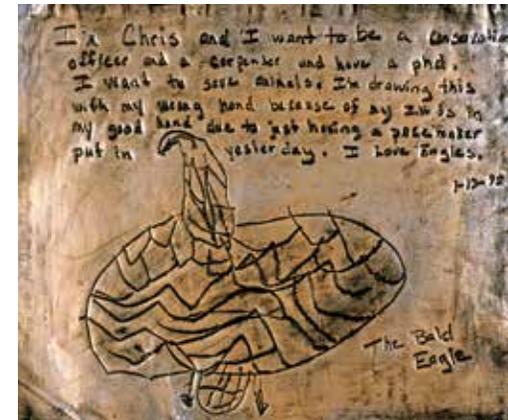
“My name is Holly. I had brain surgery. I was very scared. I have been brave. I want to go home. I am a farm girl. I love animals.”

Pediatric and long-term care patients were asked to make notes and drawings, to let their imaginations run wild and free, and to create images of a home away from home. Since living in a hospital for any length of time completely disrupts normal life, the process of drawing in a semi-classroom setting created at least a simulacrum of normalcy, and functioned as a survival tool that helped make meaning of individual experiences in the hospital.

Many of the written notes, attached to the interior and exterior of the structure, are profoundly moving. One girl, for instance, wrote on her metal sheet: “My name is Holly. I had brain surgery. I was very scared. I have been brave. I want to go home. I am a farm girl. I love animals,” and a drawing of a rabbit is beneath the text. A boy similarly accompanied a drawing of a bald eagle with “I’m Chris and I want to be a conservation officer and a carpenter and have a phd. I want to save animals. I’m drawing this with my wrong hand because of my IV is in my good hand due to just having a pacemaker put in yesterday. I Love Eagles.” The structure itself also seems to have a double meaning; it is strong and solid, but the words and images drawn upon it relate a narrative about anxiety and fear of the unknown.

Windows '95 has much in common with Gilmore’s earlier shrines, but it also integrates newer, even more complex questions about the nature of lives in flux and the fragility of life and health. The interior of *Windows '95* includes small desks where visitors could read in seclusion, meditate in peace or write down their own observations to be incorporated into the narrative. Eliot Nusbaum wrote of this piece: “The etched squares display a wide range of emotions and ideas. They are at the very least disquieting. Some are downright disturbing, but most are quite poignant.”¹⁶ And Hope Palmer described it:

“Sometimes words are not enough to express the poignancy of human experience... Gilmore never lets you forget the insurmountable capacity for hope contained within the human spirit... [we are]... privileged to set foot in a world personally and secretly transcribed, a world at once contemporary, yet resounding with archetypal figures and situations.”¹⁷



94-97 *Windows '95*, 1995
 95 *Bunny by Holly*, 1995
 96 *My Sister Was Sick*, 1995
 97 *I Am Chris*, 1995

“You can’t live in a place all your life and not be influenced by the forms.”



1996-1997

Wisdom Passage

Jane Gilmor collaborated with St. Paul artist Sandra Menefee Taylor to examine further the instability of the concepts of safety, security and comfort for the seriously ill in *Wisdom Passage*.

This sculpture was created in cooperation with the HealthEast Oncology Program in Minneapolis, Minnesota, and was funded by an Intermedia/McKnight Interdisciplinary Artist's Fellowship. As in *Windows '95*, *Wisdom Passage* resulted from a series of workshops with patients and families at St. Joseph's Hospital in St. Paul. Collaborators were asked to keep journals recording their experiences, feelings and fantasies while battling a serious illness, which Gilmor then transferred in repoussé to metal sheets that she attached to the exterior of a structure. Taylor carved journal excerpts into wet plaster strips that became the interior walls.

A video collaboration between Sandra Menefee Taylor and Minneapolis filmmaker Kathleen Laughlin is placed in small window monitors embedded in the structure. The film contains a series of images and writing that Taylor created while her husband was dying of cancer. The structure itself looks like a small barrel-vaulted cathedral, but it is also reminiscent of a passageway or tunnel, or even a horizontal corn silo. Gilmor wrote that in this piece “I wanted everything to be different from Iowa. But now I look at this piece and it looks like a corn crib.”

Gilmor admits that “you can’t live in a place your whole life and not be influenced by the forms” and suggests that *Wisdom Passage* is a kind of midwestern cathedral. Indeed, she acknowledges that earlier in her career, “I probably reacted against a lot of things in my environment by using exotic materials, or ordinary materials and making them look exotic,” and that her work began to focus more intensely on the local and the autobiographical in the late 1990s.

98-101 *Wisdom Passage*, 1996

99 Workshop participants

100 Video still from *Love Letters*, by Sandra Menefee-Taylor and Kathleen Laughlin (from *Wisdom Passage*), 1996

[SEE PLATES 112-120]





102-105 *Picture/Pillow/Story*, 1998

“For me these installations embody the peculiar, ridiculous and meaningful(less) quality of almost everything human.”

1996–99

Picture/Pillow/Story

Gilmor began to use metaphorical images of rest and comfort explicitly in her art after 1996. She revisited the issues of artist as storyteller or shaman in *Picture/Pillow/Story*, installed at Olson Larsen Galleries in Des Moines, and later at A.I.R. Gallery in New York.

In this piece, the floor at the entrance of the gallery is covered with squares of repoussé pictures and stories. Five small, framed metal pictures of images found in the trash at a London school hang from the walls with tiny metal books attached to each. The bedtime stories that they house are entitled enigmatically *Home Management I*, *A Letter from Phoenix*, and *A Letter from Dublin*. The narrow door from Gilmor’s demolished home leans against the end wall of the exhibition space, this time covered with metal and inset with a video monitor playing *Sit Down Sit Down*, a loop of images taken from found home movies. Six metal pillowcases covering real feather pillows lie on the floor. Small metal books rest on the pillows attached by chains.

The pillows came from a stockpile of between fifty and one hundred discarded pillows that Jane Gilmor bought from a local convent that was closing and which she has used in several sculptures. These pillows evoke images of so many sleeping heads leaving the imprint of the hopes and dreams of so many lives of women over a sustained period of time.¹⁸

The overall effect of the spaces and objects in *Picture/Pillow/Story* is of a communal and somewhat apocalyptic living and sleeping space like a hospital ward, a (prison) camp or a (bomb) shelter. The pillows seem to connote doubly—something that brings comfort and rest and something that can be used to suffocate. Similarly, the ritual of the bedtime story embedded in the books can lull you to sleep or create the stuff of nightmares. Thus, *Picture/Pillow/Story* tells a double-edged story about the apparitions of fear and safety, insecurity and security.

[SEE PLATES 105–107]





2000s

Architectures and Operations

Since 2000, Jane Gilmor's art has become more intensely autobiographical, exploring the architecture of self. She created a series of "containers for the self" that store variable and fluid understandings of identity, reveal hope and despair, and remind us of those we have loved and those we have lost. She analyzes the architectures that we construct to protect us, to embrace us, to hide in, and both to help and hinder us from reaching out to others. She picks at the fragile threads of human bondage to reveal the attenuated connections between place and time and identity.

[SEE PLATES 108-111]



106 *The Architecture of Fatigue*, 2002

107 *Blind*, video still, 2003

108 *The Architecture of Migration: Rearranging the House*, 2000

“Endless hours in bed create a strange combination of fantasy and reality—dripping faucets, dripping IVs, dipping numbers on vital signs—images of better beds in better times.”

2000

Slow Dip, Steady Drip

In *Slow Dip, Steady Drip*, an elegy to Jane Gilmor’s parents, the artist raises issues of autobiography with ever-increasing intensity.

She has always said that her art is “based on personal experience,” but in this piece she also acknowledges that “Art can [also] be an intuitive way of making sense of your life.”

This series of installations addresses illness and aging, love and loss, “exploring the ways we give meaning to the most incidental encounters in times of solitude and stress.” The piece comprises thirty small handcrafted wire cages hung around the walls of a very large room. Inside each cage a different object is suspended above a tiny pillow. Each cage represents a psychological state, while also occupying an actual physical space. Several small pools of liquid with no obvious source collect on the floor.

A lowered ceiling is covered with repoussé metal plates reproducing Gilmor’s mother’s scribbled requests when she was extremely ill, confined to bed, on a respirator and unable to speak. Gilmor’s mother spent one month in intensive care with a rare pneumonia contracted in a hospital waiting room.





In the center of the room sits Gilmor's father's metal baby bath, which contains a video screen emitting seemingly unrelated sights and sounds. In one corner a desk is covered with hand-made metal books containing stories about love, illness, and loss. Another video screen shows images of dancing couples, rushing water, and nervous hands wringing constantly; in the background a dance instructor gives directions on how to dance the Foxtrot, while we hear flies buzzing, scissors clipping, and a constant drip.

Finally, several metal pillowcases covered in text and encasing feather pillows are embedded with tiny video screens playing scenes of open mouths, songbirds, and healing touches.

This very personal and deeply encoded installation addresses several complexly interwoven messages and meanings regarding the history of the bed and the fluids of life, ranging from the oral comforts of the cradle to the excretions of the marriage bed to the prison of the last months of life. The juxtaposition of sometimes widely divergent objects and images in this installation at first confounds, but then coalesces to create a profound and intensely personal narrative.

109-114 *Slow Dip Steady Drip*, 2000

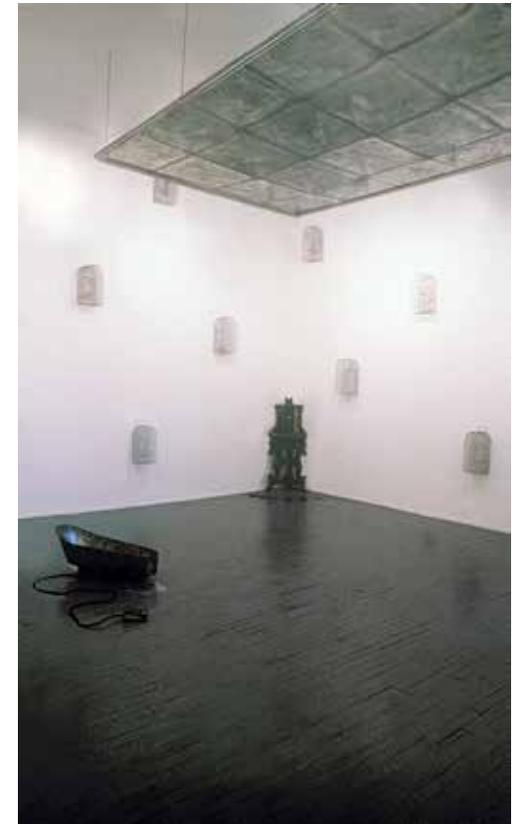
109 *Mom's Ceiling*

110 *Corner Hutch*

111 *Tub*

112 *Crutch Cage*

113 *Fox Trot*, video in *Tub*



“*WORK-SHIFT* demonstrates elegantly the way in which even the most mundane repetitive movements of workers ‘on the line’ can both exude a balletic linear elegance and communicate the mechanized grinding of animal parts.”

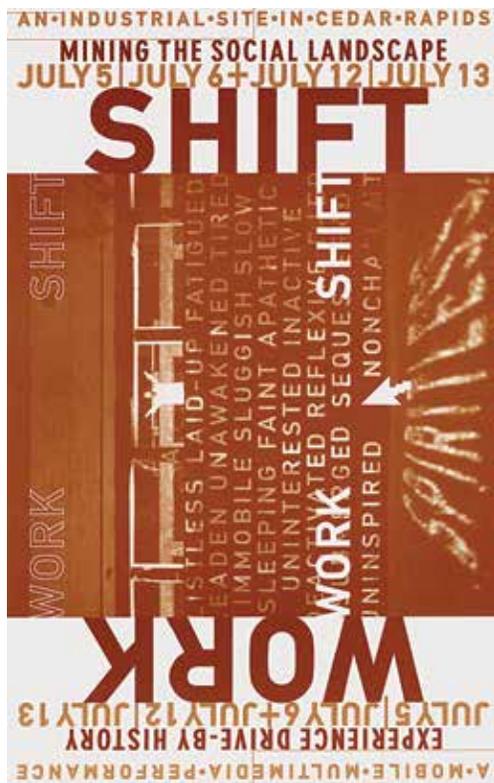
2002

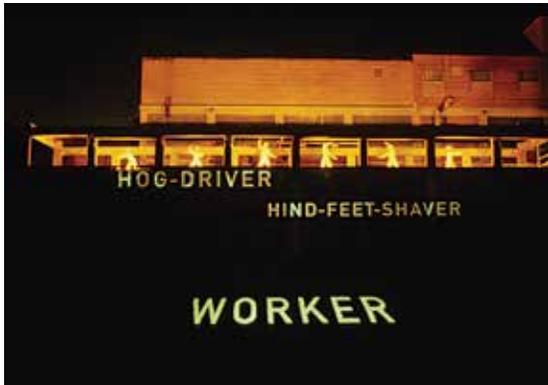
WORK-SHIFT

In the summer of 2002, Jane Gilmore collaborated with Chicago’s non-profit Community Architexts and its founder BJ Krivanek to create a large-scale multi-media performance entitled *WORK-SHIFT*. This site activation piece was performed at various locations in the empty shell of the Farmstead Meat Packing Plant in Cedar Rapids, Iowa. The shuttered plant had once been the second largest meatpacking plant in the world.

Gilmore invited former students Matthew Butler, Kelli Spengler, and Nathan Peck, as well as David Van Allen, Jim Jacobmeyer and Cedar Rapids Metro High School students, to activate specific locations in what was described as an hour-long “drive-by” series of outdoor video projections, sound pieces, and live performances. Audiences were ferried around the plant in a stock trailer with sound track to experience the various aspects of the piece.

Nathan Peck’s video projections onto the sides of buildings overlaid images and narratives from archival film and the oral histories of women meatpacking plant workers. These histories were unearthed as part of a yearlong research project at the Iowa Labor Archives in the Iowa State Historical Society. Peck’s video projections were accompanied by live re-enactments of the physical tasks described in face-to-face interviews with women factory workers. Other live performances of abstracted movements from factory jobs were choreographed by Debra Jacque and performed by students from Cedar Rapids Metro School in backlit empty windows around the plant. A digitally orchestrated sound collage by Matt Butler was comprised of readings from the interview transcripts (read by performer Victoria Grube) layered onto archived recordings of factory-floor sounds.



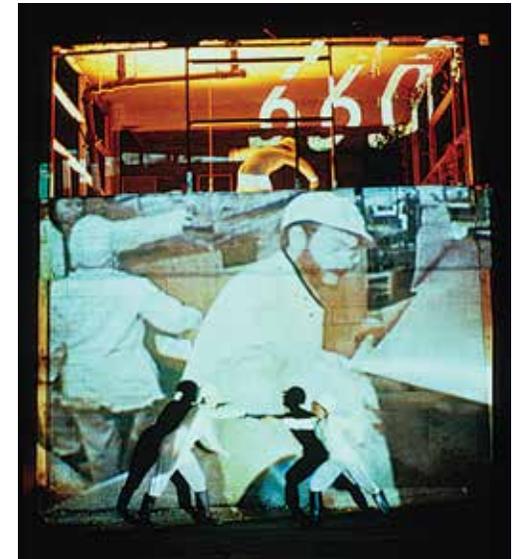


WORK-SHIFT plays on the double meaning of work and shift as nouns and as verbs. It engages the meaning of work for women in this country in the 1940s, when women were invited into the work force primarily as physical labor, and when their shift was both the time that they worked each day and the dress they wore to work. It raises issues about the act of working, shifting as moving the body physically, shifting objects in a factory and, in the case of these women, their shifting position in a transforming society.

WORK-SHIFT demonstrates elegantly the way in which even the most mundane repetitive movements of workers “on the line” can both exude a balletic linear elegance and communicate the mechanized grinding of animal parts.

Indeed, these women workers, who as women were valued mostly for what bodies could do, were engaged in the enterprise of slaughtering and packaging parts of animals that were valued exclusively for their bodies and were more valuable in parts than as a whole. Cities like Cedar Rapids fed the nation at one time. It is still one of the largest corn processors in the world, and boasts not only large ADM and General Mills plants but one of the world’s largest Quaker Oats plants (since 1901). Finally, *WORK-SHIFT* reveals the devastating impact that the economic and social transformation attending the shift from the industrial to the digital age is having and has had on the women and cities that nurtured and supported us in the past.

[SEE PLATES 125-128]



- 115-119 *WORK-SHIFT*, 2001-2002
- 115 *WORK-SHIFT* announcement card
- 116 *On the Line*
- 117 Audience transported on flat bed truck
- 118 1950's archival photograph
- 119 Archival video of slaughterhouse workers, with dancers



2000

The Architecture of Migration: Rearranging the House

The Architecture of Migration is a transformative piece in that it is solely about self. Gilmore calls this and other objects like it "containers for the self," both physically and metaphorically. They contain her physical body in a wearable structure or building that is covered with writings on metal, and which she literally inhabits.

The Architecture of Migration is about ways in which individual movement and travel is curtailed, and about inequities of power; it allows the person inhabiting it both to tower over viewers and to look without being looked at. The sculpture has an exterior metal skin covered in handwritten texts taken from U.S. government travel alerts about limitations on travel and means of surveillance, and from Canadian nationalist websites about enforcing the border, ironically, from the Canadian side.

Gilmore is not the only person allowed to inhabit this protective frame. Visitors to the exhibition are invited to climb inside to become part of the piece themselves. The process of entering the structure is awkward and ungainly by design, but once inside, the interior is covered with warm copper sheets incised with transcribed marks made by the artist's mother while on a respirator and speechless. Fabric sleeves enable the individual inhabiting the sculpture to reach out to passersby, although direct contact is mediated and indirect owing to the protective metal and cloth suit, and a mesh screen at eye level.



The viewer can read several metal books that hang from a hoop that rotates around the exterior of the structure. The texts are taken from Gilmor's mother's travel diaries, from notes written by homeless teens, and from the *Encyclopedia of Crafts*. Two-inch video monitors embedded in the exterior walls project an erotically charged video of a thumb rubbing circles into flesh, a hand covering a mouth, and a couple learning the Foxtrot.

In *The Architecture of Migration*, Gilmor is both literally and metaphorically within her work. The encasing architecture connects but also disconnects the inhabitant from the external world; writing that covered both the endo- and exo-skeleton is both self-revealing and obscuring. Within the structure the inhabitant travels and migrates emotionally and intellectually, making connections and border crossings, and experiencing dislocations. The structure cross-examines innocent and arrogant assumptions about the ways in which the power of the gaze is assumed; the person inside the structure is the object of visual scrutiny, but she also claims a panoptic right to look from above, and to engage in surveillance over others.

Yet, she is in fact blinkered by a kind of self-absorption. As Jane Gilmor writes:

"This work took on new meaning for me when it was installed at a gallery in New York on September 10, 2001. On September 11, I watched the events unfold from my window several blocks north of the World Trade Center."

[SEE PLATES 108-111]

"Both the content and use of materials in these wearable structures are intended to create a ritualistic ambiance not unlike that of some bizarre roadside shrine."

120-123 *The Architecture of Migration*, 2000
121-122 Details, *The Architecture of Migration*
123 *Mother's Travel Diary*, 1983

“These wearable containers both connect and disconnect their inhabitant from the exterior world. They struggle between absence and presence, migration, and border crossings: public/private, rural/urban, poverty/privilege.”

2002-2004

The Architecture of Fatigue

The Architecture of Fatigue is a companion “container for the self.”

The sculpture is six foot six inches tall (the exact height of Gilmor’s father) and roughly cylindrical, and the awkwardly stooped, metal-skinned architecture is topped by a beacon.

The dissipated inverse of the erect *Architecture of Migration*, the lethargic and exhausted *Architecture of Fatigue* oozes entropy. The oversized top-heavy crown of the sculpture slumps forward at an uncomfortable angle, making it even more difficult for a person to climb inside. Once inside, the inhabitant is able to address and touch visitors through a face screen and fabric sleeves at the front of the sculpture.

Both touch and vision are mediated.

This structure is covered with text taken from early-to-late twentieth-century advertising for all kinds of cures for ailments, contraptions for restoring a person’s energy, home remedies, and so on. A pocket in the front of the exterior houses several small-scale artists’ books that reproduce excerpts from fictional texts such as Ann Gerber Sakaguchi’s *The Eye Bag Chronicles* and *Rest Room Worlds*. Two three-inch monitors in the “skirt” play a video of the artist’s hand anxiously rubbing her face and eyes repetitively, accompanied by a loud moaning sound that is both disorienting and erotic.

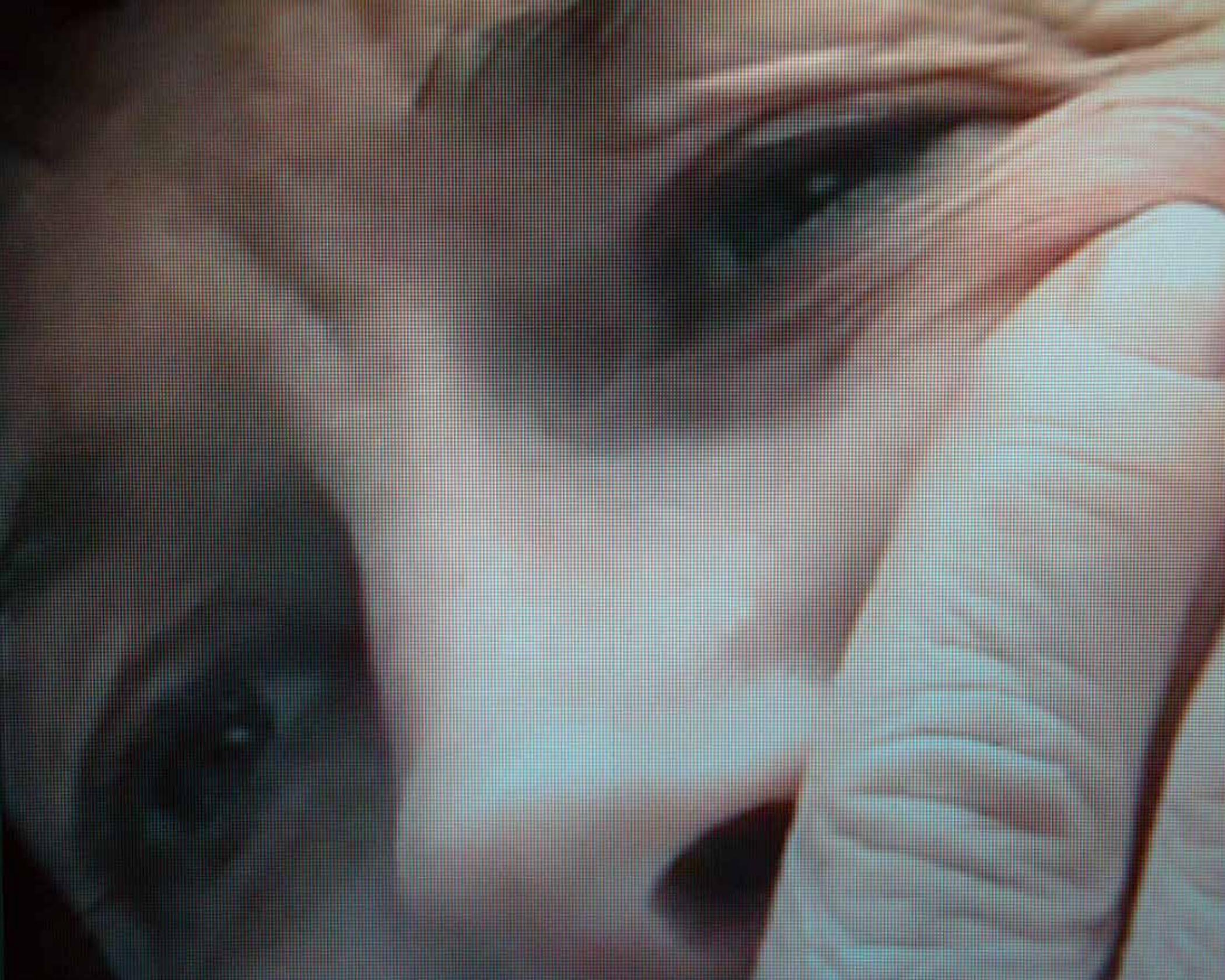
While the stooped confining architecture restricts most movement, the occupant can reach out to startle passersby with her arms encased in fabric sheaths. Unlike the panoptic power suggested in *The Architecture of Migration*, *The Architecture of Fatigue* suggests separation, isolation and retreat from the rest of the world, whether from a lack of energy or from external or self-imposed isolation.

124 *The Architecture of Fatigue: At Rest*, 2002

125 *Fatigue: The Video*, 2002

[SEE ALSO PLATE 111]







2004

A Semester at Sea and Morton's Salt: Burnout

A Semester at Sea, created for Maharishi International University, comprises a five-foot long model of a sailing ship that a school janitor, Henry Smith, painstakingly hand-fabricated from burnt wood matchsticks, surrounded by a small pool of water gathered on the floor.

Several small tables covered with hand-sewn ruffled metal tablecloths made by the artist also surround the model, the center of which contains more small pools of liquid from which tiny metal books or cabbages emerge. The installation space is lit dimly to make the shiny grey floor mimic water.

Morton's Salt: Burnout was also a small installation, in this case centered on a small handmade Mexican wax candle in the shape of a rose (referring to the artist's mother) and attached to a wall, burning and melting as it rotates on a motorized disc.



On the floor beneath the rose, a doll-sized fainting couch (one of her father's childhood toys) sits on wheels, with two tiny embedded monitors showing the candle melting and two hands clapping. Nearby bisque ceramicware of the inseparable *Morton's Salt Girls* refers to the artist and her sister. The girls stare at a large pool of white liquid on the floor.

This installation tells a tale of Gilmor's nuclear family with fondness and nostalgia, underscoring the changes wrought by the passage of time and distancing of space. It addresses the transitive, unfixed fluidity of history and memory, both public and personal. *A Semester at Sea* and *Morton's Salt: Burnout* also raise the issues of global networks of economic and political power, the trauma of personal and cultural migration, and the devastating implications of colonialism on both colonizer and colonized.

126 *A Semester at Sea*, 2004

127-130 *Morton's Salt (Burnout)*, 2004

128 Video embedded in toy couch

129 Mexican handmade rose candle

[SEE PLATES 120-124]



Extend Operation

2003-2004

Extend Operation: Blind in Portugal

Biting satire and sly humor return to Jane Gilmor's art in two major installations in 2003 and 2005.

In 2000, Gilmor stumbled across an object advertised as a wheelchair-accessible hunting blind in a local camping store. The seven-foot tall and five-foot wide camouflage print canvas tent looked more like a giant penis than a tent; it had an extra-wide zippered doorway, wheelchair-level shotgun flaps, and could be collapsed to fit into its own backpack for easy portability. To Gilmor, the terrifying absurdity of this object and its uncanny similarity to some of her own earlier wearable sculptures was readymade-worthy. The idea of the bizarre juxtaposition of a wheelchair-bound hunter sitting in a giant flaccid fabric penis as he-or-she blasted away at unsuspecting wildlife seemed irrationally significant.

The blind sat in Gilmor's studio for three years "before it began to infiltrate [her] work." She took it to Portugal on a 2003 Fulbright Fellowship, where it traveled around with her until it began to insinuate itself into a number of highly charged and unexpected places where it took on additional, even more uncanny, identities. She set it



up, for instance, among stone dolmens in the Alentejo area of southern Portugal and among the 5,000-year-old stone circles at Cromeleque dos Almendres, where it seemed both an imposter and strangely at home. Other sites included the stairs of an abandoned fifteenth-century convent, an abandoned pasta factory, and a street corner. Finally, *Extend Operation* was staged at the Conventinho do Bom Jesus de Valverde (2003), along with photographs documenting the blind's travels.

