

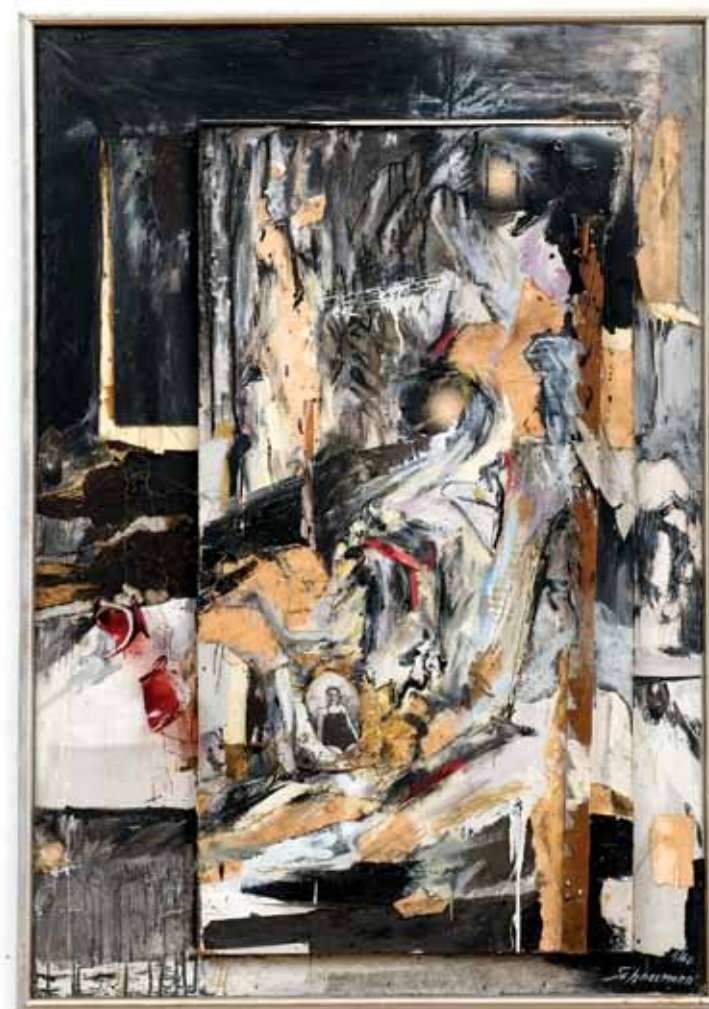
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Art by Carolee Schneemann
pages 625-640



Summer I (Honey Suckle) (1959)
Oil on canvas; 42 × 49 inches. Photo: James Dee.



Quarry Transposed (Central Park in the Dark) (1960)
 Construction on board: Masonite panels, wood strips, photograph of N.L.,
 red glass pitcher, nails, wire, paper, oil paint; 57 × 34 × 4 inches.
 Photo: James Dee.



Sphinx (1961)

Painting construction: oak box, bottles, paint, rope, cloth, plaster; 50 × 28 × 4 inches. Photo: James Dee.



Sir Henry Francis Taylor (1961)

Painting construction: Masonite panels, plaster structure, underpants, swing, glass, photo reproduction of Sir Henry Francis Taylor by Julia Margaret Cameron, photos of nudes, oil paint; 54.5 × 39 × 6.5 inches.

Photo: James Dee.



Fur Wheel (1962)

Motorized construction: lamp shade base, fur, tins cans, mirrors, glass, oil paint, mounted on turning wheel; 14 × 14 × 26 inches.

Photo: Susan Alzner.



One Window Is Clear - Notes to Lou Andreas Salomé (1965)
 Painting construction: Masonite, photo reproductions of Salomé,
 Rilke, Nietzsche, cloth, recording tape, paper, gloves, canvas,
 oil paint; 77.5 × 48 × 3.5 inches. Photo: James Dee.



"Meat Joy" (1999; images 1964)
Performance collage: photos from 1964 performance,
crayon, paint on linen; 83 × 53 inches.
Photo: Susan Alzner.





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Viet-Flakes (1965)

Film stills from DVD of original toned black-and-white 16 mm film; 7 minutes.

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War Mop (1983)

Kinetic sculpture with motorized mop and television monitor with video sequences of the war in Lebanon. DVD of "Souvenir of Lebanon" 5:50 minutes, color, sound.

OPPOSITE, TOP

Untitled (Four Fur Cutting Boards) (1963)

Painting construction: wooden boards, paint, lights, photographs, fabric, hubcap, motorized umbrellas; 90.5 × 131 × 52 inches.

OPPOSITE, BOTTOM

Up To and Including Her Limits (1973-76)

Installation: crayon on paper, rope, harness, 2-channel video on six monitors, Super 8 film projection.