

CAPC

musée d'art contemporain
de Bordeaux

JIM SHAW

Montezuma's Revenge

Acquisition 2011 avec le soutien exceptionnel des Amis du CAPC



Personnalité atypique du milieu artistique californien,

Jim Shaw partage avec Paul McCarthy et Mike Kelley un même désir de produire une oeuvre plastique visant à explorer le côté obscur d'une société américaine conformiste et standardisée. Jim Shaw puise son inspiration dans une culture vernaculaire en deçà des catégories établies par l'histoire de l'art : tableaux d'amateurs récupérés dans des brocantes, objets de cultes populaires, BD, musique rock, films de série B, etc.

Après avoir amassé une collection de plus de quatre cent toiles de peintres du dimanche illuminés (Thrift Store Paintings), d'avoir dessiné pendant plus de dix ans ses rêves (Dreams), l'artiste s'est lancé depuis 2002 dans le projet d'inventer une religion qui recycle mythes fondateurs du pays et croyances crypto-sectaires américaines.

A l'occasion de son exposition à Bordeaux en 2010,

l'artiste a présenté sa production la plus récente, soit une quinzaine de toiles monumentales accompagnées de sculptures dans la nef du musée. Sur des paysages urbains surannés d'anciens décors de théâtre, les formes peintes par l'artiste semblent flotter telles des apparitions. Inspiré par la technique du cut-up de Williams Burroughs, Shaw livre ici une vision de l'Amérique schizoïde, entre rêve et cauchemar. Conglomérat de moments d'une histoire personnelle et fragments d'une histoire culturelle collective, l'hétérogénéité des sources iconographiques surprend et fascine : épisodes de la vie de l'artiste, symboles iconiques de la culture américaine, références de l'histoire de l'art moderne, imageries bibliques, imagerie hollywoodienne, personnalités politiques ou médiatiques, représentations du consumérisme, visions du 11 septembre... A cela s'ajoute leur traitement stylistique tout aussi disparate mêlant différents langages visuels: abstraction moderniste, hyperréalisme cinématique, imagerie western, ou des publicités des années 1950, traitement schématique de la bande dessinée et des films hollywoodiens. Les déformations, fragmentations, ou multiplications renforcent l'impression de déliquescence, la sensation d'un monde qui ne tourne pas rond.



Jim SHAW

Montezuma's Revenge (détails), 2007

Peinture acrylique sur toile

6.1 x 11.4 m

Courtesy de l'artiste et Galerie Praz-Delavallade,
Paris Berlin

Photo P. Selloneau



Jim SHAW

Montezuma's Revenge (détails), 2007

Peinture acrylique sur toile

6.1 x 11.4 m

Courtesy de l'artiste et Galerie Praz-Delavallade,
Paris Berlin

Photo Frédéric Deval

La Revanche de Montezuma

« Lors d'un voyage au Mexique, j'ai lu des articles sur le calendrier maya, sur l'avènement d'une ère nouvelle censé survenir en 2012 et sur les diverses drogues indigènes contenant de la diméthyltryptamine (DMT). Au retour, j'ai mangé quelque chose à l'aéroport qui m'a donné une horrible tourista, ou «revanche de Montezuma». Une de mes assistantes avait rêvé d'une œuvre réunissant des portraits de tous ses collègues insérés dans des bulles en forme d'amibes. J'avais un décor de théâtre qui représentait un quartier glauque de San Antonio, à la frontière entre les États-Unis et le Mexique. J'ai mis toutes ces choses dans la fresque qui est dédiée aux fantasmes d'apocalypse non chrétiens. Vingt arcs placés autour d'un trou forment un sphincter géant inséré dans une amibe rose. J'ai ajouté plusieurs motifs apocalyptiques sous forme de signalétique. Chacun des arcs contient une série d'images correspondant à différents scénarios de fin du monde, dans des tons brun et or qui soulignent l'aspect fécal. Il y a notamment des glyphes mayas figurant les dieux ou les mois du calendrier, des plantes hallucinogènes susceptibles de provoquer une apocalypse personnelle, des images de demi-dieux rencontrés dans les états de conscience modifiés. Il y a aussi des chefs de sectes millénaristes, imposteurs malfaits et ennemis jurés des États-Unis, des modèles scientifiques de fin du monde, le Ragnarok de Jack Kirby, quelques dates de fin du monde annoncées au fil des siècles et, pour faire bonne mesure, des horloges numériques indiquant les passages de la Bible relatifs à l'Armageddon. »

