

Chapter 1 : Karen Finley - Wikipedia

The second essay is by Karen Finley herself and is self explanatory in its title "Drawing from Life": her part of the exhibition was 'real time' figure drawing installation art piece. The final erudite essay is by David McCarthy titled "The Nude: That Darling of the Artists, That Necessary Element of Success".

Her performance art, recordings, and books are used as forms of activism. Her work frequently uses nudity and profanity. Finley incorporates depictions of sexuality, abuse, and disenfranchisement in her work[1] Karen Finley is currently a professor at the Tisch School of the Arts at New York University. Karen Finley has written various books that focus on controversial topics. Humorous Adventures in Hyperdomesticity, Pooh Unplugged detailing the eating and psychological disorders of Winnie the Pooh and his friends ,[2] and A Different Kind of Intimacy - a latter collection of her works. Her poem "The Black Sheep" is among her best-known works; it was displayed as public art in New York City for one month. Biography Finley was born in Chicago and raised in Evanston, Illinois. She is a relative of the American humorist and writer Finley Peter Dunne. In , Finley performed in underground art galleries and music clubs such as Mabuhay Gardens and Club Foot , which hosted poetry readings, punk concerts, and alternative performance art acts. She was notably one of the NEA Four , four performance artists whose grants from the National Endowment for the Arts were vetoed in by John Frohnmayer after the process was condemned by Senator Jesse Helms under "decency" issues. Finley released a double-disc set on the Rykodisc label, A Certain Level of Denial, a studio version of the performance piece. Congress imposed restrictions on grants for indecent art. Finley , argued in front of the U. Supreme Court , was decided against Finley and the other artists. It was almost as if "Karen Finley" got in the way of the material, and Finley had already found herself at the center of a firestorm that made her persona a controversial national reference to nudity in art, in a public conversation that extended from Oprah to David Mamet to Seinfeld to Rush Limbaugh to David Letterman to Dennis Miller she was famously edited out of a Miller show at mid-show to Sean Hannity to Bill Maher to Rent , the Broadway musical, where the character of Maureen is often described as an homage to Finley. Finley also wrote a play, George and Martha, depicting an affair between Martha Stewart and George Bush ; the play has its roots in other versions of George and Martha, notably that of Edward Albee. In , Finley created a memorial at the concentration camp in Gusen , Austria to commemorate the murder by lethal injection to the heart of Jewish children by the Nazis in February The installation, Open Heart, was created with Austrian school children and Holocaust survivors. The exhibit, which blurred the lines between art, commerce, popular culture, private behavior, taboos and sexuality, allowed patrons to purchase a drawing that Finley created of a photographic image that they "sexted" to Finley from a private room in the museum. Finley developed a new performance based on her early writing about AIDS from the s and 90s. By fall , the performance Written in Sand was launched from these beginnings. In this performance, she satirizes both Donald Trump and Hillary Clinton. The film is narrated by George Takei. In , she was especially honored to read from her ten-year retrospective, The Reality Shows at City Lights Bookstore in San Francisco, the publisher of her first book Shock Treatment. In City Lights Books released a commemorative 25th Anniversary edition of "Shock Treatment" with an extended introduction. Weekly Meditations for Living Dysfunctionally Humorous Adventures in Hyperdomesticity A Different Kind of Intimacy: The Collected Writings of Karen Finley George and Martha , City Lights: Expanded 25th Anniversary Edition Discography The Truth Is Hard to Swallow Fear of Living A Certain Level of Denial Singles.

Chapter 2 : Karen Finley - Artist Biography for Karen Finley

*The Nude In Contemporary Art [Karen Finley, Harry Philbrick, David McCarthy] on www.nxgvision.com *FREE* shipping on qualifying offers. Featuring work by a broad cross-section of contemporary artists, this exhibition catalogue from The Aldrich Museum of Contemporary Art explores one of art's oldest and most enduring themes--the nude.*