Installed in a gallery setting at A.I.R. Gallery, New York, *Extend Operation* took on overtly political meanings. As the Gulf War escalated in March 2004, the blind must have seemed a tragically appropriate commentary on President George W. Bush blasting away at Iraq in a misplaced search for WMDs and Al Qaeda. Gilmor describes *Extend Operation* as a visual analogy for "voyeurism and paranoia in an era of surveillance and domestic, as well as international, terrorism." As in previous work, this sculpture asks us to examine the nature of surveillance and panopticism and the implications of disequilibrium between visual and actual relations. Gilmor's photographs and video embedded in the blind enhance the predatory nature of the piece. Taking or shooting a photograph is about the hunt, and the snapshot is a hunting term. The piece also poses a conundrum: Who is watching us watching it watching us? Indeed, this sculpture asks us to interrogate the visual symbols of power and ask how they can be resisted.

Extend Operation tells a story about the seizure of power and its loss, about hunting and being hunted. The blind is not potent; it is soft and collapsible like a post-coital 'deflating' penis. Its gaze is not direct; it is subversive and transverse, about watching and being watched, seeing and not seeing, engaging in blind movement, blind action and being blind. And yet, by inserting *Extend Operation* into historical, religious, and ordinary sites in Portugal, Jane Gilmor accepts the blind. She neither condemns, condescends, mocks nor vilifies the hunter. She does not ask us to do so either. As Matt Freedman writes, Gilmor somehow "manages to celebrate this strange expression of humanity and she even shares it," revealing an "inherent decency peppered by a mischievous and subversive streak."¹⁹

[SEE PLATES 129-132]



131 *Extend Operation*, 2005

132 *Blind*, film still, 2005

133 *Blind* series, 2003

134 *Blind*, photo tableau series, 2003



2005

Blind in New York

In an expanded installation of *Blind in New York* (A.I.R., 2005), Gilmor reconceptualized the Portuguese installations and performances. A blind with a small eye-level DVD projector still functions as the centerpiece of the installation, and several new pieces are added.

Village of Men, a life-sized semi-transparent cloth tent reminiscent of a giant Victorian bustle with a large oval entrance and several miniature camouflage penises standing nearby, complements the blind. Several other small translations of the blind hang from the walls and in corners of the gallery. A video projected on a column shows the artist's hand continuously unzipping the door to the blind in an endless loop of absurdity. In addition, three fabricated mini-blinds containing motorized Roombas (semi-autonomous robotic vacuum cleaners) were added in New York. These travel mindlessly across the floor, bumping around the gallery and into one another, while they offer Kleenex tissues from dispensers in their heads. The Roombas quite literally clean up the mess like mindless mechanical hunting dogs busy doing nothing. They bring a female domesticity to the implied violence of the blind. According to Gilmor, "once they were animated, they were like people. It just became comical and absurd." And when she added "a ruffle here and a veil there... they became the [gendered] kids" of the adult blind and the whole thing "got even more comical." Matt Friedman aptly describes this installation: "she plinked a number of nerves, some raw, some ticklish."²⁰

135-137 *Blind*, 2005

136 With Matthew Butler, projected video, *Zip*

137 *Out of Service Models*

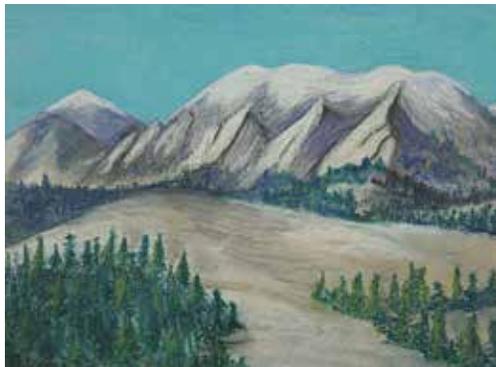
[SEE PLATES 133-135]



“In New York everyone is from somewhere else. In Iowa most everyone is from there. Where are you from? Where have you been? What came with you? What was left behind?”

2009

The Architecture of Migration: *I'll be back for the cat*



In Fall 2009, Gilmor installed a large exhibition entitled *The Architecture of Migration: I'll be back for the cat* at Long Island University, Brooklyn campus. The exhibition included “wearable, readable, touchable containers for the self.”

Alongside *The Architecture of Migration*, *The Architecture of Fatigue* and *Village of Men*, Gilmor installed *I Love You/Blind*—metal-encased video monitors on the floor that run simultaneously a loop of dating protocol from a 1960's Portuguese language video, and her own video, *Blind*. A mock marine bomb is suspended from the ceiling, resembling a floating mine. A two-sided hanging frame displays Gilmor's mother's landscapes, *My Mother's Pastels of Home in Colorado* and *Home in Iowa*. In the eponymous *I'll be back for the cat*, Gilmor's father's shoes are stuffed with fake fur and attached to the top of a neck massager that moves slowly in circles around a raised section of the floor.

Gilmor established a website (www.backforthecat.com) that asked students from two vastly different communities in Brooklyn and Cedar Rapids to describe their lives and to read about the lives of others. The prompt read: “In New York everyone is from somewhere else. In Iowa most everyone is from there. Where are you from? Where have you been? What came with you? What was left behind?”

The stories posted reveal uncanny similarities and differences in outlook, sense of place and home, personal and family migrations, and feelings of difference, exclusion and isolation. Gilmor transcribed parts of the narratives into metal books that she suspended from the ceiling of the gallery. She invited visitors to the exhibition to read the books and add their own stories to the website at a computer station in the gallery, thus continually re-imagining the exhibition's narrative of space and time. Gilmor describes this densely layered exhibition as further complicating the issues of “identity, dislocation and border crossings: public/private, rural/urban, male/female, poverty/privilege” that she has explored throughout her career, and revealing to us once again that narratives of time, place and identity are always a complex negotiation between self and other.

[SEE PLATES 136-143]



138 *I Love You/Blind*, 2009

139 Margery Ann Gilmor, *Home in Colorado*, 1950

140 *I'll be back for the cat*, 2009

141 *The Architecture of Migration: I'll be back for the cat*, 2009

142 Collaboration with Matthew Butler and David Van Allen, computer station for www.backforthecat.com, 2009

(un)seen work



2010s

(Un)Seen Work

At the beginning of the second decade of the 21st century, Jane Gilmore has increasingly sought to highlight the invisible labor and laborers who keep our country running behind the scenes. She has returned to previous socially active themes, interventionist strategies and thin metal materials with a new complexity and theoretical density. She launched her most recent work with an ambitious, very large and spatially intricate installation that contains a multi-layered aggregation of images, ideas, and voices that work in concert to create a transactual network of narratives about the value of unseen work.

In *(Un)Seen Work: Traditions and Transitions*, created for a four-part exhibition entitled *Culturing Community: Projects About Place* (September-December, 2010) and curated by Lesley Wright at the Faulconer Gallery at Grinnell College in Iowa, Jane Gilmore picks up a new thread in the interwoven narrative on work that she first began to craft in *WORK-SHIFT* (2002). In *(Un)Seen Work* Gilmore refocuses her attention on the relative invisibility of low-wage manual and service-industry labor in American society. Wright's hope for *Culturing Communities* was to explore and render visible the many diverse faces of Grinnell, a rural midwestern town that has the superficial appearance of homogeneity, but which actually includes several multi-layered working communities of farmers, manufacturing workers, health-care and other service workers and college support staff. Wright wanted to reveal these communities to one another and thereby to connect them; she expressly used the term "culturing" as a verb, as in "to grow or to nurture," conceiving her exhibition as "an exploration, and an experiment in uniting a community and a museum in unexpected ways."²³

Of the four projects in *Culturing Communities*, Gilmore's installation engaged with the relatively invisible lives of (un)seen workers most directly.²⁴ The project, funded in part by a National Endowment for the Arts grant, was a collaboration with Iowa artists Matthew Butler and David Van Allen and ten Grinnell College and Mount Mercy University students.



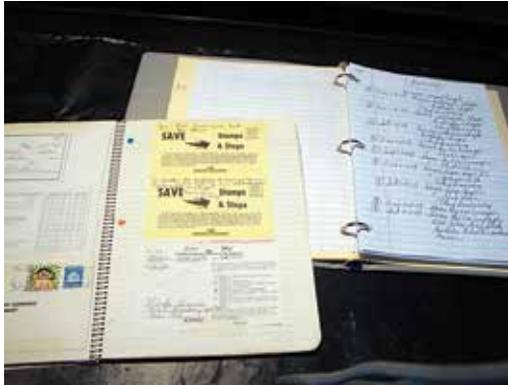
143-145 *(Un)Seen Work*, 2010

145 With Matthew Butler
(Un)Seen Work: Video Interviews



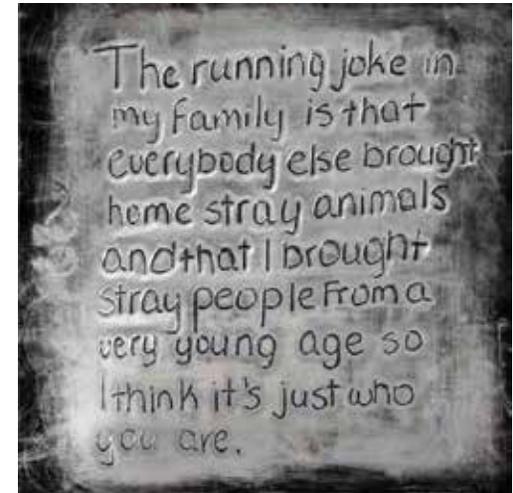
It began with a series of video interviews with over fifty Grinnell residents who were asked questions about their work: What is your personal work history? What work would you like to be doing? What kinds of work do other members of your family do? What kinds of work were you raised to do?²⁵ Gilmor also conducted a series of public workshops in which participants created small metal books in which they recorded their comments and opinions in words and images. Additionally, she established a website (www.unseenwork.com) so that visitors to the installation and others who could not participate in the project directly could add their comments and contribute to an ongoing and fluid narrative stream. Using words and images about invisible work selected from video and transcribed interviews, web contributions, work clothes and tools, material objects contributed by participants and archival work-related materials and images from local sources, Gilmor created an intricate multi-material panegyric to ordinary work.

In *(Un)Seen Work*, Gilmor elegantly orchestrates the gallery space to create an unfolding narrative about the multiple realities, burdens and beauties of an ordinary day's work for an average day's pay. The first object that the visitor confronts on entering the exhibition space is an old-fashioned mechanical time clock with a rack of time cards (stamped with the project website: www.unseenwork.com) beside it; the visitor is invited to "punch in." With this introductory act Gilmor immediately situates the visitor within the narrative of the installation as an implicated participant in work and effectively negates the power of the viewer as ethnographic observer. To the right of the entrance Gilmor creates a series of cubicles containing simulated workspaces: a beauty salon, a break room, and an office that doubles as a realtime extension of the exhibition narrative. In it, Gilmor places an active computer terminal with an open link to the installation website, work tables with pencils, paper, and files with examples of metal books. On the walls hang photographs of workshop participants at work on their repoussé metal books, and images of others, such as a firefighter, dressed for work.



Beyond these cubicles and dominating the center of the gallery space, Gilmor places several large connected temporary museum walls that she covers in a grid of small metal repoussé sheets covered in drawings of work tools and transcriptions from the interviews with local workers. Each wall then functions itself as a page in a giant metal walk-in book formed by the radiating walls, and accentuated by thick lines of pages incised in their ends. Each large page is inscribed with an oversized title that denotes the theme of that page, ranging from “Gender issues” to “Job struggles” to “Getting out of bed.” One page entitled “Thank You” is dedicated to the project contributors and lists all of their names. Additionally, each page is punctuated by illustrations in the form of both embedded flat video screens playing interviews and the material implements of work, such as safety goggles or a sewing machine, displayed on small shelves. Thus the pages draw the visitor through an unfolding visual and verbal narrative of work.

As in many of Gilmor’s previous projects with disenfranchised or invisible communities in our society, the words and images of participants are quoted with a kindness, generosity, gentle humor and deep empathy, while their voices themselves are witty, funny, hopeful, proud, fraught, profound, tragic and heartbreaking. Some of the images in video interviews are reduced to barely visible monochromatic outlines of themselves on a metallic-looking background, as if to underscore the unseen, unacknowledged aspects of their work. Others write that work is “Something you have to do when you get up in the morning” (Ed Adkins); a job “pays the bills, you know. Its kind of a blue-collar manual labor job... [but]... [t]hat’s what I do” (T. Montgomery); or “[t]his is my job because it’s the only thing I’m good at. In farming you work until the job gets done” (New Horizons Alternative High School student).



146-151 Collected work objects, books and metal notes by participants in *(Un)Seen Work*

149 Barbara Wolf’s collection of complaint letters, 1970-2000



On the richly colored walls of the gallery surrounding the installation, Gilmore places life-sized bronze versions of work clothes, one accompanied by a shovel leaning against the wall, as if tired, worn out, or abandoned, while on another wall she arranges five pristine white ghost-like protective suits. In front of these suits, Gilmore suspends sixty of the small repoussé books created by workshop participants. These books dangle, wobble and sway in space as if both they and their contents are contingent or temporary. A pair of mechanized work boots nestles against the base of another wall in a framed square of grass, where they shuffle mechanically against one another as if caught in some mindless, energy-wasting imitation of walking or working.

Finally, a life-sized cylindrical wearable sculpture—covered in more metal pages and topped with a light bulb (the invention that protracted and has punctuated the work day since the early twentieth century)—is surrounded by dangling work implements and a maze of plumbing pipe that can be reached and manipulated by the cloth arm extensions of its invisible inhabitant.

Throughout *(Un)Seen Work*, Jane Gilmore reveals invisible work and workers as important, significant and worthy of commemoration, and in doing so transforms ordinary work and ordinary lives into the extraordinary. Significantly, the video interviews for this piece are now housed in the collections of the Drake Community Library in Grinnell, and the Iowa Labor Archives of the Iowa State Historical Society in Des Moines. *(Un)Seen Work: Traditions and Transitions* thus renders visible and gives continuing voice to all of those workers who labor anonymously in service industries, in factories, or in the connecting fibers within our society, and whose work is frequently invisible, taken for granted, or even dismissed as “menial.”

(FROM BOTTOM LEFT)
 152-156 *(Un)Seen Work*
 152, 153 *A Night with Paul McDonald,*
 interactive game piece

154 Workshop participant
 155 Research Archives, *Hanging Laundry*
 to Avoid Extra Motions
 156 Participants' workshop

[SEE PLATES 144-171]

“...my search is for some unspoken connection in these random collisions of objects, images, and voices.”

Conclusion

Jane Gilmor’s art is about making the invisible visible, giving voice to the voiceless, power to the powerless, and poking at the soft-bellied and confounding nature of identity. She does not flinch from confronting us with the terrors that haunt our time and place, but she does so with a gentle, generous humor.

Gilmor shows us that life is like a great big Tupperware® party with all its class-laden, gendered, glamorous commodity-fetish and social assumptions. But she also reminds us that our Tupperware® can’t organize or contain us. We will always save the odds and ends and casual leftovers of life, but we can’t enshrine them in plastic or store them in the freezer. We have to share them with others or they are meaningless. In the early 1970s, Jane Gilmor decided what kind of artist she wanted to be, and she has pursued that goal with relentless energy and generosity ever since. She is an artist who is committed to social and political issues, but is rarely assaultive in her art. Rather, Gilmor is determined to communicate with the broadest possible audience, and to work collaboratively in the truest sense of the word. Her art invites its way into our consciousness with its sophisticated theoretical platforms, razor-sharp satires, and deep generosity. Jane Gilmor interrupts us in the walk of life, asking us to look closer at all of her glorious, profoundly witty, rangy, and attitude-adjusting “weeds.”

“While shopping in a local camping store a friend and I spotted a peculiarly shaped camouflage-print tent on display. The tent was advertised as a ‘wheelchair-accessible hunting blind.’ It was on sale.”



“Gilmor has plinked a number of nerves, some raw, some ticklish ... ”

Blind

MATT FREEDMAN

This essay is reprinted from the *Blind* exhibition catalog, A.I.R. Gallery, New York City, 2005

Let us first consider the objective facts of *Blind*, Jane Gilmor’s installation at A.I.R. Gallery, for it is usually advisable to begin with reliable baseline data the better to appreciate the pandemonium set off by this artist’s slyly fantastical imagination.

The facts are simple enough: Gilmor has created a room-sized installation of fabric and fabricated metal sculptures who trace their ancestry to a peculiarly designed hunting blind.

A three-quarter scale recreation of that blind is actually in the room, surrounded by an extraordinary armature of copper and scrim. More on that later. A six minute film of the original blind (with the artist inside) insinuating itself into highly charged religious sites in Portugal—Druidic stone circles, 5000 year-old dolmens and Catholic convents—is playing on a small flat screen monitor on one wall. Circulating helpfully around the room dispensing Kleenex, vacuuming up and even responding to remote control demands from visitors are three smaller motorized versions of the hunting blind. Shining through a slit in the large blind and projected on a nearby column is a video loop of Gilmor’s hand endlessly unzipping a zipper in the blind that contains the projector.



157 *Baby Blinds (watching vacation movies)*, detail of *Blind* installation, 2005 (A.I.R. Gallery, NYC)

158 *Blind Series*, film and performance tableau, 2003



“I took the wheelchair-accessible hunting blind with me to Portugal, where it insinuated itself into 5000-year-old stone circles and abandoned convents.”

- 159 *Blind (deflated)*, performance tableau, 2003 (Conventiinho do Bom Jesus, Valverde, Portugal)
- 160 *Blind (surrounded)*, performance tableau, 2003 (Conventiinho do Bom Jesus, Valverde, Portugal)
- 161 *Blind (squeeze)*, performance tableau, 2003 (Neolithic dolmen, Zambujero, Valverde, Portugal)
- 162 With Rick Edleman, *Blind*, detail, 2005
- 163 With Rick Edleman, *Blind*, view with projected video (ZIP), 2005
- 164 With Matthew Butler, *ZIP*, video loop projection

As she has over the past thirty years of work, Gilmor has plinked a number of nerves, some raw, some ticklish, and has gently woven our conflicted strands of amusement and discomfort into something strangely moving and profound.

The literal meanings of the object begin to give way under the weight of the overburden of information Gilmor has built into the installation. We might notice, for example, that the big blind looks like a big penis, and the smaller mobile blinds look like smaller big penises dwarfed by the grand central blind/penis, which somehow adds poignance to the absurdity of their determined putt-putting about. The visual and verbal punning of the blind penises is characteristic of Gilmor’s work, as is her restraint, if that is the right word, in exploiting the issue. Her observation that it is amusing when hunters disguise themselves as fabric penises to blast away at wildlife with their big shotguns is offered to the viewer without an intervening and enervating polemic. The joke is implicit, latent and all the funnier for that.

Her restraint holds, even in regard to another surreal aspect of the blind’s history. The duck blind’s manufacturer had a specific reason for its product’s appearance; the duck blind is designed to be handicapped accessible. This information, and the grotesque hilarity of building a contraption that allows the physically challenged to indulge in the maiming and crippling of the odd passing duck is once again acknowledged, but not commented upon. A political critique may be read into the military adventurism and the asymmetrical projection of power implied by these mobile bunkers. Gilmor refuses as always to be trapped by specificity, though, and the satire is entirely latent in its obviousness; present, but not accounted for. It is the viewers’ privilege and responsibility to draw their own conclusions.

Gilmor in fact, has no interest in condemning the hunters at all or in encouraging us to laugh at them. She is far too sophisticated and generous a spirit for such smallness of vision and such strategic predictability. It must be said in fact that the whole scene is rather jaunty, and we cannot help but be swept up in the slapstick spirit of the thing,



checked by the note of dread and caution supplied by the videotape of the hand in its endless Sisyphean pursuit of a completed zip. That systemic failure of the hand to complete its journey condemns the entire endeavor to an endless limbo. Everything, and everyone (including, crucially, the artist herself) is caught in a permanent vicious cycle, a perverse closed loop of good will, bloodlust, vanity and pure brilliant stupidity that seems close to the core of Gilmore's take on the human condition.

The animating principles behind this project, as they have been for so much of Gilmore's work, are the artist's purity of intent and her complete lack of condescension in approaching her loaded, sometimes politically combustible subjects. The authentically ingenuous character of Gilmore's work distinguishes her from so much contemporary discourse in art. She is that rare artist who is not content to merely adopt a facile political position and is not content to rely purely on irony and bile to ingratiate herself with her audience. She manages to celebrate the strange expression of humanity inherent in the handicapped hunter's blind and she even shares in it.

This inherent decency peppered by a mischievous and subversive streak a mile wide is key to Gilmore's nature as an artist, both conceptually and esthetically. The project itself embodies the spirit of true collaborative art. Gilmore was reluctant to cover up the armature her collaborator Rick Edleman built to her somewhat vague specifications for an entirely different project. Gilmore writes:

"It was so beautiful... He was supposed to make something I could cover with fabric though not transparent—but I couldn't bear to cover it because it was gorgeous and not at all my usual awkward eccentric form... eventually I invented the interior and the small ones and the whole little scenario."

Gilmore puts herself where her art is, and her art as a consequence goes far beyond mere diatribe and becomes the stuff of a life.

"Extending from the Portugal project, I've used the blind and constructed mini-blind reincarnations to explore issues of voyeurism and paranoia in an era of surveillance and domestic, as well as international, terrorism."



- 165 *Great Goddesses: Passing into Alchemy*, performance, 1978 (Temple of Olympian Zeus, Athens, Greece). Pictured: Ann Gerber Sakaguchi
- 166 *Ms. Kitty in Square Dance Dress*, 1976 (1976 All American Glamour Kitty Pageant, Miami Beach)
- 167 *Fatigue with Howling Baby Blind*, 2010
- 168 *Windows '95* workshop, participant John N., 2004
- 169 *Windows '95*, metal note by John N., 2004

In 1976, for example, she entered her cat in the Eleventh Annual All-American Glamour Kitty Pageant, a cat beauty contest sponsored by a kitty litter company and modeled on the Miss America Pageant. Her good faith efforts were rewarded with a trip to Miami Beach as a national finalist. Once there, she created a video that documented the bizarre but touching parades, cabaret performances and competitions that preoccupied the subculture of which she was a somewhat marginal member: people who really really love their cats.

Gilmor continued to travel back and forth along the human-cat continuum for years following. She appeared in costume as an archetypal cat goddess in ancient and modern ruin sites ripe with historic associations (the Temple of Olympian Zeus in Athens, Luxor's Temple of Karnak, the Manhattan Bridge), reclaiming them for the female psyche in us all. The film of Gilmor and the blind also touches on the physical interaction of the artist and her work: In recent years the artist has begun to literally put herself where her art is. She has created work that she can inhabit, such as the current hunting blind, or wear, such as in *The Architecture of Fatigue*, a 2002 piece in which the artist, encased in a slumping obelisk, reached out and touched unsuspecting gallery visitors.

Even more to the point, she has created an ongoing body of collaborative work with underprivileged adults and children over the course of many years using a variety of drawing, writing, performative and installation techniques to help bring suppressed stories and opinions to a wider audience. She is actually giving voice to the disenfranchised, instead of simply arguing that the disenfranchised should have a voice.

The seamless connection between Jane Gilmor's life as a teacher and activist and her artistic practice nourishes both and enriches us all.

Matt Freedman is an artist and writer living in Queens.

(endnotes) ▪ The Art of Jane Gilmor ▪ Joy Sperling

- 1 Bill Radl, "A Found Artist—Jane Gilmor found art after wandering through 'practical jobs'." *Icon: Arts and Culture in Eastern Iowa*, November 26, 1997, n.p.
- 2 All quotations by Jane Gilmor are taken either from conversations with the artist or the artist's website (see the specific work of art referenced): www.janegilmor.com.
- 3 Elise LaRose, "Outside New York: A.I.R. Gallery, New York." *Women Artists News*, Winter 1988/9, v. 13, #4, 25-26.
- 4 Eliot Nusbaum, *The Des Moines Sunday Register*, July 19, 1987, 5C.
- 5 Jane Gilmor's art is featured in several major texts including Lucy Lippard's *Overlay: Contemporary Art and the Art of Prehistory* (Pantheon Books, 1983); Norma Broude and Mary Gerrard's *The Power of Feminist Art: The American Movement of the 1970s: History and Impact* (Abrams, 1994); and Barbara Love's *Feminists Who Changed America 1963-1976* (University of Illinois Press, 2006). The latter described Gilmor as a leader in the women's art movement in the 1970s, an artist who "has spent a lifetime investigating the ways in which culture constructs definitions of gender" and an artist who has chosen to work in and with her community since the 1980s. Gilmor's participation in the feminist art movement enabled her to develop a keen self-awareness and autobiographical content in her art, along with an interest in performance art, video art and the installation of tableaux. See also Jane Gilmor, "Backing Forwards: The 1976 All-America Glamour Kitty (Runner-Up) Finally Meets High Heels Sisters." Paper delivered at *Act Out: Performative Video by Nordic Women Artists*, University of Evora, Portugal, November 2008, and published in *Act Out: Performative Video by Nordic Women Artists*, edited by Teresa Furtado, Editora Licorne, Lisbon, 2010.
- 6 Paul Brenner, *Real Art Ways* (Hartford, Connecticut, 1988). See also Sherry Buckberrough, University of Hartford, Connecticut, (unpublished pamphlet, 1991): "The photo tableaux by Jane Gilmor present such a startling collision of kitsch with myth that one may not know whether to chuckle or recite incantations. When Erma confronts the Great Goddess, one can't help but wonder what each must be thinking about the other. A masterful mélange of the modern and the ancient, Gilmor's motivations lie in "construction and deconstruction of myth;" her great goddesses enact sacred rites in the ruins of temples, counterparts to the rituals that must have once taken place there in honor of mythological deities. The feline headed personae, reminiscent of vestal virgins or a kitty chorus for a Greek tragedy, appear on her sculptural assemblages and shrines engaging in their enigmatic sacraments, in miniature, in relief, in photos, and on video. As both Goddess and worshipers, these characters parody the animal associations with gender that we have come to adopt at face value in contemporary society. These works question all that we associate with modern religious pomp and circumstance, the solemnity of which seems a far cry from the performances staged by Gilmor, which blend a ceremonious melodrama with a healthy dose of satire."
- 7 Kay Turner, *Beautiful Necessity: The Art and Meaning of Women's Altars* (London, Thames and Hudson) 1999, 74, 01.
- 8 La Rose, 25-26.
- 9 La Rose, 26.
- 10 David McCracken, "Group Show proves Artemisia's Insight," *Chicago Tribune*, 20 October 1989, Section 7, p. 50. He continued: "Gilmor's aims are more far-reaching, and found objects—including notes, shovels, rocks—represent just one element of a project that includes photographs, video and performance. Mixing the mythic and the prosaic, Gilmor is out to mine the resonances for archetypal figures and situations in contemporary worlds. Wall altars seem familiar but just out of reach. Her monumental floor pieces, resembling tombs or gravestones, tend towards more complexity: One has dozens of nude figures with animal heads hammered in relief on its metal surface; another incorporates a small television monitor with a videotaped performance. Both formats evince Gilmor's fascination with both Christian and pagan—especially early Egyptian—imagery. The recurring figure in many of these works is a woman with the head of a cat derived from an Egyptian Goddess."
- 11 Gilmor continues: "These installations became shrines to the extraordinary nature of 'ordinary life.' For me they embody the peculiar, ridiculous and meaningful (less qualities of everything human." The profundity of the statements made by many of her collaborators in the shelters also began to intervene in her formally exhibited art, symbiotically creating meaning for her and her quest for social, political and individual identity. Not surprisingly, Gilmor's work "became more and more related to issues public and private, of identity and dislocation." Jane Gilmor says of her work: "You have to decide what kind of artist you want to be." Thus, she says: "For the past thirty years... my practice has been concerned with social issues, found situations, and psychological narrative."
- 12 Matt Freedman, *Jane Gilmor: Blind* (A.I.R. Gallery, New York City) 2005, n.p.
- 13 The lintel of the T-shape was surmounted by a photograph of Erma housed in a tiny temple structure, the cat-headed goddess reappeared, and Jack's notes about his home and its loss were included, along with "pages from a young girl's diary, leaflets, handouts, handbills, kid's school papers and other found communications, all scratched into sheets of copper and aluminum."
- 14 Eliot Nusbaum, "Three Artists offer Dreamscapes." *The Des Moines Register*, October 29, 1995. Arts Section, 1.
- 15 Hope Palmer, "Work by Jane Gilmor, Bemis Center for Contemporary Art." *Tractor, A Journal of Art and Culture in Iowa*, Fall 1995, 43.
- 16 Nusbaum, 1995, 1.
- 17 Palmer, 43.
- 18 The pillows eventually led to an even larger series of metal pillowcases, many with embedded videos. Gilmor says that "I still also hope to make an entire room filled with soft down pillows in rigid metal pillowcases before I go to sleep permanently." Indeed, she says: "Much of my work and life is just about finding a place to rest," and "I am always taking naps in my studio. Many of my most important ideas and images come from the state between waking and sleeping."
- 19 Freedman, n.p.
- 20 Freedman, n.p.

the figures

All photos taken by David Van Allen or the artist unless otherwise noted.

