Guide to the Christine Tamblyn papers MS.F.011

Contributing Institution: Special Collections and Archives, University of California, Irvine Libraries
Title: Christine Tamblyn papers
Creator: Tamblyn, Christine
Identifier/Call Number: MS.F.011
Physical Description: 20.1 Linear Feet (44 boxes and 14 oversize folders) and 2 unprocessed linear feet
Date (inclusive): 1962-1998
Date (bulk): 1976-1997
Abstract: This collection comprises notes, correspondence, interviews, photographs, slides, audio and video recordings, floppy disks, CD-ROMs, books, catalogues, printed ephemera, and artifacts collected and created during the life and career of artist, critic, and educator Christine Tamblyn. The bulk of this collection consists of materials documenting Tamblyn's artwork, writings, academic career, and professional activities from the 1970s through 1990s. The collection also includes some personal files and juvenilia. The collection is particularly strong in the area of conceptual art, performance, video and digital media in the 1970s and 1980s, representing her work as a multimedia, video, and performance artist as well as her role as writer and critic. Files include extensive documentation of two of Tamblyn's CD-ROM works, She Loves It, She Loves It Not: Women and Technology (1993) and Mistaken Identities (1995). Materials concerning such artists as Karen Finley, Lynn Hershman-Leeson, and others can be found throughout the collection. Significant issues and debates in the U.S. art world of the 1970s to 1990s are well documented in Tamblyn's articles, essays, and reviews for a variety of publications, including Afterimage, Art news, Cinematograph, Art week, High Performance, Leonardo, and New Art Examiner. Materials also reflect Tamblyn's participation in the national and international art world, primarily through her attendance at and presentations for conferences and symposia, but the geographic emphasis is Chicago and the San Francisco Bay Area. The collection also contains posthumously collected materials, including the multimedia CD-ROM Archival Quality (1998).

Language of Material: English.

Access
Collection open for research.

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Preferred Citation
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For the benefit of current and future researchers, please cite any additional information about sources consulted in this collection, including permanent URLs, item or folder descriptions, and box/folder locations.

Acquisition Information

Processing Information

Biography
Christine Tamblyn was an American visual artist and critic active in Chicago and the San Francisco Bay Area from the 1970s through 1990s, and known for her performance pieces and multimedia works utilizing CD-ROMs and video. She was born in 1951 in Waukegan, Illinois and attended a Catholic girls' school. In 1968 or 1969 she moved to Chicago where she audited courses at the University of Chicago while working as an administrative assistant for an insurance company. She began her studies at the School of the Art Institute of Chicago (SAIC) in approximately 1973 and taught graduate-level courses in video while still an undergraduate. She also worked as the Video and Performance Editor for the New Art Examiner journal from 1977 to 1979, a beginning in her long and prolific career as an art critic. She quickly became an active participant in the flourishing community of Chicago video artists. In a series of lectures about her own work, Tamblyn noted that she focused on video and performance art at SAIC since they were "the closest to everyday life." In the area of performance she was strongly influenced by the work of Allan Kaprow and the Happenings artists of the late 1950s and early 1960s. Among her video teachers was Phil Morton, who in the early 1970s founded the Video Data Bank at SAIC. Morton, Dan Sandin (inventor of the Image Processor, an analog video synthesizer), Tom DeFanti, and Bob Snyder were part of what became...
known as the Chicago Imagist school of video makers. This group was the “first generation” of video artists to incorporate the use of special effects into their work, a practice that was initially met with derision by other artists who termed the results “video wallpaper.”

Tamblyn herself went on to produce video and performance pieces in which she utilized the technologies available at the time to manipulate autobiographically-based materials that she subjected to filtering, with influences ranging from Dada and surrealist art, the mysticism of Rosicrucianism and the Cabala, to poststructuralist and feminist theories. The theoretical foundations that shaped her work can be easily traced through her decades-spanning habit of journal writing as well as her detailed research for exhibition catalogue essays, articles of art criticism, conference and symposia presentations, and academic papers.

After graduating from SAIC around 1979 she moved to New York City. She described her work there as "stylized Neo-Expressionist performances in East Village clubs." The New York period was a difficult one. She taught for a time at the School of Visual Arts and worked in clerical positions. Without access to equipment, however, she could not make the kind of technology-dependent work she had spent four years producing while in Chicago.

From the late 1970s through the 1990s she was actively involved in a variety of national and international conferences, workshops, symposia, lectures, and festivals. She also became progressively involved in work as a curator in the 1980s. In approximately 1982 she entered the MFA program at the University of California, San Diego where she could study with conceptual artists she admired, including Eleanor and David Antin and Allan Kaprow. She received her degree in 1986.

Tamblyn also began working with feminist performance artists during this time. In 1984, at the invitation of the Los Angeles Woman’s Building, she created As the Worm Turns, a response to what she considered a disturbing anti-pornography stance within certain sectors of the women’s movement.

In 1985 she moved to San Francisco and began teaching at San Francisco State University (SFSU). In San Francisco she actively worked as a contributing editor for Artweek, an editor for Cinematograph, and a correspondent for Artnews. The issue of censorship and the arts, which occupied the U.S. art world’s center stage for much of the late 1980s and early 1990s (funding of the National Endowment for the Arts was a key site of contention), surfaced in her career as an art critic and curator. Tableaux Vivants, a group show sponsored by the San Francisco Arts Commission and curated by Tamblyn, and the ensuing Climate of Censorship conference in 1989 unleashed a fury of protests and discussions in response to Tamblyn’s conflict with one of the participating artists’ large-scale sculptures.

The digital revolution of the 1980s and early 1990s found Tamblyn at the forefront, stemming from her early exposure to and use of technology in her pieces. An artist who often collaborated with others, Tamblyn’s first CD-ROM, She Loves It, She Loves It Not: Women and Technology (1993), was a joint project with her students at SFSU, Marjorie Franklin and Paul Tompkins. This was one of the first CD-ROMs created and produced by a woman artist. Women and technology remained a topic of intense interest for Tamblyn throughout her career. This is reflected both in journals from her undergraduate days, in which she recorded her frustrating attempts to forge a place for herself as a woman in the male-dominated world of media labs and studios, and in her commitment to new digital genres, which resulted in two additional CD-ROMs, Mistaken Identities (1995) and the posthumous Archival Quality (1998).

Between 1990 and 1996 she taught at the University of California, Berkeley, and Florida International University, Miami (FIU). She left FIU in 1996 for the Department of Studio Art at the University of California, Irvine (UCI), due to what she perceived as a lack of support for the art program. At UCI she was instrumental in developing the foundation for a digital arts program.

Tamblyn’s conceptual and intellectual products are at least as significant as her art production. Part of her life-long project was the blurring of borders between art and living. Until the very end of her life, she continued working on the project she had begun as a young artist, the desire to, as she put it, “make my life a work of art. Having my life as my work of art makes my art totally dependent on the contexts that I operate in.” Tamblyn died of breast cancer on January 1, 1998 in San Francisco.

A biographical article on Tamblyn is available online through "University of California: In Memoriam."

1951 Born in Waukegan, Illinois and lives in Libertyville.
Ca. 1968 Moves to Chicago and begins to audit courses at the University of Chicago.
Ca. 1973 Begins studies at the School of the Art Institute of Chicago.
1977-1979 New Art Examiner
1978-1980 Instructor and Lecturer, The School of the Art Institute of Chicago.
1980 Moves to New York City.
Ca. 1982 Begins M.F.A. studies at the University of California, San Diego.
1982 Lecturer, The School of Visual Arts, New York.
1983-1985  Teaching assistant, University of California, San Diego.
1984     Research Assistant to Moira Roth, University of California, San Diego.
1985     Moves to San Francisco.
1986     M.F.A. University of California, San Diego.
1986-ca. Lecturer and Graduate Program Coordinator, San Francisco State University.
1994
1986-1989  Artweek
1987-1988  Cinematograph
1987-1993  Art news
1988-1990  Visiting Assistant Professor, San Francisco Art Institute.
1989     Lecturer, University of California, Santa Cruz.
1990     Lecturer, Mills College.
1990-1993  Visiting Assistant Professor, University of California, Berkeley.
1994-1996  Assistant Professor, Florida International University.
1996-1998  Assistant Professor, University of California, Irvine.
1998     Dies on January 1st in San Francisco.

Collection Scope and Content Summary
This collection comprises notes, correspondence, interviews, photographs, slides, audio and video recordings, floppy disks, CD-ROMs, books, catalogues, printed ephemera, and artifacts collected and created during the life and career of artist, critic, and educator Christine Tamblyn. The bulk of this collection consists of materials documenting Tamblyn's artwork, writings, academic career, and professional activities from the 1970s through 1990s. The collection also includes some personal files and juvenilia. The collection is particularly strong in the area of conceptual art, performance, video and digital media in the 1970s and 1980s, representing her work as a multimedia, video, and performance artist as well her role as writer and critic. Files include extensive documentation of two of Tamblyn's CD-ROM works, *She Loves It, She Loves It Not: Women and Technology* (1993) and *Mistaken Identities* (1995). Materials concerning such artists as Karen Finley, Lynn Hershman-Leeson, and others can be found throughout the collection. Significant issues and debates in the U.S. art world of the 1970s to 1990s are well documented in Tamblyn's articles, essays, and reviews for a variety of publications, including *Afterimage*, *Art news*, *Cinematograph*, *Art week*, *High Performance*, *Leonardo*, and *New Art Examiner*. Materials also reflect Tamblyn's participation in the national and international art world, primarily through her attendance at and presentations for conferences and symposia, but the geographic emphasis is Chicago and the San Francisco Bay Area. The collection also contains posthumously collected materials, including the multimedia CD-ROM *Archival Quality* (1998).

