

Guide to the Christine Tamblyn papers MS.F.011

Finding aid prepared by Adrian Turner, 2001; updated by Carolina Quezada Meneses under the supervision of Elvia Arroyo-Ramirez, 2020.

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Contributing Institution: Special Collections and Archives, University of California, Irvine Libraries

Title: Christine Tambllyn papers

Creator: Tambllyn, 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 Tambllyn. The bulk of this collection consists of materials documenting Tambllyn'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 Tambllyn'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 Tambllyn'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 Tambllyn'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

Christine Tambllyn papers. MS-F011 Special Collections and Archives, The UC Irvine Libraries, Irvine, California. Date accessed.

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

Gift of Christine Tambllyn, 1998.

Processing Information

Preliminary processing by Laura Clark Brown in 1998 and Paula Ross in 1999. Processing and guide completed by Adrian Turner in 2001. In 2020 Carolina Quezada Meneses, MLIS intern, processed the CD-ROMs and floppy disks present in this collection.

Biography

Christine Tambllyn 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, Tambllyn 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 *Art news*. 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.
- Ca. 1979 B.F.A., 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 Tamblin. The bulk of this collection consists of materials documenting Tamblin'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 Tamblin'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 Tamblin'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 Tamblin'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.

Tamblin'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.

Arrangement

This collection is organized into 6 series.

- Series 1. Artwork, 1973-1997. 8.2 linear ft.
- Series 2. Personal and biographical files, 1967-1998. 0.4 linear ft.
- Series 3. Academic files, 1973-1996. 1.4 linear ft.
- Series 4. Writings, 1962-1997. 6.7 linear ft.
- Series 5. Professional files, 1978-1997. 1.9 linear ft.
- Series 6. Research files, ca. 1976-1997. 0.7 linear ft.

Subjects and Indexing Terms

Art critics.
CD-ROMs
Artifacts
Diaries
Artists.
Performance art
Video art -- History -- Sources
Video recordings

Floppy disks
Interactive multimedia
Feminism and art
Art and technology -- History -- Sources
Art criticism
Feminist art criticism
Art, modern -- 20th century -- Illinois -- Chicago
Art, modern -- 20th century -- California -- San Francisco Bay Area
Photographic prints
Slides
Negatives (photographic)
Sound recordings.
Tamblyn, Christine -- Archives
Finley, Karen -- Archives
University of California, Irvine -- Faculty -- Archives
Hershman-Leeson, Lynn -- Archives

Artwork Series 1. 1973-1997

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.

"Archival quality," Los Angeles Center for Performing Arts exhibit materials 1998.

General note

See series 2.

"As the worm turns"

Research and production files circa 1975-circa 1995

Video recorded raw material circa 1975-circa 1995.

Physical Description: 2 u-matic tapes.

box 1, folder 1,
box 39
box 39,
item MS-F11-V24/25

box 39,
item MS-F11-V26

Video recorded mastered material circa 1975-circa 1995

Physical Description: 1 u-matic tape.

box 1, folder 2-7
box 1, folder 2-3

Performance and exhibit files

Miscellaneous 1985-1995

Physical Description: 2 folders.

box 1, folder 4

box 1, folder 5
box 1, folder 6-7

Society for Photographic Education western regional conference, Morro Bay 1987

Sushi, San Diego 1985

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.

box 1, folder 8

Theory and flesh (1986), transcript of performance 1986

"Atlantis' soundtrack"

box 38,
item MS-F11-A01

Audio recorded material 1973

Physical Description: 1 Cassettes

box 34,
item MS-F11-F01

Filmed material 1973

Physical Description: 1 8-mm. film.

box 1, folder 9

"Blood stained black velvet," 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.

box 1,
folder 10-12

**"The Brain (enigmatic contrivances)," with Marlene Alt and Tracy Edling
Research and production files circa 1984.**

Physical Description: 3 folders.

box 39,
item MS-F11-V27/30

Video recorded material 1984

Physical Description: 4 u-matic tapes.

box 1,
folder 13-14

Performance and exhibit files

Society for Photographic Education west regional conference, San Francisco 1986

Physical Description: 2 folders.

box 1,
folder 15-18

Sushi, San Diego 1984

General Physical Description note: 4 folders, including 170 color slides and 21 black and white photographic prints.

box 1, folder 19
box 2, folder 1

Works, San Jose 1987

"Casanova," research and production file undated

"Chained reactions," with Barbara Latham

box 2, folder 2
box 39,
item MS-F11-V31/33

Research and production file 1986

Video recorded material 1982-1983

Physical Description: 3 u-matic tapes.

box 39,
item MS-F11-V34

Video recorded mastered material 1982

Physical Description: 1 u-matic tapes.