- 1 *Great Goddesses: Do You Have a Light?* 1979. Video still
- 2 *The Architecture of Migration*, wearable building series, detail of artist reading books while they rotate, 2000-01. Wood, metal, text, video/audio, artist's books, detail size 3 x 3 x 2 ft., book 5 x 7 in.
- 3 *Chimney Cross*, 1986 (Palazzo Vignotti, Cortona, Italy). Wood, plaster, metal repoussé, found materials, 6 x 3 x 5 ft.
- 4 *Blind*, film and performance, 2003 (Cromeleques las Almendres, Neolithic stone circle, Guadalupe, Portugal). Digital image file
- 5 *Great Goddesses: The Queen of the World Passing into Alchemy, Let's Try This Again*, photo tableau series, 1978 (Temple of Olympian Zeus, Athens, Greece). Black and white photograph, 38 x 48 in. Pictured: Anne Flecksing, Ann Gerber Sakaguchi, Sherry Fleming
- 6 *Fatigue and Ed*, alternate view detail, 2005. Digital image file and 5 x 7 in. black and white print. Photo courtesy of David Van Allen
- 7 *(Un)Seen Work: Hat*, installation detail, 2010 (Faulconer Gallery, Grinnell College, Iowa). Image of work hat by Christina Niehaus on 36-gauge aluminum, 11 x 12 in.
- 8 *(Un)Seen Work*, installation detail, yearlong community-based collaborative project, 2010 (Faulconer Gallery, Grinnell College, Iowa). Room size: 3500 sq. ft.
- 9 *Jack's Weeds*, 1984. Found note, aluminum repoussé, 11 x 13 in.
- 10 *I hope you folks like birds*, 1984. Found note, aluminum repoussé, 11 x 13 in.
- 11 London shelter participant in *The Big Issue* Homeless Project, 1994 (London, UK). 35 mm slide
- 12 Sixth grade *Fred Flintstone* blast jacket with drawing by Gilmor, 1959 (Waterloo, Iowa). Ink markers on cotton, 3 x 4 x 2 ft.
- 13 *RPF (Rapid Peters Feminists) Tupperware® Party*, performance, 1975 (Cedar Rapids, Iowa). 35 mm color slide. Pictured: Jane Palmer-Jensen, Clar Baldus, Sue Harwood, Jane Gilmor, Kathi Pudzuvelis, Karin Thompson
- 14 *RPF (Rapid Peters Feminists) 1/2 K Run*, performance, 1976 (Cedar Rapids, Iowa). 35mm color slide. Pictured: Kathi Pudzuvelis, Barbara Drexler (back), Marsha Beckelman, Ellen Barth, Ana Drexler, Jane Gilmor, Sue Harwood, Katherine Drummond
- 15 *Isadora Duncan Scarf Dance*, William Lightner's *Our Mother of Sorrows Grotto*, 1930s (Mount Mercy Women's Junior College, Cedar Rapids, Iowa). Black and white photograph (Mount Mercy University archives). 8 x 10 in.
- 16 *Great Goddesses, Our Mother of Sorrows Grotto*, documentation of performance, 1976 (Mount Mercy College, Cedar Rapids, Iowa). Polaroid color transfer. 3 x 3 in.
- 17 *All-American Glamour Kitty*, catalog cover, 1976, Sinclair Galleries, Coe College (Cedar Rapids, Iowa). 7 x 9 in.
- 18 *Sister Mary Louise dressed as Pocahontas with cat Harry as Davy Crocket*, fashion show, All-American Glamour Kitty Pageant, 1976 (Miami Beach, Florida). 35 mm slide
- 19 *All-American Glamour Kitty Pageant, Mouse Mobile Motorcade*, 1976 (Miami Beach, Florida). 35 mm color slide. Photo: Frank Riehl
- 20 *Glamour Kitty Gazette*, All-American Glamour Kitty Pageant publication, 1976. 11 x 17 in.
- 21 *Ms. Kitty A-GO-GO*, 1976. Wood, fabrics, Plexiglas, 36 x 13 x 12 in.
- 22 *Princess Pussy at the 1976 All-American Glamour Kitty Pageant*, 1976 (Miami Beach, Florida). 35 mm slide
- 23 *Furry Flurry*, detail, 1974. Fabric collage, embroidery, 12 x 18 in.
- 24 *Caught in the Crossfire*, 1976-77. Acrylic on canvas, stitched relief, stuffed, 3 x 5 ft.
- 25 *Hairy Tales III*, 1974. Fabric collage, embroidery, 6 x 20 in.
- 26 *Great Goddesses: Not So Fast*, 1978 (Greek Classical ruins, Hieropolis-Pamukkale, Turkey). Black and white photograph, 18 x 24 in.
- 27 *Great Goddesses: The Queen of the World Passing into Alchemy*, performance tableau series, 1978 (Temple of Olympian Zeus, Athens, Greece). Black and white photograph, 4 x 5 ft.
- 28 *Great Goddesses: Bat Cat Series*, 1978 (Temple of Apollo, Delphi, Greece). Black and white photograph, 16 x 20 in.
- 29 *Eclecticism and Stress: The Splitting of Isadora and the All-American Glamour Kitty*, performance tableau, 1978 (Temple of Olympian Zeus, Athens, Greece). 1978. Black and white photograph, 18 x 24 in. Pictured: Ann Gerber Sakaguchi, Anne Flecksing, Sherry Fleming
- 30 Mary Beth Edelson, *Goddess Head*, 1975. Photo/collage/drawing, 40 x 40 in. Photo courtesy of Mary Beth Edelson
- 31 *Goddess with horns and bird*, late Bronze Age, (Herakleion Archeological Museum, Crete, cupboard 133), terracotta from Gazi, Herakleion, Crete, approx. 8 x 3 x 3 in. Photograph Jane Gilmor, 1977
- 32 *Great Goddesses: Lost and Found*, 1978 (Paleokora, Crete). Super 8 mm film still
- 33 Ana Mendieta, (b. 1948 d. 1985) *Série Arbol de la Vida (Tree of Life)*, 1977 (Old Man's Creek, Iowa City). Lifetime color photograph made from original 35 mm color slide, 20 x 13 1/2 in. Collection of Raquelin Mendieta, Family Trust, © Estate of Ana Mendieta (courtesy of the Estate of Ana Mendieta and Galerie Lelong, New York)
- 34 *Erma's Apparition of Her Greatness at Maple Lanes*, photo tableau, 1985 (Cedar Rapids, Iowa). Black and white photograph, 16 x 20 in. Pictured: Kathi Pudzuvelis, Marsha Beckelman
- 35 *Erma and her Greatness at the Sunshine Laundromat*, 1985 (Cedar Rapids, Iowa). 35 mm color slide. Pictured: Kathi Pudzuvelis, Marsha Beckelman
- 36 *Terrorist Kitty at Freight Salvage*, 1985 (Cedar Rapids, Iowa). 35 mm color slide. Pictured: Kathi Pudzuvelis, Marsha Beckelman
- 37 Collaboration with Ann Gerber Sakaguchi, *Cat Mask* at Gohyaku-Rakan statues (the 500 disciples of Buddha), 1981 (Kasai City, Hyogo Prefecture, Japan). 35 mm slide

- 38 *Postmodern Impulses: Erma and The 1976 All-American Glamour Kitty Deconstruct*, 1986 (Bradley Studios, Cedar Rapids, Iowa). Color photograph, 16 x 20 in. Pictured: Kathi Pudzuvelis, Jane Gilmor. Photo by Rod Bradley
- 39 *Erma Deconstructs Time, Religion and Liberty*, photo tableau series, 1986 (Bradley Studios, Cedar Rapids, Iowa). Color photograph, 16 x 20 in. Pictured: Kathi Pudzuvelis, Jane Gilmor. Photo by Rod Bradley
- 40 *Erma and the Big Rooster*, 1984 (rural NW Iowa). 35 mm color slide. Pictured: Kathi Pudzuvelis as photo doll
- 41 *Terrorist Kitty at the Manhattan Bridge*, 1986 (New York City). Color photograph 16 x 20 in. Pictured: Irene Dogmatic
- 42 Mexican cemetery, detail, 1982 (Yucatan, Mexico). 35 mm color slide
- 43 *Great Goddesses: Our Bodies Worry Us (Ear)*, 1981. Aniline dyes on aluminum repoussé, 8 x 10 in.
- 44 *Copper Cat*, found object, 1950s. Hand-tooled copper repoussé, 3 x 3 in. Collection of the artist
- 45 Greek ex-voto of female torso, 1977. Hammered silver, 1.5 x 3 in. Collection of the artist
- 46 Greek ex-voto of female breast, 1977. Hand fabricated silver, 2 x 3 in. Collection of the artist
- 47 Surface detail of *Great Goddesses: Do You Have a Light?* 1984. Aluminum repoussé, ink, photographs, 7 x 9 in.
- 48 Contemporary Greek icon, 1977 (Athens, Greece). Tooled aluminum, 3 x 5 in. Collection of the artist
- 49 *Great Goddesses: The All-American Glamour Kitty*, 1981. Aniline dyes on aluminum repoussé, 9 x 12 in.
- 50 *Great Goddesses: The All-American Glamour Kitty*, detail, 1981. Aniline dyes on aluminum repoussé, 2 x 3 in.
- 51 *Great Goddesses: Do You Have A Light?* installation detail, 1984 (N.A.M.E. Gallery, Chicago). Wood, metal, video, film, audio, artist's books, photographs, central sculpture is 9 x 6 x 7 ft.
- 52 *Great Goddesses: You're on the Wrong Road*, 1978 (Iowa and Greece). Video still, video embedded in sculpture above, 9 in. diagonal monitors
- 53 *Cross Fire*, installation, 1986 (A.I.R. Gallery, New York City). Wood, metal repoussé, found materials, embedded video, Polaroids, each cross shape is 6 x 3 x 5 ft.
- 54 *Cross Sticks*, detail of installation, 1986 (Palazzo Vignotti, Cortona, Italy). Wood, plaster, metal repoussé, found materials, 6 x 3 x 5 ft.
- 55 Surface detail of *Great Goddesses: Do You Have a Light?*, 1984. Aluminum repoussé, ink, 9 x 15 in.
- 56 *Bushwhacked*, 1986 (Palazzo Vignotti, Cortona, Italy). Wood, Polaroids, metal repoussé, sticks, video is 3 in. diagonal, 5 x 3 x 6 ft.
- 57 *It's a Long Way Down: For Ana*, 1986. Wood, metal repoussé, Polaroids, plaster, 44 x 12 x 18 in.
- 58 *Great Goddesses: Cross Eyed*, 1988-89. Wood, metal repoussé, 78 x 36 x 9 in.
- 59 *Birdhouse*, 1985-6. Aluminum repoussé, wood, stuffed bird, gold leaf, 16 x 12 x 9 in.
- 60 *The Book of Life*, installation, 1989 (Artemisia Gallery, Chicago). Wood metal, video, room size 20 x 30 ft.
- 61 *The Book of Life, Old Shovel Nose*, 1989. Metal, wood, video, found objects, 70 x 36 x 36 in.
- 62 *Three Houses*, 1989. Found metal and objects, wood, interior photograph, fluorescent light, Fresnel lenses, each structure is 24 x 24 x 32 in.
- 63 *Ms. Kitty's Rebirth*, 1987. Recycled wood and roofing metal, photograph, (Rome, Italy), Fresnel lens, 32 x 14 x 3 in.
- 64 Gilmor studio view, 2009 (Cherry Building, Cedar Rapids, Iowa). Digital image
- 65 Gilmor studio view, 2009 (Cherry Building, Cedar Rapids, Iowa). Digital image
- 66 *Homeless Rock in River* (created by anonymous adolescent girl in alternative housing), 1993. Metal repoussé drawing, 8 x 10 in.
- 67 *My First Fire*, book cover from *(Un)Seen Work*, collaboration with Christina Niehaus and firewoman participant Christina Helleso, 2010. 36-gauge aluminum, 6 x 9 in.
- 68 Collaboration with Bart Brat, *Through All My Things*, 1989. Artist's book, text embossed in 36-gauge aluminum, 5 x 7 in.
- 69 *Ghosts: Book IV*, cover (contents a collaboration with Ann Gerber Sakaguchi), 1981. Aluminum repoussé, dyes, ink, 9 x 13 x 2 in.
- 70 Temporary home, 1993 (outside wall of Coliseum, Rome). 35 mm slide
- 71 Documentation of workshop at *The Big Issue* Homeless Center, 1993 (London, UK). 35 mm slide
- 72 *Home Is Where...?* installation, 1993 (The Bemis, Omaha, Nebraska). Metal notes from homeless shelter workshops 1985-1993, found objects, video, sound, detail size 5 x 3 x 3 ft.
- 73 *Home Is Where...?* installation detail 1993 (The Bemis, Omaha, Nebraska). Metal notes by homeless shelter participants, found objects, lights, notes are 5 x 7 in. to 11 x 13 in. Room size is 13 x 25 x 15 ft.
- 74 Gib Edleman, *Sleepwalking*, 1986. Drawing transferred to metal, 10 x 10 in.
- 75 *Beulah Means Heaven*, homeless child's drawing transferred to metal, 1989. Aluminum repoussé, 11 x 13 in.
- 76 Self-portrait by homeless child, 1994 (London, UK). Drawing transferred to metal, 9 x 11 in.
- 77 *Key To My House*, Los Angeles homeless child's drawing transferred to metal, 1993. Aluminum repoussé, 3 x 5 in.
- 78 *Homeless Drawing Home*, community-based downtown storefront project, 1991 (Davenport Museum of Art, Iowa). 35 mm slide
- 79 *Beds*, detail, 1993 (The Bemis, Omaha, Nebraska). Wood, aluminum, cabbages, water, steam, video, beds are 3 x 5 x 2 ft.
- 80 *Homeless Drawing Home*, detail, 1991 (Davenport, Iowa). Metal notes by multiple homeless shelter participants between 1986-1991, notes are 11 x 13 in. or smaller
- 81 *Home Is Where...? Shrine*, installation detail, 1994 (Cedar Rapids Museum of Art, Iowa). Metal notes (by shelter participants), found objects (notes and objects on lower shelf were taken or replaced by visitors daily), notes approx. 8 x 10 in.
- 82 *Homeless Drawing Home*, interior detail of storefront installation, 1991 (Parker Building, Davenport, Iowa near river casino). Metal notes by homeless shelter participants, found objects, detail size is 12 x 8 x 8 ft.
- 83 *Vaporizing Crib*, installation detail, 1993 (The Bemis, Omaha, Nebraska). Found objects, hand-sewn miniature fur coat, steam comes out of fur coat neck, 42 x 30 x 24 in.

- 84 *Beds*, installation view, 1993 (The Bemis, Omaha). Wood, aluminum, text from shelter participants, cabbages, potatoes, gas flames, video, found objects, beds are 3 x 5 x 2 ft.
- 85 *Vaporizing Crib*, installation view, 1993 (The Bemis, Omaha). Aluminum repoussé, text, found objects, hand-sewn miniature 4 in. fur coat, room size is 8 x 8 x 10 ft.
- 86 *Ireland*, installation detail, 1993 (Tyrone Guthrie Center, Monaghan, Ireland). Embossed aluminum, text from found love letter, moss and rock-covered Kleenex box covers, plates, potatoes, gas flames, detail is 24 x 36 x 15 in.
- 87 *BED/SHOE/HOME*, YWCA boardroom installation, 1994 (YWCA and Madge Phillips Women's Shelter and Cedar Rapids Museum of Art, Iowa). Metal notes by shelter participants cover floors, walls, fireplace, tables tops, room size is 30 x 20 x 10 ft.
- 88 *Homeless Mantel*, detail *BED/SHOE/HOME* installation, 1994 (YWCA and Madge Phillips Women's Shelter, Cedar Rapids, Iowa). Text from shelter participants transferred to metal, found objects, detail is 3 x 5 x 1 ft.
- 89 *Homeless Door*, installation detail, 1994 (Cedar Rapids Museum of Art, Iowa). Door, text by homeless on metal, video of 1950's family home movies (found film footage), door size is 7 x 2 x 1 ft.
- 90 *What Are You Staring At?* Documentation of workshop, 1989 (National Coalition for the Homeless Project, Federal City Shelter, Washington, D.C.). 35 mm slide
- 91 *No Dickhead*, donated drawing transferred to metal, 1992. 36-gauge aluminum, 5 x 7 in.
- 92 Video still from *SIT DOWN SIT DOWN*, 1950's home movies (found footage) housed in *Homeless Door*, 1994 (Cedar Rapids Museum of Art, Iowa). 8 mm film digitized, monitor is 3 in. diagonal
- 93 Collaboration with Rick Edleman and seriously ill children from The University of Iowa Children's Hospital, *Windows '95*, interior detail, 1995 (Iowa City, Iowa). Images and text on aluminum, wood, desks and notebooks for viewer story contributions, detail is 6 x 5 x 4 ft. Collection of The Des Moines Art Center
- 94 Collaboration with Rick Edleman and seriously ill children from the University of Iowa Children's Hospital, Iowa City, Iowa, *Windows '95*, 1995 (CSPS Legion Arts, Cedar Rapids, Iowa). Images, text on aluminum, video, audio, wood, 6 x 5 x 5 ft. Collection of The Des Moines Art Center
- 95 *Bunny by Holly*, from *Windows '95*, 1995. Drawing by Holly E. on 36-gauge embossed aluminum, ink, 11 x 13 in. (Artist has written permission to use image.)
- 96 *My Sister Was Sick*, metal drawing by Amanda W. from *Windows '95* workshop, 1995. 35 mm slide. (Artist has written permission to use image.)
- 97 *I Am Chris*, from *Windows '95*, 1995. Drawing by Chris S. on 36-gauge embossed aluminum, ink, 11 x 13 in. (Artist has written permission to use image.)
- 98 Collaboration with Sandra Menefee-Taylor, *Wisdom Passage*, exterior detail, 1997. Embossed aluminum images and words from cancer patients and their families, video, audio, wood, notebooks for viewer comments, detail is 5 x 4 ft. (Artists have written permission to use participant images.)
- 99 Collaboration with Sandra Menefee-Taylor, documentation of workshop participants for *Wisdom Passage*, 1996 (HealthEast Oncology, St. Paul, Minnesota). 35 mm slide. (Artists have written permission to use participant images.)
- 100 Sandra Menefee-Taylor and Kathleen Laughlin, *Love Letters* (video embedded in *Wisdom Passage* exterior wall), 1997. 4 in. diagonal video monitor
- 101 Collaboration with Sandra Menefee-Taylor, *Wisdom Passage*, 1997 (St. Paul History Center, funded by a McKnight Foundation Fellowship and Intermedia Arts, Minneapolis). Embossed aluminum and plaster images, text from cancer patients and their families, video, audio, wood, 6.5 x 3 x 12 ft.
- 102 *Picture/Pillow/Story*, installation detail, 1998 (Olson Larsen Galleries, Des Moines, Iowa). Homeless notes incised on metal floor tiles and in wall frames, on door and metal pillowcases, chains, artist's books from found letters, room size is 8 x 10 x 12 ft.
- 103 *Picture/Pillow/Story*, installation detail, 1998 (Olson Larsen Galleries, Des Moines, Iowa). Homeless notes incised on metal floor tiles and in wall frames, door has embedded video (found home movie footage from 1950s), metal pillowcases, chains, artist's books from found letters, room size is 8 x 10 x 12 ft.
- 104 *Picture/Pillow/Story*, installation detail, 1996 (A.I.R. Gallery, New York City). 36-gauge aluminum, text, ink, 2 in. video monitor embedded in one pillow, feather pillows from abandoned convent, each pillow is 30 x 18 in.
- 105 *Picture/Pillow/Story*, installation detail, 1996 (A.I.R. Gallery, New York City). 36-gauge aluminum, text, ink, artist's book, abandoned pillows, pillow size is 30 x 18 in. Collection of Crit Streed
- 106 *The Architecture of Fatigue (reading)*, wearable building series, performative sculpture, 2002. Wood, metal, text, video, fluorescent lights, (performer interacts with viewer through touch/voice), 7 x 4 x 4 ft.
- 107 *Blind*, video still, 2003 (Conventiño do Bom Jesus, Valverde, Portugal, 16th century). 5-minute digital video
- 108 *The Architecture of Migration: Rearranging the House*, detail of wearable building series, (performer reads artist's book while books rotate), 2000. Wood, metal, text, video/audio, artist's books, detail size is 3 x 3 x 2 ft., book is 5 x 7 in.
- 109 *Slow Dip Steady Drip: Mom's Ceiling*, installation detail of lowered ceiling, 2000 (Artemisia Gallery, Chicago). Incised aluminum, text, ink, 12 x 18 x 2 in.
- 110 *Slow Dip Steady Drip: Corner Hutch*, installation detail, 2000 (Artemisia Gallery, Chicago). Found object, handmade metal books, audio, video has 2 in. diagonal monitor, 36 x 18 x 18 in.
- 111 *Slow Dip Steady Drip: Tub*, installation detail, 2000 (Artemisia Gallery, Chicago). Found object, foot pedal, video has 2 in. diagonal monitor, miniature metal pillows, fake water, 12 x 15 x 30 in.
- 112 *Slow Dip Steady Drip: Crutch Cage*, installation detail, 2000 (Artemisia Gallery, Chicago). Hand fabricated wire mesh, hand-sewn pillow, found object, 18 x 11 x 6 in.
- 113 *Fox Trot*, video still from installation *Slow Dip Steady Drip: Tub*, 2000 (Artemisia Gallery, Chicago). Digital video loop
- 114 *Slow Dip Steady Drip*, installation view, 2000 (Artemisia Gallery, Chicago). Found objects, hand fabricated wire cages, metal, text, video, fake water, room size is 15 x 14 x 20 ft.
- 115 BJ Krivanek, *WORK-SHIFT*, announcement card, 2001. 7 x 9 in.
- 116 Collaboration with BJ Krivanek, Matthew Butler, Nathan Peck, Debra Jacque, Kelli Spengler, Kelly McLaughlin, Jeremiah Zentz, Jim Jacobmeyer, *WORK-SHIFT: On the Line*, still from site activation, 2001 (former Farmstead meat packing plant, Cedar Rapids, Iowa). Projected text, movement, dance, sound, structure size is 50 x 110 x 30 ft. Photo by Zero One Productions, Chicago

- 117 Collaboration with BJ Krivanek, Matthew Butler, *WORK-SHIFT*, site activation, view of audience transported on flat bed truck (with sound track), 2001 (abandoned meat packing plant, Cedar Rapids, Iowa). Truck size is 8 x 20 x 6 ft. Photo by Zero One Productions, Chicago
- 118 Collaboration with BJ Krivanek and Community Architexts, *WORK-SHIFT*, research archives, 2001 (unknown factory in Cedar Rapids, Iowa). 1950's archival photograph, 8 x 10 in. Photo courtesy of Cedar Rapids History Center
- 119 Collaboration with BJ Krivanek and Community Architexts, Matthew Butler, Nathan Peck, *WORK-SHIFT*, performance still from site activation, 2001 (abandoned meat packing plant, Cedar Rapids, Iowa). Projected archival video of slaughterhouse workers with dancers referencing their movements, original sound (Matthew Butler), 35 mm slide, wall is 25 x 18 ft. Video courtesy of the Iowa Labor Archives, State Historical Society of Iowa, Iowa City
- 120 *The Architecture of Migration*, wearable building series, 2000 (The Banff Centre, Alberta, Canada). Wood, incised aluminum, text, fabric, video/audio, artist's books, 7 x 2.5 x 2.5 ft.
- 121 *The Architecture of Migration*, detail, wearable building, 2000 (The Banff Centre, Alberta, Canada). Wood, incised aluminum, text, fabric, artist's books, detail is 3 x 2 x 2 ft.
- 122 *The Architecture of Migration*, detail wearable building, 2000 (The Banff Centre, Alberta, Canada). Wood, incised aluminum, text, fabric, artist's books, 3 x 2 x 2 ft.
- 123 *Mother's Travel Diary* (1983), artist's book from *The Architecture of Migration*, 2000. Text on 36-gauge aluminum, ink, 3 x 5 x 1 in.
- 124 *The Architecture of Fatigue: At Rest*, 2002 (Chicago Cultural Center). Wood, metal, text, video, artist's books, 35 mm slide, 7 x 3 x 3 ft.
- 125 *Fatigue: The Video*, video still, 2002. 3 in. diagonal video monitor
- 126 *A Semester at Sea*, installation view, 2003 (Maharishi International University, Fairfield, Iowa). Handmade matchstick ship by Henry Smith, St. Pius School janitor, Cedar Rapids, Iowa (donation of Ellen Barth, 1986), wood, text, incised aluminum, fake water, video/audio, room is 13 x 25 x 18 ft.
- 127 *Morton's Salt (Burnout)*, installation detail, 2004 (artist's studio, Cedar Rapids, Iowa). Wood, fabric, video, found objects (couch and Morton salt girls plaster cast), detail size is 20 x 30 x 20 in.
- 128 *Morton's Salt (Burnout)*, installation detail, 2004. Video embedded in miniature fainting couch, video monitor 2 in. diagonal
- 129 *Morton's Salt (Burnout)*, detail, Mexican handmade rose candle spinning on mounted motor, 2004. Candle is 3 x 3 x 2 in.
- 130 *Morton's Salt (Burnout)*, installation overview, 2004 (artist's studio), 6 x 4 x 3 ft.
- 131 *Extend Operation*, exhibition announcement, 2005 (A.I.R. Gallery, New York City). 7 x 9 in.
- 132 *Blind*, film still, 2005, (Neolithic stone circle, Cromeleques las Almendres, Guadalupe, Portugal). Single-channel DVD, 5 min.
- 133 *Blind* series, 2003 (hermitage over Roman aqueduct, Valverde, Portugal). Digital image, 18 x 24 in. Photo by Urs Zuber
- 134 *Blind* photo tableau series, 2003 (Valverde, Portugal, kitchen at Conventiño do Bom Jesus). Color digital print, 18 x 24 in.
- 135 *Blind*, installation view with projected film, 2005 (A.I.R. Gallery, New York City). Metal, fabric, single-channel projected DVD, Roomba robotic vacuums, room is 13 x 12 x 18 ft.
- 136 Collaboration with Matthew Butler, *ZIP*, video still, 2005 (A.I.R. Gallery, New York City). Single-channel projected DVD, 5-minute loop
- 137 *Blind: Out of Service Models*, installation view, 2005 (A.I.R. Gallery, New York City). Roomba powered robotic vacuums covered with flannel pajama fabric, 38 x 18 x 18 in. each
- 138 *I Love You/Blind*, 2009 (Long Island University, Brooklyn, NY). Two single-channel DVDs, twin monitors simultaneously show 1960's Portuguese language instruction video of dating section and 2005 artist's film *Blind*, (5 min. loops), embossed metal, wood, 10 x 68 x 24 in.
- 139 Margery Ann Gilmor, *Pastels of Home in Colorado/Home in Iowa* (1950), installation detail, 2009 (Long Island University, Brooklyn, NY). Two pastel drawings in double sided hanging frame, 13 x 15 x 2 in.
- 140 *I'll be back for the cat*, installation detail with *The Architecture of Migration*, 2009 (Long Island University, Brooklyn, NY). Shoes of the artist's father, Fred Howard Gilmor, with fake fur cat toys inside, mounted on motorized neck massager (moves slowly in circles), shoes are size 15
- 141 *The Architecture of Migration: I'll be back for the cat*, installation view, 2009 (Long Island University Humanities Gallery, Brooklyn, NY). Metal, fabric, found object, wood, artist's books, simulated marine mine is 4 x 4 ft., central tent is 6 x 5 x 5 ft.
- 142 Collaboration with Matthew Butler, David Van Allen, *Computer Station for www.backforthecat.com*, installation detail from *The Architecture of Migration* (viewers contribute to online *Migration Survey*), 2009 (Long Island University, Brooklyn, NY). Screen is 11 x 15 in.
- 143 *(Un)Seen Work*, installation detail, yearlong community-based collaborative project, 2010 (Faulconer Gallery, Grinnell College). Room size is 3500 sq. ft.
- 144 *(Un)Seen Work*, installation detail, sixty metal workbooks on chains, handmade by participants; back wall, hazmat uniforms, 2010 (Grinnell College, Iowa). Books up to 11 x 13 in. Photo by Daniel Strong
- 145 Collaboration with Matthew Butler, *(Un) Seen Work: The Video Interviews*, 2010 (Grinnell College). Manipulated digital video images of selections from interviews, four single-channel 30-minute DVD loops embedded in walls of walk-in book, monitor is 38 in. diagonal
- 146 *(Un)Seen Work*, installation detail, 2010. Floating shelf with collected work objects from participants (foreground), sixty metal work books by participants hang from ceiling in background, room size is 20 x 30 ft. Photo by Daniel Strong
- 147 *(Un)Seen Work*, interior view of walk-in book, 2010 (Grinnell College, Iowa). Notes about work transcribed from interviews then incised on metal, archival work images on transparencies, embedded video/audio, each book page is 8 x 12 x 2 ft.

