

Associated Students Viking Union Gallery Exhibit Proposal
9/30/2009

Keith Boadwee



GALLERY

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I. Proposal Summary

The Viking Union Gallery is planning on bringing the artwork of Keith Boadwee as the first exhibit of Fall 2009. This show will have a biographical emphasis on the artist himself, and the impact he has made in the art world.

We have put together this proposal in the hopes of showing not only the educational and artistic value of bringing an artist such as Keith Boadwee to the gallery, but also the controversy and dialogue surrounding his art, and the steps we are prepared to take as ASP employees to mediate any concerns.

One of the primary reasons we stand behind this exhibit is because above all, this is fine art utilizing freedom of expression. The Viking Union mission statement emphasizes supporting diversity in Western's community, and allowing creative expression to be shown and discussed. We wish to uphold this mission statement as well as continue to bring important artists and topics into the Viking Union Gallery.

VU Gallery Coordinators Statement:

A collection of the Gallery Coordinators reasoning for bringing and supporting this exhibit, as well as detailed information on the artist, his influences, successes, and main themes.

Faculty Statement:

Garth Amundson's perspective on Keith Boadwee and his rationale behind supporting the artist and his work.

Keith Boadwee Artist Statement:

Keith on Keith action.

Art Reviews:

Two excerpts from art reviews on former Keith Boadwee exhibits.

Artist Summary:

An extensive look into Keith Boadwee's history, influence, purpose, and controversy.

II. VU Gallery Coordinators' Statement

Our motivation behind booking Keith Boadwee for a gallery exhibition has numerous reasons. The idea first came to us through recommendation from photography professor Garth Amundson, who also believes that students and community members alike will greatly benefit from seeing Keith's work. Keith is also backed by the entire WWU Art Department, who approved for him to come as part of their guest lecture series. Boadwee has been traveling to various colleges and universities in the United States since 1993 as a guest lecturer as well as visiting faculty at prestigious institutions such as UCLA, NYU, Otis School of Design and many more; he is also a professor at the San Francisco Art Institute.

Keith has a lot to offer to the artistic community as well as to students at large: he is able to provide them the educational and concrete conceptual side to his somewhat vague and open visuals, which can be shocking at first sight.

The shocking nature of his art has captivated people ever since the early days of his career; he has been very well received by the art world and embraced by feminist artists as well as the identity politics, queer theory, and Marxist/Feminism movements of the early 1990's. Therefore, Keith's work is often times critiqued through a feminist perspective; he was one of the only male artists included in the New Museum's *Bad Girls* show because of "*his importance as a participant in the integral dialog between new feminism and queer politics.*" (Garth Amundson).

Keith Boadwee is quite possibly the very first artist to "*take on this kind blatant, confrontational, graphic, scatological/anus as orifice of desire territory,*" a revolution in itself. In fact, art history has already made a place for his enema paintings. He is part of a movement full of queers, women, and artists of color who are "*taking charge and asking for a reexamination of historical modes, a reexamination of the art world hierarchy...that has certainly changed the face of how things get done in the art world now.*" It is because of artists like Keith that the art world is a much more hospitable place due to the fact that he is constantly questioning and challenging societal and artistic norms. "*That said, there's still a long, long way to go. What gets represented is still largely white, male and straight, but inroads are being made.*" (Keith Boadwee)

More recently in Keith's career, he has become a cult artist with a significant following. Art historical works are a reference point for many of his pieces; he introduces the viewer to his work through a parody of familiar styles and artworks from the past. This, as he states, "*force[s] the viewer into a reexamination of what they already know.*" One of his greatest influences, Cindy Sherman (who is one of the most respected photographers of the late 20th century) curated an exhibit of Keith's. Cindy also uses herself and her own body, as she states on her website, as "*a vehicle for commentary on a variety of issues of the modern world: the role of the woman, the role of the artist...*" Cindy creates "*ambiguous and eclectic photographs...raised challenging and important questions about the role and representation of women in society, the media and the nature of the creation of art.*" Many of these themes are present in Keith Boadwee's artwork; dabbling in performance and body art, as well as Queer Theory, in these subjects Keith is considered an iconic figure. As Amelia Jones writes of the "enema paintings" in her 1998 book *Body Art/Performing the Subject*:

The queering of the subject is a dislocating strategy—a critique of the heterosexual imperative of normative masculinity in Western culture—that has become increasingly activated and surfaced in the past ten years. Boadwee's overt, aggressive queer performativity contrasts markedly with the veiled gay identification of Rauschenberg or Johns in their more ambivalent negotiations of Pollock.

He is often times faced with boundaries that still exist in the art world, seeing as it tends to be primarily run by white heterosexual males who "*won't go near my [Keith's] works that are homoerotic or anal confrontational.*" (Keith Boadwee)

Stemming from the confrontational and boundary-pushing nature of Keith's aesthetic, strong controversy and dialogue often surround his art works. However, Keith Boadwee's art is not simply about spectacle or shock value. As Keith makes clear in his Artist Statement, his intention is to work with the human body and he has no political agenda. That is not to say that it is without queer or feminist perspective, because his work is widely interpreted as such. For instance, Amelia Jones writes of Keith Boadwee's "enema paintings": "...through a body that is enacted as penetrable, Boadwee deflates the 'masculine's' claim to originality and assists in the articulation of a post modern subject that is fully particularized rather than normative." These subjects are integral to many students' education at Western Washington University today.

In order to deal with the controversy behind this exhibit, the VU Gallery would take precautions to make sure that things go as smoothly as possible.

The *Compass to Campus*, an event that brings approximately 1,000 5th graders onto Western Washington University's campus, will be occurring during the Keith Boadwee exhibit. To completely prevent any 5th grader from viewing (accidentally or otherwise) the exhibit, we will close the gallery for the entirety of that day, October 27th.

Concerning the Art Department's involvement in the exhibit, we have recently been in contact with Madge Gleeson, Art Department Chair, in order to establish a stronger connection and prepare her for any gallery patrons who direct their comments at her. We will be meeting with Madge this week to discuss the details of the show.

A disclaimer will be posted outside of the gallery in order to prevent offending any spectators. In regards to the promotion of the show, our publicity will always contain a disclaimer "The content of this exhibit may be inappropriate for those under the age of 17." Although, since this does not technically prepare people for the actual content of the exhibit, our poster design has been changed in order to give others a better understanding of Keith's work before they even enter the gallery. The main poster image will be a photograph of a man's crotch with the inappropriate areas covered up by the main title "The Keith Boadwee Show". In order to keep the integrity of Keith's work, this will not be a piece of his own, but a photograph by the graphic designer. We will still include an example of Keith's work, his piece "Six Hands" in the poster design. In this way, we are providing viewers with a better idea of the exhibit without censoring his artwork. As an extra precaution we will also be installing a curtain directly inside the gallery doors, so that any passers-by will not be forced to view Keith's exhibit. The gallery attendants will have the option of sitting outside the gallery doors if they feel uncomfortable, and they will also be trained to explain the exhibit as well as handle strong emotional reactions. Also, the Art Department will be hosting a lecture by Keith Boadwee during the exhibition dates (October 27 @ 3 p.m. in Fine Arts 238), which gives curious students and community members the opportunity to learn more about Keith and his artistic perspective.

III. Faculty Statement

Regarding Keith's work, I know that it is very powerful and somewhat "in your face", but I also know that Keith is more than willing to show work that would be appropriate for the space.

His work from the 80s and 90s is very much based in body representation and identity- pushing the boundaries of the viewer's perception of gender construction, body politics and parody of the contemporary art world.

At one point Keith was in every international art magazine, showing in every major contemporary art gallery from ACE in New York to Kim Light in Los Angeles. He was truly the top topic of contemporary photography.