<p>box 39, item MS-F11-V35</p>	<p>Work sample for National Organization of Artists' Organizations application, video recorded material circa 1982-circa 1983</p> <p>Physical Description: 1 u-matic tape.</p>
<p>box 2, folder 3</p>	<p>Performance and exhibit file, miscellaneous 1983-1996</p> <p>"Corporate crime/malicious mischief: power and mediation: a fin de siècle tautology," performance and exhibit files, 1987-1988.</p> <p>General note</p> <p>See also the file "San Francisco 'art critic' performance" in this series.</p>
<p>box 2, folder 4</p>	<p>Installation Gallery, San Diego 1987.</p> <p>General Physical Description note: Includes 3 black and white slides and 1 black and white photographic print.</p>
<p>box FB-027, folder 6</p>	<p>Oversize material 1987</p> <p>Physical Description: 1 item.</p>
<p>box 2, folder 5 box 2, folder 6</p>	<p>Media Gallery, San Francisco 1987-1988</p> <p>"Diderot and the last luminaire," S.I.T.E. Gallery, Los Angeles performance and exhibit file 1994</p> <p>"Duel/duet," with Joanna Frueh</p> <p>Research and production files 1989</p> <p>General Physical Description note: 4 folders, including 6 color slides.</p>
<p>box 2, folder 11 box 2, folder 12 box 2, folder 13 box 2, folder 14</p>	<p>Performance and exhibit files</p> <p>Miscellaneous 1990</p> <p>Opening the circle of identities, N.A.M.E. Gallery, Chicago 1989</p> <p>Women's Caucus for Art national conference, New York 1990</p> <p><i>Erotic faculties</i> (1996), transcript of performance 1996</p> <p>"Entropic pursuits: the infinite regress of the doppelganger"</p> <p>Audio and video recorded material</p>
<p>box 38, item MS-F11-A02</p>	<p>Audio recorded material circa 1980-circa 1989</p> <p>Physical Description: 1 Cassettes</p>
<p>box 39, item MS-F11-V36/37</p>	<p>Video recorded mastered material and duplicate copies circa 1980-circa 1989</p> <p>Physical Description: 2 u-matic tapes</p>
<p>box 2, folder 15</p>	<p>Performance and exhibit files</p> <p>N.A.M.E. Gallery, Chicago 1978-1980.</p> <p>General Physical Description note: Includes 6 color photographic prints.</p>
<p>box FB-021, folder 2</p>	<p>Oversize material 1978-1980</p> <p>Physical Description: 2 items.</p>
<p>box 2, folder 16 box 2, folder 17</p>	<p>New Video and Performance Art in Detroit, Detroit Institute of the Arts 1979</p> <p>Women's Caucus for Art national conference, Detroit 1978.</p> <p>General Physical Description note: Includes 9 color slides.</p>
<p>box 2, folder 18</p>	<p>"The Eye and the I: photographs made with a pinhole camera," photograph album 1973</p> <p>General Physical Description note: 13 black and white photographic prints.</p>
<p>box 2, folder 19</p>	<p>"Faction," Southern Exposure Gallery, San Francisco performance and exhibit file 1988</p>
<p>box 3, folder 1</p>	<p>"Falan your knees, Louise," Chicago Filmmakers performance and exhibit file 1979</p>