Artists not classified as American in our database may have limited biographical data compared to the extensive information about American artists. Creating biographies or improving upon them is a work in progress, and we welcome information from our knowledgeable viewers. If you feel you have worthwhile information you would like to contribute, the following means of submission is the most efficient. We welcome your involvement! If you are a dealer or museum not currently registered, please click here to register , and then you may select your artist and submit a biography. For all others who have useful information about this artist, please email the information to registrar askart. All biographies will be fully viewable on Fridays, but the rest of the week biographies are available only to subscribers. Biography Guidelines When submitting biographical information, we appreciate your consideration of the following: If you do not know a great deal about the artist, but have noteworthy information to share, we would welcome you to send it also to registrar askart. Please introduce your information as follows: Just the facts, please. Other persons, seeing your entry, often add to the data. This is how many of the biographies grow. Please include in your biography answers to as many of the following questions as possible: Is the artist identified with any particular art movements, or artists, who influenced his or her work? Where, when, and under whom did the artist receive education and training? Can you provide all relevant personal background information on the artist? In which Art Organizations was the artist a member? Can you provide a list of all major museum and artist association exhibitions? What awards or other recognition did the artist win? What museums name, city, and state currently hold works by the artist in their permanent collections? What are the sources for your information? For books, list title, author, date of publication. For magazine articles, cite title of article, author, title of publication, date, and page number if possible. Please enter books, periodicals and museum references in the space provided. Do not combine book information with biography. There are many strong biographies that you may refer to on our website, such as Cecilia Beaux, Edward Hopper, and Paul Sample. Please do not submit biographies with minimal facts or excessively promotional writing such as the following unusable wording: What NOT to send: His brilliant canvases are full of feeling, where love can be felt through all the senses. Through his skillful brushwork, and drawing from his life experiences, he creates images where the viewer feels he has truly become one with the subject. If you have any questions about submitting biographies, please send them to registrar askart.

Chapter 3 : Karen Finley | Revolv

Since the s, fearless conceptual artist Karen Finley has been foregrounding taboo issues surrounding sexuality, violence, celebrity, and the positioning of women in society in her no-holds-barred work.

Volume 75, Number 48 April 19 - 25 Photo by Timothy Greenfield-Sanders In , Karen Finley, then a National Endowment for the Arts grant recipient, enraged powerful cultural conservatives in Washington; now her work has apparently scared off at least one contributor to the venerable voice of the left, The Nation. By Jerry Tallmer What a dump! This, as another George and Martha enter for a one-night stand, is a bedroom in a sleazy hotel just off Times Square where through a dirty window you see the neon proclamation: George always insists everything is nice. He is such a goddam Girl Scout at times. Everything except the racial races. Yes, that George W. Your mother was the real man in the family. She even looks like George Washington. Barbara Bush as George Washington. Sexually provocative, but not, as it happens, anally provocative. Martha peering with a flashlight as George, on all fours, complains: This sort of thing happens all the time. When we found out that the writer did not want to do the piece, we offered to excerpt a portion of the book on our Web site. Then we even offered to have someone else interview Karen Finley. We offered an extract [from the book]. Coming from an immigrant Polish family, as she did, America only allowed her to make domestic decisions within the home. Do I think she should have gone to jail? No, what a waste. I do some domestic things [including care of year-old daughter Violet]. Where is the money shot?

Chapter 4 : Metroactive Stage | 'Shut Up and Love Me'

Karen Finley (born) is an American performance artist, musician and www.nxgvision.com performance art, recordings, and books are used as forms of activism. Her work frequently uses nudity and profanity.

Biography[edit] Finley was born in Chicago and raised in Evanston, Illinois. She is a relative of the American humorist and writer Finley Peter Dunne. Her father was of Irish and Scottish descent [4] and her mother was of Native American , Romani , and Jewish ancestry. In , Finley performed in underground art galleries and music clubs such as Mabuhay Gardens and Club Foot , which hosted poetry readings, punk concerts, and alternative performance art acts. She was notably one of the NEA Four , four performance artists whose grants from the National Endowment for the Arts were vetoed in by John Frohnmayer after the process was condemned by Senator Jesse Helms under "decency" issues. Finley released a double-disc set on the Rykodisc label, *A Certain Level of Denial*, a studio version of the performance piece. Congress imposed restrictions on grants for indecent art. Finley , argued in front of the U. Supreme Court , was decided against Finley and the other artists. It was almost as if "Karen Finley" got in the way of the material, and Finley had already found herself at the center of a firestorm that made her persona a controversial national reference to nudity in art, in a public conversation that extended from Oprah to David Mamet to Seinfeld to Rush Limbaugh to David Letterman to Dennis Miller she was famously edited out of a Miller show at mid-show to Sean Hannity to Bill Maher to *Rent* , the Broadway musical, where the character of Maureen is often described as an homage to Finley. Finley also wrote a play, *George and Martha*, depicting an affair between Martha Stewart and George Bush ; the play has its roots in other versions of *George and Martha*, notably that of Edward Albee. In , Finley created a memorial at the concentration camp in Gusen , Austria to commemorate the murder by lethal injection to the heart of Jewish children by the Nazis in February The installation, *Open Heart*, was created with Austrian school children and Holocaust survivors. The exhibit, which blurred the lines between art, commerce, popular culture, private behavior, taboos and sexuality, allowed patrons to purchase a drawing that Finley created of a photographic image that they "sexted" to Finley from a private room in the museum. Finley developed a new performance based on her early writing about AIDS from the s and 90s. By fall , the performance *Written in Sand* was launched from these beginnings. In this performance, she satirizes both Donald Trump and Hillary Clinton. The film is narrated by George Takei. In , she was especially honored to read from her ten-year retrospective, *The Reality Shows* at City Lights Bookstore in San Francisco, the publisher of her first book *Shock Treatment*. In City Lights Books released a commemorative 25th Anniversary edition of "Shock Treatment" with an extended introduction.