- 148 *Ironing*, metal drawing by participant, detail of walk-in book walls, *(Un)Seen Work*, 2010 (Grinnell College, Iowa). Embossed aluminum, wood, ink, 11 x 12 in.
- 149 *(Un)Seen Work*, installation detail of collected work objects, (lifetime collection of complaint letters saved by telephone company worker Barbara Wolf), 2010 (Falconer Gallery, Grinnell, Iowa). Notebooks are 8 x 11 in. (courtesy of Barbara Wolf)
- 150 *(Un)Seen Work*, installation detail, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). Handmade metal books on participant work histories, books are 6 x 9 in.
- 151 *(Un)Seen Work*, 2010 (Grinnell College, Grinnell, Iowa). Incised aluminum note from walk-in book installation, text on work history by anonymous participant, 12 x 12 in.
- 152 *A Night with Paul McDonald* (interactive game where viewer goes inside tower structure, puts arms through sleeves and attempts to find the water shut-off valve), detail, 2010. Wood, PVC pipe, incised metal, detail is 2 x 2 x 3 ft.
- 153 *A Night with Paul McDonald* (interactive game simulating a city worker's experiences fixing broken pipes under Grinnell, Iowa streets in winter. Viewer goes inside tower structure, puts arms in sleeves and attempts to find the water shut-off valve), 2010. Wood, PVC pipe, light, found objects, incised metal drawing from instruction manuals, 7 x 3 x 4 ft.
- 154 *(Un)Seen Work: Break Room*, installation detail, 2010 (Grinnell College, Grinnell, Iowa). Participant Kristina Helleso, volunteer fire fighter, demonstrating her equipment, digital image
- 155 *(Un)Seen Work: Research Archives, Hanging Laundry to Avoid Extra Motions*. 2010. Efficiency study diagram (Courtesy *Better Living*, the De Foot Employee Magazine. 1952). Digitally scanned image
- 156 Participants in *(Un)Seen Work* workshop, 2010 (Community Art Center, Grinnell, Iowa). Participants working on metal books about their work history, including Marvin Foss, Betty Gerber, Jack Marcum, Leila Maring, Bob Burnham, Paul McDonald, and Kristina Helleso, digital image
- 157 *Baby Blinds (watching vacation movies)*, detail of *Blind* installation, 2005 (A.I.R. Gallery, New York City). Fabric, fabricated metal frame, remote controlled Roomba vacuums, fabric, embedded video monitor, 36 x 18 x 18 in. each
- 158 *Blind Series*, film and performance tableau, 2003 (Cromeleques las Almendres, Neolithic stone circles, Guadalupe, Portugal). Found handicap-accessible hunting blind (worn by the artist) is 6 x 4 x 4 ft.
- 159 *Blind (deflated)*, performance tableau, 2003 (Conventiño do Bom Jesus, Valverde, Portugal). Wheelchair-accessible hunting blind (6 ft. h.), digital image, 16 x 20 in.
- 160 *Blind (surrounded)*, performance tableau, 2003 (Conventiño do Bom Jesus, Valverde, Portugal). Digital image, 16 x 20 in.
- 161 *Blind (squeeze)*, performance tableau, 2003 (Neolithic dolmen, Zambujero, Valverde, Portugal). Digital image, 16 x 20 in.
- 162 Collaboration with Rick Edleman, *Blind*, installation detail, 2005 (A.I.R. Gallery, New York City). Welded copper tubing, fabric, video, Kleenex, smaller structures are metal, hand-painted fabric, powered by Roomba robotic vacuums, large structure is 7 x 5 x 5 ft.
- 163 Collaboration with Rick Edleman, *Blind*, installation view with projected video, *ZIP* (collaboration with Matthew Butler), 2005 (A.I.R. Gallery, New York City). Metal, fabric, video projection, large structure is 7 x 5 x 5 ft.
- 164 Collaboration with Matthew Butler, *ZIP*, still from video projection on structural column in *Blind* installation, 2005, (A.I.R. Gallery, New York City). Projection size is 6 x 9 ft.
- 165 *Great Goddesses: The Queen of the World Passing into Alchemy*, photo tableau series, 1978 (Temple of Olympian Zeus, Athens, Greece). Black and white photograph, 18 x 24 in. Pictured: Ann Gerber Sakaguchi
- 166 *Ms. Kitty in Square Dance Dress*, 1976 (*1976 All American Glamour Kitty Pageant*, Miami Beach, Florida). Color photograph, 5 x 7 in.
- 167 *Fatigue* with *Howling Baby Blind*, installation detail, 2010 (Michigan State University Art Gallery, Mt. Pleasant, Michigan). Metal, wood, text, fabric, Roomba vacuum, video, lights, *Fatigue* is 7 x 3 x 3 ft.
- 168 *Windows '95* workshop, image of participant John N., 2004 (University of Iowa Children's Hospital, Iowa City, Iowa). 35mm slide
- 169 *Windows '95*, metal note by John N., 2004. 36-gauge aluminum, 8 x 10 in.

plates



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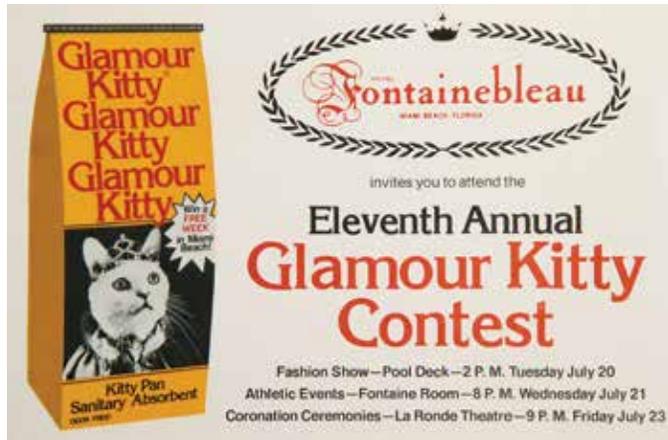
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**SCORE CARD
1976
ALL-AMERICAN
GLAMOUR KITTY CONTEST
OLYMPIC COMPETITIONS**

Sponsored by WAVERLY MINERAL PRODUCTS CO.,
Manufacturers of GLAMOUR KITTY/KITTY PAN SANITARY ABSORBENT

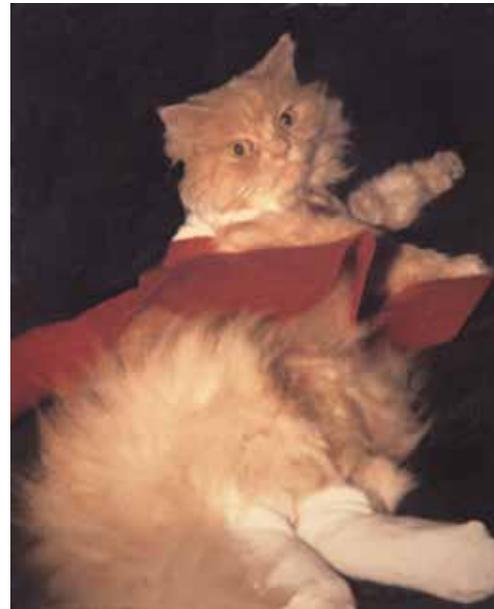
RECORD HOLDERS

Hurdles	"Starlight"	1972	19 seconds
Obstacle Course	"Scamper"	1971	22 seconds
Mass	"Harry Brown"	1974	9 seconds
Cat House Capers	"Maude"	1975	6 seconds

Contestants	60 pts. Max Hurdles	60 pts. Max Obstacle Course	60 pts. Max Mass	60 pts. Max Cat House Capers	Total
Bert	10	15	16	17	58
Kitty Carlisle	25	5, 65, 100	16	7	33
Kitty Glitter	0	abstained	1 hour	1 day	-1,000, 50, 21 (loser)
Lucifer	- 1 (Jumped last hurdle and ran into hotel lobby)				2, 111 sp. (1)
Perky's Pride	30	30	30	30	120-20
Rotten Ralph	declined	0	0	0	-1,000 (injured a judge)
Sir Winston	4 seconds	2 seconds	1 sec.	100	Special Position Award
Solomon	6 days	2 weeks	4 months	1976-77	abstained
Tiger	10	69	12	0	(injured by Ralph)

Final decision made by:
Judges: Marguerite Smith - President, Miami Cat Fanciers
John Avery - Recording Secretary, Miami Cat Fanciers
Dotie Magua - Miami Cat Fanciers

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1976: The All-American Glamour Kitty Pageant





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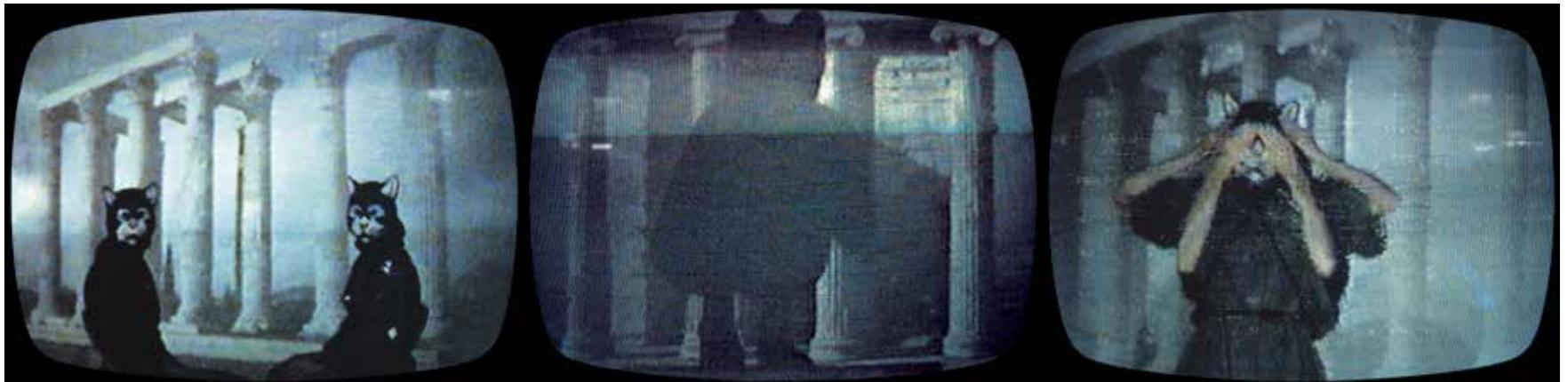




Late 1970s: Greek performances and video



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Collaborations with
Ann Gerber Sakaguchi
and Kathi Pudzuvelis



33



Early 1980s: Video performance collaborations





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1981-82: Small metal reliefs



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Early 1980s: Metal wall reliefs and roadside shrines



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1983: Great Goddesses installation and video



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Mid-80s: Floor and table shrines with video

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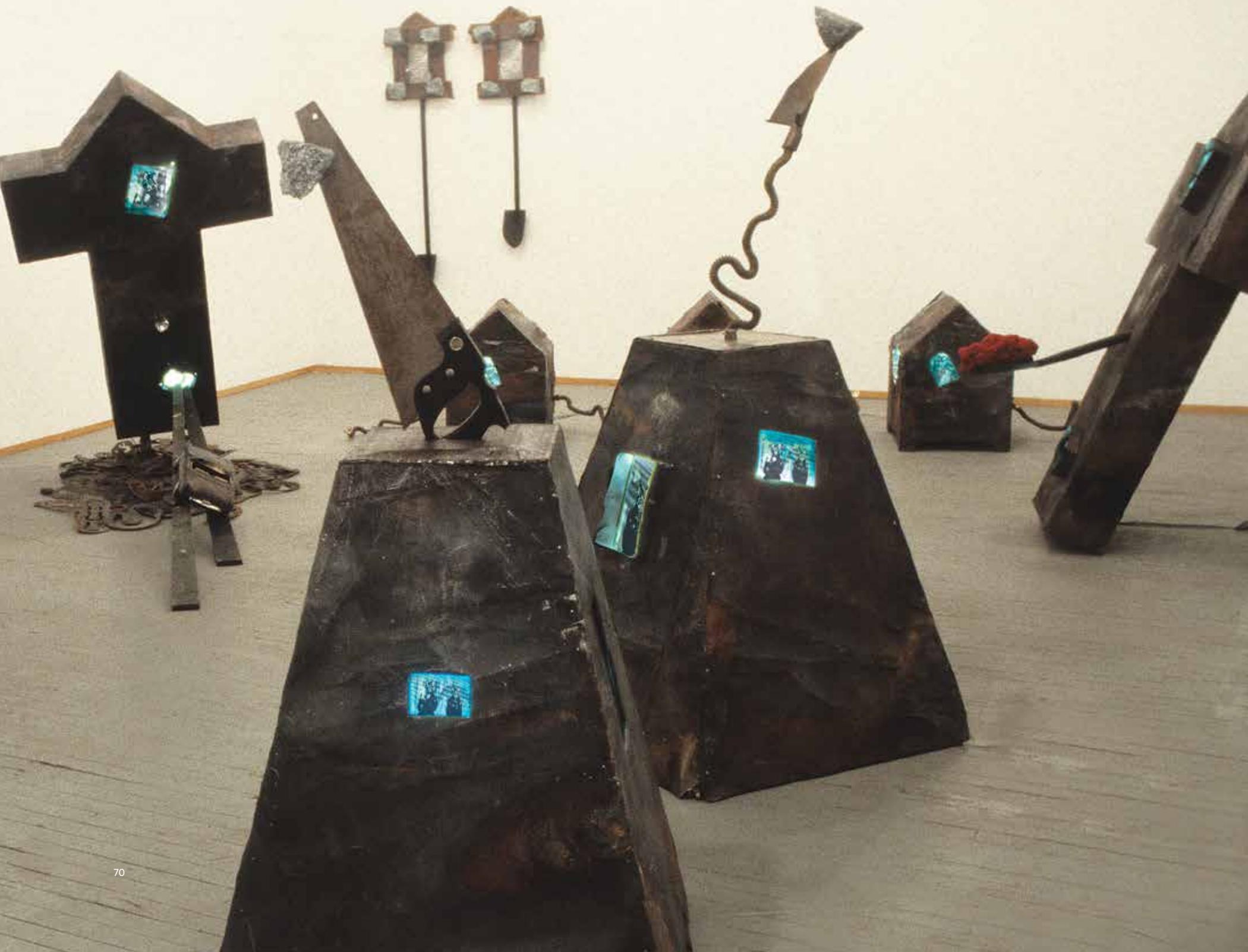


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Mid-80s: Do You Have a Light? sculptures with video





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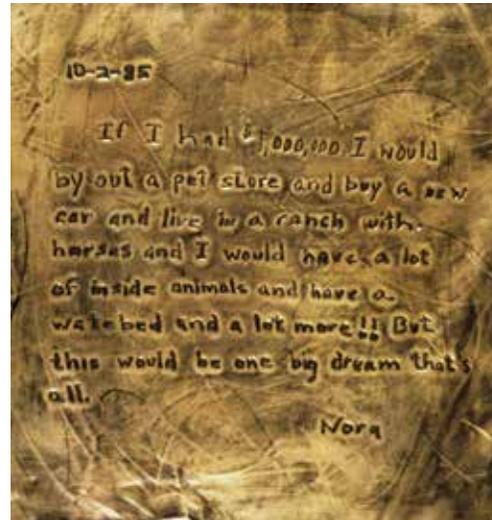




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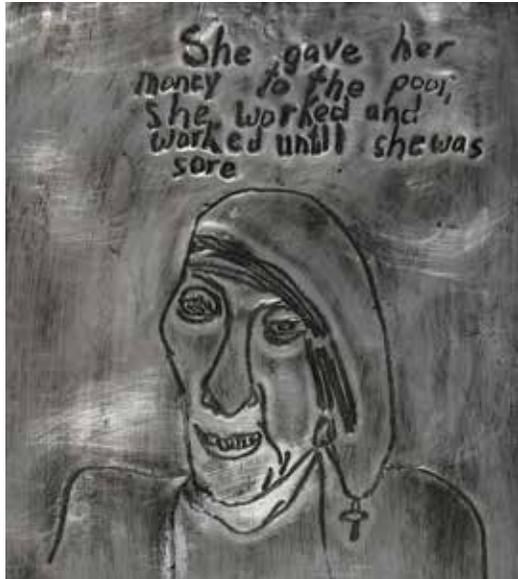


77

“In this age of global communication some voices aren’t being heard. Poor people don’t have e-mail. These projects were about giving a voice to some of those people and about encouraging use of the imagination as a survival tool. For some these notes on metal become an intuitive way of making meaning of their daily experiences, especially when those experiences interrupt everyday life.”



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“These installations become shrines to the extraordinary lives of the disenfranchised.”

1993-94: Home is Where...?









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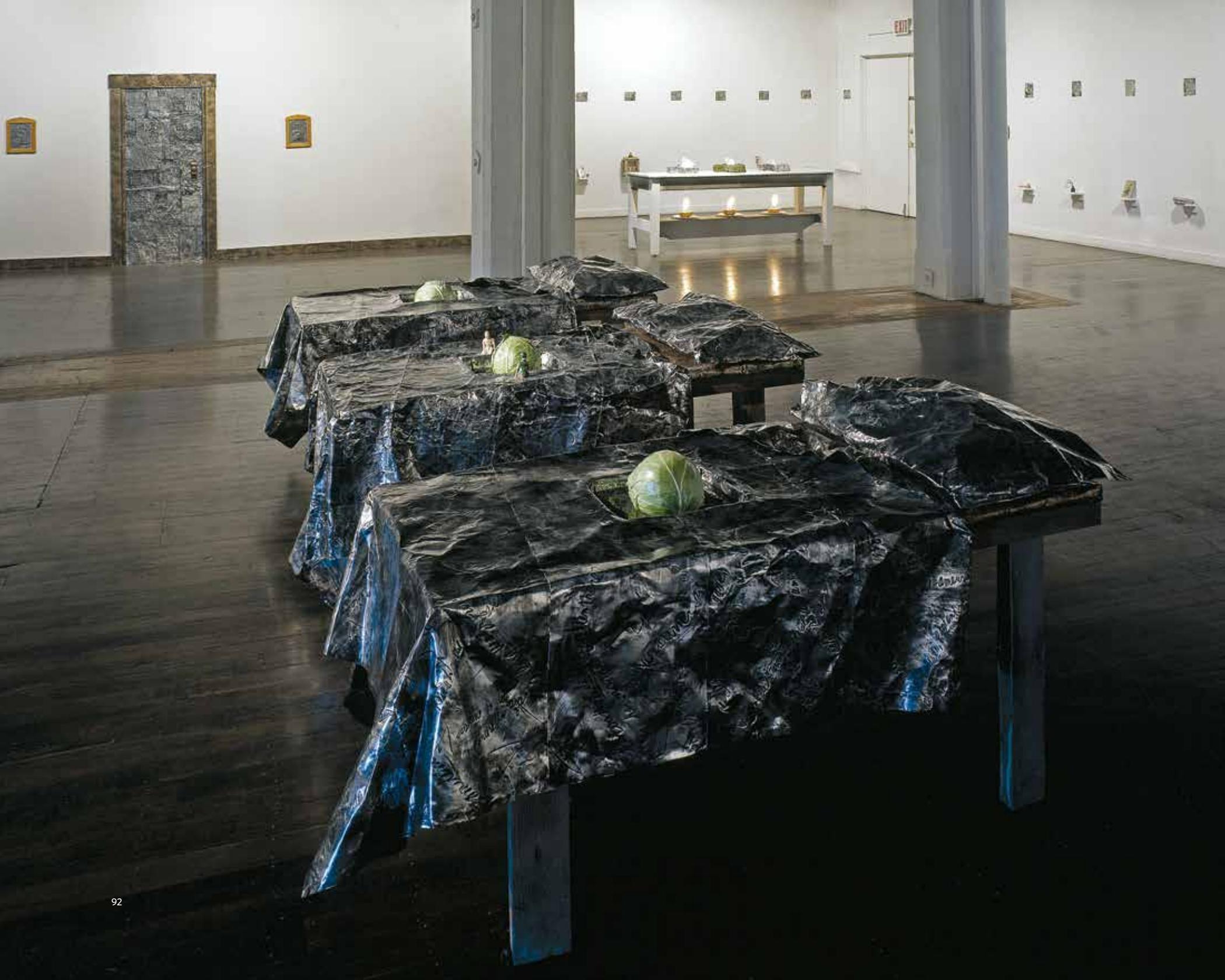
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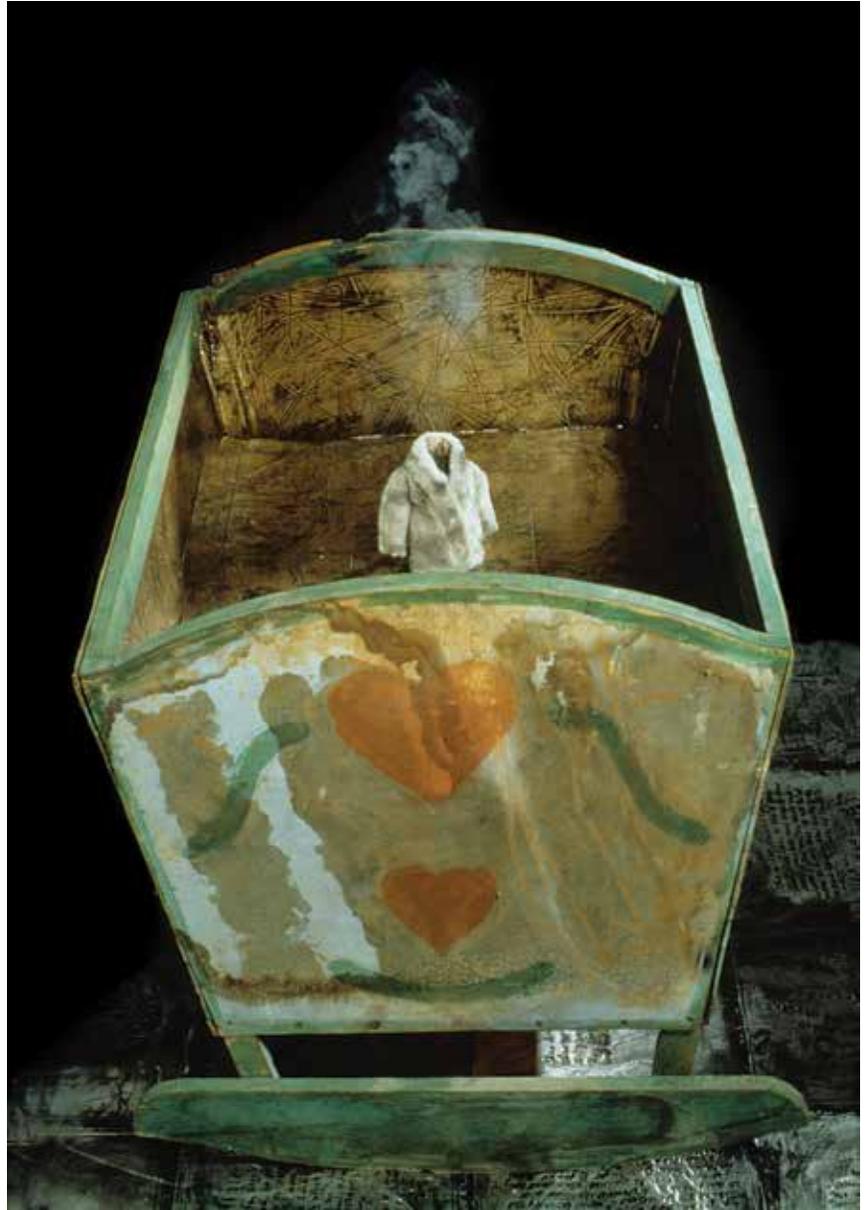


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Mid-90s: Beds at Bemis

“My name is Laura. I am five years old. Kenny gave his bone marrow to me. I am good now.”



95

“We drove on the road to Iowa City, and home. That’s my dog Misty. I like to play with her.”

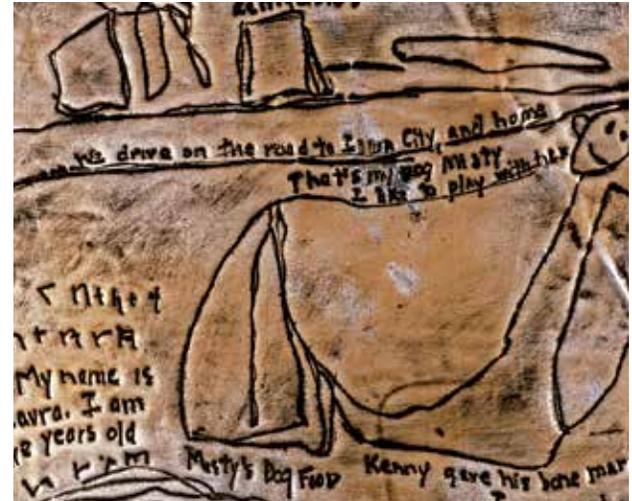


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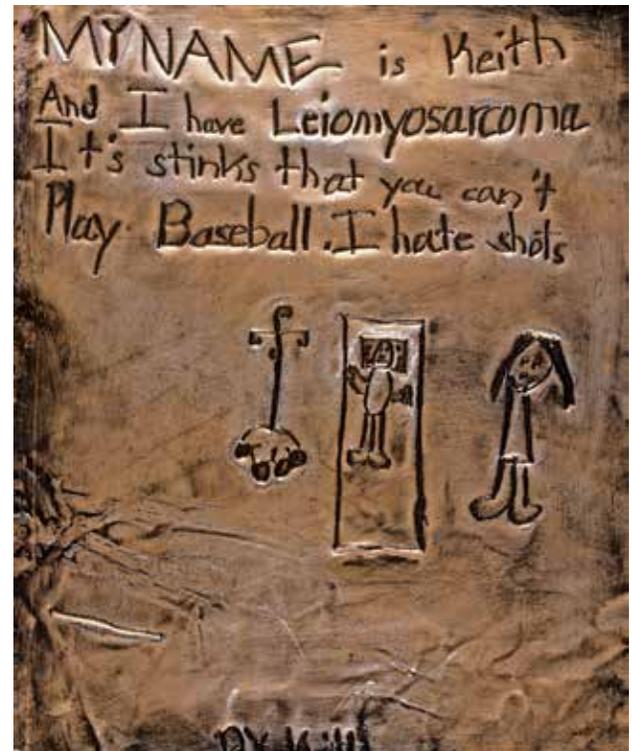
“MY NAME is Keith. And I have Leiomyosarcoma. It stinks that you can’t Play Baseball. I hate shots.”