His new work is more subdued, but he's still pushing important questions surrounding the consumption of images and how we perceive identity politics.

He shamelessly, openly and fearlessly challenges the social constructions of gender identity- gay, straight and everything in-between.

If he is invited to exhibit, I know that his lecture would be a powerful compliment to an exhibition, creating a form and context for the work. It would be a great way to kick off the Fall season at the Viking Union. Opening a dialogue with the campus community and beyond.

Garth Amundson
Western Washington University
Interdisciplinary Studio Arts-Photography
Fine Arts Complex 116
515 High Street MS 9068
Bellingham, WA 98225-9068

IV. Keith Boadwee's Artist Statement

Keith Boadwee
Artist's Statement

I studied at U.C.L.A. in the 80's. I went in with the idea that I would become a painter. This was at the height of the 80's neo-expressionist movement which I was keenly aware of and particularly interested in. While at U.C.L.A. I worked with Paul McCarthy who introduced me to actionism, the Viennese Actionist, the Gutai Group and other related artists. It was at this time also that I began to make a clear link between the object and the body and to understand that artists like Pollock and DeKooning were performing in a manner that documented time and space as much as they were making objects. This extension of the idea and uses of painting beyond the traditional canvas and onto the body and into the third dimension has been crucial to my practice ever since. While I was interested in these ideas, I was also acutely aware that they represented the traditional white, heterosexual male paradigm present in the art world. While mimicking their strategies and methods, as a queer artist my works have built into them an

inherent queer/feminist critique of the dominant power structure. While this hasn't always been so by design, this critique is clearly there and is a perspective that is always associated with my practice. Earlier works were generally photographic, studio based and always involved the use of paint on the body and at times incorporated elaborate sets and costumes. While these works were "performative" in nature, these performances exist/existed solely for the camera. Formally, these works were very much in the "expressive" vein of painting as it related to historical modes (the first wave of German expressionism, abstract expressionism, fauvism, impressionism, etc.) as well as the neo-expressionist movement that was prevalent at the time. There is clear division in my body work. In the last decade, though I have continued to critique the dominant art world hierarchy in some of the works, that has become less of a central focus. The painterly aspects have largely been stripped away from the works and I have moved into a post studio mode. Artists that I consider to be more conceptually "pure" have become the predominant role models (Chris Burden, Vito Acconci, Piero Manzoni, Yves Klein, Marcel Duchamp) though the thread that runs from the earlier work through the present is the focus on the body. I now produce photo-based works, drawings, paintings and sculptures that address my continued fascination with humor, actionism, the every day and the abject with photography as the dominant media. Like the earlier works, the body is the clear focus of the work. I sometimes use art history as a departure point but less so than in the 80's and 90's. Viewers often make connections to historical works that I hadn't considered when producing a particular work. Again, I think that as I've become entrenched in the larger historical narrative, the desire to read a particular critique or reference into the work is present in what I do now whether intentional or not. While I see my practice as constantly evolving, the body as it relates to the object remains the central concern. Lastly, while I do not see myself as an artist with a political or didactic agenda, the queer perspective/critique is central to the interpretation of the work and is a factor that will also remain constant.

V. Art Reviews

-David Pagel, *Los Angeles Times* on Boadwee's 1993 show in Cirrus Gallery in Los Angeles, CA

"The art of portraiture gets up-ended and turned backward in Keith Boadwee's hilarious, no-holds-barred rampage through popular culture and modern art history. With penetrating wit, lovable clumsiness and sometimes stunning simplicity, his often large-scale photographs at Kim Light Gallery also break rules outside the realm of art. The young, L.A.-based artist's irreverent images fly wildly in the face of the broadest notions of good taste as they deliver a raw abundance of off-color fun and playful fantasy.