Jim Shaw

Jim SHAW

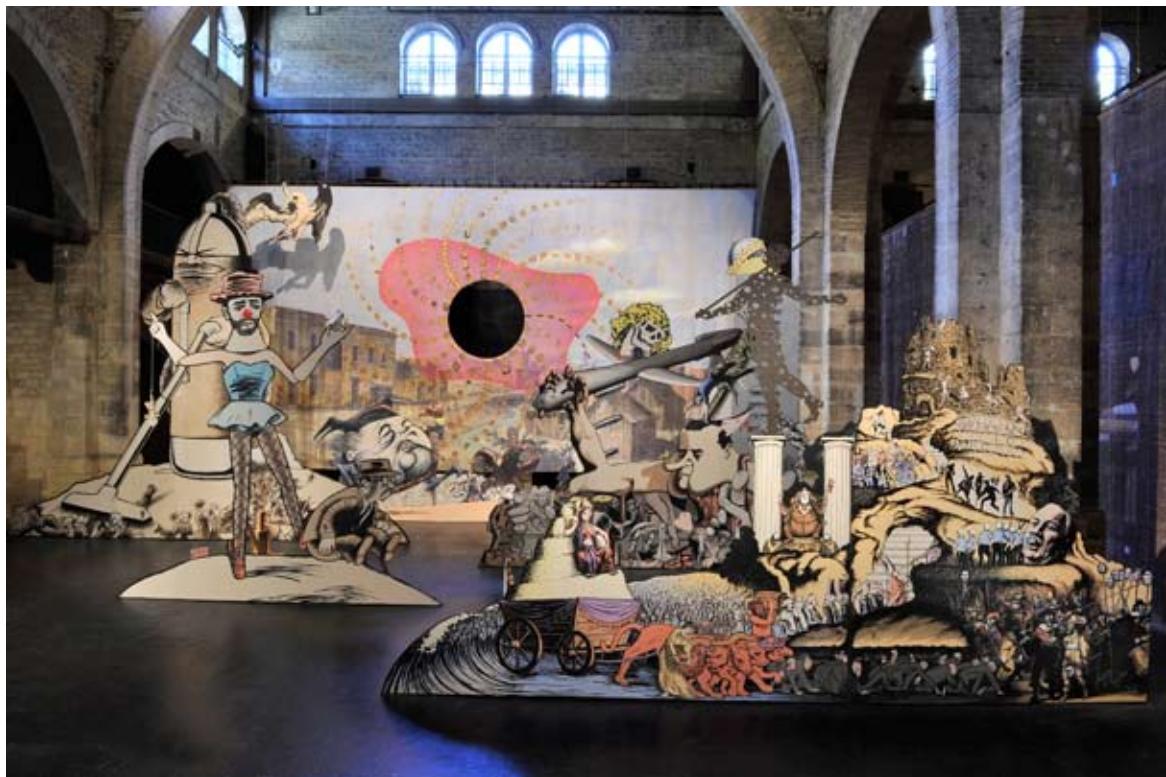
Montezuma's Revenge (détails), 2007
Peinture acrylique sur toile
6.1 x 11.4 m
Courtesy de l'artiste et Galerie Praz-Delavallade,
Paris Berlin
Photo Frédéric Deval



Jim SHAW

Montezuma's Revenge (détails), 2007
Peinture acrylique sur toile
6.1 x 11.4 m
Courtesy de l'artiste et Galerie Praz-Delavallade,
Paris Berlin
Photo Frédéric Deval





Vue de l'exposition *Jim Shaw. Left Behind*, 2010, CAPC musée d'art contemporain de Bordeaux

**Avec le plus grand nombre d'entrées de l'histoire du CAPC,
cette exposition a fait date**



Vue de l'exposition *Jim Shaw. Left Behind*, 2010, CAPC musée d'art contemporain de Bordeaux



Vue de l'exposition *Jim Shaw. Left Behind*, 2010, CAPC musée d'art contemporain de Bordeaux



Vue de l'exposition *Less is Less*, 2008, CAPC musée d'art contemporain de Bordeaux

JIM SHAW

Né à Midland, Michigan, 1952
Vit et travaille à Los Angeles, CA

/ éducation

1974 - BFA, University of Michigan at Ann Arbor
1978 - MFA, California Institute of the Arts

/ expositions individuelles

- 2010** Jim Shaw: New Works, Bernier/Eliades, Athens, Greece
Left Behind, CAPC, Musée d'Art Contemporain de Bordeaux, Bordeaux, France
- 2009** Wet Dreams, Erotic Dream Drawings by Jim Shaw, Galerie Praz-Delavallade, Paris, France
The Whole: A Study in Oist Integrated Movement, Simon Lee Gallery, London, England
- 2008** Extraordinary Rendition, Patrick Painter Inc. (Melrose Gallery), Los Angeles, CA
Jim Shaw: New Arrivals, Metro Pictures, New York, NY
- 2007** Jim Shaw: Dr. Goldfoot and His Bikini Bombs, Metro Pictures, New York, NY
2012 - Montezuma's Revenge, Galerie Praz-Delavallade, Berlin, Germany
The Hole, Galerie Praz-Delavallade, Paris, France
Jim Shaw: The Donner Party, P.S.1 Contemporary Art Center, Long Island City, NY
Jim Shaw: Distorted Faces & Portraits, 1978-2006, Blondeau Fine Art Services, Geneva, Switzerland (catalogue)
Jim Shaw, Galleria Massimo De Carlo, Milan, Italy
- 2006** Left Behind #8, 9, 10, Patrick Painter West, Santa Monica, CA
Dream Object (I was in my Japanese gallery / museum in Japan...), Patrick Painter East, Santa Monica, CA
Vise Head, Patrick Painter East, Santa Monica, CA
Jim Shaw, My Mirage 1986-91, Skarstedt Fine Art, New York, NY
Bernier/Eliades, Athens, Greece
Art & Public, Geneva, Switzerland
Emily Tsingou Gallery, London, England
- 2005** Galerie Praz-Delavallade, Paris, France
The Inky Depths / The Woman in the Wilderness, Metro Pictures, New York, NY
The Dream That Was No More A Dream, Patrick Painter Inc., Santa Monica, CA
- 2004** Emily Tsingou Gallery, London, England
- 2003** Kill Your Darlings, Patrick Painter Inc., Santa Monica, CA
Art & Public, Geneva, Switzerland
Drawings, Metro Pictures, New York, NY
Jim Shaw, Bernier/Eliades, Athens, Greece
Jim Shaw: O, Magasin, Centre National d'Art Contemporain, Grenoble, France; Kunsthaus Glarus, Switzerland (catalogue)
- 2002** The Goodman Image File and Study, Swiss Institute, New York, NY
The Rite of the 360°, Praz-Delavallade, Paris, France
Jim Shaw, Galleria Massimo de Carlo, Milan, Italy
O-ist Thrift Store Paintings, Metro Pictures, New York, NY
- 2001** Dreamt of Drawings, Emily Tsingou Gallery, London, England
Jim Shaw, Metro Pictures, New York, NY
Massimo de Carlo, Milan, Italy
Praz-Delavallade, Paris, France