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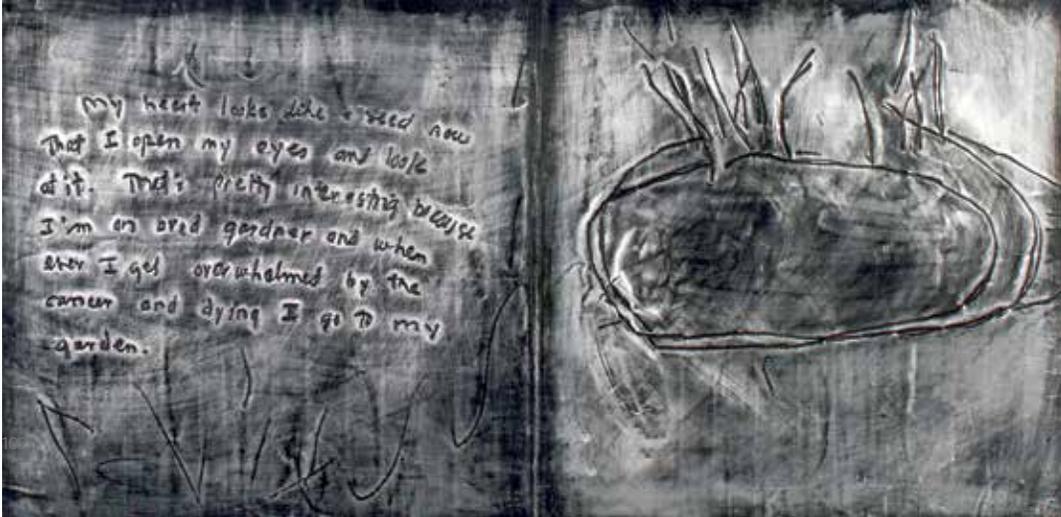


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Windows '95: Walk-in sculpture



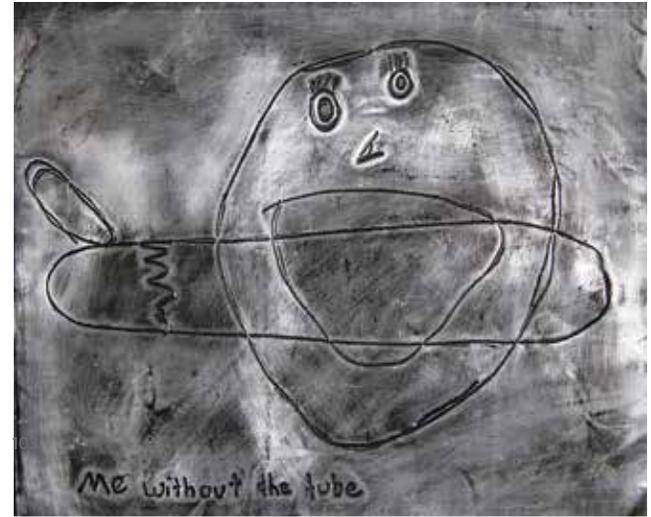




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“My heart looks like a seed now that I open my eyes and look at it. That’s pretty interesting because I’m an avid gardener and whenever I get overwhelmed by the cancer and dying I go to my garden.”



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126



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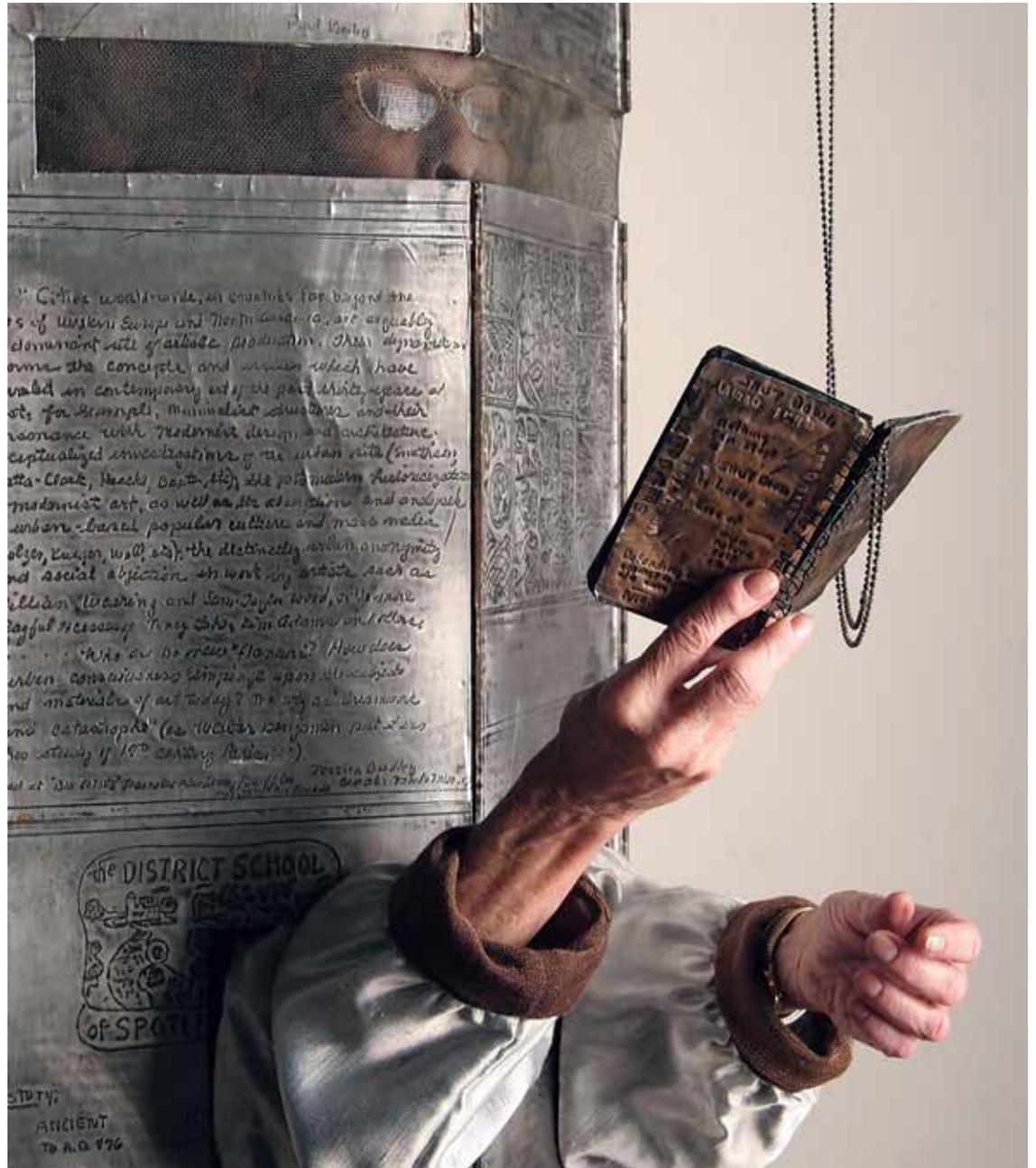
1996-98: *Picture/Pillow/Story*



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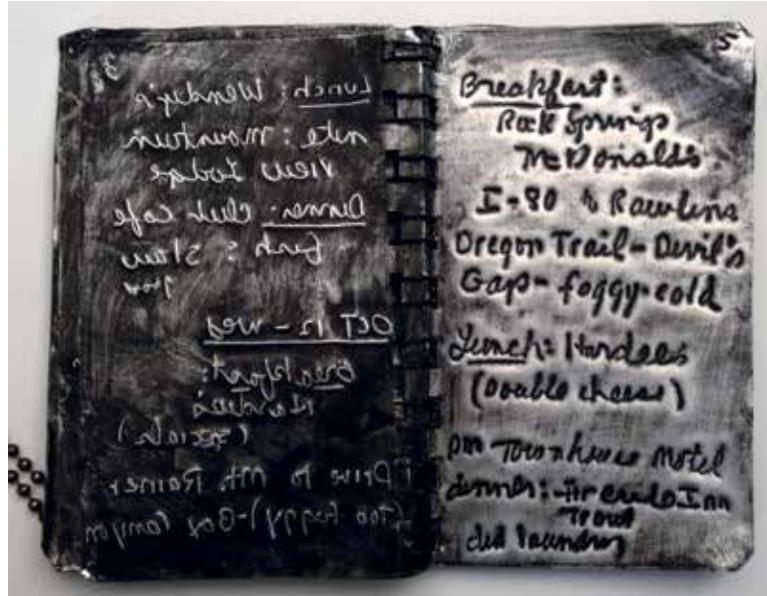
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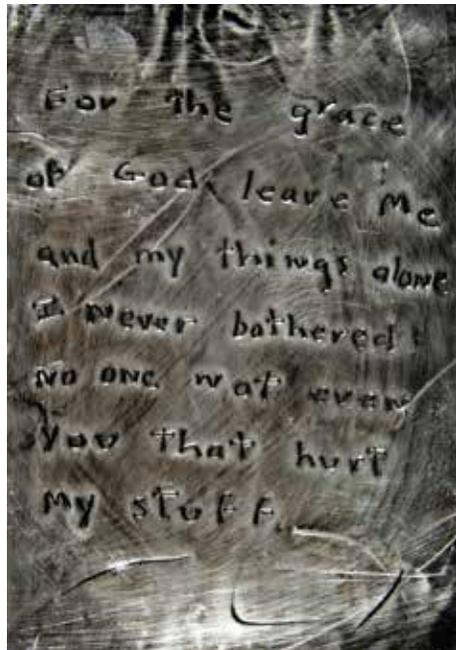
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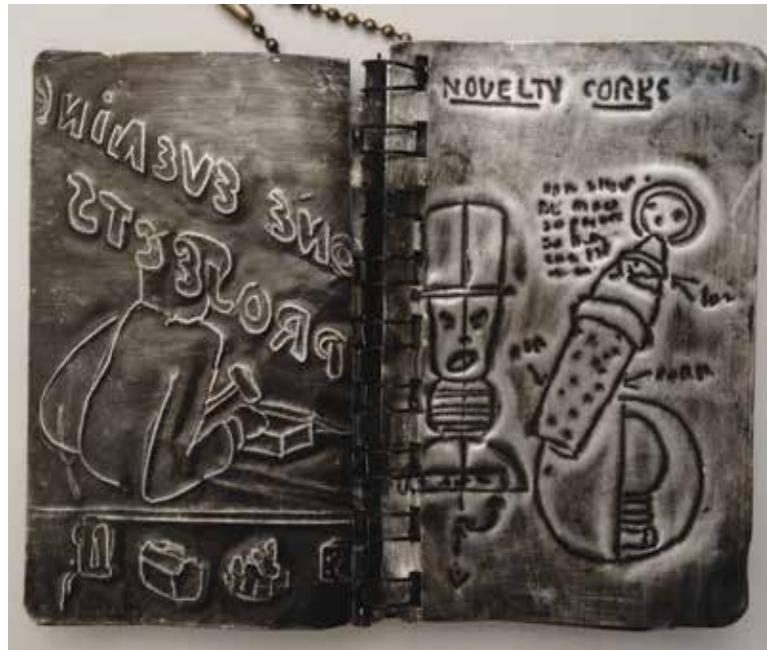
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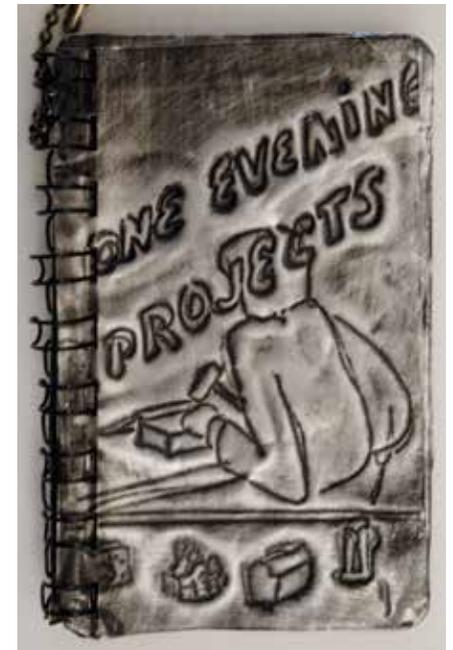
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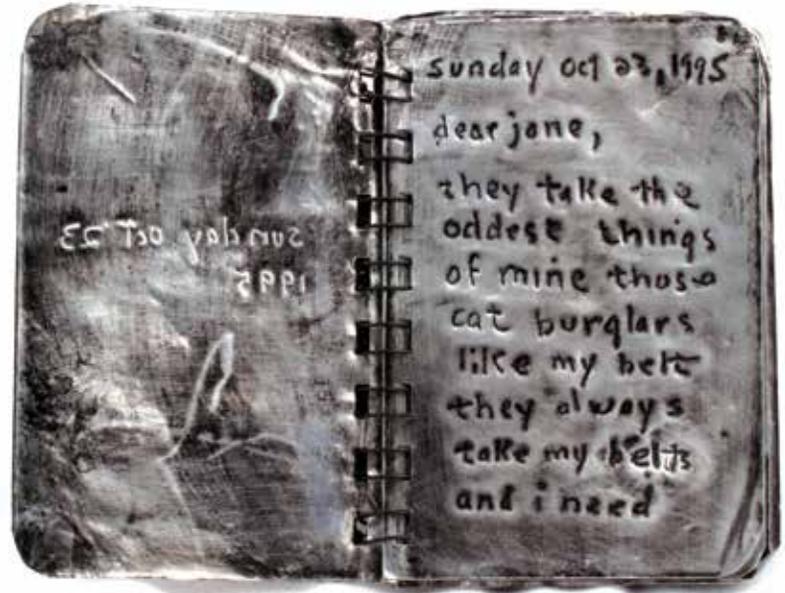
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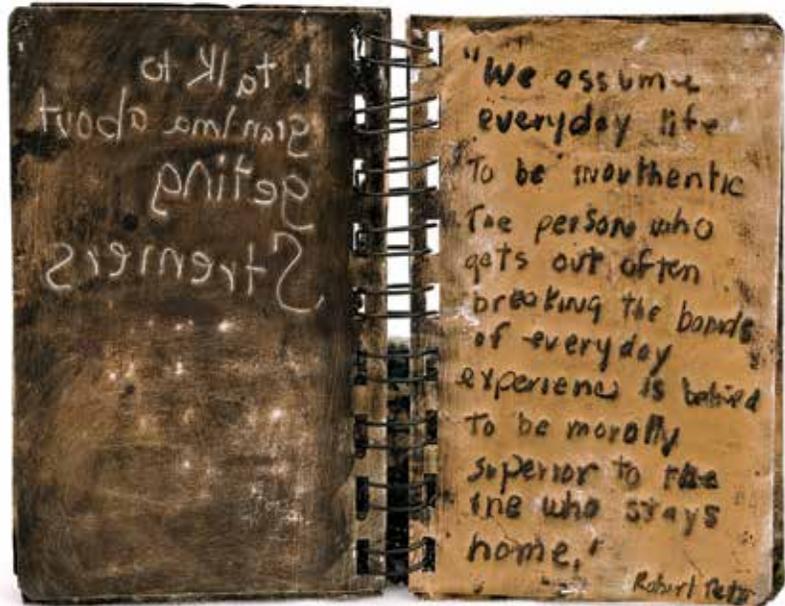
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1980-2010: Little metal books and bags

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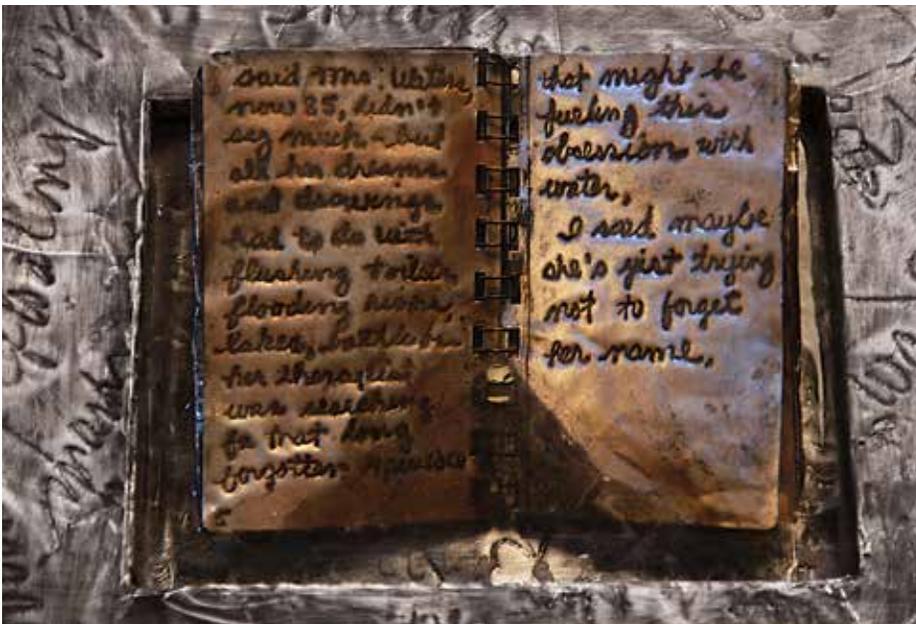




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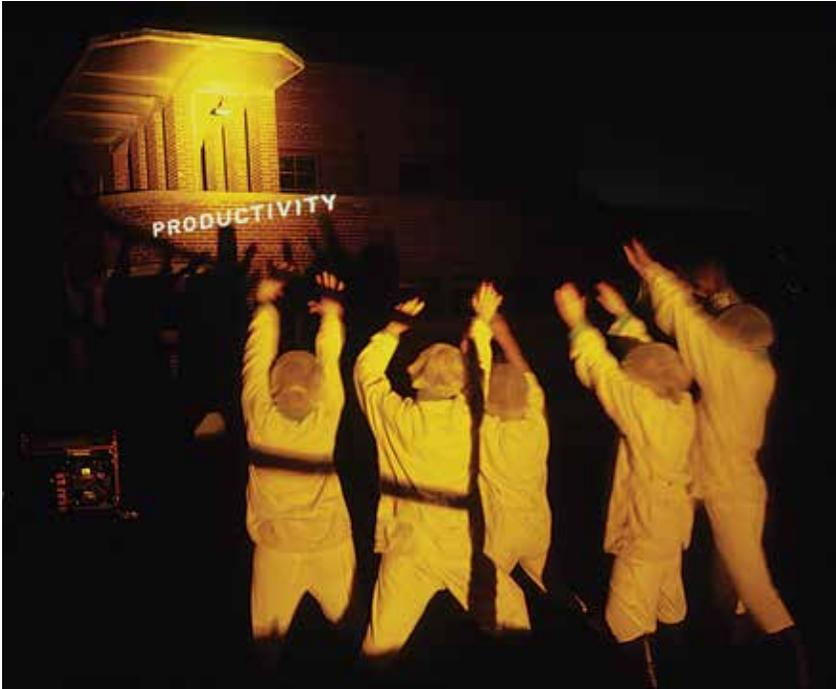
123

“Henry Smith, the janitor at St. Pius Elementary School in Cedar Rapids, Iowa, must have smoked a cigarette for each of the 20,000 matchsticks he used to build the ship.”

133

LISTLESS LAID-UP FATIGUED
LEADEN UNAWAKENED TIRED
IMMOBILE SLUGGISH SLOW
SLEEPING FAINT APATHETIC
UNINTERESTED INACTIVE
DEACTIVATED REFLEXIVE DEEP
SUBMERGED SEQUESTERED
UNINSPIRED NONCHALANT

SPIRITUAL



126



128



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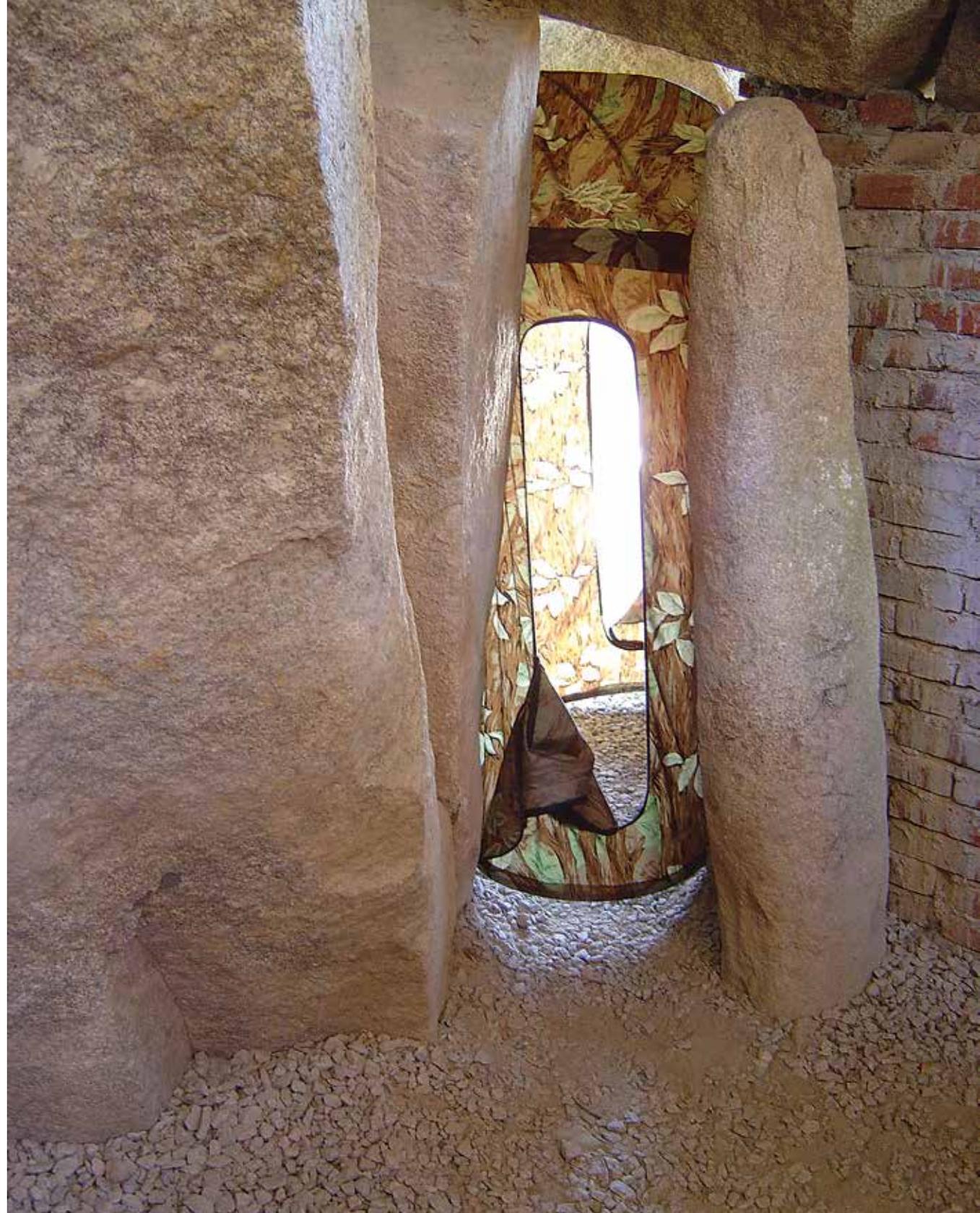
2002: WORK-SHIFT: Site activation



129



130



131



2003: Blind in Portugal



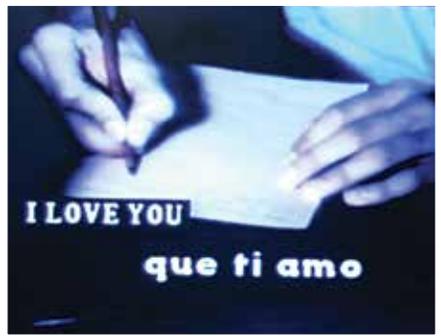


134



135

2005: Robotic Projections: *Blind in New York*





2009-10: The Architecture of Migration: I'll be back for the cat

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149

“(Un)Seen Work participant Barbara Wolf shared her collection of handwritten notes on returned Past Due bill notices from the Grinnell telephone company, where she worked in the 1960s and 70s. Some notes apologized to her for being late, others didn’t have much good to say about the phone company.”





152



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156



(un)seen work





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Figure 286 Apparatus for measuring heat and oxygen consumption. A, transmitter for alternating heat beam; B, respirometer for measuring volume of exhaled air; C, rubber funnel holder for collecting random sample of exhaled air.

162

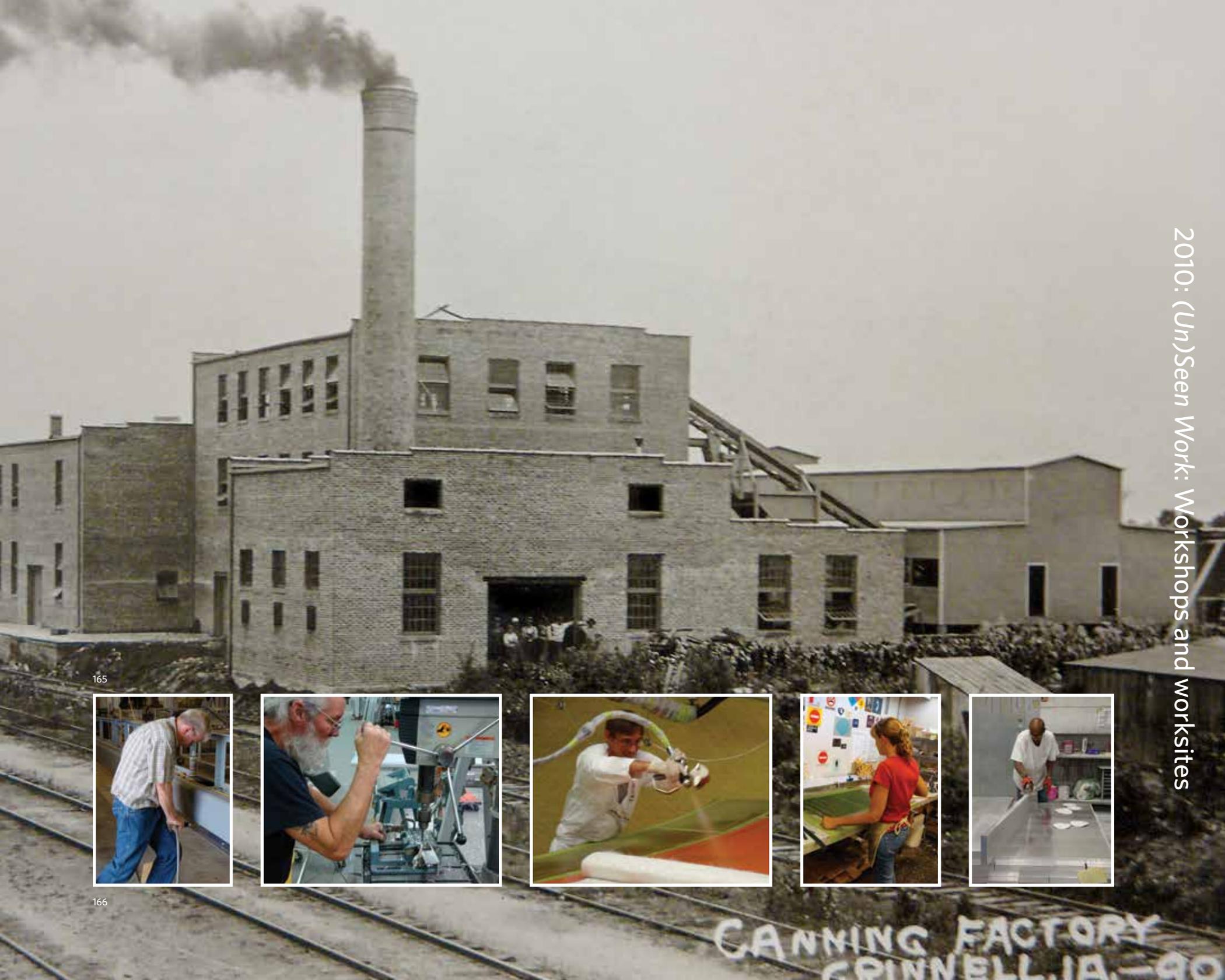


Fig. 19—Reach accompanied by a body profile made in the same direction as the head to the head.