Chapter 5 : Karen Finley (US): Sext me if you can on Vimeo

The Other Life of Karen Finley; 'I Try to Fix Things,' Says a Startling Performance Artist. By MEL GUSSOW SEPT. 22, Ill., she began drawing at the age of 2 and was performing by

Creative Time secured permission to reprint the piece after it appeared in PAPER in September of and subsequently mailed the essay, to 15, people. As well as the essay, the mailer contained the message: Only the empty frames were left. Pieces of masking tape were up with the names of the paintings and the artists and why they were removed. The guards had nothing to guard. The white walls were yellowed. Toilets were locked up in museums because people might think someone peeing is art. Someone might think that the act of peeing is a work of art. And the government pays for that pee flushing down that toilet. There were many bladder infections amongst those who inspected the museum to make sure that there was no offensive art. They might lose their jobs. A good life is one where no one thinks that you ever piss or shit. In the empty frames were the reasons why the art was confiscated. It was too much like playing with shit. All glass blowers became extinct for it was too much like a blowjob. We looked for the show of Early American Quilts but it had been taken down. One guard said that a period stain was found on one. Besides, you can imagine what happened under those quilts at night. For the Army Writer, the assignment to make the Stealth Bomber as important as a microwave oven. Musicians were asked to write a tune, the HUD scandal was no big deal, like taking sugar packets from a cafe. And filmmakers were asked to make films about homelessness, poverty and AIDS showing that god had a plan for us all. But no art came out. No art was made. Newspapers became thin and stopped printing because there was no criticism. There was nothing to gossip about. Schools closed, for learning got in the way of patriotism. There was no theory. Everyone became old overnight. There was no more reason for anything. Everything became old and gray. Everyone had blue-gray skin like the colors of bones, unfriendly seas and navy bean soup. And then the Punishers, the Executioners, the Judges of Creativity grew weary, for there was no creativity left to condemn. So they snorted and squawked, but they died in their boredom. All actresses and actors were gone from TV, except for Charlton Heston. Charlton did TV shows 24 hours a day. One day Jesse Helms was having some guests over from Europe. A dignitary, a land developer and a King. The King said, "Disneyland. Helms answered, "Sorry, but hot dogs are too phallic. He wanted everyone to think he was cool, having Europeans visit him. But he had an idea. So he called all of his cronies to come over and make some art. And everyone came because it was better than watching Charlton Heston on TV. Helms looked all over for art supplies. They came up with scissors and house paint and laid it all out for their friends to express themselves. When the friends arrived, they were scared to make art for they had before. Never even used a crayon. But then a child picked up a crayon and drew a picture of her cat having babies. Then she drew a picture of her father hitting her. Then a picture of her alone and bruised. The child screamed out, "Draw your dreams! For 13 days and nights everyone drew and drew non-stop. Some started telling stories, writing poems. Neighbors saw the art making and joined in. Somehow pretend was back in. Somehow expression sprung up from nowhere. But then the Confiscation Police arrived and they took everyone away. The father of the child who drew the father hitting the child complained. They even arrested Jesse Helms, for he was painting his soul out, which was hate and envy and crime and darkness and pain. And they threw him into the slammer. He was tried for treason and lost. On his day of execution his last words were:

Chapter 6 : Los Angeles Times - We are currently unavailable in your region

Karen Finley (US) creates a series of life drawings from sexts. Playing off of the tradition of the nude model posing and portraiture in figure drawing, Finley employs the erotic poses of sexting as inspirations for visual compositions.