- 2000** Thrift Store Paintings, Institute of Contemporary Arts, London, England
Patrick Painter Inc., Santa Monica, CA
Everything Must Go, The Contemporary Arts Center, Cincinnati, OH
Everything Must Go, Musee d'Art Moderne et Contemporain, Geneva, Switzerland
- 1999** Johnen + Schottle, Cologne, Germany
Galerie Praz-Delavallade, Paris, France
Metro Pictures, New York, NY
Jim Shaw Everything Must Go 1976 -1999, Casino-Luxembourg – Forum d'Art Contemporain, Luxembourg
- 1998** Frankfurt Kunstverein, Frankfurt, Germany
Rupertinum, Salzburg, Austria
- 1997** The Deep, Tokyo, Japan
Galerie Praz-Delavallade, Paris, France
Bookbeat, Detroit, IL
Rosamund Felsen Gallery, Santa Monica, CA
- 1996** Galleria Massimo de Carlo, Milan, Italy
Contemporary Arts Center, Cincinnati, OH (catalogue)
The Sleep of Reason, Metro Pictures, New York, NY
Dreams, Cabinet Gallery, London, England
- 1995** What Exactly is a Dream and What Exactly is a Joke..., Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV
I Dreamed I was performing in an Alternative Space w/ my Maidenform Bra, Rosamund Felsen Gallery, Santa Monica, CA
- 1994** Dreams That Money Can Buy, Rena Bransten Gallery, San Francisco, CA
- 1993** Dreams That Money Can Buy, Linda Cathcart Gallery, Santa Monica, CA
- 1992** Dreams That Money Can Buy, Metro Pictures, New York, NY
Horror A Vacui, (with Benjamin Weissman), Linda Cathcart Gallery, Santa Monica, CA
Metro Pictures, New York, NY
Texas Gallery, Houston, TX
Galleria Massimo de Carlo, Milan, Italy
Feature Inc., New York, NY
Thrift Store Paintings, Metro Pictures, New York, NY
Linda Cathcart Gallery, Santa Monica, CA
- 1991** Jim Shaw: My Mirage, Matrix Gallery, University Art Museum, University of California, Berkeley, CA
Feature Inc., New York, NY
- 1989** Dennis Anderson Gallery, Los Angeles, CA
- 1986** The Nuclear Family, EZTV, Los Angeles, CA
- 1981** Jim Shaw: Life and Death, Zero Zero Club, Los Angeles, CA