151







165



166



CANNING FACTORY
SPINNELL, IA - 90



ONE of my first jobs was to deliver milk with my red wagon. It was my job every late afternoon. It was the high light of my day to deliver these bottles and chat with customers, who often invited me in and gave me candy. This was Depression times - so I didn't get paid - but I could take all the milk I wanted.

I can remember pushing up coal along the railroad tracks so we'd have something to burn.

168

So they hired me in a man's position to write headlines and I worked with a man who had gone to Grinnell and he was a little man with red hair and he smoked 12 cigars before lunch. And he sat across this big desk from me. And I'm not sure he was pleased to have a female across the desk.

- Betty Gerber

169



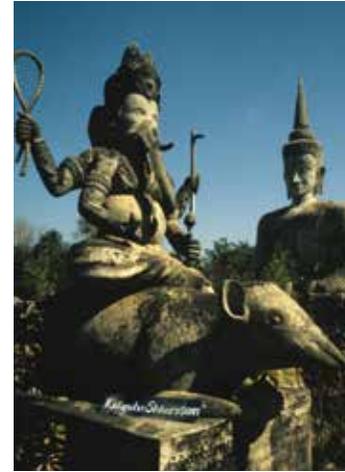
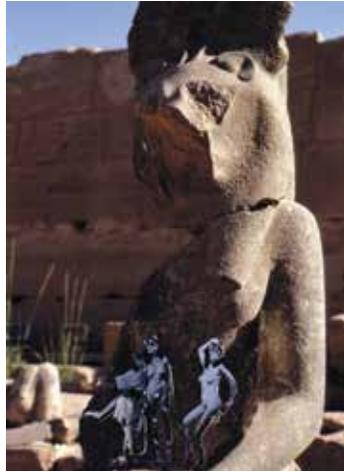
170

ELEVATOR
 NOT TO BE USED
 BY PUBLIC. ONLY
 BY MANAGEMENT
 ALL IN AND OUT SERVICE
 BY FRONT ENTRANCE

171

MERCY

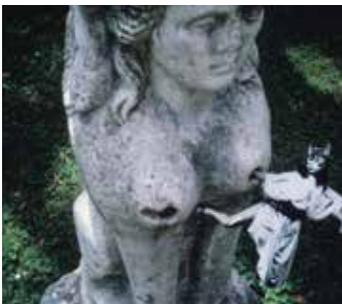




173-176



177-180



181-184

Along the road ...



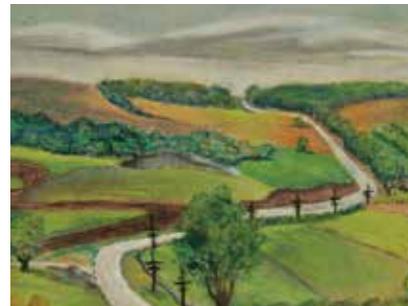
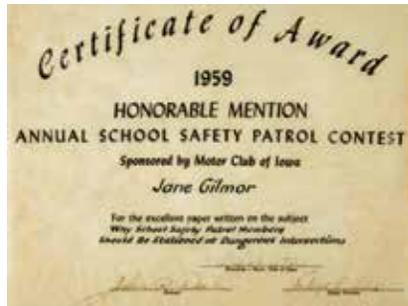
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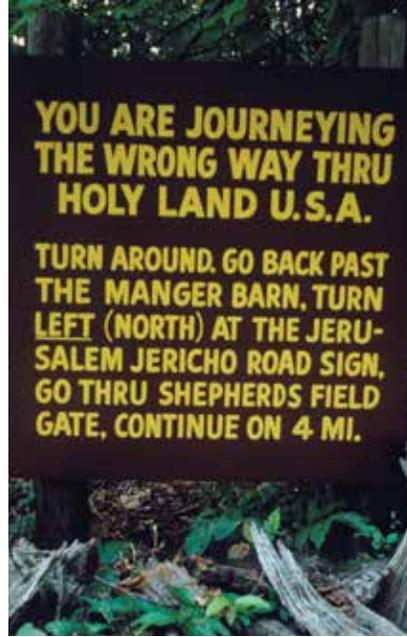
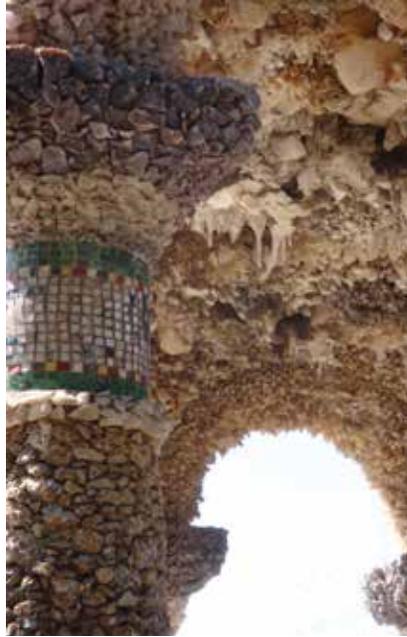


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201-204



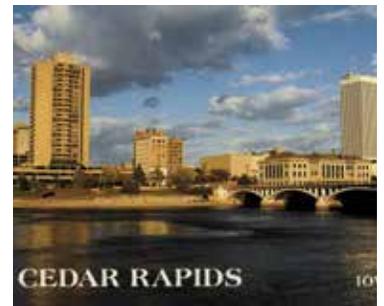
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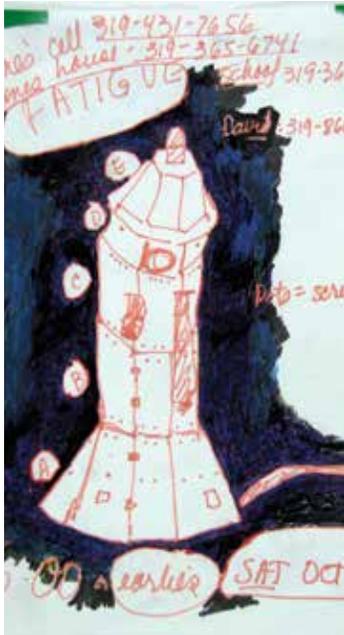


213-216



217-220





221-224



225-228



229-232



the plates

All photos taken by David Van Allen or the artist unless otherwise noted.

Plates cover page: *Plates*, 2011, metal relief, 11 x 8.75 in.

1973–76: Sewn and stuffed

- 1 *Hairy Tales III*, 1974. Fabric collage, embroidery, 6 x 18 in.
- 2 *Furry Flurry II*, detail, 1974. Fabric collage, embroidery, 6 x 24 in.
- 3 *Furry Flurry*, detail, 1974. Fabric collage, embroidery, 12 x 18 in.
- 4 *Caught in the Crossfire*, 1976–77. Acrylic on canvas, stitched relief, stuffed, 3 x 5 ft.
- 5 *8-Legged Pig Iowa State Fair Banner*, 1972 (Cedar Rapids, Iowa). Hand-painted banner, 6 x 8 ft. Pictured: Barbara Sandstrom
- 6 Handmade cat carrier by anonymous woman traveler, 1973 (Greyhound bus terminal women's restroom, Des Moines, Iowa), with Maxie. 35 mm slide
- 7 *Lion-Faced Girl*, Iowa State Fair "freak" show banner, 1972 (Cedar Rapids, Iowa). Hand-painted, acrylic on canvas, 8 x 12 ft.

1976: The All-American Glamour Kitty Pageant

- 8 *All-American Glamour Kitty Contest*, 1976 (Miami Beach, Florida). Table card, 5 x 7 in. Photo by Frank Riehl
- 9 *Kitty Olympics Scorecard*, 1976 (All-American Glamour Kitty Pageant, Miami Beach, Florida). 8.5 x 11 in. Photo by Frank Riehl
- 10 Ms. Kitty in Cheerleading Uniform, 1976 (All-American Glamour Kitty Pageant, Miami Beach). 35 mm slide. Photo by Frank Riehl
- 11 *Ms. Kitty's Cheerleading Uniform*, 1976 (Coe College, Cedar Rapids, Iowa). Mixed-media, 27 x 15 x 2 in.
- 12 *I Darrell... promise*, 1982. Found fabric and object (handmade alphabet pasta plaque with Boy Scout motto), 8 x 12 x 1/2 in.
- 13 Ms. Kitty in square dance dress (above) and Ms. Kitty: *Square Dancer* (below), 1975. Above: Kodachrome photograph, 3 x 5 in. Below: Wood, painted canvas, leather, photographs, Plexiglas, 36 x 13 x 12 in.

- 14 Ms. Kitty in go-go outfit (above), *Ms. Kitty: GO-GO Dancer* (below), 1976. Above: Kodachrome photograph, 3 x 5 in. Below: wood, fabric, leather, Plexiglas, photographs, 34 x 13 x 12 in.
- 15 Ms. Kitty in her corn dress (above), *Ms. Kitty: Cowgirl* (below), 1975. Above: Kodachrome photograph, 3 x 5 in. Below: wood, painted canvas, leather, photographs, Plexiglas, 36 x 13 x 12 in.

Early 1970s: Performances Our Mother of Sorrows Grotto

- 16 Documentation of *RPF (Rapid Peters Feminists) Tupperware Party*, 1975 (Cedar Rapids, Iowa). 35 mm color slide. Pictured: Janet Hixson, Karin Thompson, Sue Harwood, Kathi Pudzuvelis, Jane Gilmor
- 17 *Great Goddesses Worshipers*, documentation of performance, 1976 (Our Mother of Sorrows Grotto, Mount Mercy College, Cedar Rapids, Iowa). Polaroid color transfer, 3 x 3 in. Pictured: Jane Gilmor and the RPFs. Photo by Clar Baldus
- 18 Documentation of *Great Goddesses* performance, 1976 (Our Mother of Sorrows Grotto, Mount Mercy College, Cedar Rapids, Iowa). Polaroid color transfer, 3 x 3 in. Pictured from left: Marsha Beckelman, Jane Palmer-Jensen, Kathi Pudzuvelis, Sue Harwood, Jane Gilmor, Janet Hixson. Photo by Clar Baldus
- 19 *Girls Boating, Our Mother of Sorrows Grotto*, 1930s (Mount Mercy Women's Junior College, Cedar Rapids, Iowa). Black and white photograph (Mount Mercy University Archives), 8 x 10 in.
- 20 *May Day Pageant, Our Mother of Sorrows Grotto*, 1930s (Mount Mercy Women's Junior College, Cedar Rapids, Iowa). Black and white photograph (Mount Mercy University Archives), 8 x 10 in.
- 21 *Our Mother of Sorrows Grotto*, 1930s (Mount Mercy Women's Junior College, Cedar Rapids, Iowa). Black and white photograph (Mount Mercy University Archives), 8 x 10 in.

Late 1970s: Greek performances and video

- 22 *Great Goddesses: Do You Have a Light?* spinning performance, 1980 (Temple of Athena Pronae, Delphi, Greece). Black and white photograph, 18 x 20 in. Performers: Nancy DeDakis, Jeanette Miller, Bart Brat, Anne Flecksing, A.W. Gerber
- 23 *Great Goddesses: Do You Have a Light?* clapping performance detail, 1980 (Temple of Athena Pronae, Delphi, Greece). Color photograph, 16 x 20 in. Performers: Nancy DeDakis, Jeanette Miller. Photo by John Puffer
- 24 *Great Goddesses: Automatic Exposure*, performance, 1978 (Greek ruins, Hierapolis-Pamukkale, Turkey). Black and white photograph, 16 x 32 in.
- 25 *Great Goddesses: Do You Have a Light?* 1979. Video stills. Pictured: Kathi Pudzuvelis, Marsha Beckelman, Dennis Jennings, Anne Flecksing
- 26 *Great Goddesses: The Queen of the World Passing into Alchemy*, detail, photo tableau series, 1978 (Temple of Olympian Zeus, Athens, Greece). Black and white photograph, 18 x 24 in. Pictured: A.W. Gerber

1981: Roadside shrine interventions

- 27 *Ms. Kitty visits Betty Booda*, photo doll tableau, 1981 (roadside shrine near Osaka, Japan). 35 mm slide
- 28 *Great Goddesses: Lost and Found*, photo tableau series, 1979 (hill shrine, Paleokora, Crete, Greece). Kodachrome negative print, 18 x 20 in.
- 29 *Great Goddesses: Lost and Found*: film stills, 1979 (hill shrine, Paleokora, Crete, Greece). Super 8mm film

Early 1980s: Video performance collaborations

- 30 Collaboration with Ann Gerber Sakaguchi and Karin Thompson, *Ghosts: Kitty and the Crow in Japan*, 1981. 8mm film still
- 31 Collaboration with Ann Gerber Sakaguchi, *Ghosts: Ann at Regis*, 1981. 8mm film still
- 32 Collaboration with Ann Gerber Sakaguchi, *Ghosts: Ann at 119*, 1981. 8mm film still

- 33 *Erma and Her Greatness Deconstruct Time and Religion: Postmodern Fantasies*, 1985 (Our Mother of Sorrows Grotto, Mount Mercy College, Cedar Rapids, Iowa). Black and white photograph, 16 x 20 in. Pictured: Kathi Pudzuvelis, Marsha Beckelman
- 34 *Erma at the Archbishop's*, 1983 (Dubuque, Iowa). Black and white photograph, 11 x 14 in. Pictured: Kathi Pudzuvelis and anonymous participant

Mid 1980s: On the road with Erma

- 35 *Erma and Her Greatness at the Used Car Lot*, 1984 (Cedar Rapids, Iowa). Black and white photograph, 11 x 14 in. Pictured: Kathi Pudzuvelis and Marsha Beckelman
- 36 *Erma and Her Shark*, 1987 (Clayton, Iowa). Black and white photograph, 4 x 6 in. Pictured: photo doll of Kathi Pudzuvelis
- 37 *Erma and the RPFs Pose with the Imperial Potentate*, 1987 (Cedar Rapids, Iowa). 35mm slide. Pictured: Kathi Pudzuvelis, Marsha Beckelman, Sue Harwood
- 38 *Erma with the Giant Chicken*, 1987 (Goldfield, Iowa). 35 mm slide, Pictured: Kathi Pudzuvelis photo doll
- 39 *Erma and Kitty with Foot Long Dogs*, 1988 (All-Iowa Fair, Cedar Rapids, Iowa). 35 mm slide. Pictured: Kathi Pudzuvelis and Jane Gilmore photo dolls

Mid 1980s: Erma and Terrorist Kitty

- 40 *Terrorist Kitty at the Manhattan Bridge with Pinocchio's Better Half*, 1986 (New York City). Color negative photograph, 16 x 20 in. Pictured: Irene Dogmatic
- 41 *Terrorist Kitty at the Manhattan Bridge with Trade Towers Behind*, photo tableau, 1986 (New York City). Color negative photograph, 18 x 20 in. Pictured: Irene Dogmatic
- 42 *Terrorist Kitty Plays Dead at the Manhattan Bridge*, photo tableau, 1986 (New York City). Color negative photograph, 5 x 7 in. Pictured: Irene Dogmatic
- 43 *Erma's Apparition of Her Greatness*, Grand Lodge of Iowa, 1985 (Cedar Rapids, Iowa). Black and white photograph, 5 x 7 in. Pictured: Kathi Pudzuvelis, Marsha Beckelman
- 44 *Erma and her Greatness at the Sunshine Laundromat*, 1985 (Cedar Rapids, Iowa). 35 mm color slide. Pictured: Kathi Pudzuvelis, Marsha Beckelman

1981-82: Small metal reliefs

- 45 *Tied to the Doctor at Catal Huyak*, 1981. Relief and embossed aluminum, aniline stain, 8 x 10 in.
- 46 *Unruly Child*, 1981. Relief and embossed aluminum, aniline stain, 8 x 10 in.
- 47 *Great Goddesses: Ambivalence and Intuition*, 1981. Relief and embossed aluminum, aniline stain, 8 x 10 in.
- 48 *The 1976 All-American Glamour Kitty Pageant*, 1981. Relief and embossed aluminum, aniline stain, 8 x 10 in.

Early 1980s: Metal wall reliefs and roadside shrines

- 49 *Great Goddesses Triptych: #1*, 1983. 36-gauge aluminum repoussé, wood, lights, enamel, acrylic polymer, 32 x 24 x 6 in.
- 50 *Great Goddesses: Do You Have a Light or Not?* 1982. 36-gauge aluminum repoussé, photo dolls, photograph, wood, lights, stain, acrylic polymer, found objects, 22 x 16 x 5 in.
- 51 *Great Goddesses: Footloose*, 1982. 36-gauge aluminum repoussé, photo dolls, wood, lights, stain, acrylic polymer, found objects, 22 x 16 x 5 in.
- 52 *Great Goddesses: Do You Have a Light or Not?* detail, 1982. 36-gauge aluminum repoussé, photo dolls, wood, lights, stain, acrylic polymer, found objects, detail is 14 x 11 x 4 in.
- 53 *Great Goddesses: Footloose*, detail, 1982. 36-gauge aluminum repoussé, photo dolls, wood, lights, stain, acrylic polymer, found objects, detail is 8 x 9 x 3 in.
- 54 James Hampton, *The Throne of the Third Heaven of the Nation's Millennium General Assembly*, c. 1950-1964. Gold and silver aluminum foil, Kraft paper, and plastic over wood furniture, paperboard, and glass, 180 pieces in overall configuration, 10.5 x 27 x 14.5 ft. Collection of The Smithsonian American Museum of Art, gift of anonymous donors. (Photo courtesy of The Smithsonian American Museum of Art)
- 55 Roadside shrine for car accident victim with tire, 1978 (near Olympia, Greece). 35 mm slide
- 56 Roadside shrine for car accident victim, 1978 (Crete, Greece). 35 mm slide

1983: Great Goddesses installation and video

- 57 *Great Goddesses: Do You Have a Light?* Installation detail, 1984 (N.A.M.E. Gallery, Chicago). Wood, metal, video, film, audio, artist's books, photographs. Central sculpture is 9 x 6 x 7 ft.
- 58 *Great Goddesses: You're on the Wrong Road*, video stills, 1978-83 (Iowa and Greece). Five-minute analog video embedded in sculpture, 7 to 9 in. diagonal monitors
- 59 *Great Goddesses: This Seems Odd*, wall relief, 1983. 36-gauge aluminum repoussé, photo dolls, Polaroids, wood, lights, stain, acrylic polymer, found objects, 40 x 24 x 6 in.

Mid-80s: Floor and table shrines with video

- 60 *It's a Long Way Down: For Ana*, 1986. Wood, metal relief, Polaroids, plaster, 44 x 12 x 18 in. Collection of Marlene Olson
- 61 *Birdhouse*, 1985-6. Aluminum repoussé, wood, stuffed bird, gold leaf, 16 x 12 x 9 in.
- 62 *Birdhouse*, detail, 1985-6. Aluminum repoussé, wood, stuffed bird, gold leaf, detail is 8 x 10 x 3 in.
- 63 *Great Goddesses: Mom's Double Vision*, 1983. 36-gauge aluminum repoussé, wood, lights, acrylic polymer, interior tableau with two way mirrors and photo dolls, found objects, 34 x 30 x 12 in.
- 64 *Great Goddesses: Mom's Double Mirror*, 1983. 36-gauge aluminum repoussé, wood, lights, stain, interior tableau with photo dolls, found objects, 40 x 24 x 6 in. Collection of Charles and Ellen Barth
- 65 *Great Goddesses: Do You Have A Light?* 1984. Wood, 36-gauge aluminum repoussé, video has 3 in. diagonal monitor, photo dolls, found objects, 5 x 3 x 2 in.

Mid-80s: *Do You Have a Light?*

sculptures with video

- 66 *Great Goddesses: Do You Have a Light?* video stills, 1978-83 (Iowa and Greece). Five-minute analog video embedded in sculpture, 5 in. diagonal monitor
- 67 *Bushwhacked*, 1986. Wood, Polaroids, metal repoussé, sticks, video is 3 in. diagonal, 5 x 3 x 6 ft.
- 68 *Chimney Cross*, 1986 (Palazzo Vignotti, Cortona, Italy). Wood, plaster, metal repoussé, found materials, 6 x 3 x 5 ft.
- 69 *Cross Sticks*, 1986. Wood, plaster, metal repoussé, found materials, 6 x 3 x 5 ft.

1988-89: *The Book of Life*

- 70 *The Book of Life*, installation view, 1989 (Artemisia Gallery, Chicago). Wood metal, video, room size is 20 x 30 ft.
- 71 *Cross Ramp*, 1988. Found metal and objects, wood, interior photograph, fluorescent lights, Fresnel lenses, 72 x 36 x 88 in.
- 72 *Three Houses*, detail of one house, 1989. Found metal and objects, wood, interior photograph, fluorescent lights, Fresnel lenses, 24 x 24 x 32 in.
- 73 *Three Houses*, detail, 1989. Found metal and objects, wood, interior photograph (16 x 20 in.), fluorescent lights, detail is 8 x 15 x 6 in.

Early 1990s: *BED/SHOE/HOME*

- 74 *BED/SHOE/HOME*, YWCA boardroom installation, 1994 (YWCA Madge Phillips Women's Shelter and Cedar Rapids Museum of Art, Iowa). Metal notes by shelter participants cover floors, walls, fireplace, tables tops, room size is 30 x 20 x 10 ft.
- 75 *Homeless Mantel*, detail *BED/SHOE/HOME* installation, 1994 (YWCA Madge Phillips Women's Shelter, Cedar Rapids, Iowa). Text from shelter participants transferred to metal, found objects, detail is 3 x 5 x 1 ft.
- 76 *I remember this corner...*, 1990. 36-gauge aluminum, ink, 12 x 13 in.
- 77 *If I Had a Million Dollars*, 1985. Transferred from a note by Nora S, 36-gauge copper, ink, 11 x 13 in.

1993-94: *Home is Where...?*

- 78 *To Life Itself*, 1992. Drawing by anonymous homeless child, 36-gauge aluminum, ink, 5 x 7 in.
- 79 *Mother Teresa, She Worked 'Til She Was Sore*, anonymous student from St. Pius School (Cedar Rapids, Iowa), 1990. 36-gauge aluminum, ink, 11 x 13 in.
- 80 *Home is Where...?* Shrine, installation detail, 1994 (Cedar Rapids Museum of Art, Cedar Rapids, Iowa). Metal notes, text by homeless shelter participants, found objects, (notes and objects on lower shelf were left and taken daily), notes are 8 x 10 in.
- 81 *Homeless Door*, installation detail, 1994 (Cedar Rapids Museum of Art). Text on metal by homeless shelter participants, found 8 mm film transferred to analog video (1950's film footage of Iowa farm family), door, 7 ft. x 2 ft. x 6 in.
- 82 *Sit Down Sit Down*, video stills, 1985-90. Ten-minute analog video embedded in sculpture, video created from found 8mm film, monitor is 2 in. diameter
- 83 Gib Edleman, *Frankenstein, \$0.00*, 1982. 36-gauge aluminum, ink, 11 x 13 in.
- 84 *Homeless Drawing Home*, detail, interior view of storefront installation, 1993 (The Bemis, Omaha, Nebraska). Metal notes by homeless participants, wood, lights, found objects, detail size is 5 x 8 x 5 ft.

Mid-90s: *Wall of Found Notes and Objects*

- 85 *Beds and Wall of Found Notes and Objects*, 1994 (Cedar Rapids Museum of Art, Iowa). Wood, embossed metal, text on metal notes, found objects, cabbages, shelves, water, steam, each bed is 3 x 2 x 5 ft.
- 86 *Wall of Found Notes and Objects*, detail, 1995 (University of Northern Iowa Art Gallery, Cedar Falls, Iowa). Found objects, metal notes, shelves, detail is 5 x 3 x 1/2 ft.
- 87 *Wall of Found Notes and Objects*, detail, 1995 (University of Northern Iowa Art Gallery, Cedar Falls, Iowa). Handmade craft object, snow scene with miniature plastic hunters, deer and Bambi, mounted on wood bark, shelf, detail is 3 x 4 x 10 in.
- 88 *Giving the Finger*, anonymous child, 1990 (found at Delphina Foundation, London, UK). 36-gauge aluminum, ink, 5 x 7 in.

- 89 *Leg with Boot*, anonymous child, 1990 (found at Delphina Foundation, London, UK). 36-gauge aluminum, ink, 5 x 7 in.
- 90 *Calendar*, anonymous child, 1990 (found note). 36-gauge aluminum, ink, 5 x 7 in.
- 91 *Snookered*, found drawing, 1990. 36-gauge aluminum, ink, 5 x 7 in.

Mid-90s: *Beds at Bemis*

- 92 *Beds* pictured with *Ireland and Wall of Found Notes and Objects*, 1993 (Bemis Center for Contemporary Art, Omaha). Wood, aluminum, text from homeless shelter participants, cabbages, potatoes, gas flames, video, found objects, beds are 3 x 2 x 5 ft.
- 93 *Beds*, detail, 1993. Wood, embossed aluminum, text, cabbages, water, found objects, bed is 3 x 2 x 5 ft.
- 94 *Vaporizing Crib*, detail, 1992-3 (CSPS/Legion Arts, Cedar Rapids, Iowa). Found crib stage prop, hand-sewn fur coat, steam (emitted from coat neck), metal notes by homeless children on floor, coat is 4 x 2 x 1.5 in.

Windows '95: Walk-in sculpture

- 95 *Windows '95*, workshop participant Laura B., 1994 (University of Iowa Hospitals and Clinics). 35 mm slide (photo used with written permission of participant)
- 96 *Windows '95*, workshop participant Sylvie C., 1994 (University of Iowa Hospitals and Clinics). 35 mm slide (photo used with written permission of participant)
- 97 *Windows '95*, workshop participants Laura N. and Teresa G., 1995 (University of Iowa Hospitals and Clinics). 35 mm slide (photo used with written permission of participants)
- 98 *Kenny Gave Me His Bone Marrow*, collaboration with Laura B., 1994. 36-gauge embossed aluminum, ink, 11 x 13 in.
- 99 *My Name is Keith*, collaboration with Keith M., 1994. 36-gauge embossed aluminum, ink, 11 x 13 in.
- 100 Collaboration with Rick Edleman and children from the University of Iowa Children's Hospital, Iowa City, Iowa, *Windows '95*, 1995 (Des Moines Art Center, Des Moines, Iowa). Images and text embossed on 36-gauge aluminum, video, audio, wood, 6 x 5 x 5 ft. Collection of The Des Moines Art Center (photo courtesy of The Des Moines Art Center)

1996: *Wisdom Passage*: Walk-through sculpture

- 101 Collaboration with Sandra Menefee-Taylor, *Wisdom Passage*, 1996 (HealthEast Oncology, St. Paul, Minnesota). Images and text on aluminum, video, audio, wood, plaster, acrylic, 6.5 x 3 x 12 ft.
- 102 *My Heart Looks Like a Seed*, 1996. Text by an anonymous participant from *Wisdom Passage* workshop, 36-gauge aluminum, ink, 12 x 24 in.
- 103 *Me Without the Tube*, 1996. Drawing by anonymous participant from *Wisdom Passage* workshop, 36-gauge aluminum, ink, 12 x 12 in.
- 104 *I Made You a Hospital*, 1996. Drawing by anonymous participant from *Wisdom Passage* workshop. 36-gauge aluminum, ink, 12 x 24 in.

