For Immediate Release

UCR ARTSblock presents the exhibition

**Zoe Crosher**

*The Further Disbanding of Michelle duBois*

August 24–November 9, 2013

California Museum of Photography, UCR ARTSblock

RIVERSIDE, Calif., July 1, 2013 – UCR ARTSblock presents Zoe Crosher: *The Further Disbanding of Michelle duBois*, on view at the California Museum of Photography from August 24 through November 9, 2013. The exhibition will be accompanied by a newly commissioned work to be displayed on the two jumbrotrons facing the public pedestrian walk from the facade of UCR ARTSblock’s Culver Center. The artist will also give a public talk about her work (further details to be released). The exhibition and accompanying programs are organized by California Museum of Photography at UCR ARTSblock, and curated by Joanna Szupinska-Myers, CMP Curator of Exhibitions. A reception celebrating the exhibition will be held at the museum on Saturday, September 28, 6–9pm. The reception is free and open to the public.

Presented on the second floor of the California Museum of Photography, this exhibition present a selection of photographs from *The Michelle duBois Project*, an extensive body of work by Zoe Crosher 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 (both 2010), 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 “21 Ways to Mae Wested” (2012), 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 Sometimes? (2011) 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 larger group “The (Blackened) Last Four Days and Nights in Tokyo” (2012) 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.

Visit artsblock.ucr.edu for further details about the exhibition and related public program.

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. Crosher lives and works in Los Angeles.

ABOUT THE EXHIBITION

Zoe Crosher: The Further Disbanding of Michelle duBois is organized by the California Museum of Photography at UCR ARTSblock, and is curated by Joanna Szupinska-Myers, CMP Curator of Exhibitions.

CONCURRENT EXHIBITIONS

More American Photographs
California Museum of Photography

As the United States slowly emerges from its most significant economic downturn since the Great Depression, the California Museum of Photography at UCR ARTSblock will present a selection of photographs from the well-known Farm Security Administration program (1935-44). For More American Photographs, twelve contemporary photographers were commissioned to travel the United States, documenting its land and people. This exhibition will present the resulting photographs alongside a number of the original images by the FSA photographers.

The exhibition features new commissions by artists Walead Beshty, Larry Clark, Roe Ethridge, Katy Grannan, William E. Jones, Sharon Lockhart, Catherine Opie, Martha Rosler, Collier Schorr, Stephen Shore, Alec Soth, and Hank Willis Thomas. Also included are historical photographs by Esther Bubley, John Collier, Marjory Collins, Jack Delano, Walker Evans, Dorothea Lange, Russell Lee, Edwin Locke, Pare Lorentz, Carl Mydans, Gordon Parks, Arthur Rothstein, Ben Shahn, John Vachon, Marion Post Wolcott, and other anonymous FSA photographers.

This exhibition is organized by the CCA Wattis Institute for Contemporary Arts, San Francisco.

Confessions* of a male chauvinist pig: Rethinking Winogrand’s Women
August 10–October 26, 2013
California Museum of Photography

Confessions* of a male chauvinist pig reconsiders Garry Winogrand’s “Women Are Beautiful” (1975), a set of 85 photographs culled from the hundreds Winogrand shot of women in public places between 1964 and 1973. Initially bearing the controversial subtitle “Observations of a Male Chauvinist Pig,” Winogrand’s book struggled to find a publisher and then withered in the light of feminist critique once it appeared. Confessions* aims to reorganize the photographs into a critical exhibition that places the project in the context of the turbulent 1960s, at the nexus of gender relations buffeted by the conflicting terms of the sexual revolution and the women’s movement.

Confessions* is organized by the California Museum of Photography at UCR ARTSblock, and is guest curated by graduate students from the Departments of Art, History of Art, and Public History: Andrea Brown, Leann Do, Chelsea Herr, Leslie Paprocki, Ana Ramey, Kaelyn Rodriguez, Nicolette Rohr, Carolyn Schutten, Megan Suster, and Margaret Wallace, as advised by Susan Laxton, UCR Assistant Professor of the History of Art, and Joanna Szupinska-Myers, CMP Curator of Exhibitions.