/ expositions collectives

- 2011** Move: Choreographing You, Haus der Kunst, Munich; K20 Kunstsammlung Nordhein-Westfalen, Dusseldorf, Germany
The Spectacular Vernacular, Walker Art Center, Minneapolis, MN; Montclair Art Museum, Montclair, NJ
- 2010** Move: Choreographing You, Hayward Gallery, London, France (catalogue)
BigMinis. Fetishes of crisis, CAPC, Musée d'Art Contemporain de Bordeaux, Bordeaux, France
The Artist's Museum, The Museum of Contemporary Art, Los Angeles, CA
Simon Lee à Paris, Galerie Kreo, Paris, France
Rive Gauche/Rive Droite, Paris, France (catalogue)
California Dreamin', Arte Portugal 10, Lisbon, Portugal
From Ritual to Theatre, Ancient and Modern, London
The Modern Myth: Drawing Mythologies in Modern Times, Paul J. Sachs Drawing Galleries, The Museum of Modern Art, New York
The Alchemy of Things Unknown (and a Visual Meditation on Transformation), Khastoo Gallery, Los Angeles, CA
Incognito, Santa Monica Museum of Art, Santa Monica, CA
Psychedelic: Optical and Visionary Art Since The 1960s, San Antonio Museum of Art, San Antonio, TX; Memorial Art Gallery, University of Rochester, New York, NY; Telfair Museum of Art, Savannah, Georgia (catalogue)
Jim Shaw: Sélection d'œuvres sur papier 1984-1997, Saint Honoré Art Consulting, Paris, France
Skin Fruit: Selections from the Dakis Joannou Collection curated by Jeff Koons, New Museum, New York, NY
- 2009** Collection: MOCA's First Thirty Years, The Museum of Contemporary Art Los Angeles, Los Angeles, CA
California Maximalism, Nyehaus, New York
Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection, The Museum of Modern Art, New York, NY (catalogue)
Why Painting Now, Blondeau Fine Art Services, Geneva, Switzerland
Les Enfants Terribles, Eight Interpretation of La Colección, Fundación / La Colección Jumex, Mexico (catalogue)
Insiders. Experience, Practices, Know-how, CAPC Musée d'art contemporain de Bordeaux, France (catalogue)
Grand Palais: La Force de l'Art 02, Paris, France
I DREAMED I WAS TALLER THAN JONATHAN BOROFSKY, Le Printemps de Septembre, les Abattoirs, Toulouse, France
Depression, Marres Centre of Contemporary Culture, Maastricht, The Netherlands
You Can't Expect to Get Back to Normal, Las Cienegas Projects, Los Angeles
Les Années 80 – Second volet: Images & (re)presentations, La Magasin, Grenoble, France
SPY NUMBERS, Palais de Tokyo, Paris, France
AUTO. SUEÑO Y MATERIA: Automobile culture as critical and creative territory, LABoral Centro de Arte y Creación Industrial, Gijon [Asturias], Spain; CA2M Centro de Arte Dos de Mayo, Madrid, Spain (catalogue)
Los Angeles, Aspects of the Archaic Revival, Galerie Haus Schneider Uschi Kolb, Karlsruhe, Germany
Regift, The Swiss Institute / Contemporary Art, New York, NY
- 2008** Experimenta: Folklore, Frankfurter Kunstverein, Frankfurt, Germany
Heroes And Villains, Marc Jancou Contemporary, New York
Homage to Modern Art, Galleria Massimo De Carlo, Milan, Italy
POLITICAL CORECT, BFAS Blondeau Fine Art Services, Geneva, Switzerland
Faces and Figures (Revisited), Marc Jancou Contemporary, New York (catalogue)
The Unruly and the Humorous, Angles Gallery, Santa Monica, CA
It's A Celebration, Circus Gallery, Los Angeles, CA
L.A. Law, Schmidt/Dean Gallery, Philadelphia, CA
Aspects of Mel's Hole: Artists Respond to a Paranormal Land Event Occurring in Radiospace, California University Fullerton Grand Central Art Center, Santa Ana, CA (catalogue)
2008 Busan Biennale Contemporary Art Exhibition, curated by Nancy Burton & Michael Cohen, Busan, Korea (catalogue)

- Index: Conceptualism in California from the Permanent Collection, The Geffen Contemporary, Los Angeles, CA
In the Land of Retinal Delights: The Juxtapose Factor, Laguna Art Museum, Laguna Beach, CA (catalogue)
Less is less and more is more, that's all, CAPC Musée d'art Contemporain, Bordeaux, France
Sonic Youth etc.: Sensational Fix, LIFE, St. Nazaire, France; Museion, Bolzano, Italy; Kunsthalle Dusseldorf, Germany (catalogue)
THIS IS NOT TO BE LOOKED AT: Highlights from the Permanent Collection of The Museum of Contemporary Art, Los Angeles (catalogue)
The Brotherhood of Subterranea, Kunstabunker, Nuremberg, Germany
Amateurs, CCA Wattis Institute for Contemporary Art, San Francisco, CA (catalogue)
No Body Puts Baby in a Corner, Galerie Isabella Bortolozzi, Berlin
Ne pas jouer avec des choses mortes (Not to Play with Dead Things), Centre National d'Art Contemporain de la Villa Arson, Nice, France (catalogue)
Dreaming / Sleeping, Passage du Retz, Paris; Petah Tivka Museum of Art, Tel-Aviv, Israel
In Geneva No One Can Hear You Scream, Blondeau Fine Art Services, Geneva (catalogue)
Glossolalia: Languages of Drawing, Museum of Modern Art, New York
Martian Museum of Terrestrial Art, Barbican Art Gallery, London, England
Collecting Collections: Highlights from the Permanent Collection of The Museum of Contemporary Art, Los Angeles, The Museum of Contemporary Art Los Angeles, Los Angeles, CA
Animations / Fictions, Works from the FNAC Collections, Fond National d'Art Comtemporain, Paris, The National Museum of Contemporary Art (MNAC), Bucharest, Romania
The Third (2007) LA Weekly Biennial: Some Paintings, Track 16 Gallery, Santa Monica, CA
- 2007**
- Strange Events Permit Themselves the Luxury of Occurring, Camden Arts Centre, London, England
Sympathy for the Devil: Art and Rock and Roll Since 1967, Museum of Contemporary Art of Chicago, Chicago
If Everybody Had an Ocean - Brian Wilson: An Art Exhibition, Tate St. Ives, Cornwall, England; traveling to CAPC, Musée d'Art Contemporain de Bordeaux, Bordeaux, France (catalogue)
Ten Years, Emily Tsingou Gallery, London, England
Middle School: Smart Art Press, The First Thirteen Years, Track 16, Santa Monica, CA
Art Unlimited, Basel, Switzerland
Eden's Edge: Fifteen LA Artists, The Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA (catalogue)
Hammer Contemporary Collection, The Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA
Olaf Breuning, Mike Kelley, Louise Lawler, John Miller, Tony Oursler, Sterling Ruby, Jim Shaw & Andreas Slominski, Metro Pictures, New York, NY
Group Show: Peter Callesen, Karen Kilimnik, Jim Shaw, Marnie Weber, Emily Tsingou Gallery, London, England
- 2006**
- Magritte and Contemporary Art: The Treachery of Images, Los Angeles County Museum of Art, Los Angeles, CA (catalogue)
Multiplicity: Prints and Multiples from the Collection of the Museum of Contemporary Art and the University of Wollongong, The Museum of Contemporary Art, Sydney, Australia (catalogue)
Red Eye: Artists from the Rubell Family Collection, Rubell Family Collection, Miami, FL (catalogue)
Works on Paper, Patrick Painter, Inc., Santa Monica, CA
Twice Drawn, The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY
A Selected State, Emily Tsingou Gallery, London, England
Chain Letter, High Energy Constructs, Los Angeles, CA
Slow Burn, Galerie Edward Mitterrand, Geneva, Switzerland
The Aesthetics of Art and Music: Punk, Magasin, Grenoble, France
Drawn into the World: Drawings from the MCA Collection, Museum of Contemporary Art, Chicago, IL