Video material is in VHS, 8-mm., Hi-8, and U-matic formats. The bulk of this material is recorded on U-matic tapes. Audio material is primarily recorded on standard audio cassettes although some material is recorded on 3 1/4" tape.

Tamblyn's 1996 curriculum vitae filed in Series 2 contains a comprehensive chronological list of her artwork, publications, and professional activities, as well as a detailed bibliography of works about her.

Collection Arrangement
This collection is organized into 6 series.


The collection also contains one unprocessed addition:


Subjects and Indexing Terms
Art critics.
CD-ROMs
Artifacts
Diaries
Artists.
Performance art

Physical Description: 8.2 Linear Feet

Series Scope and Content Summary

This series comprises multimedia artwork, artifacts, and documentation of artwork and performances created by Tamblyn, or co-created by Tamblyn and others. Her works were presented in a variety of formats, including photographic prints, slides, audio and video recordings, and CD-ROMs. Video and audio tapes contain mastered material and raw footage (original and appropriated) incorporated by Tamblyn into her artwork. These files also contain scripts, research materials and notes, show announcements, flyers, posters, correspondence, exhibition contracts, press releases, and reviews of performances. They also contain other conference- and lecture-related materials documenting individual performances.

For articles published by Tamblyn not restricted to her individual works, see Subseries 4.1. For materials relating to Tamblyn's involvement in conferences, panels, and exhibits that do not document her individual works, see Series 5.

Arrangement

This series is arranged alphabetically by title of the work. Materials relating to individual performances or exhibitions are filed together under the heading Performance and exhibit files. All other materials concerning the research and creation of works are filed together under the heading Research and production files. Individual works that were published or appeared in publications are indicated by headings with the title of the publication in italics and the year of the publication in parentheses. Materials relating to artwork that may not have been exhibited or published, including drafts, research notes, and other documents, are filed under the general heading Miscellaneous artwork and projects.


General note

See series 2.

"As the worm turns"

Research and production files circa 1975-circa 1995
<table>
<thead>
<tr>
<th>Box and Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 39, item MS-F11-V26</td>
<td>Video recorded mastered material circa 1975-circa 1995. Physical Description: 1 u-matic tape.</td>
</tr>
<tr>
<td>box 1, folder 2-7</td>
<td>Performance and exhibit files</td>
</tr>
<tr>
<td>box 1, folder 2-3</td>
<td>Miscellaneous 1985-1995 Physical Description: 2 folders.</td>
</tr>
<tr>
<td>box 1, folder 4</td>
<td>Society for Photographic Education western regional conference, Morro Bay 1987</td>
</tr>
<tr>
<td>box 1, folder 5</td>
<td>Sushi, San Diego 1985</td>
</tr>
<tr>
<td>box 1, folder 6-7</td>
<td>Women's Building, Los Angeles and S.F. Camerawork, San Francisco 1984-1988 General Physical Description note: 2 folders, including 7 printed color digital scans, 4 color slides, 1 black and white photographic print, and 1 sheet of contact prints.</td>
</tr>
<tr>
<td>box 1, folder 8</td>
<td>Theory and flesh (1986), transcript of performance 1986</td>
</tr>
<tr>
<td>box 38, item MS-F11-A01</td>
<td>Audio recorded material 1973 Physical Description: 1 Cassettes</td>
</tr>
<tr>
<td>box 34, item MS-F11-F01</td>
<td>Filmed material 1973 Physical Description: 1 8-mm. film.</td>
</tr>
<tr>
<td>box 1, folder 9</td>
<td>&quot;Blood stained black velvet,&quot; research and production file and Tyler School of Art, Philadelphia performance and exhibit file ca. 1975. General Physical Description note: Includes 20 color slides and 2 color photographic prints.</td>
</tr>
<tr>
<td>box 1, folder 10-12</td>
<td>&quot;The Brain (enigmatic contrivances),&quot; with Marlene Alt and Tracy Edling Research and production files circa 1984. Physical Description: 3 folders.</td>
</tr>
<tr>
<td>box 39, item MS-F11-V27/30</td>
<td>Video recorded material 1984 Physical Description: 4 u-matic tapes.</td>
</tr>
<tr>
<td>box 1, folder 13-14</td>
<td>Society for Photographic Education west regional conference, San Francisco 1986 Physical Description: 2 folders.</td>
</tr>
<tr>
<td>box 1, folder 15-18</td>
<td>Sushi, San Diego 1984 General Physical Description note: 4 folders, including 170 color slides and 21 black and white photographic prints.</td>
</tr>
<tr>
<td>box 1, folder 19</td>
<td>Works, San Jose 1987</td>
</tr>
<tr>
<td>box 2, folder 1</td>
<td>&quot;Casanova,&quot; research and production file undated</td>
</tr>
<tr>
<td>box 2, folder 2</td>
<td>&quot;Chained reactions,&quot; with Barbara Latham</td>
</tr>
<tr>
<td>box 39, item MS-F11-V31/33</td>
<td>Video recorded material 1982-1983 Physical Description: 3 u-matic tapes.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Box and Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 3, folder 1</td>
<td>&quot;Falan your knees, Louise,&quot; Chicago Filmmakers performance and exhibit file 1979 Video recorded material 1979 Physical Description: 1 u-matic tape.</td>
</tr>
<tr>
<td>box 3, folder 3-4</td>
<td>Audio recorded material circa 1981 Physical Description: 1 Cassettes</td>
</tr>
<tr>
<td>box 3, folder 5</td>
<td>Video recorded material 1981 Physical Description: 1 u-matic tape.</td>
</tr>
<tr>
<td>box 3, folder 6</td>
<td>&quot;Flaming Rose improvisations with Barbara Latham,&quot; video recorded material circa 1981 Physical Description: 1 u-matic tape.</td>
</tr>
<tr>
<td>box 3, folder 7</td>
<td>&quot;Flaming Rose's debut and diary experiment,&quot; video recorded material circa 1981 Physical Description: 1 u-matic tape.</td>
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<tr>
<td>box 3, folder 11</td>
<td>Lusitania (1994), text of exhibit 1994 &quot;Having a wonderful time, wish we were here,&quot; The School of the Art Institute of Chicago performance and exhibit file circa 1975-circa 1985 &quot;I did it for love,&quot; Dropped lines exhibit, Seneca Falls Gallery, San Diego performance and exhibit file 1983 Oversize material 1983 Physical Description: 1 item.</td>
</tr>
<tr>
<td>box 40, item MS-F11-V41/43</td>
<td>Video recorded mastered and duplicated material circa 1975-circa 1985 Physical Description: 3 u-matic tapes.</td>
</tr>
<tr>
<td>box 3, folder 12</td>
<td>&quot;Is communism possible without manipulation?,&quot; performance and exhibition file 1977 General Physical Description note: 2 color photographic prints.</td>
</tr>
<tr>
<td>Box 38, Item MS-F11-A04</td>
<td>Audio recorded material 1977</td>
</tr>
<tr>
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</tr>
<tr>
<td></td>
<td>Physical Description: 1 Cassettes</td>
</tr>
</tbody>
</table>

Mama dada, dada dada," with Wendy Geller and Ruth Wallen  
Research and production files 1981-1984  
Physical Description: 3 folders.  

<table>
<thead>
<tr>
<th>Box 3, Folder 13-15</th>
<th>Performance and exhibit file, Sushi, San Diego 1984</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: 3 folders, including 40 color slides and 12 black and white photographic prints.</td>
</tr>
</tbody>
</table>

General Physical Description note: Includes 8 color slides.  

"Memory capitalism," research and production file and Minneapolis Institute of the Arts performance and exhibit file 1978  
General Physical Description note: Includes 4 color slides.  

<table>
<thead>
<tr>
<th>Box 41, Item MS-F11-V60</th>
<th>Video recorded duplicated material 1976</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 1 u-matic tape.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 40, Item MS-F11-V44</th>
<th>Video recorded mastered material circa 1976-circa 1978</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 1 u-matic tape.</td>
</tr>
</tbody>
</table>

Miscellaneous artwork and projects  
Audio recorded material  
Miscellaneous circa 1975-circa 1995  
Physical Description: 3 Cassettes  

Orpheus or X-mas circa 1975-circa 1995  
Physical Description: 3 1/4" tape.  

Richard Foreman circa 1975-circa 1995  
Physical Description: 3 1/4" tape.  

Unidentified circa 1975-circa 1995  
Physical Description: 3 1/4" tape.  

Note cards circa 1975-circa 1995  
Scrapbooks 1975-1977  
Physical Description: 2 oversize folders.  

Scripts, drafts, and research materials 1975  
Physical Description: 5 folders.  

Physical Description: 2 items.  

Video recorded material  
First week of using camera circa 1975-circa 1995  
Physical Description: 1 hi-8 tape.  