box 41, item MS-F11-V60	<p>Video recorded material 1979 Physical Description: 1 u-matic tape.</p>
box 3, folder 2	<p>"Flaming Rose and Ichabod McCracken search for the philosopher's stone," with Richard Horner, The School of Visual Arts, New York performance and exhibit file 1981 General Physical Description note: Includes 35 color slides.</p>
box 38, item MS-F11-A03	<p>Audio recorded material circa 1981 Physical Description: 1 Cassettes</p>
box 39, item MS-F11-V38	<p>Video recorded material 1981 Physical Description: 1 u-matic tape.</p>
box 39, item MS-F11-V39	<p>"Flaming Rose improvisations with Barbara Latham," video recorded material circa 1981 Physical Description: 1 u-matic tape.</p>
box 39, item MS-F11-V40	<p>"Flaming Rose's debut and diary experiment," video recorded material circa 1981 Physical Description: 1 u-matic tape.</p>
box 3, folder 3-4	<p>"A Germ of truth" Research and production files 1988. Physical Description: 2 folders.</p>
box 3, folder 5	<p>Performance and exhibit files National Association of Artists' Organizations conference, Los Angeles 1987-1988</p>
box FB-028, folder 3	<p>Oversize material 1987 Physical Description: 2 items.</p>
box 3, folder 6 box 3, folder 7	<p>S.F. Camerawork, San Francisco 1988 Acts (1996), transcript of performance 1996</p>
box 3, folder 8	<p>"Grafting tentacles on the octopussy" Performance and exhibit file circa 1994 General Physical Description note: 4 black and white photographic prints.</p>
box 3, folder 9 box 3, folder 10	<p>Lusitania (1994), text of exhibit 1994 "Having a wonderful time, wish we were here," The School of the Art Institute of Chicago performance and exhibit file circa 1975-circa 1985</p>
box 6, folder 4	<p>"I did it for love," Dropped lines exhibit, Seneca Falls Gallery, San Diego performance and exhibit file 1983</p>
box FB-028, folder 4	<p>Oversize material 1983 Physical Description: 1 item.</p>
box 3, folder 11	<p>"I was raped by a swan, or God made me pregnant," N.A.M.E. Gallery, Chicago performance and exhibit file circa 1975-circa 1985</p>
box 40, item MS-F11-V41/43	<p>Video recorded mastered and duplicated material circa 1975-circa 1985 Physical Description: 3 u-matic tapes.</p>
box 3, folder 12	<p>"Is communism possible without manipulation?," performance and exhibition file 1977 General Physical Description note: 2 color photographic prints.</p>

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- box 38,
item MS-F11-A04
- Audio recorded material 1977**
Physical Description: 1 Cassettes
- box 3,
folder 13-15
- "Mama dada, dada dada," with Wendy Geller and Ruth Wallen
Research and production files 1981-1984**
Physical Description: 3 folders.
- box 3,
folder 16-18
- Performance and exhibit file, Sushi, San Diego 1984**
General Physical Description note: 3 folders, including 40 color slides and 12 black and white photographic prints.
- box 3, folder 19
- "Melody, voices, tail!," with Auste Peciura, Inroads, New York performance and exhibit file 1981.**
General Physical Description note: Includes 8 color slides.
- box 3, folder 20
- "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.
- box 41,
item MS-F11-V60
- Video recorded duplicated material 1976**
Physical Description: 1 u-matic tape.
- box 40,
item MS-F11-V44
- Video recorded mastered material circa 1976-circa 1978**
Physical Description: 1 u-matic tape.
- Miscellaneous artwork and projects**
- Audio recorded material**
- box 38,
item MS-F11-A05/07
- Miscellaneous circa 1975-circa 1995**
Physical Description: 3 Cassettes
- box 34,
item MS-F11-AT01
- Orpheus or X-mas circa 1975-circa 1995**
Physical Description: 3 1/4" tape.
- box 34,
item MS-F11-AT02
- Richard Foreman circa 1975-circa 1995**
Physical Description: 3 1/4" tape.
- box 34,
item MS-F11-AT03
- Unidentified circa 1975-circa 1995**
Physical Description: 3 1/4" tape.
- box 36
box FB-029,
folder 2-3
- Note cards circa 1975-circa 1995**
Scrapbooks 1975-1977
Physical Description: 2 oversize folders.
- box 3, folder 21,
box 4, folder 1-2
- Scripts, drafts, and research materials 1975**
Physical Description: 5 folders.
- box FB-021,
folder 3
- Oversize material circa 1975-circa 1995.**
Physical Description: 2 items.
- Video recorded material**
- box 43,
item MS-F11-V22
- First week of using camera circa 1975-circa 1995**
Physical Description: 1 hi-8 tape.