- Los Angeles 1955-1985, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France (catalogue)
- Dormir, rêver...et autres nuits (To sleep, to dream...and other nights), CAPC, Musée d'Art Contemporain de Bordeaux et Fage éditions, Lyon, France (catalogue)
- Olaf Breuning, Jim Shaw, Cindy Sherman, Metro Pictures, New York, NY
- JSA, Rental Gallery, Los Angeles, CA
- Faces, Blondeau Fine Art Services, Geneva, Switzerland
- 2005**
- Self Portraits, Skarstedt Fine Art, New York, NY
- Mike Kelley, Martin Kippenberger, Louise Lawler, Robert Longo, John Miller, Jim Shaw, Cindy Sherman, Gary Simmons, Metro Pictures, New York, NY
- Very Early Pictures, Luckman Gallery, California State University, Los Angeles, CA
- Drunk vs. Stoned 2, Gavin Brown Enterprises, New York, NY
- Catherine Sullivan, Jim Shaw, Tony Oursler, Lucy McKenzie, Martin Kippenberger, Mike Kelley, Metro Pictures, New York, NY
- 100 Artists See God, ICA Institute of Contemporary Arts, London
- Bortolami Dayan, New York, NY
- The Meeting, Center for the Arts Eagle Rock, Los Angeles, CA
- WivesHusbands, Domestic Setting, Los Angeles, CA
- 2004**
- Walking on Elbows, Anna Helwing Gallery, Los Angeles, CA
- Information and the mythological machine, Mead Galery, University of Warwick, Coventry, England
- Self Portraits, Angles Gallery, Santa Monica, CA
- The Dogs, Karyn Lovegrove Gallery, Los Angeles, CA
- Paper, Emily Tsingou Gallery, London
- Disparities & Deformations, Site Sante Fe, Santa Fe, New Mexico (catalogue)
- 100 Artists See Satan, Grand Central Art Center, Santa Ana, CA (catalogue)
- Diaries and Dreams – Contemporary Drawings, Galleria d'Arte Moderna, Bologna, Italy (catalogue)
- Selected Works..., Marc Jancou Fine Art, New York, NY
- 100 Artists See God, organized by Independent Curators International; Naples Museum of Art, Naples, FL; The Jewish Museum San Francisco, CA; Laguna Art Museum, Laguna Beach, CA; Memorial Art Gallery, University of Rochester, NY; Institute of Contemporary Arts, London; Contemporary Art Center of Virginia, Virginia Beach, VI; Albright College Freedman Art Gallery, Reading, PA; Cheekwood Museum of Art, Nashville, TN
- 2003**
- Ivan Morley, Christian Schumann, Jim Shaw, Patrick Painter Inc., Santa Monica, CA
- Variations on the Theme of Illusion, Emily Tsingou Gallery, London
- Drawings, Metro Pictures, New York, NY
- Il Passato Non Esiste, Aurora, Rovereto, Italy
- Extra, Swiss Institute, New York, NY (catalogue)
- 2002**
- Metro Pictures, New York, NY
- L.A. Post-Cool, San Jose Museum of Art, San Jose, CA (catalogue)
- 2002 Biennial Exhibition, Whitney Museum of American Art, New York, NY (catalogue)
- Amused, Perth Institute of Contemporary Art, Perth, Australia; Kunstlerhaus Bethanien, Berlin
- Super Heroes, Galerie Edward Mitterand, Geneva, Switzerland
- (The World May Be) Fantastic, Museum of Contemporary Art, Sydney; Art Gallery of New South Wales, Australia (catalogue)
- Shoot the Singer: Music on Video, Institute of Contemporary Art, Philadelphia, PA
- 2001**
- 22nd Annual Benefit Art Auction, L. A. C. E, Los Angeles, CA
- Amused, Carrie Secrist Gallery, Chicago, IL
- The Magic Hour, Neue Galerie Graz im Künstlerhaus, Graz, Austria
- The Artist's World, Logan Galleries, CCAC Institute, San Francisco, CA (catalogue)
- All Work and No Play Makes Jack a Dull Boy, Bern, Switzerland