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MS.F.011
box 41, item MS-F11-V64
New video and performance art in Detroit, third performance, Detroit Institute of the Arts 1979.
Physical Description: 1 u-matic tape.

box 41, item MS-F11-V65
Performance sampler for Detroit circa 1975-circa 1995
Physical Description: 1 u-matic tape.

box 41, item MS-F11-V66
Processing of objects from grandfather’s house circa 1981
Physical Description: 1 u-matic tape.

box 4, folder 3-4
Miscellaneous performance and exhibit files
1976-1997
Physical Description: 2 folders.

box FB-027, folder 6
Oversize material circa 1976-1981
Physical Description: 6 items.

box 4, folder 5-9
"Mistaken identities"
Research and production files 1995
Physical Description: 6 folders.

box 4, folder 10
CD-ROM materials and user’s guide 1995
CD-ROM 1995
General Physical Description note: System requirements: Macintosh Centris or greater or compatible, color monitor.

box 4, folder 11
Performance and exhibit files
Cynema: an interactive playground, 5th Brisbane International Film Festival 1996
Florida Art Center, Ground Level Gallery 1995
Harn Museum, University of Florida, Gainesville 1996
Physical Description: 2 folders.

folder XOS 1
Oversize material, 1996.
Physical Description: 1 item.

box 4, folder 16
Mill Valley new media/videofest 1997
Miscellaneous 1995-1997
Physical Description: 5 folders.

box 5, folder 4
Moveable feast, S.F. Camerawork, San Francisco 1996
New York exposition of short film and video 1996
Oversize material 1996
Physical Description: 1 item.

box 5, folder 5
CD-ROMs 1995
General Physical Description note: 2 items. System requirements: MacOS 7.0, Windows TM NT, 3.1, 95 or greater or compatible.

box 5, folder 7
Tech.no site, Rike Gallery, University of Dayton, Ohio 1996
Techno-seduction, Cooper Union, New York 1996-1997
Physical Description: 3 folders.
Virtual female, The Lab Gallery, San Francisco 1995

Oversize material 1995

Physical Description: 2 items.

Visual arts faculty exhibition, with Kate Kretz, University Art Museum, Florida International University 1996

Physical Description: 2 folders.

World wide video festival, The Hague 1996

Physical Description: 2 folders.

Leonardo (1997), article 1997

"My cable release film," research and production files

Audio recorded material 1976

Physical Description: 1 Cassettes

Filmed material 1976

Physical Description: 1 8-mm. film

"My life in the avant garde," research and production file and Southern Exposure Gallery, San Francisco performance and exhibit file 1991

Audio recorded material circa 1991

Physical Description: 1 Cassettes

"Paracritical cannibalism"

Research and production file circa 1991-circa 1992

Performance and exhibit files

Berkeley Art Center 1991-1992

Intersection for the Arts, San Francisco circa 1991-circa 1992

General Physical Description note: 1 black and white photographic print.

"Paracritical cannibalism 2," Women's Art Project, San Francisco Women's Center performance and exhibit file 1993

General Physical Description note: Includes 40 color slides.

Oversize material 1993

Physical Description: 3 items.

"Pathetic fallacy," with Richard Horner

Research and production file, video recorded master copy 1980

Performance and exhibit files

Dropped lines, Seneca Falls Gallery, San Diego 1983

Oversize material 1983

Physical Description: 1 item.

Miscellaneous 1980-1986

General Physical Description note: 2 folders. Includes 12 color photographic prints.

Work sample for National Organization of Artists' Organizations application, video recorded material circa 1980-circa 1986

Physical Description: 1 u-matic tape.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 6, folder 4</td>
<td>Works from Chicago, Experimental Video Studio, Art Institute of Chicago screening 1981</td>
</tr>
<tr>
<td>box 6, folder 5</td>
<td>&quot;A Personal history of the female body&quot;</td>
</tr>
<tr>
<td>box 6, folder 6</td>
<td>Research and production file circa 1989-circa 1992</td>
</tr>
<tr>
<td>box 6, folder 7</td>
<td>Performance and exhibit files</td>
</tr>
<tr>
<td>box 6, folder 8-9</td>
<td>Performing/deforming/inversion/subversion conference, Department of English, University of California, Berkeley 1992</td>
</tr>
<tr>
<td>box 6, folder 10</td>
<td>&quot;Reiteration/obliteration,&quot; research and production file 1978</td>
</tr>
<tr>
<td>box 40, item MS-F11-V46</td>
<td>Video recorded material 1978</td>
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<tr>
<td>box 6, folder 12-14</td>
<td>&quot;Robbing the image bank&quot;</td>
</tr>
<tr>
<td>box 6, folder 15</td>
<td>Research and production files 1991</td>
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<td>box 6, folder 16-17</td>
<td>Projections in public, San Francisco performance and exhibit file 1994</td>
</tr>
<tr>
<td>box 6, folder 18</td>
<td>San Francisco Art Institute annual exhibition, Walter/McBean Gallery 1991</td>
</tr>
<tr>
<td>box 9, folder 10</td>
<td>&quot;Roman à clef&quot;</td>
</tr>
<tr>
<td>box FB-030, folder 1</td>
<td>Research and production files</td>
</tr>
<tr>
<td>box 6, folder 19</td>
<td>Video recorded duplicated material 1977</td>
</tr>
<tr>
<td>box 40, item MS-F11-V47</td>
<td>Physical Description: 1 u-matic tape.</td>
</tr>
<tr>
<td>box 41, folder MS-F11-V60</td>
<td>Video recorded mastered material 1977</td>
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<tr>
<td>box 4, folder 10</td>
<td>Performance and exhibit files</td>
</tr>
<tr>
<td>box 6, folder 11</td>
<td>Chicago Filmmakers circa 1976</td>
</tr>
<tr>
<td>box 6, folder 12</td>
<td>School of the Art Institute of Chicago, 1 cloth poster with holograph announcement and 1 color photographic print 1977</td>
</tr>
<tr>
<td>box 34, item MS-F11-F03</td>
<td>&quot;San Francisco 'art critic' performance, 1985-present,&quot; Information/culture/technology, San Francisco State University performance and exhibit file 1992</td>
</tr>
<tr>
<td>box 34, folder MS-F11-F04</td>
<td>&quot;Secret museum,&quot; filmed material circa 1975-circa 1995</td>
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<tr>
<td>box 9, folder 10</td>
<td>Physical Description: 1 8-mm. film.</td>
</tr>
<tr>
<td>box 6, folder 18</td>
<td>&quot;A sentimental story,&quot; filmed material circa 1975-circa 1995</td>
</tr>
<tr>
<td>box 34, item MS-F11-F03</td>
<td>Physical Description: 1 dual 8 mm. film.</td>
</tr>
</tbody>
</table>
"She loves it, she loves it not"
Research and production files circa 1992-1993
Physical Description: 6 folders.

CD-ROM materials and user's guide 1993
CD-ROM 1993
General Physical Description note: System requirements: Macintosh II or greater or compatible, color monitor, speakers.

Performance and exhibit files

General Physical Description note: Includes 4 color slides.

Computer disk materials and user's guide 1996
3 1/2" computer disk 1996
General Physical Description note: System requirements: MacOS or compatible.

ARS 95, International symposium on electronic art, Helsinki 1994-1995
Physical Description: 3 folders

CD-ROM materials and user's guide 1993
CD-ROM 1993
General Physical Description note: System requirements: MacOS, Windows, or compatible.

The Art of multimedia, University Art Gallery, Cal State Hayward 1994
Call of the wild, Walter Phillips Gallery 1995
Physical Description: 2 folders.

Desmitificacions, Centro Cultural Caixavigo, Vigo, Spain 1995
Digital identities, Sheppard Gallery, University of Nevada, Reno 1994-1995
The Digital village, The Art Gallery, University of Maryland, College Park 1995
4 Cyberconf, Banff Centre, Alberta 1994
Physical Description: 4 folders.

Gender and technology, Wexner Center for the Arts, Ohio State University 1994-1995
Hand in place: five new artists in Miami, Miami Dade Community College Centre Gallery 1995
Hypertext, Writing and community series, Poetry Center, San Francisco 1994
I.S.E.A. 94, International symposium on electronic art, Helsinki 1994
Physical Description: 2 folders.