<p>box 41, item MS-F11-V64</p>	<p>New video and performance art in Detroit, third performance, Detroit Institute of the Arts 1979. Physical Description: 1 u-matic tape.</p>
<p>box 41, item MS-F11-V65</p>	<p>Performance sampler for Detroit circa 1975-circa 1995 Physical Description: 1 u-matic tape.</p>
<p>box 41, item MS-F11-V66</p>	<p>Processing of objects from grandfather's house circa 1981 Physical Description: 1 u-matic tape.</p>
<p>box 4, folder 3-4</p>	<p>Miscellaneous performance and exhibit files 1976-1997 Physical Description: 2 folders.</p>
<p>box FB-027, folder 6</p>	<p>Oversize material circa 1976-1981 Physical Description: 6 items.</p>
<p>box 4, folder 5-9</p>	<p>"Mistaken identities" Research and production files 1995 Physical Description: 6 folders.</p>
<p>box 4, folder 10 box 44, item MS-F11-CD01</p>	<p>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.</p>
<p>box 4, folder 11</p>	<p>Performance and exhibit files Cynema: an interactive playground, 5th Brisbane International Film Festival 1996</p>
<p>box 4, folder 12 box 4, folder 13 box 4, folder 14-15</p>	<p>Florida Art Center, Ground Level Gallery 1995 Harn Museum, University of Florida, Gainesville 1996 I.S.E.A. '96, International symposium on electronic art, Rotterdam 1996. Physical Description: 2 folders.</p>
<p>folder XOS 1</p>	<p>Oversize material, 1996. Physical Description: 1 item.</p>
<p>box 4, folder 16 box 4, folder 17, box 5, folder 1-3</p>	<p>Mill Valley new media/videofest 1997 Miscellaneous 1995-1997 Physical Description: 5 folders.</p>
<p>box 5, folder 4 box 5, folder 5 box FB-027, folder 6</p>	<p>Moveable feast, S.F. Camerawork, San Francisco 1996 New York exposition of short film and video 1996 Oversize material 1996 Physical Description: 1 item.</p>
<p>box 5, folder 6 box 44, item MS-F11-CD02/03</p>	<p>S.I.G.G.R.A.P.H. '96, New Orleans, CD-ROM materials and user's guide 1995-1996 CD-ROMs 1995 General Physical Description note: 2 items. System requirements: MacOS 7.0, Windows TM NT, 3.1, 95 or greater or compatible.</p>
<p>box 5, folder 7 box 5, folder 8-10</p>	<p>Tech.no site, Rike Gallery, University of Dayton, Ohio 1996 Techno-seduction, Cooper Union, New York 1996-1997 Physical Description: 3 folders.</p>

- box 5, folder 11
box FB-028,
folder 4
- Virtual female, The Lab Gallery, San Francisco 1995**
Oversize material 1995
Physical Description: 2 items.
- box 5,
folder 12-13
- Visual arts faculty exhibition, with Kate Kretz, University Art Museum, Florida International University 1996**
Physical Description: 2 folders.
- box 5,
folder 14-15
- World wide video festival, The Hague 1996**
Physical Description: 2 folders.
- box 5, folder 16
box 5, folder 17
box 38,
item MS-F11-A08
- Leonardo (1997), article 1997**
"My cable release film," research and production files
Audio recorded material 1976
Physical Description: 1 Cassettes
- box 34,
item MS-F11-F02
- Filmed material 1976**
Physical Description: 1 8-mm. film
- box 5, folder 18

box 38,
item MS-F11-A09
- "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
- box 5, folder 19
- "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.
- box 33, folder 1
box 6, folder 1
- box 6, folder 2
- "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.
- box FB-021,
folder 4
- Oversize material 1993**
Physical Description: 3 items.
- box 40,
item MS-F11-V45
- "Pathetic fallacy," with Richard Horner**
Research and production file, video recorded master copy 1980
Physical Description: 1 u-matic tape.
- box 6, folder 3
box FB-028,
folder 4
- Performance and exhibit files**
Dropped lines, Seneca Falls Gallery, San Diego 1983
Oversize material 1983
Physical Description: 1 item.
- box 2, folder 3,
box 6, folder 4
- Miscellaneous 1980-1986**
General Physical Description note: 2 folders. Includes 12 color photographic prints.
- box 39,
item MS-F11-V35
- Work sample for National Organization of Artists' Organizations application, video recorded material circa 1980-circa 1986**
Physical Description: 1 u-matic tape.