- Tony Oursler, Jim Shaw, John Miller, Mike Kelley, Galerie Biedermann, Munich, Germany
Pop & Post-Pop (On Paper), Texas Gallery, Houston, TX
Rena Branstein, San Francisco, CA
- 2000**
- Jim Shaw, Yoshitomo Nara, Johnen + Shottle, Cologne, Germany
Destroy All Monsters, CoCa, Seattle, WA
La Biennale de Montreal 2000, Montreal, Canada
Made in California, LACMA, Los Angeles, CA
Representing LA, Friart Museum, Seattle, WA
Musé d'arts Modeste, Sette, France
El Podar del Nar, Centre d'arte Castille, Spain
Dreaming Machines, London
Diary, London
Projection 24/7, The Standard, Hollywood, CA
The Goodbye Show, Pasadena, CA
- 1999**
- Drawn by..., Metro Pictures, New York, NY
Basement Series #1, Pasadena, CA
In Sickness and in Health: Jim Shaw and Marnie Weber, Recent Works, Project Gallery, Wichita, KS
Drawn from the Artist's Collections, UCLA Hammer Museum, Los Angeles, CA (curated by Anne Philbin and Jack Shear)
I, Me, Mine, Luckman Gallery, California State University, Los Angeles, CA (curated by Mike Mehring)
God Don't Make No Junk, Angstrom Gallery, Dallas, TX
Videos of Artist Discussions, Rupertinum, Salzburg, Germany
Pasadena Adjacent, Richard Heller Gallery, Santa Monica, CA
Anisi de Suite 3, Centre Regional d'art Contemporain, Languedoc-Roussillon, France
At Century's End, Museum of Contemporary Art, Lake Worth, FL
Drawings, Copenhagen, Denmark
- 1998**
- Tell me a Story, Centre National d'Art Contemporain de Grenoble, France
Time After Time..., Emily Tsingou Gallery, London
Pop Surrealism, Aldrich Museum of Contemporary Art, Ridgefield, CT (catalogue)
I Rip You, You Rip Me (Honey, We're Going Down in History), Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
Eccentric Drawing, Frankfurter Kunstverein, Germany
Affinities and Collections, California Center for the Arts, Escondido, CA
Everybody Loves a Clown, Baby, Why Don't You?, Guggenheim Gallery, Chapman University, Orange, CA (catalogue)
Night Vision, Junior Arts Center Gallery, Los Angeles Municipal Art Gallery, CA (curated by Michael Miller)
Spread, Rena Bransten Gallery, San Francisco, CA
The Bean Show, Dirt Gallery, Hollywood, CA
Slip Stream, Modern Institute, Glasgow, Scotland
Life Lessons: How Art Can Change Your Life: The Judy and Art Spence Collection, Laguna Art Museum, Laguna Beach, CA
Affinities and Collections, California Center for the Arts, Escondido, CA
Fictional Biographies, Rio Hondo College, Whittier, CA
LA on Paper: Relax, Galerie Krinzinger, Vienna
Educating Barbie, Trans Hudson Gallery, New York, NY (catalogue)
From Head to Toe: Concepts of the Body in 20th Century Art, Los Angeles County Museum of Art, Los Angeles, CA (catalogue)
Carte Blanche, Galerie Praz-Delavallade, Institut Français, Turin, Italy
Graphic, Monash University Gallery, Clayton, Victoria, Australia
The New Surrealism, Pamela Auchincloss, New York, NY