Flash: Jessica Eaton
August 10–October 26, 2013
California Museum of Photography

Flash: Jessica Eaton is the presentation of a single photograph from the artist’s series “Cubes for Albers and LeWitt (cfaal),” 2010–13, a series that offers a new interpretation to the minimal abstractions of Josef Albers’s paintings and Sol LeWitt’s sculptures. To create this work, Eaton employs additive color techniques and layering of multiple exposures to create simple compositions in vivid, otherworldly spectra.

Flash! is a contemporary art series organized by the California Museum of Photography at UCR ARTSblock. Flash: Jessica Eaton is curated by Joanna Szupinska-Myers and is the second project in the series.

Kim Stringfellow: Jackrabbit Homestead
June 29–September 28, 2013
Culver Center of the Arts

UCR ARTSblock’s Culver Center of the Arts presents Kim Stringfellow’s Jackrabbit Homestead, a published book, photographic exhibit, and Web-based multimedia presentation featuring a downloadable car audio tour exploring
the cultural legacy of the Small Tract Act in Southern California's Morongo Basin region near Joshua Tree National Park. Stories from this underrepresented regional history are told through the voices of local residents, historians, and area artists—many of which reside in reclaimed historic cabins and use the structures as inspiration for their creative work. Beyond the proliferation of big box chains, car dealerships, fast food joints, and the nameless sprawl located along California State Highway 62 the desert opens up. Out there, where signs of familiar habitation seem to fade from view, a variance appears in the landscape in the form of small, dusty cabins—mostly abandoned—scattered across the landscape. The curious presence of these structures indicates that you are entering one of the remaining communities of "jackrabbit" homesteads left in the American West. The mostly derelict structures located among the occasional inhabited ones are the remaining physical evidence of former occupants who were some of the last to receive land from Uncle Sam for a nominal fee through the Small Tract Act of 1938.

*Jackrabbit Homestead* is organized by UCR ARTSblock and curated by Tyler Stallings, Artistic Director, Culver Center of the Arts, and Director, Sweeney Art Gallery, University of California, Riverside. UCR's College of Humanities, Arts, and Social Sciences (CHASS) have provided support.

**ESSENTIAL: Selections from the Permanent Collection**

*June 29–September 28, 2013*

*Sweeney Art Gallery*

*ESSENTIAL: Selections from the Permanent Collection* celebrates the Sweeney Art Gallery's 50th anniversary. The exhibition is dedicated to the memory of Marilyn Sweeney, who passed away on May 10, 2013. Alongside supporting other UCR endeavors over the years, she and her husband Jack were major benefactors of the art gallery.

The university art gallery was established on UCR’s main campus in 1963. It moved to downtown Riverside in 2006 to join the California Museum of Photography and the Culver Center of the Arts, together forming the UCR ARTSblock.

*ESSENTIAL* features works by Marsia Alexander-Clarke, Tom Allen, Judie Bamber, Edward Beardsley, Tad Beck, Margarita Cabrera, Albert Contreras, Edgard De Souza, John Divola, Sean Duffy, Peter Edlund, Reanne Estrada, Fritz Haeg, David Leapman, Gabriela Leon, Peter Lodato, Jason Lutz, Rachel Mayeri, Christopher Russell, Dan Torres (El Daino), Rubén Ortiz Torres, Ann Phong, Perry Vasquez & Victor Payan, Alison Walker, Stephanie Washburn, and Yoram Wolberger. The works that make up this exhibition come from gifts by artists, collectors, and gallerists donated since 2007.

This exhibition is organized by UCR ARTSblock and curated by Tyler Stallings, Artistic Director, Culver Center of the Arts, and Director, Sweeney Art Gallery, University of California, Riverside. UCR's College of Humanities, Arts, and Social Sciences (CHASS) and the City of Riverside have provided support.

**VISITOR INFORMATION AND PRESS INQUIRIES**

UCR ARTSblock is located at 3824 & 3834 Main Steet, Riverside, CA 92501, and includes three venues—California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery—which are open Tuesday through Saturday, noon to 5 pm, plus 6–9pm for First Thursday ArtWalks, which take place on the first Thursday of every month. Admission is $3, which includes entry to all three venues, and is free during First Thursday ArtWalks (6–9pm). The Culver Center opens 30 minutes prior to film screenings.

Press contact: Joanna Szupinska-Myers, joanna.szupinska@ucr.edu
Public contact: artsblock.ucr.edu

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