1996–98: *Picture/Pillow/Story*

- 105 *Picture/Pillow/Story*, installation detail, 1996 (A.I.R. Gallery, New York City). 36-gauge aluminum, text, ink, 2 in. video monitor embedded in one pillow, feather pillows from abandoned convent, each pillow is 30 x 18 x 5 in.
- 106 *Picture/Pillow/Story*, installation detail, 1996 (A.I.R. Gallery, New York City). 36-gauge aluminum, text, ink, artist's book, metal pillowcase, pillow size is 30 x 18 in. Collection of Crit Streed
- 107 *Picture/Pillow/Story*, installation, 1998 (Olson Larsen Galleries, Des Moines, Iowa). Homeless notes incised on metal floor tiles and in wall frames, door has embedded video (found 1950's home movie footage), metal pillowcases, chains, artist's books from found letters, room size is 8 x 10 x 12 ft.

2000–04:

The Architectures of Migration and Fatigue

- 108 *The Architecture of Migration: Rearranging the House* (wearable building), 2000 (The Banff Centre, Alberta, Canada). Wood, incised aluminum, text, video, fabric, lights, artist's books, 6.5 x 3 x 2 ft.
- 109 *I'm always forgetting to feed the baby*, artist's book from *The Architecture of Migration*, 2000. Text on 36-gauge aluminum, ink, 4 x 6 x 1/2 in.

- 110 *The Architecture of Migration: Rearranging the House*, detail, wearable building, 2000 (The Banff Centre, Alberta, Canada). Wood, incised aluminum, text, fabric, artist's books, detail is 3 x 2 x 2 ft.
- 111 *Eddie and Fatigue*, alternate view of *The Architecture of Fatigue*, 2003. Eddie the cat, wood, metal, text, artist's books, detail is 4 x 3 x 3 ft.

1980–2010: Little metal books and bags

- 112 Collaboration with Margery Ann Maberry Gilmore, *Mom's Travel 1983 Diary*, cover, 1989. Text embossed in 36-gauge aluminum, 5 x 7 in.
- 113 Collaboration with Margery Ann Maberry Gilmore, *Mom's Travel 1983 Diary*, interior, 1989. Text embossed in 36-gauge aluminum, 5 x 7 in.
- 114 Collaboration with Ann Gilmore, *I Promise to do My Best...*, 1993. Pasta letters on 36-gauge aluminum, gold spray paint, rickrack, 5 x 7 in.
- 115 *For the Grace of God*, 1989. Text from found note embossed in 36-gauge aluminum, 4 x 6 in.
- 116 *One Evening Projects*, interior view, 2000. Text and images from found booklet (c. 1950s) embossed in 36-gauge aluminum, 5 x 7 in.
- 117 *One Evening Projects*, cover, 2000. Text and images from found booklet (c. 1950s) embossed in 36-gauge aluminum, 5 x 7 in.
- 118 *Bag*, 2000. Hammered copper and ink, 11 x 8 x 2 in.
- 119 Collaboration with Dennis Jennings, *They take the strangest things*, 1995. Text on 36-gauge aluminum, open book is 6 x 8 x 1/2 in.
- 120 *We Assume Everyday Life*, 1995. Artist's book, text on 36-gauge aluminum, open book is 6 x 8 x 1/2 in.

2004: *A Semester at Sea*

- 121 *A Semester at Sea*, installation view, 2004 (Maharishi International University, Fairfield, Iowa). Handmade matchstick ship by Henry Smith, St. Pius School janitor, 1982-4 (Cedar Rapids, Iowa) (donation of Ellen Barth, 1986). Wood, text on 36-gauge aluminum, video/audio, fake water, artist's books, room is 13 x 25 x 18 ft.
- 122 *A Semester at Sea: Water Log*, detail of installation, 2004. Wood, embossed aluminum, machine stitching, fake water, artist's book, table size is 12 x 18 x 12 in.

- 123 *A Semester at Sea: Water Log*, detail of installation, 2004. Artist's book, text on embossed aluminum, ink, book is 4 x 6 x 2 in.
- 124 *A Semester at Sea*, installation detail of matchstick ship by Henry Smith (1986), 2004. Wood, matchsticks, cotton sail cloth, detail is 10 x 8 x 5 in.

2002: *WORK-SHIFT*: Site activation

- 125 Collaboration with Community Architexts, BJ Krivanek, Matthew Butler, Nathan Peck, Debra Jacque, Kelli Spengler, Kelly McLaughlin, Steve DeForrest, Jim Jacobmeyer, Jeremiah Jentz, *WORK-SHIFT: On the Line*, still from site activation, 2002 (former Farmstead meat packing plant, Cedar Rapids, Iowa). Projected text, movement, dance, original sound by Matthew Butler, video and film by Zero One Productions and Nathan Peck, Chicago. Structure size is 50 x 110 x 30 ft. Photo by Zero One Productions, Chicago
- 126 Collaboration with BJ Krivanek, Matthew Butler, *WORK-SHIFT: Productivity*, site activation, 2002 (abandoned meat packing plant, Cedar Rapids, Iowa). Projected images and text on building, performers, wall is 30 ft. high. Pictured Kelli Spengler, Danielle Myers. Photo by Zero One Productions, Chicago
- 127 Collaboration with BJ Krivanek, Nathan Peck, Matthew Butler, Debra Jacque, Jim Jacobmeyer, *WORK-SHIFT: Handskills*, site activation, 2002 (abandoned meat packing plant, Cedar Rapids, Iowa). Projected video of knife sharpening, video interviews of past workers on pole TVs, dancers, figures approx. 5.5 ft. high. Pictured: Danielle Meyers, Kelli Spengler, Kelly McLaughlin, Debra Jacque. Photo by Zero One Productions, Chicago
- 128 Collaboration with BJ Krivanek, Matthew Butler, Debra Jacque, *WORK-SHIFT: Obsolescence*, site activation, 2002 (abandoned meat packing plant, Cedar Rapids, Iowa). Projected text, performer, figures approx. 5.5 ft. high. Pictured: Kelli Spengler, Kelly McLaughlin, Debra Jacque, Jen Johnson, Emily Magnuson, Danielle Myers. Photo by Zero One Productions, Chicago

2003: *Blind in Portugal*

- 129 *Blind* performance tableau #1, 2003 (Zambujero, Neolithic dolmen, Valverde, Portugal). Digital image file
- 130 *Blind* performance tableau #2, 2004 (Conventiño do Bom Jesus, Valverde, Portugal). Digital image file
- 131 *Blind* performance tableau #3, 2003 (Zambujero, Neolithic dolmen, Valverde, Portugal). Digital image file
- 132 *Blind*, video still, 2003 (Cromeleques las Almedres, Neolithic stone circle, Guadalupe, Portugal). Digital 5-minute video

2005: Robotic Projections: *Blind in New York*

- 133 *Blind*, installation detail (collaboration with Rick Edleman), 2005 (A.I.R. Gallery, New York City). Welded copper tubing, DVD projection, hand-painted fabric, Roomba robotic vacuum cleaners, Kleenex, large structure is 6.5 x 5 x 5 ft.
- 134 *Mini-Blind #1, Out of Service Model*, from *Blind* installation, 2005 (A.I.R. Gallery, New York City). Children's pajama fleece, wire, 36 x 18 in.
- 135 *Blind*, installation view with projected video ZIP, (collaboration with Matthew Butler), 2005 (A.I.R. Gallery, New York City). Fabric, metal tubing, wire, Kleenex, video, large structure is 6.5 x 5 x 5 ft.

2009-10: *The Architecture of Migration: I'll be back for the cat*

- 136 *The Architecture of Migration: I'll be back for the cat*, installation detail of tent, 2009-10 (Long Island University Humanities Gallery, Brooklyn, NY). Metal, fabric, found object, three RoboMaids, small robotic blinds are 12 in. x 5 in.
- 137 *I Love You/Blind*, video stills, installation detail from *The Architecture of Migration, I'll be back for the cat*, 2009-10 (Long Island University Humanities Gallery, Brooklyn, NY). Re-edited 1960's Portuguese-language video (dating section), 5-minute video loops, 17 in. diagonal screen
- 138 *The Architecture of Migration: I'll be back for the cat*, installation view, 2009-10 (Long Island University Humanities Gallery, Brooklyn, NY). Metal, fabric, found objects, robotics, wood, video, audio, artist's books, gallery is 15 x 25 x 30 ft.

- 139 *I Love You/Blind*, installation detail from *The Architecture of Migration*, 2009-10 (Long Island University Humanities Gallery, Brooklyn, NY). Embossed metal, wood, twin video monitors simultaneously showing 1960's Portuguese-language video (dating section) and artist's film *Blind* (2005), two 5-minute digital video loops, 2.5 x 5 x 1 ft.
- 140 *The Architecture of Migration: Rearranging the House*, detail with the artist, 2009-10 (Long Island University Humanities Gallery, Brooklyn, NY). Wood, text on 36-gauge aluminum, ink, lights, video, fabric, artist's books, detail is 5 x 2 x 2 ft.
- 141 *The Architecture of Migration: I'll be back for the cat*, installation view including *Simulated Marine Mine* (foreground), *The Architecture of Fatigue* (2003), *I'll be back for the cat* (vibrating shoes, foreground), and *Pillows*, 2009 (Long Island University Humanities Gallery, Brooklyn, NY). Wood, text on aluminum, fabric, found objects, video, rubber, *The Architecture of Fatigue* is 7 x 3 x 3 ft.
- 142 Collaboration with Matthew Butler, *Migration Book Mobile/www.backforthecat.com.*, detail of the installation *The Architecture of Migration: I'll be back for the cat*. 2009-10 (Long Island University Humanities Gallery, Brooklyn, NY). Text from online contributors incised on aluminum, chaining, each book is 5 x 7 in.
- 143 *If You Are Sitting in an Exit Row and Cannot Read This...*, detail from *The Architecture of Migration: Rearranging the House*, 2000. Found airline announcement embossed on 36-gauge aluminum, ink, 13 x 11 in. (courtesy of Don Jones)

2010: *(Un)Seen Work*

- 144 *(Un)Seen Work*, installation view, yearlong community-based collaborative project, 2010 (Falconer Gallery, Grinnell College, Iowa). Wood, metal, video, found objects, audio, lights, plastic pipes, handmade books, room size is 3500 sq. ft.
- 145 *(Un)Seen Work*, installation view, yearlong community-based collaborative project, 2010 (Falconer Gallery, Grinnell College, Iowa). Wood, metal, video, found objects, audio, lights, moveable walls are 8 x 12 x 2 ft.
- 146 *(Un)Seen Work*, view of sixty handmade metal hanging books by participants, 2010 (Falconer Gallery, Grinnell College, Iowa). Text and images on metal, ink, chaining, books are 5 x 7 in. to 11 x 13 in.
- 147 Documentation of collected work objects: mask and gloves, detail of *(Un)Seen Work*, 2010, digital image
- 148 Grinnell Glove Company poster (c. 1940s), 2010. Digital image, 8 x 10 in. (courtesy of Betty Moffett, Grinnell Historical Museum, Grinnell, Iowa)
- 149 Images from *(Un)Seen Work* archives (c. 1920s), 2010. Digital image, 8 x 10 in. (courtesy of Drake Community Library Archives, Grinnell, Iowa)
- 150 *(Un)Seen Work*, view of 60 handmade metal hanging books by participants and hazmat uniforms (far wall), 2010 (Falconer Gallery, Grinnell College, Iowa). Text and images on metal, ink, chaining, books are 5 x 7 in. to 11 x 13 in.
- 151 *Thank You Face Wall*, detail of back "page" of walk-in book, *(Un)Seen Work*, 2010 (Falconer Gallery, Grinnell College, Iowa). Wood, images of work tools and list of all participants on metal, ink, video (peepholes in boxes for viewing videos of workers' hands working), bronzed lab coat, detail size is 7 x 8.5 x 2 ft.
- 152 *(Un)Seen Work*, detail of installation, time card punch clock, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). Time cards, metal holder, time card punch clock, clock is 12 x 9 x 3 in.
- 153 *(Un)Seen Work*, detail of participant work objects, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). Nurse's cap (c. 1920), 8 x 9 x 4 in.
- 154 *(Un)Seen Work*, detail of participant work objects, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). Hanging shelf with collected objects, detail is 15 x 24 x 6 in.
- 155 *(Un)Seen Work*, detail of participant work objects, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). Hanging shelf with collected objects, nurse's cap and metal film canister, detail is 15 x 24 x 6 in.
- 156 *(Un)Seen Work: Break Room*, installation detail, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). 1950's salon hairdryer, framed images of participant workshops, detail is 10 x 6 x 5 ft.
- 157 *(Un)Seen Work*, detail of installation, 2010 (Falconer Gallery, Grinnell College, Grinnell, Iowa). Antique milk bottle (foreground), text on metal, video, audio, found objects, background wall is 8 x 12 x 2 ft. Photo by Daniel Strong

2010: (Un)Seen Work: The Video Interviews

- 158 (Un)Seen Work: *Break Room*, installation detail view, 2010 (Faulconer Gallery, Grinnell College, Grinnell, Iowa). Wood table, wall phone, thermostat, 1950's salon hairdryer, framed images of participant workshops, room size is 15 x 16 x 12 ft.
- 159 Matthew Butler, (Un)Seen Work: *Video Interviews*: video stills, 2010 (Faulconer Gallery, Grinnell College, Grinnell, Iowa). Manipulated digital video images of selections from interviews, four single-channel DVD loops, 30 min., embedded in walls of walk-in book, monitors are 38 to 48 in. diagonal
- 160 (Un)Seen Work: *Break Room*, installation view, 2010 (Faulconer Gallery, Grinnell College, Grinnell, Iowa). Work table, headphones, video, audio, 38 in. diagonal TV screen, hanging lamp, 1950's salon hairdryer, framed images of participant workshops, room size is 15 x 16 x 12 ft.
- 161 (Un)Seen Work: *Tradition and Transitions*, 2010 (Faulconer Gallery, Grinnell College, Grinnell, Iowa). Poster and home page for web site (www.unseenwork.com) to collect workers' stories during exhibition
- 162 Images demonstrating movement efficiency studies and poster from government work efficiency program (c. 1960), detail (Un)Seen Work, 2010 (Faulconer Gallery, Grinnell College, Grinnell, Iowa). Digitally scanned image from found booklets, transparencies, 8 x 10 in.

2010: (Un)Seen Work: Workshops and worksites

- 163 (Un)Seen Work, detail, spray booth worker at Image First Sign Co., 2010 (Grinnell, Iowa). Digital image file
- 164 (Un)Seen Work, details, participants in (Un)Seen Workshop, 2010 (Grinnell, Iowa). Digital image files, framed color prints approx. 8 x 10 in.
- 165 (Un)Seen Work, detail, canning factory in Grinnell, Iowa (c. 1940s), 2010 (Grinnell, Iowa). Scanned archival photograph, digital image file (courtesy of Drake Community Library Archives, Grinnell, Iowa)
- 166 (Un)Seen Work, details, workers at Image First Sign Company, 2010 (Grinnell, Iowa). Digital images files and color prints, 10 x 6 in. to 16 x 24 in.

2010: (Un)Seen Work: The walk-in book

- 167 (Un)Seen Work, installation view of walk-in book, detail, yearlong community-based collaborative project, 2010 (Faulconer Gallery, Grinnell College, Iowa). Wood, metal, video, found objects, audio, lights, moveable walls are 8 x 12 x 2 ft.
- 168 Collaboration with Christina Niehaus, *One of My First Jobs*, detail, (Un)Seen Work, 2010 (Grinnell, Iowa). Text on 36-gauge aluminum, 11 x 12 in.
- 169 *So they hired me in a man's job*, collaboration with participant Betty Gerber, detail, (Un)Seen Work, 2010 (Grinnell, Iowa). Text on 36-gauge aluminum, 11 x 12 in.
- 170 Collaboration with Cory Taylor, *Hammered*, detail (Un)Seen Work, 2010 (Grinnell, Iowa). Text on 36-gauge aluminum, 11 x 12 in.
- 171 Collaboration with Maria Terzopoulou, *Elevator for Management Only*, detail, (Un)Seen Work, 2010 (Grinnell, Iowa). Text on 36-gauge aluminum, 11 x 12 in.

Along the road ...

- 172 Night view of Eighth Avenue near Mercy Hospital, 2011 (Cedar Rapids, Iowa). Digital image file
- 173 Phra Sumroeng Thanabantho, *Dream Monastery*, 1993 (Wat Thawet restoration site near Bangkok, Thailand). Carved wood and enamel, figures are approx. 10 to 12 ft. Kodacolor negative.
- 174 Cat Goddess photo dolls at Luxor Temple, 1978 (Luxor, Egypt). Black and white negative print, 18 x 24 in.
- 175 *Betty and the Bull During the Fall*, 2008 (Wall Street, New York City). Digital image file
- 176 Bounlour Surirat, *Buddha Parks*, detail, 1993 (Nog Khai, Thailand on Laotian border). Digital image file
- 177 Roadside vernacular architecture, 1993 (Rajasthan, India). Digital image file
- 178 Roadside cemetery, 1983 (rural Yucatan Peninsula, Mexico). Kodacolor slide
- 179 Roadside cemetery, 1983 (rural Yucatan Peninsula, Mexico). Kodacolor slide
- 180 Simon Rodia, *Watts Towers*, c. 1950s (Watts neighborhood of Los Angeles, California). Cement and found, materials, Kodacolor slide taken by the artist in 1980
- 181 *The Birth of a Goddess*, 1982 (Rome, Italy). Kodacolor slide

- 182 Ferdinand Cheval, *Le Palais Ideal*, c. 1890s (Hauterives, France). Kodacolor slide taken by the artist in 1986
- 183 Dr. Jens Morrison with ancient Farmonian artifact, c. 1976 (Cedar Rapids, Iowa). Photo transparency, 8 x 10 in.
- 184 Roadside shrine for child accident victim, 1982, southern Italy, Kodacolor slide
- 185 *Homage to Dad*, studio installation, 2007 (Cedar Rapids, Iowa). 12 x 5 x 6 in. Digital image file
- 186 *Homage to Mom*, studio installation, 2007 (Cedar Rapids, Iowa). 6 x 5 ft. Digital image file
- 187 *Dad's Iowa Drawing from 5th Grade*, c. 1934. Pencil drawing on paper, 12 x 18 in.
- 188 *Screaming demons killed my husband*, 2001 (New York City). Found matchbook, digital image file (courtesy Barry Sigel)
- 189 *Grandmother Maberry (Sallie Belle) and Me*, 1952 (Waterloo, Iowa). Black and white negative
- 190 My office in Evora classroom, 2003 (Evora University, Evora, Portugal). Digital image file
- 191 *My Office Door*, 2008 (Mount Mercy College, Cedar Rapids, Iowa). Digital image file
- 192 My Drawing II class with model, c. 1990s (Mount Mercy College, Cedar Rapids, Iowa). Digital image file. Photo courtesy of David Van Allen
- 193 Found plastic paperweight, c. 1960s (Cedar Rapids, Iowa). Photo with craft materials molded into heel of shoe, plastic, 2 x 3 x 1 in.
- 194 Honorable Mention Certificate, 1959. Digital image file
- 195 *Mom's Iowa Pastel*, 1952. Pastel on paper, 8 x 10 in.
- 196 Ann Gerber Sakaguchi, *Colorful Event Birthday Celebration*, 2009 (New York City). Digital image file. Pictured: Ann Gerber Sakaguchi, Crit Streed, Phyllis Dapper
- 197 William Lightner, Ten Commandments structure, *Our Mother of Sorrows Grotto*, 1997 (Mount Mercy College, Cedar Rapids, Iowa). Digital image file
- 198 William Lightner, interior ceiling detail of Ten Commandments structure, *Our Mother of Sorrows Grotto*, 1997 (Mount Mercy College, Cedar Rapids, Iowa). Digital image file
- 199 *Holy Land USA*, 1987 (Ambrose, Georgia). Color slide taken by the artist
- 200 Father Paul Dobberstein, *The Grotto of Redemption*, (built 1912-1957), 1990 (West Bend, Iowa). Kodacolor slide

- 201 Amy Pfeiler-Wunder, Matthew Bulter, John Foster, Kelli Spengler, Nathan Peck, David Van Allen, Jane Gilmor, *The Grotto Auto* 1997 (Mount Mercy College, Cedar Rapids, Iowa). Dodge Dart, found objects, foam rocks, Kodacolor slide. Photo courtesy of David Van Allen
- 202 *The World's Smallest Church Grotto* (c. 1960s), detail, 1995 (Governor Street, Iowa City, Iowa). Found objects, rock, dishware, detail is 12 x 24 x 3 in. Kodacolor slide
- 203 *The World's Smallest Church Grotto* (c. 1960s), detail, 1995 (Governor Street, Iowa City, Iowa). Found objects, rock, dishware, detail is 12 x 24 x 3 in. Kodacolor slide
- 204 Bounlour Surirat, *Buddha Parks*, 1993 (Nog Khai, Thailand on Laotian border). Cement and carved stone, figures on lower right are life size. Digital image file
- 205 Raymond Isadora, *La Maison Pique-Assiette*, detail, 1993 (Chartres, France). Kodacolor slide taken by the artist
- 206 Ganesha shrine, 1993 (Varanasi, India). Kodacolor slide
- 207 Sati Shrine, Mughal Gateway, Fatehpur Sikri, 1993 (Rajasthan, India). Hand prints of Mughal's wives who were burned when he died. Kodacolor slide.
- 208 Shinto rock shrine, 1981 (Kyoto, Japan). Kodacolor slide
- 209 The artist's studio bulletin board, detail, 2008 (The Cherry Building, Cedar Rapids Iowa). Digital image
- 210 Collaboration with Kathi Pudzuvelis, John Pudzuvelis, John Puffer, Ray Spicer, *NO MERCY*, video still of punk band performance at *Freakers' Ball*, 1981 (Mount Mercy College, Cedar Rapids, Iowa). Color negative print, 18 x 24 in. Photo by Rod Bradley
- 211 Crit Streed, *Handmade Snow Globe*, 2004. Olive jar, toy deer, glitter and water, 2 x 2 x 2 in.
- 212 The artist's studio, desk detail, 2009 (The Cherry Building, Cedar Rapids, Iowa). Collected materials, detail is 24 x 18 x 15 in. Digital image file
- 213 Kaya Sakaguchi, *Kaya's Ideal House*, 1995. Marker drawing on folded paper, shelf, 6 x 5 x 3 in.
- 214 Ann Gerber Sakaguchi, *Stick Works Reading*, performance document, c. 1999 (The Dull Man Lounge, Barry Sigel's apartment, New York City). Digital image file
- 215 *Time Capsule Performance*, document, 1988 (MacDowell Colony, Peterborough, New Hampshire). Kodacolor slide. Pictured: Sheila Ross, Anne Minich, Melinda Wagner, Zeke Berman, Eamon Grennan
- 216 Postcard of Cedar Rapids, Iowa, c. 1970s (First Avenue Bridge on the Cedar River). Scanned postcard image, digital file (courtesy of The Cedar Rapids History Center)
- 217 Charles Barth, *Gold Record, No Mercy*, 1981. Found materials, 20 x 14 in.
- 218 Artist's sketchbook pages, 2006. 11 x 14 in.
- 219 Portuguese wax organs with sixth grade horse collection, studio installation, 2007 (Cherry Building, Cedar Rapids, Iowa). Digital image file
- 220 Ann Gilmor, *I Promise to Do My Best*, 1959. Pasta alphabet letters glued to wood, rick rack, 6 x 6 in.
- 221 Collaboration with Barry Sigel, *Directions for Assembling Fatigue*, 2005. Marker, pencil on paper, 12 x 5 in.
- 222 Collaboration with Ann Gerber Sakaguchi, *May Your Bowels Be At Ease*, performance tableau, 2011 (Kitty Corners, Cedar Rapids, Iowa). Digital image file
- 223 Collaboration with Ann Gerber Sakaguchi, *Stickworks Revisited*, street performance, c. 2005 (East Village, New York City). Digital image file
- 224 *Things that Squirt*, found graffiti, 2003 (Lisbon, Portugal). Marker on cement wall, 7 x 3 in. Digital image file
- 225 Artist working with aluminum relief technique, 1984. Pencil, padding, 36-gauge aluminum, image area is 10 x 15 in. Color slide
- 226 Boat shrine, 1986 (Naples, Italy). Docked fishing boat, painted text thanking Virgin Mary for "a good life as a fisherman." Kodachrome slide
- 227 *Freak Show Banners, All-Iowa Fair*, 1979 (Hawkeye Downs, Cedar Rapids, Iowa). Painted canvas, Kodacolor slide
- 228 *Dice/Virgin Mary Grave Stone*, 1981 (cemetery near Florence, Italy). Stone and carved marble, dice are 2 x 2 x 2 ft.
- 229 Victoria Grube, David Dunlap, Jane Gilmor, *In The Spirit of Friendship Passing This Back and Forth*, installation, 1996 (The University of Iowa Museum of Art, Iowa City, Iowa). Mixed media, found objects, metal relief, paint, wall size is 10 x 15 ft.
- 230 Artist's sketchbook pages, 2002. 14 x 22 in.
- 231 Robert Naujoks, poster for faculty exhibition, 1983 (Mount Mercy College, Cedar Rapids, Iowa). 11 x 17 in.
- 232 Mr. and Mrs. Kitty at a séance, 2003
- 233 Hazmat Jane (behind The Cherry Building, Cedar Rapids, Iowa after the 2008 flood). Digital image file



jane gilmor

Jane Gilmor is an intermedia artist and emeritus professor of art at Mount Mercy University in Cedar Rapids, Iowa. She has a B.S. from Iowa State University, an M.A. and M.F.A. from the University of Iowa, and additional graduate work at The School of the Art Institute of Chicago.

She has exhibited nationally and internationally for the past 40 years, and has been awarded a National Endowment for the Arts (NEA) Visual Artist's Fellowship, a McKnight Fellowship, and residency fellowships in Ireland, Italy, London, and at The MacDowell Colony. She was a Senior Fulbright Scholar in Evora, Portugal during 2003-04. In 2010 she completed a yearlong community-based project and major installation, *Un(Seen) Work*, funded by a National Endowment for the Arts grant to Grinnell College for the exhibition *Culturing Community*, curated by Lesley Wright at The Faulconer Gallery, Grinnell College.

Other recent solo exhibitions include *The Architecture of Migration: I'll be back for the cat* at Long Island University, Brooklyn in 2009, and *Blind* at A.I.R. Gallery in New York in 2005. She is included in numerous books including Barbara Love's *Feminists Who Changed America 1963-1976*; Lucy Lippard's *OVERLAY, Contemporary Art and the Art of Prehistory*; and Broude and Gerrard's *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*. Her work has appeared in numerous journals including *Cabinet*, *The New York Times*, *The New Art Examiner*, and *The Chicago Tribune*. She has been affiliated with A.I.R. Gallery in New York since 1985, and Olson Larsen Galleries in Des Moines since 1995.

