



# California Museum of Photography at UCR ARTSblock

3824 Main Street  
Riverside, CA 92501  
artsblock.ucr.edu

## CMP PROJECTS: ZOE CROSER

*Zoe Crosher: The Further Disbanding of Michelle duBois* is on view from August 24 through November 9, 2013 at the California Museum of Photography, part of UCR ARTSblock in Riverside, and is organized by Joanna Szupinska-Myers, CMP Curator of Exhibitions.

### RELATED PROGRAMS

Public reception 6-9pm Saturday, September 28

Artist talk 4pm Saturday, October 12

### WORKS IN THE EXHIBITION

*Silhouetted no. 1* and *no. 12* both 2010

*Why Don't You Come Up And See Me Sometime?* 2011

*From the Blackened Last Four Days & Nights in Tokyo no. 4 (8.21.86), no. 5 (8.21.86), no. 23 (8.21.86), no. 24 (8.21.86), no. 33 (8.21.86), no. 38 (8.21.86), no. 40 (8.21.86), and no. 41 (8.21.86)* all 2012

*Mae Wested no. 8 (Crumpled), no. 9 (Crumpled), no. 10 (Crumpled), and no. 11 (Crumpled) from the series "21 Ways to Mae Wested"* all 2012

All works digital C-prints mounted on Dibond

All works courtesy of the artist and Perry Rubenstein Gallery, Los Angeles

### ABOUT THE ARTIST

Zoe Crosher was born in 1975 in Santa Rosa, California. She earned her BA from the University of California, Santa Cruz in 1997, and her MFA from the California Institute of the Arts in 2001. Her work has been featured in recent exhibitions at LAXART, Los Angeles (2013); Museum of Modern Art, New York (2012); Los Angeles County Museum of Art (2012); and Dallas Contemporary (2012), among elsewhere. For a collaboration with the Los Angeles Nomadic Division (LAND) she is the 2013 Robert Rauschenberg Foundation Recipient of the Artistic Innovation & Collaborative Grant.

## THE FURTHER DISBANDING OF MICHELLE DUBOIS

Installed in a dark, intimate gallery on the second floor of the California Museum of Photography at UCR ARTSblock, *The Further Disbanding of Michelle duBois* presents photographs by Los Angeles-based artist Zoe Crosher. The exhibition is comprised of a selection of pictures from *The Michelle duBois Project*, an extensive body of work in which the artist re-photographs, re-frames, and re-contextualizes the seemingly endless personal archive of a woman—the pseudonymous “duBois”—who obsessively photographed herself in various costumes and settings throughout the 1970s and '80s.

*The Further Disbanding of Michelle duBois* presents material from several of the photographic series that make up the larger project. In *Silhouetted no. 1* and *no. 12*, duBois poses for the camera in an anonymous landscape. Backlit and underexposed, her features are obscured in blackness, leaving only a silhouette and the slightest hints of information in her face. The two images are almost the same, but we gain no additional information from the repetition.

In the series “21 Ways to Mae Wested,” duBois poses playfully before a traditional studio backdrop as Mae West, a 20th century American icon. Crosher’s pictures of duBois’s pictures make for multiple layers and performances within a single image: a woman, using the alias Michelle duBois, photographs herself as Mae West, who dresses as a saloon girl in the Wild West—all appropriated by Crosher for this series. Through her cycle of interventions, which include multiple acts of re-photography, printing, and physical manipulation, Crosher suggests the very complexity of identity itself, and especially for women: a self that is constantly shaped through imitation and self-portraiture, and through constant performance of roles and images that are never quite one’s own.

Leaning against the gallery wall, *Why Don't You Come Up And See Me Sometime?* depicts duBois’s hand-written note from the back of a snapshot, referencing Mae West’s infamous line. This large work heightens our awareness of the objecthood of photographs, and the complex role they play in our sense of personal history. By refusing to show the image on the other side, we understand only an enigmatic fragment of an extensive narrative.

Selections from “The (Blackened) Last Four Days and Nights in Tokyo” show duBois relentlessly posing in a Japanese “love hotel.” Crosher made these photographs from heavily damaged negatives; the purples, reds, and gold of these dark prints draw the viewer in close before revealing any content. Dated August 19 to 21, 1986, chronologically these are the final pictures Crosher chooses to use from the entirety of duBois’s archive.

In the midst of a massive accumulation of images, we are denied full access to the woman, and by extension, to the artist herself. In this way, Crosher’s project heightens the fiction of documentary and complicates the possibility of truth through image.

Zoe Crosher, *The Re-duBois Show*, 2013 (detail)

This new work was commissioned by UCR ARTSblock in conjunction with artist's solo presentation *Zoe Crosher: The Further Disbanding of Michelle DuBois* at the California Museum of Photography. *The Re-duBois Show* is presented on the Culver Screens at UCR ARTSblock from September 14 through October 5, 2013.

photo by Nikolay Maslov, UCR ARTSblock