- 1997** Slad, Apex Art, New York Metro Pictures, New York, NY
Angel: Angel, Kunsthalle Wien, Galerie Rudolfinum Prague, Czech Republic (catalogue)
Display, The Charlottenborg Exhibition Hall, Copenhagen, Denmark (catalogue)
Drawings, Meyerson and Nowinski, Seattle, WA
Performance Anxiety, Museum of Contemporary Art, San Diego, CA
Sunshine & Noir, Louisiana Museum of Modern Art, Humlebaek, Denmark; Kunstmuseum Wolfsburg, Germany; Castello di Rivoli, Museo d'Arte Contemporanea, Italy; UCLA Hammer Museum of Art, Los Angeles, CA (catalogue)
I Have a Dream, Richard Telles Fine Art, Los Angeles, CA
KunstlerInnen, Künsthau Bregenz, Austria
- 1996** Psy-Fi, Real Art Ways (RAW), Hartford, CT
Anomalies, The Contemporary Arts Collective, Charleston, Las Vegas, NV
The Comic Depiction of Sex in American Art, Sabine Knust Gallery, Munich, Germany
Haus 19; Andreas Binder Gallery; Mathias Kampl Gallery, Munich, Germany
Dean Jensen Gallery, Milwaukee, IL
Group Show, Malmö, Sweden
Be Specific, Rosamund Felsen Gallery, Los Angeles, CA
Popcultural, South London Gallery; South Hampton City Art Gallery, London
- 1995** Feature Inc., New York, NY
It's Only Rock and Roll, Contemporary Arts Center, Cincinnati, OH; Lakeview Museum of Arts and Sciences, Peoria, IL; Virginia Beach Center for the Arts, VI; Tacoma Art Museum, WA; Jacksonville Museum of Art, FL; Bedford Gallery at the Regional Center for the Arts, Walnut Creek, CA; The Phoenix Art Museum, AZ; North Carolina Museum of Art, Raleigh, NC; Lowe Art Museum, University of Miami, FL, Milwaukee Art Museum, WI; Arkansas Art Center, AK; Fresno Metropolitan Museum, CA; Austin Museum of Art, TX (catalogue)
From L.A. with Love, Galerie Praz-Delavallade, Paris
Metro Pictures, New York, NY
Galleri Andreas Brändström, Stockholm, Sweden (with Marnie Weber)
Art on Paper, Weatherspoon Art Gallery, The University of North Carolina at Greensboro, NC (catalogue)
- 1994** Can You Always Believe Your Eyes?, De Beyerd, Breda, Holland
Metro Pictures, New York, NY
Laura Carpenter Fine Art, Santa Fe, NM (with Tony Oursler)
Single-Cell Creatures: Cartoons and their Influence on the Contemporary Arts, Katonah Museum of Art, NY
Arrested Childhood, Center of Contemporary Art, North Miami, FL (catalogue)
Metro Pictures, New York, NY
Facts and Figures, Lannan Foundation, Los Angeles, CA
Summer Academy I, PaceWildenstein Gallery, New York, NY
- 1993** Prospect '93, Frankfurter Kunstverein/Schirn Kunsthalle, Frankfurt, Germany
Der Zerbrochene Spiegel (Thrift Store Painting Collection), Staatliche Akademie der Bildenden Kuenste, Vienna; Deichtorhallen, Hamburg, Germany (catalogue)
The Return of the Cadavre Exquis, The Drawing Center, New York, NY
Sampler-Southern California Video Tape Collection, David Zwirner Gallery, New York, NY
Into the Lapse, Royal Academy of Fine Art, Copenhagen, Denmark (video)
Four Centuries of Drawing: 1593-1993, Kohn Abrams Gallery, Los Angeles, CA
SoHo at Duke IV, Duke University Museum of Art, Durham, NC
Kustom Kultur, Laguna Art Museum, Laguna Beach, CA
The Language of Art, Kunsthalle, Vienna
Summer Reading, Texas Gallery, Houston, TX
Sampler: Southern California Video Tape Collection 1970-1993, Studio Guenzani, Milan, Italy (organized by Paul McCarthy)
Four Centuries of Drawing: 1593-1993, Kohn Abrams Gallery, Los Angeles, CA

- 1992** Helter Skelter: L.A. Art in the 1990s, Museum of Contemporary Art, Los Angeles, CA (catalogue)
Songs of Innocence/Songs of Experience, Whitney Museum of American Art at Equitable Center, New York, NY
How It Is, Tony Shafrazi Gallery, New York, NY
Drawings, Stuart Regen Gallery, Los Angeles, CA
Just Pathetic, American Fine Arts Co., New York, NY
Re-Framing Cartoons, Wexner Art Center, Ohio State University, Columbus, OH
True Stories, Institute of Contemporary Art, London
Tattoo Collection: autour du tatouage, une collection de projets, photos et textes, Air de Paris, Nice, France and Urbi et Orbi, Paris; Daniel Buchholz, Cologne, Germany
American Art of the 80's, Museo d'Arte Moderna e Contemporanea di Trento, Italy (catalogue)
Metro Pictures, New York, NY
The Day the Earth Stood Still, Cirrus Gallery, Los Angeles, CA
LAX, Galerie Ursula Krinzinger, Vienna, Austria
Rosamund Felsen Clinic and Recovery Center, Rosamund Felsen Gallery, Los Angeles, CA
Irony and Ecstasy: Contemporary American Drawings, Center for the Arts, Wesleyan University, Middletown, CT
- 1991** 1991 Biennial Exhibition, Whitney Museum of American Art, New York, NY (catalogue)
Metro Pictures, New York, NY
Presenting Rearwards, Rosamund Felsen, Los Angeles, CA
Ovarian Warriors vs. Knights of Crissum, Sue Spaid Fine Art, Los Angeles, CA
HAH, Roy Boyd Gallery, Santa Monica, CA
The Store Show, Richard/Bennett Gallery, Los Angeles, CA (catalogue)
The Kelly Family, Buchholz/Schipper, Cologne, Germany
Thrift Store Paintings, Metro Pictures, New York, NY
California North and South, Aspen Museum of Art, CO
No Man's Time, Villa Arson, Nice, France (catalogue)
- 1990** Video and Dream, The Museum of Modern Art, New York, NY
Thrift Store Paintings, Contemporary Arts Forum, Santa Barbara, CA
Berlin Film and Video Festival (video), Berlin
Recent Drawings: Roni Horn, Charles Ray, Jim Shaw, Michael Tetherow, Whitney Museum of American Art, New York, NY
Total Metal, Simon Watson, New York, NY
- 1989** boys will be boys, Linda Cathcart Gallery, Santa Monica, CA
Dennis Anderson Gallery, Los Angeles, CA
Erotophobia, Simon Watson, New York, NY
L.A. Six, Rena Bransten Gallery, San Francisco, CA
Buttinsky, Feature Inc., New York, NY
ACCEPTABLE ENTERTAINMENT & ABOUT T.V. Appropriation and Parody in Contemporary Video Art, Municipal Art Gallery, Los Angeles, CA
Thick and Thin, Fahey/Klein Gallery, Los Angeles, CA
No Stomach, San Diego, CA
Romancing the Stone, Feature Inc., New York, NY
Amerikarma, Hallwalls, Buffalo, NY
- 1988** Dennis Anderson Gallery, Los Angeles, CA
Feature Gallery, Chicago, IL
In the Afterglow of TV Land, Infermental VIII, Tokyo, Japan
Telling Tales, Artists Space, New York, NY
Saxon-Lee Gallery, Los Angeles, CA
1988 Videonale, Bonn, Germany (video)