Information superhighway, Downey Museum of Art 1995
Inter-active, Works/San Jose 1994
Miscellaneous
1991-1994
1995-1997
<table>
<thead>
<tr>
<th>Folder/Box/Location</th>
<th>Description</th>
</tr>
</thead>
</table>
| folder XOS 1       | Oversize material, 1996.  
Physical Description: 1 item. |
| box 8, folder 6-8  | circa 1991-circa 1997  
Physical Description: 3 folders. |
| box FB-021, folder 5 | Oversize material circa 1991-circa 1997  
Physical Description: 1 item. |
| box 8, folder 9    | Multimedia playground, Exploratorium, San Francisco 1994  
New voices, new visions competition, New York 1994-1995 |
| box 8, folder 10-11 | CD-ROM materials and user's guide 1995  
CD-ROMs 1995  
General Physical Description note: 2 items. System requirements: MacOS 7.0 or greater or compatible, color monitor. |
| box 8, folder 12   | Pacific Film Archives, University of California, Berkeley 1994  
Persistent dispositions, technetronic identities, California Institute of the Arts, Valencia 1994-1995 |
| box 8, folder 13   | Second nature, Ansel Adams Center for Photography, San Francisco 1994  
General Physical Description note: Includes 12 color slides. |
| box 8, folder 14   | Seduced and abandoned: the body in the virtual world, Institute of Contemporary Arts, London 1994  
General Physical Description note: 2 folders. |
| box 8, folder 15   | Veered science, Huntington Beach Art Center 1995  
Women in the directors chair, Walker Art Center, Minneapolis 1996  
General Physical Description note: 2 folders, including 1 color photographic print. |
| box 8, folder 16-17| Multimedia graphics: the best of global hyperdesign (1996) 1996  
General Physical Description note: Includes 4 printed color digital scans. |
General Physical Description note: Includes printed color digital scans. |
| box 34, item MS-F11-F05 | "Someday my prince will come," filmed material circa 1975-circa 1995  
Physical Description: 1 dual 8 mm. film. |
General Physical Description note: 2 folders, including 1 black and white photographic print. |
| box 38, item MS-F11-A10 | Audio recorded material, Dan Daniel A.S.U.L. video class comments 1990  
Physical Description: 1 Cassettes |
| box 40, item MS-F11-V48/51 | Video recorded mastered and raw material 1989  
Physical Description: 4 u-matic tapes. |
"The Thaumatrope," with John Van Wagner
Research and production file circa 1982
Video recorded material circa 1982
Physical Description: 3 u-matic tapes.

General Physical Description note: 2 folders, including 44 color slides and 13 printed color digital scans.

Video recorded material 1982
Physical Description: 1 u-matic tape.

"Touch the picture to hear a message about safer sex," printed digital scan in frame with battery-operated speaker 1997

"The Varieties of cryptographic experience," research and production file and S.A.I.C. Gallery, Chicago performance and exhibit file 1979
General Physical Description note: Includes 37 color slides.

Video recorded material circa 1979
Physical Description: 2 u-matic tapes.

"A Video letter from Christine Tamblyn," video recorded material 1988
Physical Description: 2 u-matic tapes.

"A Video sampler," with John Manning
Research and production files, video recorded material 1976
Physical Description: 2 u-matic tapes

Performance and exhibit files
Chicago Filmmakers circa 1977
Electronic activity under art surveillance, School of the Art Institute of Chicago circa 1976

"Warren writing," research and production files
Video recorded mastered material 1983
Physical Description: 1 u-matic tape.

Work sample for National Organization of Artists' Organizations application, video recorded material circa 1983
Physical Description: 1 u-matic tape.

"Wishing well lounge," group show
Research and production file circa 1992
Worth Ryder Art Gallery, University of California, Berkeley performance and exhibit file 1992
General Physical Description note: Includes 3 black and white photographic prints.

Personal and biographical files Series 2. 1967-1998

Physical Description: 0.4 Linear Feet

Series Scope and Content Summary

This series contains personal correspondence, curriculum vitae, journals, diaries, and photographs. Tamblyn's 1996 curriculum vitae contains a comprehensive chronological list of her artwork, writings, and professional activities. Materials accumulated by Tamblyn documenting her professional activities are filed in Series 5. This series also contains posthumously collected materials documenting her life and art, including the multimedia CD-ROM Archival Quality originally designed by Tamblyn, but completed and programmed by John Manning and Paul Tompkins after her death in 1998.

Arrangement

This series is arranged chronologically by format.

- box 38, item MS-F11-A12
  Autobiography, audio recorded material undated
  Physical Description: 1 Cassettes

- box 9, folder 15-22
  Correspondence 1967-1997
  Physical Description: 8 folders.
  Scope and Contents note

- box 9, folder 23-24
  Curriculum vitae and professional biography 1982-1997
  Physical Description: 3 folders.

- box 9, folder 26-28, box 10, folder 1-3
  Journals and diaries 1968-1992
  Physical Description: 6 folders.

- box 38, item MS-F11-A11
  Audio recorded material 1974
  Physical Description: 1 Cassettes

- box 10, folder 4
  Notes on personal artwork circa 1981
  Physical Description: 3 items.

- box 10, folder 5
  General Physical Description note: 3 color photographic prints, 40 color slides, and 1 printed black and white digital scan.

- box 10, folder 6-7
  Posthumously collected materials
  Archival quality, Los Angeles Center for Performing Arts exhibit materials 1998
  CD-ROM materials and user's guide 1998
  CD-ROM 1998
  General Physical Description note: System requirements: MacOS 7.5 or greater or compatible, Quicktime 2.5 or greater, color monitor.

- box 10, folder 8
  Correspondence 1998

- box 10, folder 9
  Memorial and tribute 1998

- box 10, folder 10
  Obituaries and reflections on Tamblyn
  Selby, Judith. Cascade of lamentation 1998

- box 10, folder 11
  Student stories 1998

Physical Description: 1.4 Linear Feet

Series Scope and Content Summary
This series includes materials from Tamblyn's years as a student, from college through graduate school, and teacher. Materials accumulated or produced by Tamblyn during times when she taught courses while still a graduate student are filed under Subseries 3.2. For artwork and artwork-related material produced during this period see Series 1.

Arrangement
The series is organized in 2 subseries:

Student files Subseries 3.1. 1973-1986

Physical Description: 1.1 Linear Feet

Subseries Scope and Content Summary
This subseries contains notebooks, article reprints, essays, papers, and other course assignments and materials. Tamblyn's student notebooks contain lecture notes in addition to detailed research notes; observations on film, video, and performance art; and ideas for individual artwork.

Arrangement
Files are arranged alphabetically by the institution with which Tamblyn was affiliated.

School of the Art Institute of Chicago
B.F.A. program application

Box 10, folder 13
Portfolio 1973
Physical Description: 10 color slides.

Box 33, folder 6
Statement on works circa 1977

Course materials

Box 10, folder 14
Film aesthetics course circa 1975

Box 10, folder 15-16
"A Greeting card from the second circle," course paper 1975
Physical Description: 2 folders.

Box 10, folder 17-18, box 11, folder 1-2
Notebooks 1974-circa 1976
Physical Description: 3 folders.

Box 11, folder 13-14
Unidentified, course materials 1974
Physical Description: 2 folders.

Box 11, folder 3
University of California, Berkeley Rhetoric 254, course materials 1985-1986

University of California, San Diego
Course materials

Box 11, folder 4
Notebook circa 1984-circa 1985

Box 11, folder 5
Performance art panel questions circa 1984-circa 1985

Box 11, folder 6
Rhetoric 121A 1985

Box 11, folder 7
Visual Arts 71 1985

Box 11, folder 8-9
Visual Arts 290 1985
Physical Description: 2 folders.

Box 11, folder 10
Visual Arts 298, "Images and text" 1984

Box 11, folder 11
First year review paper circa 1982-circa 1985

Box 11, folder 12
M.F.A. program application and course applications 1982
Teaching files Subseries 3.2. 1978-1996

Physical Description: 1.3 Linear Feet

Subseries Scope and Content Summary

This subseries contains lecture notes, teaching notebooks, assignments and exams, course preparation materials, formal course proposals, awards, personnel files, and other administrative documents accumulated by Tamblyn during her career as a professor, instructor, and lecturer. The bulk of these files document her courses at the School of the Art Institute of Chicago, San Francisco State University, and Florida International University. There is a small amount of material documenting her work at Mills College and the University of California, Irvine. There are no materials documenting her courses at the University of California, Santa Cruz and the School of Visual Arts, Chicago. These files also contain material gathered by Tamblyn during her appointment as a teaching assistant for Moira Roth's 19th and 20th Century Art class at the University of California, San Diego. Job applications and correspondence relating to academic appointments are filed in Series 5.

Arrangement

Files are arranged alphabetically by the institution with which Tamblyn was affiliated.

Florida International University

Course evaluations 1994-1996

Course materials

- Art 3820, Visual thinking, course materials 1996
- Art 4681, Electronic media arts, syllabus circa 1994-circa 1996
- Art 4681, Time arts, course materials 1996
- Art 4952C, Thesis I, course materials 1996
- Examples of students' works. Definitions anthology. 1994

Physical Description: 1 vhs tape.

Video Art course, Telezine project for Cable-T.A.P. television series 1994-1995

Faculty evaluation 1995

Report on Time Arts course specialization and letter of resignation 1995-1996

Mills College, Art History 138, Contemporary art, syllabus 1990

San Francisco Art Institute

Art 218, gallery show

First gallery show 1990

Physical Description: 1 vhs tape.
Scope and Contents note
Includes works by John Baldessari, Peter Kirby, Robert Lougo, and others.

Second gallery show 1990

Physical Description: 1 vhs tape.
Scope and Contents note
Includes work on Frida Kahlo.