Awards

- | | | |
|---------|---|--|
| 2011-12 | Tanne Foundation Award , Boston, Massachusetts, six awards nationally by nomination
Iowa Arts Council, Major Artist Project Award , artist monograph
Iowa Arts Council, Major Organizations Grant , Project Director, Grotto restoration, Mount Mercy University, Cedar Rapids, Iowa | |
| 2010 | National Endowment for The Arts, (Un)Seen Work
Artist stipend grant to Faulconer Gallery, Grinnell College, Iowa | |
| 2008-11 | Faculty Summer Scholarships , Mount Mercy University, Cedar Rapids, Iowa | |
| 2008 | Sabbatical Scholarship, New York City
Mount Mercy University, Cedar Rapids, Iowa | |
| 2005-07 | Development Grants, Portugal
Mount Mercy University, Cedar Rapids, Iowa
Iowa Arts Council Major Project Grant
<i>Blind</i> exhibition catalog, New York City | |
| 2003-04 | Fulbright Senior Scholar Award , research/lecture,
University of Evora, Evora, Portugal | |
| 2000-01 | NEA Creation/Presentation Grant to Community Architects
<i>WORK-SHIFT</i> site activation, Cedar Rapids, Iowa
Iowa Arts Council Project Grant
<i>WORK-SHIFT</i> site activation, Cedar Rapids, Iowa
Save Outdoor Sculpture/Smithsonian Institution Heritage Preservation
William Lightner's <i>Our Mother of Sorrows Grotto</i> , conservation,
Mount Mercy University, Cedar Rapids, Iowa | |
| | | YWCA Woman of the Year
20th Annual Tribute, Cedar Rapids, Iowa
Banff International Center, Leighton Residency Fellowship
Banff, Alberta, Canada
1997 McKnight Foundation Interdisciplinary Artist's Fellowship
Minneapolis, Minnesota
1996 NEA Diverse Visions, Intermedia Project Award
Intermedia Arts, Minneapolis, Minnesota
Purchase Award
The Des Moines Art Center, Iowa Artists Annual, Des Moines, Iowa
1995 Iowa Arts Council, Artist Project Grant , Des Moines, Iowa
1994 Delfina Foundation Artist Residency Fellowship , London, UK
1993 The Bemis, International Center for the Arts
Residency Fellowship/solo exhibition, Omaha, Nebraska
1992 Tyrone Guthrie Centre , Residency Fellowship, County Monaghan, Ireland
1990 Ragdale Foundation Residency Fellowship , Chicago, Illinois
1989 The Des Moines Art Center, Best in Sculpture Award , <i>Annual Iowa Invitational</i> ,
Des Moines, Iowa, curated by Deborah Leveton
Virginia Center for the Creative Arts Residency Fellowship , Sweet Briar, Virginia |

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- 1988 **MacDowell Colony Residency Fellowship**, Peterborough, New Hampshire
Ragdale Foundation Residency Fellowship, Chicago, Illinois
- 1986 **National Endowment for the Arts Visual Artist Fellowship**
Artist In Residence, Cortona Program, University of Georgia, Cortona, Italy
- 1978 **Hoover State Office Building, Art in Architecture Purchase Award**, Des Moines, Iowa
- 1977 **Museum of Contemporary Crafts, Young Americans 1977**, New York City
(two year national traveling exhibit with catalog)
Edith and Esther Younker Best in Show Award, Iowa Artists Annual
The Des Moines Art Center, Des Moines, Iowa

Selected Solo Exhibits

- 2010 **Faulconer Gallery, Grinnell College**, (*Un*)*Seen Work*, Grinnell, Iowa
St. Ambrose University, *The Architecture of Migration*, Davenport, Iowa
- 2009 **Long Island University, Humanities Gallery**
The Architecture of Migration: I'll Be Back for the Cat, Jane Gilmor, Brooklyn, NY
- 2008 **ICON Gallery**, *Jane Gilmor: Mini-Blinds*, Fairfield, Iowa
- 2006 **Sinclair Galleries, Coe College**, *Blind: An Installation*, Cedar Rapids, Iowa
- 2005 **A.I.R. Gallery**, *Jane Gilmor: Blind*, New York City (catalog)
- 2003 **Unity Gallery, Maharishi International University**
Jane Gilmor: A Semester at Sea, Fairfield, Iowa
- 2001 **A.I.R. Gallery**, *The Architecture of Migration: Rearranging The House*, New York City
- 2000 **Artemisia Gallery**, *Jane Gilmor: Slow Dip Steady Drip*, Chicago
- 1998 **A.I.R. Gallery**, *A Slow Steady Drip*, New York City
Olson Larsen Galleries, *Jane Gilmor: New Work*, Des Moines, Iowa
Sioux City Art Museum, *Wisdom Passage* (with Sandra Menefee Taylor),
Sioux City, Iowa
St. Paul History Center, *Wisdom Passage* (with Sandra Menefee Taylor),
St. Paul, Minnesota
- 1998 **Marvin Cone Gallery**, *Jane Gilmor*, Coe College, Cedar Rapids, Iowa
- 1997 **Luther College Art Galleries**, *BedTimeStories*, Decorah, Iowa
- 1996 **Museum of Art, University of Northern Iowa**, *Jane Gilmor: Bed/Head/Room*,
Cedar Falls, Iowa
A.I.R. Gallery, *Pillow/Picture/Story*, New York City, 1996
- 1995 **Olson Larsen Galleries**, *Bed/Shoe/Home II*, Des Moines, Iowa
- 1994 **Cedar Rapids Museum of Art**, *Jane Gilmor: Bed/Shoe/Home*, Cedar Rapids, Iowa,
curated by Lesley Wright.
- 1993 **The Bemis Center for Contemporary Art**, *Jane Gilmor: Home Is Where...?*
Omaha, Nebraska
- 1991 **Davenport Museum of Art**, *Home is Where...?* installation, Davenport, Iowa
Olson Larsen Galleries, *Jane Gilmor: New Work*, Des Moines, Iowa

- 1990 **Waterloo Museum of Art**, *Midcareer Retrospective: Jane Gilmor*, Waterloo, Iowa
- 1989 **Olson Larsen Galleries**, *Jane Gilmor: New Work*, Des Moines, Iowa
Artemisia Gallery, *Our Bodies Worry Us*, Chicago
- 1987 **Real Art Ways**, *Jane Gilmor: Great Goddesses*, Hartford, Connecticut,
curated by Sherry Buckberrough
- 1986 **Palazzo Vagnotti**, *Jane Gilmor: Roadside Mysteries*, Cortona, Italy
- 1984 **N.A.M.E. Gallery**, *Great Goddesses: This Seems Odd, An Installation by Jane Gilmor*,
Chicago
- 1983 **Columbia College Gallery**, *Jane Gilmor: Caught in the Crossfire*, Columbia, Missouri
- 1980 **Augustana College Gallery of Art**, *Jane Gilmor: Our Bodies Worry Us*,
Rock Island, Illinois
- 1977 **Sinclair Galleries, Coe College**, *The 1976 All-American Glamour Kitty Pageant*,
Cedar Rapids, Iowa (catalog)
- 1975 **Waterloo Art Center**, *Jane Gilmor, Hairy Tales*, Waterloo, Iowa

Selected Group Exhibits

- 2012 **Staats Hamburg und Universitäts Bibliothek**, *The Last Book*,
Hamburg, Germany, curated by Luis Camnitzer
- 2011 **Pierogi Gallery**, *Twin Twin*, Brooklyn, New York, curated by Matt Freedman
Ascensor, Jane Gilmor, Miguel Palma, Rodrigo Oliviera, Lisbon, Portugal,
curated by Antonio Caramelo
- 2010 **Central Michigan State University**, *Shelter* (three artists) Mt. Pleasant, Michigan,
curated by Anne Gochenour
Zentral Bibliothek, *El Ultimo Libro*, Zurich, Switzerland, curated by Luis Camnitzer
- 2009 **Biblioteca Nacional**, *El Ultimo Libro (The Last Book)*, Buenos Aires, Argentina,
curated by Luis Camnitzer
- 2008 **A.I.R. Gallery**, *The History Show*, New York City, curated by Kat Griefen
A.I.R. Gallery, *Generations V*, New York City
- 2007 **Chicago Cultural Center**, *Ragdale 30*, Millennium Park, Chicago (catalog)
Platforma Revolver, *Boa Noite! Eu sou a Manuela Moura Guedes*, Lisbon, Portugal,
curated by Antonio Caramelo (catalog)
- 2006 **A.I.R. Gallery**, *Wish You Were Here 5*, New York City
Anthology Film Archives, International Rural Route Film Festival, short film, *Blind*,
premier, New York City, curated by Alan Webber
- 2005 **Olson Larsen Galleries**, *New Work*, five gallery artists, Des Moines, Iowa,
curated by Marlene Olson
- 2004 **Artes Visuais**, *Blind Series*, performance/installation, Evora University, Evora, Portugal
A.I.R. Gallery, *Five Artists*, New York City
A.I.R. Gallery, *Generations IV*, New York City
CSPS/Legion Arts, *Group Invitational*, Cedar Rapids, Iowa, curated by Mel Andringa

- 2003 **St. Xavier University Gallery**, *Visions of Labor (@work in the field)*, Chicago, curated by Jayne Hileman (catalog)
A.I.R. Gallery, *New Space: New Work*, New York City
- 2002 **Joselyn Museum**, *Midlands Invitational 2002*, finalist, Omaha, Nebraska
Olson Larsen Galleries, *Recent Work*, group invitational, Des Moines, Iowa
Falconer Gallery, Grinnell College, *Wisdom Pass*, with Sandra Menefee Taylor, Grinnell, Iowa
CSPS/ Legion Arts, *Colors of Conscience*, Jane Gilmor, David Dunlap, Victoria Grube, Corita Kent, Cedar Rapids, Iowa, curated by Mel Andringa
A.I.R. Gallery, *Generations III*, New York City
- 2001 **Henry Street Settlement**, *Unbound: Reshaping Artists' Books*, New York City, curated by Nancy Azara and Janet Goldner
A.I.R. Gallery, *Outside New York*, New York City
Bemis Center for Contemporary Art, Omaha, Nebraska
- 2000 **A.I.R. Gallery**, *Generations II, A Survey of Woman Artists at the Millennium*, New York City
- 1999 **The Des Moines Art Center**, *Iowa Artists*, Des Moines, Iowa, curated by Janet Kardon, (catalog)
Olson Larsen Galleries, *New Work*, Des Moines, Iowa
- 1998 **A.I.R. Gallery**, *Five Artists*, New York City
Sienna Heights University Museum, *In Memoriam: Eight Artists Remember*, Ann Arbor, Michigan
- 1997 **The Des Moines Art Center**, *From Body into Being: Reflections on the Human Image*, Des Moines, Iowa, curated by I. Michael Danoff, (catalog)
- 1996 **Galerie Rufino Tomayo**, *Four Artists*, Oaxaca, Mexico
University of Minnesota Gallery of Art, *In the Spirit of Friendship...*, (with David Dunlap and Vicki Grube), Minneapolis, Minnesota (catalog)
CSPS/Legion Arts, *In The Spirit of Friendship...* (with David Dunlap and Vicki Grube), Cedar Rapids, Iowa
The Des Moines Art Center, *Iowa Artists Invitational*, Des Moines, Iowa (catalog)
- 1995 **A.I.R. Gallery**, *Outside New York*, New York City
- 1994 **A.I.R. Gallery**, *Four Artists*, New York City
- 1993 **The Des Moines Art Center**, Invitational, Des Moines, Iowa, curated by Debra Leveton, (catalog/award)
CSPS/Legion Arts, *The Home Show*, Cedar Rapids, Iowa (curated by Mel Andringa and F. John Herbert)
- 1992 **San Diego Museum of Art**, *New American Talent: The Eighth Exhibition*, San Diego, California, curated by Madeleine Grynsztejn
LaGuna Gloria Art Museum, six artist invitational, Austin, Texas (catalog)
Denison University Gallery, *Eight Artists*, Granville, Ohio
- 1991 **A.I.R. Gallery**, *Outside New York: Five Artists*, New York City
- 1990 **Randolph Street Gallery**, invitational, Chicago
The Des Moines Art Center, *Annual Iowa Invitational*, Des Moines, Best in Sculpture Award, curated by Deborah Leveton
Texas A & M University Gallery, Sculpture Invitational, College Station, Texas
- 1989 **A.I.R. Gallery**, *Four Artists*, New York City
University of Minnesota Gallery of Art, *Five Sculptors*, Morris, Minnesota
- 1988 **A.I.R. Gallery**, *Outside New York: Five Artists*, New York City
University of Iowa Museum of Art, *Biennial Faculty Exhibition*, Iowa City, Iowa
The Des Moines Art Center, *Iowa Artists Invitational*, Des Moines, Iowa, curated by Connie Butler (catalog/award)
Nelson-Atkins Museum, *Midwest Invitational*, Kansas City, Kansas
- 1987 **Nelson-Atkins Museum**, *Midfour Annual Juried Exhibit*, Kansas City, Kansas, (2nd Place Award)
Minnesota Museum of Art, *Tradition/Transition: Ten NEA Fellowship Recipients*, St. Paul, Minnesota (traveled 1986-88)
Carnegie Arts Center, *The National Sculpture Conference Exhibition: Works by Women*, Lexington, Kentucky
Texas A & M University Gallery, *Four Photographers*, College Station, Texas
Cox Gallery, Drury College, *Jane Gilmor, John Beckelman and Charles Barth*, Springfield, Missouri
University Gallery, University of Georgia, Cortona Invitational, Athens, Georgia
Cedar Rapids Museum of Art, Area Colleges' Faculty Exhibition, Cedar Rapids, Iowa
Carnegie Arts Center, *The National Sculpture Exhibition*, Lexington, Kentucky
- 1986 **Bernice Steinbaum Gallery**, *Let's Play House*, New York City
Palazzo Vagnotti, *Artist in Residence Exhibition*, University of Georgia Campus, Cortona, Italy
A.I.R. Gallery, *National Artists Exhibition*, New York City
University Museum, Florida State University, *Six Sculptors*, Tallahassee
50 West Gallery, invitational, New York City
- 1985 **Michel Champendal Gallery**, invitational, Rouen, France
California State University Museum, *New Visions*, Long Beach, California
- 1984 **Louisiana World Exposition**, *National Women's Exhibit*, New Orleans
Grey Gallery, New York University, *8th Annual Small Works Exhibition*, New York City
Drake University Gallery, *Eight in Iowa*, Women in the Visual Arts National Conference Exhibition, Des Moines, Iowa
Design Center, Iowa State University, three-person exhibition, Ames, Iowa
- 1983 **University of Iowa Museum of Art**, group invitational, Iowa City, Iowa

1982 **The Wing Gallery**, invitational, Los Angeles, California
Connecticut College Gallery, *Ten Women Artists*, New London, Connecticut
The Renwick Gallery of the Smithsonian Institution, *The Animal Image: Contemporary Objects and the Beast*, Washington, D.C. (catalog)
Franklin Furnace, invitational, New York City
University of Illinois Chicago, *Enlightenment and Depravity in Urban Life*, Chicago
Landfall Purchase Award, Appalachian State University, *National Juried Print Exhibition*, Boone, North Carolina

1980 **Fashion Institute of Technology, State University of New York, F.I.T. Galleries**, *Art Fabric*, New York City
Wurzburg Museum of Art, Bazillus, invitational, Wurzburg, West Germany
The Mulvane Center, Washburn University, *The Fascinating Cat*, national invitational for Mid-America Arts Alliance, Topeka, Kansas (traveled, catalog)
College of New Rochelle, Castle Gallery, *Invitational*, New Rochelle, New York
Olbrick Gallery, *In a Small Frame*, Kassel, Germany

1979 **The Women's Building**, *Translations: An International Dialogue of Women Artists*, Los Angeles, California (traveled to Mexico City)
UNI Gallery, *Transparent Art*, Elblag, Poland

1978 **Brooklyn Museum of Art**, *21st National Invitational Print Exhibition*, Brooklyn, New York
Hoover State Office Building, Art in Architecture Purchase Award, Des Moines, Iowa

1977 **George Sand Gallery**, *Jellicle Cats*, Los Angeles, California
Maryland Institute of Art, *New Directions in Fiber*, Baltimore, Maryland

1976 **Michael Rockefeller Art Museum**, *International Print and Painting Exhibition*, Fredonia, New York
University of Kansas Museum of Art, *Fabric Design International*, Lawrence, Kansas
Boston Museum of Fine Arts, *Boston Printmakers 28th Annual National Exhibition*, Boston, Massachusetts
The Des Moines Art Center, *28th Annual Iowa Artists Exhibition*, Des Moines, Iowa

1975 **University of Wisconsin Museum**, *New American Graphics National Invitational*, Madison, Wisconsin
Appalachian State University, *Appalachian National Drawing Competition*, Boone, North Carolina
Women's Art Center, *The One Foot Show*, San Francisco, California
The Des Moines Art Center, *27th Annual Iowa Artists Exhibition*, Des Moines, Iowa
Orlando Museum of Art, *Village Center National Print Competition*, Orlando, Florida

Community-Based Collaborations/ Site Activations/Performances

2010 **(Un)Seen Work: Tradition and Transition**, yearlong community-based collaborative project on work and workers in Grinnell, a small Iowa town. Funded by Faulconer Gallery, Grinnell College and The National Endowment for the Arts

2009-10 **The White Elephant**, site activation of historic home and secondhand store destroyed in the 2008 Iowa Flood, in collaboration with Mount Mercy University art students

2006-07 **Quality Chef: Betti Cracker's School of Undercover Cooking**, site activation of an abandoned frozen soup factory, a collaboration with Ann Gerber Sakaguchi and Mount Mercy University art students

2006 **Blind**, installation/event, Bowling Green State University, Bowling Green, Ohio

2003-04 **Blind**, performance and site activation, Anta Grande do Zambujero (Grand Dolmen), Valverde, Portugal and Cromeleques dos Almendres, Guadalupe, Portugal

2000-02 **WORK-SHIFT**, site activation, community-based outreach project about former women workers from an abandoned meat packing plant, in collaboration with BJ Krivanek and Community Architexts, Chicago. Partially funded by NEA Creativity Grant and an Iowa Arts Council Project Grant

1996-98 **Wisdom Passage**, collaboration with Sandra Menefee Taylor, St. Paul History Center, 1998; HealthEast Oncology Center, St Paul, 1997. Yearlong project with cancer patients, their families, and caregivers, funded by McKnight Foundation Fellowship and Intermedia Arts

1996 **Bed/Shoe/Home**, YWCA and Madge Phillips Women's Center, Cedar Rapids, Iowa. Installations of 600 metal notes by disenfranchised women in downtown storefront, Cedar Rapids Museum of Art and YWCA Board Room, funded by NEA Diverse Visions Project Grant

1995 **Windows '95**, University of Iowa Hospitals and Clinics yearlong project working with seriously ill children and their families. Iowa Arts Council Grant

1994 **The Big Issue**, London, UK, 1994, storefront installation at newspaper headquarters and residence for homeless who write and publish a London weekly, *The Big Issue*. Funded by The Delphina Foundation in London

1993 **Home is Where?** Bemis Center for Contemporary Art, major installation of wall notes and sculptures relating to national homeless population on one floor of Bemis Warehouse (Gallery) and in downtown Omaha storefronts. Catalogue and exhibition funded by The Bemis Foundation

1991 **Home is Where...?** Davenport Museum, Parker Windows Installation Projects Building, month-long project working with transitional housing residents, funded by Quad City Arts and Davenport Museum of Art

1988 **Federal City Shelter Workshops**, Washington, D.C. in cooperation with the National Coalition for the Homeless. Gilmore lived in shelter and did journaling and drawing workshops with shelter residents to produce hundreds of metal notes for a large installation

- 1987 **Tabernacle Shelter Workshops**, Venice, California. Drawing workshops with homeless children
- 1986 **Manhattan Bridge/Bowery Project**, New York, interviewed, documented and collected writings from disenfranchised and homeless on Lower East Side of Manhattan
- 1982-83 **Great Goddesses: Do You Have a Light? /Erma Deconstructs Time and Religion**, performance, Mount Mercy College, Cedar Rapids, Iowa
- 1978 **Eclecticism and Stress: The Splitting of Isadora and the All-American Glamour Kitty**, performances, Temple of Olympian Zeus, Athens; the Temple of Apollo and the Temple of Athena Pronae, Delphi, Greece
- 1979, 81 **Great Goddesses: Do You have A Light?** and **Do You Live Alone?**, Temple of Karnak, Luxor, Egypt
- 1976 **Finalist: 1976 All-American Glamour Kitty Pageant**, performance event, video, Miami Beach, Florida, with later installation at Sinclair Galleries, Coe College, Cedar Rapids, Iowa
- ### Publications
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- 2010 "Backing Forwards: The All-American Glamour Kitty finally meets The High Heel Sisters." **Act Out: Video by Nordic Women Artists**. Ed. Teresa Furtado. Lisbon: Editora Licorne Press. 2010. pp. 26-30.
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Selected Collections

Gracie Mansion, art dealer, New York City
Betty Saar, artist, Los Angeles, California
Tokyo University Museums, Tokyo, Japan
Tyron Guthrie Centre, County Monaghan, Ireland
The Des Moines Art Center, Des Moines, Iowa
The Principal Financial Group, Des Moines, Iowa
The Bemis Center for Contemporary Art, Omaha, Nebraska
Salvatore Virgile Collection, Chicago/Paris
Faulconer Gallery, Grinnell College, Grinnell, Iowa
Gregg Narber Collection, Des Moines, Iowa
Eilene and Robert Myers, Santa Fe, New Mexico
Ronald and Linda Kaplan, Panther Creek Winery, Portland
Peter Stamats Collection, Cedar Rapids, Iowa
American Medical Association, Chicago
John Neff, Washington, D.C.
First National Bank, Chicago
Los Angeles County Museum Library, Los Angeles, California
Museum of Contemporary Crafts, New York City
Ragdale Foundation, Lake Forest, Illinois
Marlene and Gary Olson, Des Moines, Iowa
Walden Miller, Des Moines, Iowa
Hoover State Office Building, Des Moines, Iowa
Augustana College, Rock Island, Illinois
Robert Hunziker, Chicago/Los Angeles
La Grange College, La Grange, Georgia
Appalachian State University, Boone, North Carolina
The High Museum, Atlanta, Georgia
Indianapolis Children's Museum, Indianapolis
National Bank of Waterloo, Iowa
Cedar Rapids Museum of Art, Iowa
Mount Mercy University, Cedar Rapids, Iowa

Education

1977 **The School of Art, The University of Iowa, Iowa City, Iowa**
Master of Fine Arts, *magna cum laude*, painting/multimedia

1976 **The School of Art, The University of Iowa, Iowa City, Iowa**
Master of Arts, painting/multimedia

1971 **The School of Art, The University of Iowa, Iowa City, Iowa,**
Master of Arts in Teaching, *magna cum laude*, printmaking

1969-70 **The School of the Art Institute of Chicago**
Postgraduate study, painting and drawing

1969 **Iowa State University, Ames, Iowa**
Bachelor of Science, textile design

Teaching

1974-2012 **Professor of Art**
Department Chair 1984-1996, 2000-08
Mount Mercy University, Cedar Rapids, Iowa

2003-04 **Senior Fulbright Lecturer**
Artes Visuais, Evora University, Evora, Portugal

1987 **Visiting Professor**
Graduate Intermedia Program, University of Iowa,
School of Art and Art History, Iowa City, Iowa

about the writers

The Author

Joy Sperling

Joy Sperling is a professor of art history at Denison University where she specializes in modern art and the history of photography. She is author of *Jude Tallichet: Fragonard's Shoe* (Sara Meltzer Gallery, New York, 2009), *Famous Works of Art in Popular Culture* (Greenwood Press, 2003) and *Out of Belfast (Three Women Artists from Belfast): Herbert, Kelly, and O'Baoill* (Denison University Museum, 1999). Other publications include the modern chapters of *Art History* by Marilyn Stokstad (Pearson, 2010), "Prints and Photographs in Nineteenth Century England: Visual Communities, Cultures and Class" in *A History of Visual Culture: Western Civilization from the 18th to the 21st Century* (December 2009) and "Artists Taking the High Road and the Low Road" in *Popular Culture Values* (June 2009). Sperling co-edited a special issue of the *Journal of American Culture* titled *American Art and Visual Culture* (March 2008). Most recently, her articles have appeared in *The Journal of American Culture*, *Nineteenth Century Worldwide* and *The Archives of American Art Journal*. She has two current book projects: *The Paper Currency of Art: The Art Union in the United Kingdom and the United States* and *The Enchanting of the Enchanted Land: the Visual Culture of Tourism in the Southwest in the 1930s*. She is also president of the Popular Culture Association/American Culture Association.

The Essayists

Lesley Wright

Lesley Wright is the director of the Faulconer Gallery at Grinnell College. She has curated major exhibitions of contemporary art from New York, Brazil, and Portugal (done in partnership with Jane Gilmor), and two major exhibitions of Midwestern art, including *Roots of Renewal* in 2003 and *Culturing Community* in 2010, in which Gilmor was a featured artist. She works closely with colleagues on campus and in the community to bring art and programs out of the gallery and into people's daily lives. Before moving to Grinnell in 1999, Wright was the curator at the Cedar Rapids Museum of Art for six years, overseeing both the permanent collection and over 20 major exhibitions. She has taught courses in American art history at Stanford University, San Francisco State, the University of Iowa, and Coe College, and teaches museum studies at Grinnell College. Her museum background includes work as the assistant to the director at the University Art Museum at UC Berkeley (now the Berkeley Art Museum), and a Luce Foundation internship at the Fine Arts Museums of San Francisco. A native of California, she has her B.A. from Swarthmore College, her M.A. and Ph.D. in American art history from Stanford University, and has made her home in Iowa since 1992.

Matt Freedman

Matt Freedman is a Queens-based artist, writer and curator. He has written for *Arts Magazine*, *Art News*, *Review* and *Cabinet*, among other publications. He co-curated the nationally touring *Paper Sculpture* exhibition, as well as other projects at the Sculpture Center in New York, PS-1 MoMA, and Long Island University. He is a recipient of a National Endowment for the Arts grant in sculpture and a New York Foundation for the Arts grant in fiction writing.

dedication ▪ Joy Sperling

Many thanks go to all of those whose hard work and energy have made this publication possible, especially the editors, photographers, and designers. I'd like to thank Jim for his killer eye and kind heart, Keery Walker for her superior research skills, and Victoria for being herself. I'd also like to thank my parents, Laura and Ronnie Walker; they are the best. Most of all, however, thanks go to my good friend for many years, Ms. Kitty Glitter, for her unfailing kindness, generosity, warmth, sense of humor, friendship; for her remarkable art, her unflagging dedication to an honorable and effective art practice, and most of all for being her own kooky self. Thanks, Jane, it has been a privilege to work with you.

thank you from the artist ▪ Jane Gilmor

My condolences to all those who took on this project. It wasn't my idea—honest! This will probably be the first and last book devoted entirely to my work, so I want to thank the people and organizations that have supported my work over the past forty years. The book finally materialized through the brilliant efforts of my dear friends, designer and artist Sheila Ross, designer Bill Basler, and author Joy Sperling. Lindsay Meyer Giannetto (a very hard worker!) and Jacob Hughes made all the difference in image quality. Of course, my career-long collaboration with David Van Allen as both photographer and builder/mechanic is the only reason my work is documented and stands up straight. Without thirty-five years of collaborations with Kathi Pudzuvelis, Ann Gerber Sakaguchi, Marsha Beckelman and Rick Edleman there would be very little to document.

I thought my wonderful chum Joy Sperling would write just a short essay. Her witty and insightful discussion of my work turned this into an extraordinary monograph. My buddies, essayists Lesley Wright and Matt Freedman, have supported my work for many years and given me so many new opportunities and so many laughs. Their essays introduce me to eye-opening conclusions about my own work.

Of course, at the root of things comes my family: Margery Ann Gilmor, my mother, Fred Howard Gilmor, my father, (both deceased) and Ann Gilmor, my sister. Thank you for unwavering support no matter how weird my art or my wardrobe became. My maternal grandmother Sallie Belle Maberry kept me going with comments like: "There is nothing worse than being ordinary!" while the rest of the Maberry and Sparks families spent their lives proving her wrong.

Thanks to Matthew Butler for his amazing original audio and video work, Barry Sigel and Crit Streed for being there, Steve Gerberich for giving me the title for the book, and to Kathryn Hagy, Janet Goldner, Phyllis Dapper, John Beckelman, John Pudzuvelis, Don Jones, BJ Krivanek, Matthew Manuel (for creating the website that guided us),

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Finally, my deepest gratitude to all those participants in community-based projects who have chosen to remain anonymous. They are not forgotten.