Although you would never know it on first glance, Boadwee himself is the only sitter in a dozen or so photographs that focus on a silly array of finger-puppets. His

cast of characters includes the Seven Dwarfs, the Simpsons and the Flintstones, as well as the Wizard of Oz's Tin Man, the inhabitants of McDonaldland, and cute puppies, elephants and ducks. Each appears before a variety of backdrops that have been swiftly painted to resemble schematic, abstract landscapes.

Something uncanny in the pictures arouses your curiosity and causes you to scrutinize the simple tricks they rely on to create their rudimentary illusions. Suddenly, nothing in the photographs is what it seemed. When you realize that Boadwee has dressed up his genitals as various cartoon characters and painted his stomach and thighs as landscape elements, you are unable, ever again, to see his images as harmless, homemade animation cells.

The experience is like one from Saturday cartoons, when a character sets up camp on what he believes to be a small, deserted island only to discover he's sitting on the back of a whale. Boadwee's photographs light-handedly turn this moment of dawning knowledge to darker, more critical purposes. His pictures humorously substantiate a male tendency to talk about their penises as if they had personalities--and wills--of their own. The artist cuts this fantasy down to size by returning it to pre-adolescence, to just another dumb childhood plaything.

The photographs' meanings are not exhausted by such direct, sociological critique. They function as colorful updates of Vito Acconci's notorious performances from the '60s, in which he dressed up his penis and recited stories to it. Boadwee's images also manifest an unapologetic love of Expressionist painting, of spontaneously smearing loaded brushes of wet paint across pristine surfaces to create uncensored images with bold visual impact.

This style of painting is currently out of fashion because it has been equated with such characteristically male aspirations as self-centered self-aggrandizement, domination and control. Boadwee's photographs smartly show that painting cannot be reduced to this equation. His images provide generous evidence that the pleasures of this art continue to flourish in different media.

A series of 3-by-3-foot targets painted on the artist's derriere, and five abutted panels depicting monochrome posteriors--titled "Who's Afraid of Red, Blue, Yellow, Green and Orange?"--intensify the effects of Boadwee's smaller "self-portraits." At once tongue-in-cheek homages to Barnett Newman's magisterial abstractions from the '50s and Kenneth Noland's mesmerizing targets from the '60s--as well as Jasper Johns' seminal painted constructions from the '50s--Boadwee's graphic images are also send-ups of aesthetic purity and high seriousness.

They replay color-field painting's fascination with the integrity of the picture plane as a farcically futile attempt to purge illusionistic deep space from art. In his blown-up close-ups of rear ends, the concept of depth takes the literal shape of an anus. Boadwee's in-your-face abstractions obliterate the difference between looking at images and getting mooned. By reversing the terms of self-revelation and exposure, his photographs' free abstract painting from the weight of history, indulging its original impulses toward explicitly selfish pleasures."

-David Pagel, Los Angeles Times on Boadwee's 1993 show in Cirrus Gallery in Los Angeles, CA

Below is an excerpt from another review by PORT (Portland Art News & Reviews): -Jeff Jahn, Portland Art News & Reviews on Boadwee's show "This is a low." at Rock's Box gallery in Portland, OR

"Keith Boadwee is a bit of a legend... hmm where to start? Probably the [enema paintings of the 90's](#).... At the time they seemed like a logical abuse of art history and a performance art taunt directed at the fuzzy notions of good and bad taste. Many loved it because it seemed to be a great way to try and kill off "painting" once and for all (nice try), some thought it was talentless drivel, while others saw it as a necessary icon of queer culture. As a series they certainly got everyone talking but I wondered what was all the fuss about? After all bare breasts have played generally acceptable role in art, why not the anus? Picasso famously ran into similar human body censorship from a dealer much earlier ([trying to make every orifice visible from one direction](#)). The fact that Boadwee is gay is likely what reignited the fervor... adding identity politics to the mix.