San Francisco State University

Art History 240.2, Graduate theory and criticism, course evaluations 1988
Theorizing multi-cultural and political art, course proposal 1990

Awards and contracts 1989-1992
Course materials
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 12, folder 11-14 | Course evaluations 1986-1992  
Physical Description: 4 folders. |
| box 12, folder 15 | CTEA 730-731, Intersections, syllabi circa 1986-circa 1992  
CTEA 733, Intersections, syllabus circa 1986-circa 1992  
IAC 315, New directions in arts and self and other, syllabi circa 1986-circa 1992  
IAC 320, Contemporary writing on the arts and Review and criticism of the arts, syllabi circa 1986-circa 1992  
IAC 700 |
| box 12, folder 15 | First class 1989  
Physical Description: 1 hi-8 tape. |
| box 12, folder 16 | CTEA 730-731, Intersections, syllabi circa 1986-circa 1992  
IAC 315, New directions in arts and self and other, syllabi circa 1986-circa 1992  
IAC 320, Contemporary writing on the arts and Review and criticism of the arts, syllabi circa 1986-circa 1992  
IAC 700 |
| box 12, folder 16 | First through sixth classes 1989  
Physical Description: 5 hi-8 tapes. |
| box 12, folder 17 | IAC 707, Collaborative processes in the arts, syllabus circa 1986-circa 1992  
IAC 710, Art as experience and Inter-Arts theory and criticism, syllabi circa 1986-circa 1992  
IAC 720, Alternative documentary forms, syllabus circa 1986-circa 1992  
IAC 733, examples of students' works circa 1986-circa 1992  
IAC 733, examples of students' works |
| box 12, folder 17 | Sixth class 1989  
Physical Description: 1 hi-8 tape. |
| box 12, folder 18 | IAC 707, Collaborative processes in the arts, syllabus circa 1986-circa 1992  
IAC 710, Art as experience and Inter-Arts theory and criticism, syllabi circa 1986-circa 1992  
IAC 720, Alternative documentary forms, syllabus circa 1986-circa 1992  
IAC 733, examples of students' works |
| box 12, folder 19 | IAC 850, course handouts circa 1986-circa 1992  
Technology, art, and culture, syllabus 1992  
Employee materials 1989  
Faculty evaluations 1991-1993  
Faculty interview circa 1986-circa 1992  
Memoranda, course proposals, and reports 1986-1991  
Statement of research and teaching interest circa 1986-circa 1992 |
| box 12, folder 19 | Video extensions: performance 1978  
Video production 1978-1979  
Physical Description: performance 1978  
Physical Description: 2 folders. |
| box 12, folder 20 | Visiting artist arrangement for John Sturgeon 1978  
Young artists' studio video 1978-1979  
University of California, Berkeley  
Examples of students' works  
Filmed material 1991  
Physical Description: 1 hi-8 tape. |
| box 12, folder 21 | Video recorded material 1989-1991  
Physical Description: 1 vhs tape.  
Scope and Contents note  
Includes works by Marjorie Franklin, Florence Yoo, Victoria Peterson, and Dan Daniel. |
| box 12, folder 22 | Art 141, Temporal structures |
Examples of students' works 1991
Physical Description: 1 vhs tape.
Scope and Contents note
Hieroglyphics collaborative class project.

Final performances 1990
Physical Description: 1 vhs tape.

Syllabus 1991
Art 204, syllabus 1991
General Physical Description note: Includes 15 color slides.

University of California, Irvine, ArtsBridge N.E.H. grant proposal 1996
University of California, San Diego course materials
VA 14, 19th and 20th century art, syllabus and notes 1985
General Physical Description note: 2 folders, including 16 color slides.

VA 71, Introduction to media, syllabus and notes 1984-1985
Physical Description: 2 folders.

Writings Series 4. 1962-1997
Physical Description: 6.7 Linear Feet
Series Scope and Content Summary
This series consists of Tamblyn's published and unpublished works, the majority published in journals and newspapers. For articles by Tamblyn or others exclusively concerning her individual artwork, see Series 1.
Arrangement
The series is organized in 2 subseries:

By Tamblyn Subseries 4.1. 1962-1997
Physical Description: 6.5 Linear Feet
Subseries Scope and Content Summary
This subseries comprises files of Tamblyn's published works, consisting of holographs, typescripts, drafts, research notes and materials, proofs and tear sheets of articles, photographic prints, reviews, exhibit catalogs, and essays. This subseries also contains numerous unpublished works by Tamblyn, including her extensive research notes and holograph drafts of her history of the School of the Art Institute of Chicago, her overview of Chicago video art and artists, and a biographical work on Lynn Hershman-Leeson titled Artlife. In many cases the publication in which the piece appeared is included as part of the file. Correspondence directly related to the written material is also included.
Transcriptions of Tamblyn's performances are filed under the title of the work in Series 1.
Material documenting Tamblyn's work as a curator, including exhibits for which she wrote catalog essays as a curator, are filed in Series 5.
Arrangement
The subseries is arranged alphabetically by the title of the piece. Book and journal titles are placed in italics. Article and chapter titles are placed in quotes. Dates of publication are indicated within parentheses. Date ranges mark earliest and latest dates of individual items within the files.
box 14, folder 1  
Addressing herself: female sexuality, self-representation, transformation (1994), catalog for exhibit at The Lab, San Francisco 1994

box 14, folder 2-3  

   General Physical Description note: 2 folders, including 1 black and white photographic print.

box 14, folder 4  
"All over the place," New art examiner (1977), review of exhibit at Moming, Chicago 1977

box 14, folder 5  
"Am I in the picture/are pictures in me: Michael Smith and William Wegman's The World of photography," SF Camerawork (1987), review 1987

box 14, folder 6  

box 14, folder 7-10  

   General Physical Description note: 4 folders, including 2 black and white photographic prints.

box 14, folder 11  
"Armand Schwerner and Ellen Zweig, 'Everything you're giving me is just things you're giving me'," High performance (1987), review 1987

box 14, folder 12  
"Art historians go to the movies," Afterimage (1985), article 1985

box 14, folder 13-14  

   Physical Description: 2 folders.

box 14, folder 15  

box 14, folder 16  

   Oversize material 1984

   Physical Description: 1 item.

box 14, folder 17  

box 14, folder 18  
"Bay Area media," High performance (1990), review of San Francisco Museum of Modern Art exhibit 1990

   General Physical Description note: Includes 2 black and white photographic prints.

box 14, folder 19  
"Benjamin Sarao" (1976), review 1976

box 14, folder 20  

box 14, folder 21  
"Between Charybdis and Scylla: a correspondence about alternative media (with Helen De Michiel)," Cinematograph (1991), article 1991

   Physical Description: 2 folders.

box 14, folder 22  
"Black and white," VAD (UCSD Visual Arts Department) (1983), article 1983

box 15, folder 1-2  

   Physical Description: 2 folders.

box 15, folder 3  

box 38, item MS-F11-A13  
Audio recorded material circa 1989

   Physical Description: 1 Cassettes

box 15, folder 4  
<table>
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<tr>
<th>Box/Folder</th>
<th>Description</th>
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| box 15, folder 5-7 | "Boys club, craft hut, carnival or cyberspace?: the San Francisco art scene," *High performance* (1993), article 1990-1993  
General Physical Description note: 3 folders, including 5 black and white photographic prints. |
| box 14, folder 4 | "A brief history of performance," *New art examiner* (1977), article 1977  
Audio recorded material circa 1977  
Physical Description: 1 Cassettes |
"Carrie Lederer/Five Bay Area sculptors* Art news* (1989), review 1985-1987 |
| box 15, folder 12 | "Chicago artists perform," *New art examiner*, (1979), review 1979  
Oversize material 1979  
Physical Description: 1 item. |
General Physical Description note: Includes 2 photographic prints. |
Physical Description: 4 folders. |
| box 16, folder 1-3 | "Computer art as conceptual art," *Art journal* (1990), article 1982-1992  
General Physical Description note: Includes 3 color and 4 black and white photographic prints. |
General Physical Description note: Includes 1 black and white photographic print. |
Oversize material 1988  
Physical Description: 1 item. |
Physical Description: 2 folders. |

"Dream text," *Theory & flesh* (1986), article 1986


"Far from the maddening commerce," *Artweek* (1986), review of The Gold Rush/The Odd Object exhibit at San Francisco Art Institute 1986

General Physical Description note: Includes 12 color and 1 black and white photographic prints.

"Francesc Torres: Destiny, entropy, junk," *High performance* (1990), review 1990

General Physical Description note: Includes 1 black and white photographic print.


"Guerilla television or 'Get the guests'? Godard TV debut at Pacific Film Archives," *Video Networks* (1986), review 1986


Physical Description: 3 folders.


Physical Description: 5 folders.


"Ilona Granet," *New art examiner* (1977), review 1977


"Interactions with shoes," *Artweek* (1986), review of works by Sonya Rapoport 1986


General Physical Description note: Includes 1 black and white photographic print.