Her theatrical pieces and recordings have often been labeled obscene due to their graphic depictions of sexuality, abuse, and disenfranchisement. Humorous Adventures in Hyperdomesticity, Pooh Unplugged detailing the eating and psychological disorders of Winnie the Pooh and his friends , [2] and A Different Kind of Intimacy - the latter a collection of her works. Her poem "The Black Sheep" is among her best-known works; it was displayed as public art in New York City for one month. Biography Finley was born in Chicago and raised in Evanston, Illinois. She is a relative of the American humorist and writer Finley Peter Dunne. Her father was of Irish and Scottish descent [4] and her mother was of Native American , Romani , and Jewish ancestry. In , Finley performed in underground art galleries and music clubs such as Mabuhay Gardens and Club Foot , which hosted poetry readings, punk concerts, and alternative performance art acts. She was notably one of the NEA Four , four performance artists whose grants from the National Endowment for the Arts were vetoed in by John Frohnmayer after the process was condemned by Senator Jesse Helms under "decency" issues. Finley released a double-disc set on the Rykodisc label, A Certain Level of Denial, a studio version of the performance piece. Congress imposed restrictions on grants for indecent art. Finley , argued in front of the U. Supreme Court , was decided against Finley and the other artists. It was almost as if "Karen Finley" got in the way of the material, and Finley had already found herself at the center of a firestorm that made her persona a controversial national reference to nudity in art, in a public conversation that extended from Oprah to David Mamet to Seinfeld to Rush Limbaugh to David Letterman to Dennis Miller she was famously edited out of a Miller show at mid-show to Sean Hannity to Bill Maher to Rent , the Broadway musical, where the character of Maureen is often described as an homage to Finley. Finley also wrote a play, George and Martha, depicting an affair between Martha Stewart and George Bush ; the play has its roots in other versions of George and Martha, notably that of Edward Albee. In , Finley created a memorial at the concentration camp in Gusen , Austria to commemorate the murder by lethal injection to the heart of Jewish children by the Nazis in February The installation, Open Heart, was created with Austrian school children and holocaust survivors. The exhibit, which blurred the lines between art, commerce, popular culture, private behavior, taboos and sexuality, allowed patrons to purchase a drawing that Finley created of an photographic image that they "sexted" to Finley from a private room in the museum. Finley developed a new performance based on her early writing about AIDS from the s and 90s. In , Finley responded to a request to participate in a New York gallery exhibition looking back 25 years at AIDS, Visual Aids, to which Finley responded by installing an abbreviated homage to her early installation, Written in Sand, originally presented at Hallwalls in Buffalo. By fall , the performance Written in Sand was launched from these beginnings. Trump and Hillary Clinton. In , she was especially honored to read from her ten-year retrospective, The Reality Shows at City Lights Bookstore in San Francisco, the publisher of her first book Shock Treatment. In City Lights Books released a commemorative 25th Anniversary edition of "Shock Treatment" with an extended introduction. Weekly Meditations for Living Dysfunctionally Humorous Adventures in Hyperdomesticity A Different Kind of Intimacy: The Collected Writings of Karen Finley George and Martha , City Lights: Expanded 25th Anniversary Edition Discography The Truth Is Hard to Swallow Fear of Living A Certain Level of Denial Singles.

Chapter 7 : Karen Finley - 25 Artworks, Bio & Shows on Artsy

Karen Finley, A Woman's Life Isn't Worth Much. Karen Finley, A Woman's Life Isn't Worth Much.

Chapter 8 : Sext Me If You Can • Turns Your Sexts Into Art

DOWNLOAD PDF DRAWING FROM LIFE KAREN FINLEY

This is from Karen Finley's collection of spoken word performances from the show by the same title. This is genuine creative catharsis. In the piece, Karen examines the process of healing.

Chapter 9 : Karen Finley's Unicorn Gratitude Mystery at Miami Light Project January 12 | Miami New Times

Karen Finley reading a sext as part of her "Sext Me If You Can" project at the New Museum (image via the New Museum's Facebook page). Of the four artists known by history as the NEA Four.