I've always seen Boadwee in the tradition of [Yves Klein's "Monotone Symphony Performance"](#), Vito Acconci's "[Seed Bed](#)" and [Chris Burden's "Shoot"](#). It's a type of polarizing stunt that forces people to [chose up love/hate](#) sides. Like all provocative activism it even revealed the splintered responses, even from the very un-homogenized gay community (arts oriented and otherwise). Overall it shocked the easily shocked, thrilled the easily thrilled, worried the easily worried and bored the easily bored. It embodied all the problems and strengths of performance art as spectacle so well that I had to see it as successful in a predictable way (just like [Andrea Frasier's later "Untitled" sex with a collector video](#)). Afterwards the world went on spinning on it's slightly wobbly axis as it always has.

The point being that by not being really all that shocking they all remind us of what is simultaneously the scariest and most beautiful aspect of humanity, what Holocaust philosopher Viktor Frankl described as, "Man is a being that can get used to anything." It's a scary/wonderful fact that makes existential questions all the more loaded... namely, "what should we get used to?" One wonders if Boadwee would be all that pleased if we got too used to his art? He seems to enjoy being Sisyphus style provocateur. I definitely respect that, though I've always liked his troublemaking photos more than the performances themselves.

That is why Boadwee's show at Rock's Box is so welcome, one can't really judge an artist simply by one piece at an art fair or a photo in an anthology.

...Which leads us to the best piece in the show Untitled (piss in mouth), which is quite simply Boadwee on his back, aiming a stream of urine into his own mouth. As a stunt it is full of self effacing narcissism... conflating Eros, humiliation, self sufficient grandiosity and an allusion to the spectacle that is the artist's way. It's about as simple and as complicated as a photograph can be. The work also parallels baroque era grotesques and [the golden rain of the Danae myth](#). It's also a humanistic tour de force... an aesthetic circuit beginning and ending with the body, something most Americans only think about in dieting terms. Like

Mapplethorpe, its a beautiful image that might be initially slightly shocking but retains attention because it is formally beautiful. That beauty is also where this work beats Boadwee's own infamous enema works. ”

-Jeff Jahn, *Portland Art News & Reviews* on Boadwee's show “This is a low.” at Rock's Box gallery in Portland, OR

VI. Artist Summary

The following is a summary of the information we have gathered:

- Keith Boadwee is a performance artist who primarily uses his body, paint and photography as medium in his artwork.
- Boadwee is an internationally acclaimed artist who has shown his artwork in prestigious universities and galleries from New York City to Wolverhampton, England.
- He has been reviewed and featured in major publications across the globe including the *New York Times* and *Art Issues*.
- Keith Boadwee deals with issues relevant to today and to WWU's students: issues of queer and gender identity, politics of the body, and a healthy dose of contemporary art parody. Keith questions conventions in new and intelligent ways.
- Keith is an artist with an in-your-face and sometimes shocking sense of aesthetic. *San Francisco Art Magazine* describes it like this:
 - a) *First Impression: register of clean, well-crafted lines, vibrant color, abstract beauty.*
 - b) *Second Impression: realization of actual subject matter. Horror...*
 - c) *Struggle to rectify the beauty of the first with the shock of the second.*
- His images are blatant portrayals of male genitals and rectums. In the 90's Keith burst onto the art scene with a ground-breaking series of paintings—“enema paintings”. He uses the male nude openly, shamelessly.
- Martin Jay writes in his art critical essay, *Somaesthetics*:
 - a) *Keith Boadwee's 1995 “Untitled (purple Squirt),” in which the artist somehow contrived to expel purple paint from his anus while lying on his back, in a gesture that mixed homo-erotic anal-eroticism with excremental aggression. Instead of the heroic expression of the male creative body...explicitly hostile to conventional standards of heteronormativity.*

- b) *On questions of gender and sexual identity, body art has clearly been aggressively forcing us to confront on a visceral level issues that the most advanced thinkers in these areas have only been able to raise in theoretical terms.*

VII. Curriculum Vitae

KEITH BOADWEE

Born: Meridian Mississippi, 1961
Lives/Works: Emeryville, California

Education:

B.A., U.C.L.A., 1989
M.F.A., UC Berkeley, 2000

Solo Exhibitions:

- 2008 Rocksbox, Portland, OR
- 2007 Queen's Nails Annex, San Francisco, CA
- 2004 Peres Projects, Los Angeles, CA
- 2002 Lucky Tackle, Oakland, CA
- 2001 Lair of the Minotaur, San Francisco, CA
- 2000 Gallery 207, Los Angeles, CA
- 1999 Gallery 207, Los Angeles, CA
- 1997 Ace Gallery, Los Angeles, CA
- 1995 Ace Gallery, Los Angeles, CA
- 1994 San Francisco Camera Works, San Francisco, CA
- 1993 Kim Light Gallery, Los Angeles, CA
- 1992 Stux Gallery, New York, NY
- 1991 Parker-Zanic Gallery, Los Angeles, CA

Selected Group Exhibitions:

- 2007 *Eliminate* Albert Merola Gallery, Provincetown, MA
Darling, take Fountain, Kalfayan Gallery, Athens, Greece
Neo-Integrigy, Derek Eller Galery, New York, NY
Softcore, Kim Light Gallery, Los Angeles, CA
The Everything Club, The Sawmill, Glasgow, Scotland
- 2006 *Into Me / Out of Me*, P.S.1 MoMa, Long Island, NY, and KW Institute for Contemporary Art, Berlin
Naughty, Heather Marx Gallery, San Francisco, CA
Redykeulous, Participant Inc., New York, NY
- 2005 *Group Show*, Jack Hanley Gallery, San Francisco, CA
Light Opt(s): A Selection, LightBox, Los Angeles, CA
- 2004 *Mad About the Boy*, curated by Michael Petry, The New Art Gallery Walsall,

- Wolverhampton, England
 TWITCH, College of Santa Fe, New Mexico
- 2003 Grey Area, curated by Matthew Higgs, California College of Art, San Francisco, CA
- 2002 Bay Area Now #3, Yerba Buena Center for the Arts, San Francisco, CA (Catalog)
- 2000 The People's Plastic Princess, Banff Center, Calgary, Canada
 Deep End, Southern Exposure, San Francisco, CA
- 1999 Museum of Contemporary Art Portfolio Exhibition, curated by Cindy Sherman, MOCA, Los Angeles, CA
- 1998 Double Trouble: The Patchett Collection, San Diego Museum of Contemporary Art, San Diego, CA
- 1995 Selections from the Peter and Eileen Norton Collection, curated by Kim Dingle, Santa Monica Museum of Art, Santa Monica, CA
- 1994 Bad Girls, curated by Marsha Tucker, The New Museum of Contemporary Art, New York, NY
- 1993 Slittamenti, curated by Christine Leigh, Venice Biennale, Venice, CA
- 1992 Performance Behind the Curtain, curated by Bill Arning, White Columns, New York, NY

Selected Bibliography:

- 2007 Biesenbach, Klaus, Georges Battaille, Susan Songtag, "Into Me/Out of Me", Hantje Cantz, 2007
 Holland, Carter, "Neo-Integrity", *New York Times*, August 9, 2007
 Kakaniyas, Konstantin, "Darling Take Fountain", Kalfayan Gallery Publication, 2007
- 2006 Jay, Martin, "Sensorium", M.I.T. Press, 2006
 Janku, Laura Richard. *ArtInfo.com*, August 2, 2006.
 Helfand, Glen, "Naughty," *Artforum.com*, July 7, 2006.
- 2004 Petry, Michael. "Mad About the Boy," *Armedia*, 2004. Indyke, Dottie. "Twitching for Art," *Journal Santa Fe*, October 1, 2004.
- 2003 Waters/Hainley. *Art-A Sex Book*, Thames & Hudson, 2003. Banetti, David. "San Francisco," *Contemporary*, Issue 49, 2003. Jay, Martin. *Refractions of Violence*, Routledge, 2003.
- 2002 Bonetti, David. "Bringing Up the Rear," *Bay Area Reporter*, December 12, 2002. Gagnon, Adrienne. "Anxious Times," *S.F. Weekly*, December 4, 2002. Cash, Stephanie. "Report from San Francisco," *Art in America*, November 2002.
- 2001 McEnery, Paul. "Jackass Art," *The San Francisco Bay Guardian*, June 2001.
- 2000 Bennun, Dave. "You Call That Art?" *Stuff For Men*, June/July, 2000. Roach, Harry, "Deep End of Southern Exposure," *Artweek*, April 2000. Watson, Grant. "Haptics – Great Moments in Performance Art drawn by Nuno Miguel Duarte Branco Lopes," *Zingmagazine*, Winter 2000.
- 1999 Finstad, Kirstin. "Shorn Heads and Skin Turbans," *The Calgary Straight*, 1999.
- 1998 Jones, Amelia. "Body Art, Performing the Subject," *University of Minnesota Press*, 1998.
- 1996 Petry, Michael. "Abstract Eroticism," *Art and Design*, 1996. Rimaneli, David. "Hype Anxiety," *Out Magazine+*, September, 1995.
- 1995 Perchuck, Andrew. "Keith Boadwee at ACE," *Art Forum*, September, 1995. Tager, Alisa, "Keith Boadwee at ACE," *Art in America*, October, 1995. Pagel, David. "The Body Becomes an Art Making Tool," *The Los Angeles Times*, March 20, 1995. Kandel, Susan. "Art Reviews – Body Art," *The Los Angeles Times*, August 4, 1995.
- 1994 Bonetti, David. "Artist's Abstract Expressionism Without Angst," *The San Francisco Examiner*, January 13, 1994. Hess, Elizabeth. "And Everything

- Nice?" *The Village Voice*, February 1, 1994.
- 1993 Braff, Phyliss. "All the World's a Stage," *The New York Times*, August 1,
1993. Greene, David A. "Keith Boadwee at Kim Light," *Art Issues*, March/April,
1993. Harris, Daniel. "The Cute and the Anti-Cute," *Harpers*, July 1993, pg. 26.
- 1991 Pagel, David. "Boadwee Puts Himself in the Picture," *The Los Angeles Times*, February 4, 1993.
- 1990 Frank, Peter. "Pick of the Week," *L.A. Weekly*, August 16, 1990.

Teaching/Lecture Experience

- 2009 Visiting Artist/Guest Lecturer, Mills College, Oakland, CA
- 2009 Visiting Faculty, San Francisco Art Institute
- Visiting Faculty, California College of the Arts, San Francisco
- 2008 Visiting Faculty, San Francisco Art Institute
- Visiting Faculty, California College of the Arts, San Francisco 2007
- 2007 Visiting Faculty, San Francisco Art Institute
- Visiting Faculty, California College of the Arts, San Francisco
- 2006 Visiting Faculty, San Francisco Art Institute
- Visiting Faculty, California College of the Arts, San Francisco
- 2005 Guest Lecturer, College of Santa Fe, Santa Fe, NM
- Visiting Faculty, San Francisco Art Institute
- Visiting Faculty, California College of the Arts
- 2004 Visiting Faculty, California College of the Arts, Oakland, CA
- Visiting Faculty, San Francisco Art Institute, San Francisco, CA
- 2003 Guest Lecturer/University of the Pacific, Stockton, CA
- 1997 Guest Lecturer/New York University, New York, NY
- Guest Lecturer/Otis School of Design, Los Angeles, CA
- 1995 Guest Lecturer/University of California, Los Angeles, CA
- Guest Lecturer/Sci-Arc, Los Angeles, CA
- 1994 Guest Lecturer/Otis School of Art and Design, Los Angeles, CA
- 1993 Guest Lecturer/Art Center, Pasadena, CA
- Guest Lecturer/University of California, Los Angeles, CA
- Visiting Artist/Cal Arts, Los Angeles, CA

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