"James Grigsby," *New art examiner* (1978), review 1978


"Jeffrey Deutsch," *New art examiner* (1976), review 1976


"John Baldessari," *Art news* (1990), review 1990

"John White," *New art examiner* (1978), review 1978


"Ken Kashian," *New art examiner* (1977), review 1977

"Laurie Anderson," *New art examiner* (1977), review 1977

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Guide to the Christine Tamblyn papers MS.F.011
Writings Series 4.1962-1997
By Tamblyn Subseries 4.1.1962-1997

Guide to the Christine Tamblyn papers MS.F.011

box 18, folder 1  "Lynn Hershman," Art news (1990), review 1990
box 18, folder 2  "Lynn Hershman's narrative anti-narratives," Afterimage (1986), review 1986


box FB-027, folder 7  Oversize material 1987

box 18, folder 7  "Mary Lucier," High performance (1986), review 1986
box 18, folder 22  "Mary Ahrendt and Leslie Wolfe" (1979), review 1979
box 14, folder 15  "Merce Cunningham," Scan (1982), review 1982
box 18, folder 22  "Meredith Monk," New art examiner (1977), review 1977

box FB-027, folder 7  Oversize material 1988

box 18, folder 22  "Michael McClard" New art examiner (1977), review 1977
box 18, folder 8  "Michael Smith," New art examiner (1977), review 1977
box FB-027, folder 8  Oversize material 1990


box 33, folder 8  Oversize material circa 1993-circa 1994


box 18, folder 22  New art examiner, reviews 1976-1979


box FB-027, folder 8  Oversize material circa 1988-circa 1990
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<tr>
<th>Box and Folder</th>
<th>Title</th>
<th>Publication</th>
<th>Year</th>
<th>Physical Description</th>
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<td>19, 8</td>
<td>&quot;Pegan Brooke,&quot; Art news (1987), review 1987</td>
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<td>11</td>
<td>&quot;Performance: déjà vu&quot; (1977), essay for Performance/Midway exhibit at Midway Studios, Chicago 1977</td>
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<td>&quot;Performance: déjà vu,&quot; New art examiner (1977), review of works at Midway Studios, Chicago 1977</td>
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<td>33, 9</td>
<td>Oversize material 1983</td>
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<td>2 items.</td>
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<td>17-18</td>
<td>Prose pieces</td>
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<tr>
<td>18</td>
<td>In due season (1976) 1976</td>
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<td>1</td>
<td>One and done (1976) 1976</td>
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<td>14, 6</td>
<td>&quot;Reaching out to the unknown,&quot; Artweek (1986), review of works by Dorit Cypis, Leeny Sack, Leslie Thornton, and Ellen Zweig 1986</td>
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<td>20, 6</td>
<td>&quot;Real grumblings and pseudo-science,&quot; Artweek (1986), review of works by Jim Pomeroy 1986</td>
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<td>FB-027, 7</td>
<td>Oversize material 1987</td>
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<td>&quot;Richard Horner&quot; (1986), review 1986</td>
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<td>box 18, folder 5</td>
<td>&quot;Riddles and evocations,&quot; <em>Artweek</em> (1985), review of works by Dan Ake and Gordon Holler 1985</td>
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<td>box 35, folder 1</td>
<td>Draft 1990</td>
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<td>box 20, folder 18</td>
<td>San Francisco Art Institute 111th Annual Exhibition (1992), catalog essay 1992</td>
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<td>box 20, folder 20</td>
<td><em>Sex with strangers: some of the things at stake in women's struggles</em> (1986), with Lutz Bacher, book 1986</td>
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<td>box FB-021, folder 6</td>
<td>Oversize material</td>
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<td>box 21, folder 7</td>
<td>&quot;Stage presence: sculpture as used in performance,&quot; <em>High performance</em> (1986), review 1986</td>
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<td>box 14, folder 4</td>
<td>&quot;Structuralist filmmakers,&quot; <em>New art examiner</em> (1977), review of works at Chicago Filmmakers Summer Series 1977</td>
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<tr>
<td>box FB-027, folder 8</td>
<td>Oversize material 1982</td>
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</table>


"Sylvia Lark: abstracting radiance" (1991), memorial address 1991


Physical Description: 3 folders.

"Tom Jaremba," New art examiner (1977), review 1977

"This property has been repossessed," Framework (1989), review of works by John Adams, 1989

"Third Electronic Visualization Event (First National Bank Auditorium, Chicago)," New art examiner (1978), review 1978


General Physical Description note: Includes 6 color and 1 black and white photographic prints.

"Three views of families," Artweek (1985), review 1985


Physical Description: 2 folders.


Physical Description: 6 folders.


Unpublished works and publication projects

Analysis and passion: photography engages social and political issues, review of works by Judith Crawley, Maureen McKeon, and Carrie Mae Weems circa 1975-circa 1995


General Physical Description note: Includes 4 black and white photographic prints and 6 color slides. 16 folders.

Bill Burke: ledgers of transience, review circa 1975-circa 1995

Chicago video art and artists, book project 1973-1994

General Physical Description note: Includes 1 photographic print. 8 folders.

Oversize material 1987

Physical Description: 3 items.
Writings Series 4.1962-1997
By Tamblyn Subseries 4.1.1962-1997

box 38, item MS-F11-A14

Audio recorded material circa 1977

Physical Description: 1 Cassettes

box 25, folder 10

Micro-politics and new genres in video and performance art of the 1980's, book project 1989

box 25, folder 11

Miscellaneous typescript and holograph reviews circa 1977

New Canadian Narrative video exhibit, review circa 1988

Physical Description: 3 folders.

box 25, folder 15

Richard Bolton, review circa 1990

box 25, folder 16

Robert Snyder, review 1984-1988

box 25, folder 17


box 25, folder 18

Untitled Gallery, San Francisco exhibit, review 1991

box 25, folder 19

Video Free America, San Francisco exhibit, review circa 1975-circa 1995

box 26, folder 1


box 26, folder 2


box 26, folder 3


box 26, folder 4

"Video art: an historical sketch," High performance (1987), article 1987

box 26, folder 5


box 26, folder 6


box 26, folder 7

"Video criticism: paradigms and parasites," Media arts (1990), article 1990

box 26, folder 8

"The Video Data Bank" (1981), program notes for the Video/Diary show at The School of the Art Institute Film Center, Chicago 1981

box 26, folder 9

"Video roundup," New art examiner (1976), review of works by Annette Barbier, Denise Kunkel, and Catherine de Jong 1976

box 26, folder 10


General Physical Description note: 2 folders, including 1 black and white photographic print.

box 17, folder 5

"Voyages of the mind," Artweek (1987), review of works by Steve Fagin 1987

box 26, folder 11

"Whose life is it, anyway?," Afterimage (1987), review of works by Leslie Thornton, Woody Vasulka, Steve Fagin, and Ellen Zweig 1987

box 33, folder 12

Oversize material circa 1987

Physical Description: 1 item.

box 26, folder 12


box 16, folder 11


box 16, folder 11

"Willy Heeks," New art examiner (1979), review 1979

box 26, folder 13


box 26, folder 13


Guide to the Christine Tamblyn papers MS.F.011
**About Tamblyn, Subseries 4.2. 1978-1997**

**Physical Description:** 0.2 Linear Feet

**Subseries Scope and Content Summary**

This subseries contains clippings, reprints, announcements, reviews, and articles concerning Tamblyn's artwork in general. This subseries also contains published and videotaped interviews with Tamblyn. Published material concerning her individual artwork is filed in Series 1.

**Arrangement**

Files are arranged chronologically.

- box 26, folder 14: 1978-1981
- box 27, folder 1: 1982-1987
- box 27, folder 2: 1988-1989
- box 42, item MS-F11-V09: 2 at noon, news program featuring exhibit by Robert Mapplethorpe 1990

**Physical Description:** 1 vhs tape.

**Scope and Contents note**

Television appearance by Tamblyn.

- box 27, folder 3: 1991
- box 42, item MS-F11-V10: An open window, University of California Berkeley cable television series, "History and meaning of video art" 1991

**Physical Description:** 1 vhs tape.

**Scope and Contents note**

Conversation with Tamblyn, moderated by Steve Seid.

- box 27, folder 5: 1995-1997
- box 38, item MS-F11-A15: Interview, interlocutors unidentified circa 1975-circa 1995

**Physical Description:** 1 Cassettes

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**Professional files Series 5. 1978-1997**

**Physical Description:** 1.9 Linear Feet

**Series Scope and Content Summary**

This series consists of notes, typescripts, correspondence, proposals, programs, posters, and ephemera documenting Tamblyn's employment and her professional participation in a variety of national and international activities. The bulk of these files document Tamblyn's participation in conferences, workshops, symposia, lectures, and festivals, as well as her work as an exhibit curator and juror. This series also contains files documenting her awards, grants, and funding.

For Tamblyn's curriculum vitae, see Series 2. For grant and funding documentation relating to her specific artwork, see Series 1. Materials relating to her employment as a teacher are filed in Subseries 3.2.

**Arrangement**

This series is arranged topically. Conference and professional meeting files, and curator and juror files are arranged chronologically by the year of the event and therein by the name of the event or sponsoring organization.