- 1987** L.A. Hot and Cool: The Eighties, MIT List Visual Arts Center, Cambridge, MA
New California Video, A Survey of Open Channels: Open Channels III, Long Beach
Museum of Art, Long Beach, CA
Cal Arts; Skeptical Belief(s), The Renaissance Society at the University of Chicago, IL;
Newport Harbor Art Museum, Newport Beach, CA
Heterodoxy, Rosamund Felsen Gallery, Los Angeles, CA
LA2DA, Museum of Contemporary Art, La Jolla, CA
- 1986** Social Distortions, Los Angeles Contemporary Exhibitions, Los Angeles, CA
Hang 12, Piezo Electric Gallery, Venice, CA
- 1985** B & W, Los Angeles Institute of Contemporary Art, Los Angeles, CA
TV Generations, Los Angeles Contemporary Exhibitions, Los Angeles, CA
The Magic Show, Atelier Gallery, University of Southern California, Santa Monica, CA
- 1984** The Floor Show, Los Angeles Contemporary Exhibitions, Los Angeles, CA
- 1976** Rackum Gallery, Ann Arbor, MI

/ performances

- 2010** A Night of Growth and Discovery, benefit for West of Rome Public Art, Pasadena, Farley Building, Eagle Rock, CA
The Alchemy of Things Unknown (and a Visual Meditation on Transformation), Khastoo Gallery, Los Angeles, CA
Opening performance, Left Behind, CAPC, Musée d'Art Contemporain de Bordeaux, Bordeaux, France
- 2009** A Tone Meant for Your Sins, Blinding the Ears – Action, Behavior, Performance, Instant Theatre, Artissima, Torino, Italy
Performance with Dani Tull. Blast! 6, A Benefit to support the Society for the Activation of Social Space through Art and Sound (SASSAS), private residence, Los Angeles, CA
- 2007** Opening performance, Into the Vacuum: Drones, Galerie Praz-Delavallade, Paris, France
Into the Vacuum: An Evening of Oist Sacred Music, Billy Wilder Theater, The Hammer Museum, Los Angeles, CA

/ conférences et séminaires

- 2010** Hammer Lectures: The Red Book Dialogues: Jim Shaw & Gilda Frantz, The Hammer Museum, Los Angeles, CA
- 2007** Discussion and screening with Mike Kelley. Conversations with Artists, Los Angeles County Museum of Art, Bing Theater, Los Angeles, CA, November 18, 2007.
On the occasion of the exhibition, Dalí: Painting and Film.

/ projections vidéo

- 2010** From Ritual to Theatre, ANCIENT & MODERN (curated by Ben Judd), London, England
(Initiation Ritual of the 360 Degrees)
Be Glad For the Song Has No End ~ A Festival of Artists Music, Wysing Art Centre in Cambridge, England
The Hole, 2007. From Dusk Till Dawn: If I Can't Dance..., Van Abbemuseum, Eindhoven, The Netherlands, March 19 – 20, 2010.

/ projets curatoiaux

- 2009** Victor Houteff: At the Eleventh Hour, Cabinet Magazine, New York, NY

/ prix et bourses

- 2004** John Simon Guggenheim Memorial Foundation Fellowship
1989 Louis Comfort Tiffany Foundation Grant
1988 Art Matters Inc.
1986 National Endowment for the Arts Visual Artists Fellowship Grant

/ collections publiques et muséales

Albright-Knox Art Gallery, Buffalo, NY

Des Moines Art Center, Des Moines, IA

Fri-Art Museum, Switzerland

Fond National d'Art Contemporain (FNAC), Paris, France

FRAC, Normandie, France

Colección Jumex, Estado de Mexico

Solomon R. Guggenheim Museum, New York, NY

The Hammer Museum, Los Angeles, CA

Los Angeles County Museum of Art, Los Angeles, CA

Centre Georges Pompidou, Paris, France

The Metropolitan Museum of Art, New York, NY

Musée d'Art Moderne et Contemporain, Geneva, Switzerland

The Museum of Contemporary Art, Los Angeles, CA

The Museum of Modern Art, New York, NY

Walker Art Center, Minneapolis, MN

Whitney Museum of American Art, New York, NY

CAPC
musée d'art contemporain
de Bordeaux