**Awards**

- box 27, folder 6: Awards in the Visual Arts national artists award 1988
- box 37: Festival internacional de la imagen, Manizales, Columbia 1997
- box 27, folder 7: Conference and professional meeting files

1978, Women's perspectives on performance art, panelist, Mid-America College Art Association 42nd annual conference 1978
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 27, folder 8</td>
<td>1980, Women's art: speculating about the future, panelist, Women and Children First, Chicago 1980</td>
</tr>
<tr>
<td>box 27, folder 9</td>
<td>1981, Teaching performance art in an art school and university setting, Mid-America College Art Association 45th annual conference 1981</td>
</tr>
<tr>
<td>box 27, folder 10</td>
<td>1985, After Orwell, Sushi, San Diego 1985</td>
</tr>
<tr>
<td>box 33, folder 13</td>
<td>Oversize material 1985</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 item</td>
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<tr>
<td>box 38, item MS-F11-A16</td>
<td>Ex(centric) lady travellers, moderator, Falkirk Community Cultural Center, audio recorded material 1986</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 Cassettes</td>
</tr>
<tr>
<td>box 27, folder 11</td>
<td>Performance art and experimental theater, panelist, San Francisco State University 1986</td>
</tr>
<tr>
<td>box 27, folder 12-13</td>
<td>Locally under-rated, nationally over-rated, panelist, Richmond Art Center, CA 1987</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 2 folders</td>
</tr>
<tr>
<td>box 27, folder 14</td>
<td>New works, panelist, American Film Institute national video festival, Los Angeles 1987</td>
</tr>
<tr>
<td>box 27, folder 15</td>
<td>An Overview of California women's video and performance art, presenter, Los Angeles Center for Photographic Studies 1987</td>
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<tr>
<td>box 27, folder 18</td>
<td>Conceptual, how you've changed, panelist, Bay Area Consortium for the Visual Arts, San Francisco 1988</td>
</tr>
<tr>
<td>box 27, folder 19-20</td>
<td>Postmodern vocabulary, panelist, San Francisco Art Institute summer art writing conference 1988</td>
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<tr>
<td></td>
<td>Physical Description: 2 folders</td>
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<tr>
<td>box 27, folder 21</td>
<td>Re-visionary film: fantasy scenarios, moderator, Cinematheque/Cinematograph, San Francisco 1988</td>
</tr>
<tr>
<td>box 27, folder 22-24</td>
<td>The Way we look, the way we see: art criticism for women in the '90s, panelist, University of California, Los Angeles 1987-1988</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 3 folders</td>
</tr>
<tr>
<td>box 27, folder 26</td>
<td>The Climate of censorship: artists respond, panelist, San Francisco Arts Commission Gallery 1989</td>
</tr>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>See also &quot;Curator and juror files, 1989, Tableaux vivants&quot; in this series for more material</td>
</tr>
<tr>
<td>box 27, folder 27</td>
<td>Criticism as art (The Critic as artist/criticism as a work of art), panelist, California State University, Hayward 1989</td>
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<tr>
<td></td>
<td>General Physical Description note: Includes 11 black and white slides</td>
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<tr>
<td>box 27, folder 28-29</td>
<td>Criticism: as rhetoric, as cult identity, as social practice, panelist, Small Press Distribution Company, Berkeley 1988-1989</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 2 folders</td>
</tr>
<tr>
<td>box 28, folder 1</td>
<td>Critics’ roundtable, panelist, City of Oakland 1989</td>
</tr>
<tr>
<td>Box/Label</td>
<td>Description</td>
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<tr>
<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td>box 28, folder 2</td>
<td>Developing media criticism, panelist, National Alliance of Media Art Centers conference, Rochester, NY 1989</td>
</tr>
<tr>
<td>box 38, item MS-F11-A17</td>
<td>Audio recorded material 1989</td>
</tr>
<tr>
<td>box 28, folder 3</td>
<td>New forms of expression: video diaries from literature to electronics, panelist, New American Makers, San Francisco 1989</td>
</tr>
<tr>
<td>box 28, folder 4</td>
<td>Other disciplines, other forms, moderator, San Francisco Art Institute summer art writing conference 1989</td>
</tr>
<tr>
<td>box 28, folder 5</td>
<td>Plugging into the matrix, technology and art in a virtual society, Southern Exposure Gallery, San Francisco 1989</td>
</tr>
<tr>
<td>box FB-027, folder 9</td>
<td>Oversize material 1986</td>
</tr>
<tr>
<td>box 28, folder 10-11</td>
<td>The Spiritual in California art: pro and con, panelist, College Art Association 77th annual meeting, San Francisco 1989</td>
</tr>
<tr>
<td>box 28, folder 12-14</td>
<td>The Technological imagination: machines in the garden of art, panelist, Minneapolis College of Art and Design 1989-1990</td>
</tr>
<tr>
<td>folder XOS 1</td>
<td>Oversize material 1989</td>
</tr>
<tr>
<td>box 38, item MS-F11-A18</td>
<td>Audio recorded material 1989</td>
</tr>
<tr>
<td>box 28, folder 16</td>
<td>Against the law, panelist, Society for Photographic Education western regional conference, Monterey, CA 1990</td>
</tr>
<tr>
<td>box 28, folder 17</td>
<td>Another way of seeing: encounters with contemporary art, presenter, California State University, Fresno 1989-1990</td>
</tr>
<tr>
<td>box 28, folder 18</td>
<td>The Collective &quot;I,&quot; panelist, San Francisco State University 1990</td>
</tr>
<tr>
<td>box FB-027, folder 9</td>
<td>Oversize material 1990</td>
</tr>
<tr>
<td>box 28, folder 19-20</td>
<td>Feminist pedagogy: the double voice, panelist, Society for Photographic Education national conference 1989-1990</td>
</tr>
<tr>
<td>box 28, folder 21</td>
<td>Present and future: addressing the current arts emergency and setting the agenda for the '90s, panelist, San Francisco Art Institute 1990</td>
</tr>
<tr>
<td>box FB-027, folder 9</td>
<td>Oversize material 1990</td>
</tr>
<tr>
<td>box 28, folder 22</td>
<td>Surviving as an artist, panelist, Capp Street Project, San Francisco 1990</td>
</tr>
</tbody>
</table>
Professional files Series 5.1978-1997

Guide to the Christine Tamblyn papers MS.F.011

Oversize material 1990

Physical Description: 1 item.

1991

Art and the forbidden: images of female aggression, moderator, School of Creative Arts, San Francisco State University 1991

Physical Description: 2 Cassettes

Critical responsibility, panelist, San Francisco Art Dealers' Association seminar series, San Francisco 1991

Physical Description: 2 folders.

Interdisciplinary teaching in the arts, presenter, Arizona State University, Phoenix 1991-1992

Physical Description: 2 folders.

On becoming a performance artist, panelist, Women's Caucus for Art, Philadelphia 1991

Physical Description: 2 Cassettes

Rewriting the canon, panelist, Falkirk Cultural Center, San Rafael 1991

Physical Description: 2 folders.

Women in contemporary photography, lecturer, Friends of Photography, San Francisco 1991

1992

The Camcorder revolution: utilizing low-end video, panelist, Film Arts Foundation, San Francisco 1992

Female aggression: crimes against patriarchy, moderator, Feminism, activism, and art conference, San Francisco 1992

Physical Description: 3 folders.

Media map, panelist, The Museum of Contemporary Art, Los Angeles 1992

Postmodernism in the classroom, panelist, Society for Photographic Education national conference 1991-1992

Physical Description: 2 folders.

1993

Body doubles: society, sexuality, and the visual image, panelist, Friends of Photography, San Francisco 1993

Physical Description: 2 folders.

Living with a legacy: regional history and cultural heritage, panelist, College Art Association 81st annual conference, Seattle 1993

Physical Description: 2 folders.

Theories of aesthetics and criticism of art in the age of electronic media, panelist, San Francisco Art Institute 1993

1994

Altered egos, constructed bios, and other fictions, panelist, Santa Monica Museum of Art 1994

Nintendo killed the video star, panelist, Australian International Video Art Symposium, Sydney 1994

1995

Arte por computadora, Universidad Nacional de Ingenieria, Managua, Nicaragua 1995

Dance, myth, and ritual in the Americas, panelist, Congress on Research in Dance, Miami 1995
box 29, folder 23 | Digital identities, technologies of meaning, panelist, Society for Photographic Education 32nd national conference, Atlanta, GA 1995

box 29, folder 24 | Duchamp's legacy (Duchamp's leg/Duchamp: beyond modernism exhibit), lecturer, Center for the Fine Arts, Miami 1995

General Physical Description note: Includes 3 color photographic prints.

box 29, folder 25 | Exposicion de arte, presenter, Casa de Los Leones, Granada, Nicaragua 1995


Physical Description: 2 folders.

1996

box 30, folder 1 | Critical studies symposium #3, panelist, Cranbrook Academy of Art, Bloomfield Hills 1996

box 30, folder 2 | Mechanical brides, lecturer, International Center for Digital Arts, San Francisco 1996

1997

box 30, folder 3 | Electronic arts and the concept of the Gesamtkunstwerk (total artwork), panelist, College Art Association 85th annual conference, New York 1997

Undated

box 30, folder 4 | Film in the arena of art, panelist, San Francisco circa 1975-circa 1995

box 30, folder 5 | Love and hate: Joanna Frueh mouthpiece, panelist, The Lab, San Francisco circa 1975-circa 1995

box 41, item MS-F11-V63 | Meridal Rubinstein video recorded class presentation, lecturer circa 1975-circa 1995

Physical Description: 1 u-matic tape.

box 30, folder 6-7 | Miscellaneous lecture and presentation notes circa 1975-circa 1995

box 42, item MS-F11-V11 | Misha Berson video recorded class presentation, lecturer, San Francisco State University circa 1975-circa 1995

Physical Description: 1 vhs tape.

Scope and Contents note
Presentation features Chained reactions, Pathetic fallacy, and discussion of works by over 35 artists.

Curator and juror files

box 30, folder 8 | 1985, Chicago imagist video, curator, The Eye Gallery, San Francisco 1985

box 30, folder 9 | 1986, mapping one place onto another, curator, San Francisco Arts Commission Gallery 1986

1987

box 30, folder 10 | Experiments in form, juror, San Francisco International Film Festival 1987

box 17, folder 21, box 30, folder 11 | The Lively arts: video and performance (2 part series), curator, The Fresno Arts Center and Museum 1987

1988

box 30, folder 12 | Beyond the camera obscura, curator (with David Bedell), San Francisco Arts Commission Gallery 1988

box 30, folder 13-14 | Headlands Center for the Arts national residency program, juror, Sausalito, California 1988.

Physical Description: 2 folders.


Physical Description: 2 folders.

box 33, folder 15 | Western States Regional Media N.E.A. Fellowships, Rocky Mountain Media Center, Boulder, Colorado 1988
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
</table>
Physical Description: 3 folders. |
| 1989 | Intersection for the Arts exhibit, San Francisco, juror 1989  
Palo Alto film and video festival, juror, California 1987-1989  
Physical Description: 5 folders. |
Physical Description: 6 folders.  
General note  
See also 1989 Climate of censorship conference files for more materials. |
| 1990 | Billie Lynn protest and rally to boycott the San Francisco Arts Commission Gallery 1989  
Physical Description: 1 vhs tape. |
| 1991 | 1991, annual photography show, juror, California College of Arts and Crafts, Oakland 1991  
| 1995 | 5 Cyberconf, juror, Fundacion Arte y Tecnologia de Telefonica, Madrid 1995-1996  
Physical Description: 2 folders. |
1996, California State University, Fullerton Grand Central Art Center project, participant, Santa Ana, California 1996 |
| 1996 | Employment files  
Correspondence 1993  
Letters of recommendation 1985-1996  
Exhibit, performance, and conference proposals  
The Business of culture: issues of control, questions of influence, Artlink Inc. exhibit 1991  
Changing the subject, San Francisco Art Institute exhibit 1992  
Electronic media arts symposium 1994  
Franklin Furnace emerging artists performance and installation program 1992  
New Vision festival, Tigertail Productions 1996  
Symposium on lesbian and gay media, Frameline 1984  
Fellowship application for California Institute of the Arts, Valencia circa 1975-circa 1995  
Grant proposal, South Florida Cultural Consortium circa 1975-circa 1995  
Residency material, Banff Centre for the Arts, Alberta 1994  
Oversize material 1994  
Physical Description: 1 item. |

Physical Description: 0.7 Linear Feet

Series Scope and Content Summary

This series contains a wide-ranging collection of brochures, clippings, flyers, press releases, and other printed materials collected by Tamblyn, documenting various conferences, colloquia, and workshop relating to the arts. This series also contains materials documenting performances, exhibits, and artists. This subseries is particularly strong in materials from the San Francisco Bay area from the 1990s. Some of these materials are related to Tamblyn’s long-term interests in specific art works, artists, or issues affecting the art community. In particular, she collected material documenting censorship in the arts in 1990, especially the debate over works by Robert Mapplethorpe. This series also contains videorecordings and photographic prints.

For material collected by Tamblyn for conferences, workshops, symposia, lectures, and festivals that she participated in, see Series 5.

Arrangement

Files are arranged topically.

Artist and topical materials

- box FB-027, folder 10
  - Censorship issues 1990
    - Physical Description: 4 items.

- box 31, folder 15
  - Greengold, Jane 1983-1986

- box 33, folder 17
  - Halley, Peter 1987

- box 31, folder 16

General Physical Description note: Includes 3 black and white photographic prints.

- box 33, folder 18
  - Lehmann, Minette 1983-1992
    - Oversize material circa 1983-circa 1992
    - Physical Description: 1 item

- box 43, item MS-F11-V23
  - Tambyln and Minette Lehmann at University of California, Berkeley circa 1983-circa 1992
    - Physical Description: 1 hi-8 tape.

- box 31, folder 17
  - Mapplethorpe, Robert 1990

- box 33, folder 17
  - Prince, Richard 1987

- box 33, folder 17
  - Salle, David 1987

- box 31, folder 18
  - Weems, Carrie Mae 1991-1992

Conference, workshops, and lecture materials

- box 31, folder 19
  - Australian 7th International Video Festival 1992

- box 31, folder 20-21
  - Cinamatheque celebrates 25 years, San Francisco 1987
    - Physical Description: 2 folders.

- box 31, folder 22
  - College Art Association 78th annual conference, New York 1990

- box 31, folder 23
  - I.S.E.A. 95, International symposium on electronic art, Montreal 1995

- box 32, folder 1
  - The Politics of spectacle, University of California, Berkeley 1992

- box 32, folder 1
  - San Francisco Art Institute lecture series 1992

- box 32, folder 2
  - Solnit landscape lecture circa 1975-circa 1995

- box 32, folder 3
  - Video Festival of Navarre, Pamplona 1997

- box 32, folder 4
  - Women’s Caucus for Art

Exhibit materials

- box 32, folder 5

- box 32, folder 6
  - Beyond the boundaries conference, Seattle 1992

- box 32, folder 7
  - Berkeley Art Center 1992

- box 32, folder 8
  - California College of Arts and Crafts, Oakland 1993

- box 32, folder 9
  - Capp St. Project, San Francisco 1985-1992

Guide to the Christine Tamblyn papers MS.F.011

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 32, folder 10</td>
<td>Haines Gallery, San Francisco 1991</td>
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<tr>
<td>box 32, folder 11</td>
<td>Intersection for the Arts, San Francisco 1991</td>
</tr>
<tr>
<td>box 32, folder 12</td>
<td>John Berggruen Gallery, San Francisco 1992</td>
</tr>
<tr>
<td>box 32, folder 13</td>
<td>The Lab, San Francisco 1991-1992</td>
</tr>
<tr>
<td>box 32, folder 15</td>
<td>The Mexican Museum, San Francisco 1991</td>
</tr>
<tr>
<td></td>
<td>Miscellaneous</td>
</tr>
<tr>
<td>box 33, folder 19</td>
<td>circa 1976-1982</td>
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<td>box 32, folder 16</td>
<td>1991-1992</td>
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<td>Undated</td>
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<tr>
<td>box 43, item MS-F11-V13</td>
<td>Unidentified, Love postmodern style, video recorded material circa 1975-circa 1995</td>
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<td>Physical Description: 1 vhs tape.</td>
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<tr>
<td>box 41, item MS-F11-V67</td>
<td>Sampler for School of Visual Arts, video recorded material circa 1975-circa 1995</td>
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<td>Physical Description: 1 u-matic tape.</td>
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<tr>
<td></td>
<td>Scope and Contents note</td>
</tr>
<tr>
<td></td>
<td>Includes works by Bob Snyder, Bob Roesler, John Manning, Janice Tanaka, Ric Horner, and Barbara Latham.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 32, folder 17</td>
<td>Museum of Jurassic Technology, Los Angeles 1989</td>
</tr>
<tr>
<td>box 32, folder 18</td>
<td>New Langton Arts 1991-1992</td>
</tr>
<tr>
<td>box 32, folder 19</td>
<td>New Museum of Contemporary Art, New York, Bad girls exhibition catalog 1994</td>
</tr>
<tr>
<td>box 32, folder 20</td>
<td>Oakland Museum 1991-1992</td>
</tr>
<tr>
<td>box 32, folder 22</td>
<td>Richmond Art Center 1992</td>
</tr>
<tr>
<td>box 32, folder 23</td>
<td>S.F. Camerawork 1992</td>
</tr>
<tr>
<td>box 32, folder 24</td>
<td>San Francisco Art Institute 1991-1992</td>
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<tr>
<td>box 32, folder 25</td>
<td>San Francisco Arts Commission Gallery 1992</td>
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<tr>
<td>box 32, folder 26</td>
<td>San Francisco Museum of Modern Art 1992</td>
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<tr>
<td>box 32, folder 27</td>
<td>San Jose Institute of Contemporary Art 1992</td>
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<tr>
<td>box 32, folder 28</td>
<td>Southern Exposure Gallery, San Francisco 1992</td>
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<tr>
<td>box 32, folder 29</td>
<td>Stephen Wirtz Gallery 1992</td>
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<tr>
<td>box 32, folder 30</td>
<td>University of California, Berkeley, Art Museum and Pacific Film Archive 1991</td>
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</tbody>
</table>


Physical Description: 2 Linear Feet(2 records cartons)

Access

This addition to the collection has not been processed but is open for research. Please contact the Department of Special Collections and Archives in advance to request access.

Series Scope and Contents Summary

This accession contains audiovisual materials.

Box 1 circa 1992-1998

Scope and Contents Note

This box contains audiovisual materials documenting Christine Tamblyn's early artwork and her students' works at UC Irvine. The materials include Tamblyn's Mistaken Identities, She Loves it She Loves it Not, Practical Cannibalism and Performance Intervention.
Box 2 circa 1992-1998

Scope and Contents Note
This box contains audiovisual materials documenting Christine Tamblyn's early artwork and her students' works at UC Irvine. The materials include Tamblyn's Mistaken Identities, She Loves it She Loves it Not, Practical Cannibalism and Performance Intervention.