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- box 6, folder 4 **Works from Chicago, Experimental Video Studio, Art Institute of Chicago screening 1981**
- box 6, folder 5 **"A Personal history of the female body"**
Research and production file circa 1989-circa 1992
Performance and exhibit files
- box 6, folder 6 **Intersection for the Arts, San Francisco 1989-1990**
- box 6, folder 7 **Miscellaneous 1990-1991**
- box 6, folder 8-9 **Performing/deforming/inversion/subversion conference, Department of English, University of California, Berkeley 1992**
General Physical Description note: 2 folders, including 30 color slides and 1 black and white photographic print.
- box 6, folder 10 **"Reiteration/obliteration," research and production file 1978**
General Physical Description note: Includes 2 color slides.
- box 40,
item MS-F11-V46 **Video recorded material 1978**
Physical Description: 1 u-matic tape.
- box 6, folder 11 **"Retrospective," Mandeville Annex Gallery, University of California, San Diego performance and exhibit file 1951-1985**
General Physical Description note: Includes 16 black and white photographic prints and 1 sheet of contact prints.
- box 6,
folder 12-14 **"Robbing the image bank"**
Research and production files 1991
General Physical Description note: 3 folders, including 3 printed color digital scans and 25 color photographic prints.
- box 6, folder 15
box 6,
folder 16-17 **Projections in public, San Francisco performance and exhibit file 1994**
San Francisco Art Institute annual exhibition, Walter/McBean Gallery 1991
General Physical Description note: 2 folders, including 51 color slides.
- box 41,
folder MS-F11-V60 **"Roman à clef"**
Research and production files
Video recorded duplicated material 1977
Physical Description: 1 u-matic tape.
- box 40,
item MS-F11-V47 **Video recorded mastered material 1977**
Physical Description: 1 u-matic tape.
- box 9, folder 10
box FB-030,
folder 1
box 6, folder 18 **Performance and exhibit files**
Chicago Filmmakers circa 1976
School of the Art Institute of Chicago, 1 cloth poster with holograph announcement and 1 color photographic print 1977
"San Francisco 'art critic' performance, 1985-present," Information/culture/technology, San Francisco State University performance and exhibit file 1992
General note
See also Corporate crime/malicious mischief: power and mediation: a fin de siècle tautology.
- box 34,
item MS-F11-F03 **"Secret museum," filmed material circa 1975-circa 1995**
Physical Description: 1 8-mm. film.
- box 34,
folder MS-F11-F04 **"A sentimental story," filmed material circa 1975-circa 1995**
Physical Description: 1 dual 8 mm. film.
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<p>box 6, folder 19-23</p>	<p>"She loves it, she loves it not" Research and production files circa 1992-1993 Physical Description: 6 folders.</p>
<p>box 6, folder 24 box 44, item MS-F11-CD04</p>	<p>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.</p>
<p>box 7, folder 1</p>	<p>Performance and exhibit files A.D.A.: women in technology, Artemesia Gallery, Chicago 1995-1996 General Physical Description note: Includes 4 color slides.</p>
<p>box 7, folder 2 box 44, item MS-F11-D01</p>	<p>Computer disk materials and user's guide 1996 3 1/2" computer disk 1996 General Physical Description note: System requirements: MacOS or compatible.</p>
<p>box 7, folder 3-4</p>	<p>ARS 95, International symposium on electronic art, Helsinki 1994-1995 Physical Description: 3 folders</p>
<p>box 7, folder 5 box 44, item MS-F11-CD05</p>	<p>CD-ROM materials and user's guide 1993 CD-ROM 1993 General Physical Description note: System requirements: MacOS, Windows, or compatible.</p>
<p>box 7, folder 6 box 7, folder 7 box 7, folder 8-9</p>	<p>The Art of multimedia, University Art Gallery, Cal State Hayward 1994 Call of the wild, Walter Phillips Gallery 1995 College Art Association 83rd annual conference, San Antonio 1994-1995 Physical Description: 2 folders.</p>
<p>box 7, folder 10 box 7, folder 11 box 7, folder 12 box 33, folder 2 box 7, folder 13-16</p>	<p>Convergence: 5th biennial symposium of arts & technology, Connecticut College, New London 1994-1995 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.</p>
<p>box 7, folder 17</p>	<p>Gender and technology, Wexner Center for the Arts, Ohio State University 1994-1995</p>
<p>box 7, folder 18</p>	<p>Hand in place: five new artists in Miami, Miami Dade Community College Centre Gallery 1995</p>
<p>box 7, folder 19 box 33, folder 3-4</p>	<p>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.</p>
<p>box 8, folder 1</p>	<p>The Illustrated woman: the second annual conference on feminist activism and art, The Lab Gallery, San Francisco circa 1992-circa 1995</p>
<p>box 8, folder 2 box 8, folder 3</p>	<p>Information superhighway, Downey Museum of Art 1995 Inter-active, Works/San Jose 1994</p>
<p>box 8, folder 4 box 8, folder 5</p>	<p>Miscellaneous 1991-1994 1995-1997</p>

folder XOS 1	<p>Oversize material, 1996. Physical Description: 1 item.</p>
box 8, folder 6-8	<p>circa 1991-circa 1997 Physical Description: 3 folders.</p>
box FB-021, folder 5	<p>Oversize material circa 1991-circa 1997 Physical Description: 1 item.</p>
box 8, folder 9 box 8, folder 10-11 box 8, folder 11 box 44, item MS-F11-CD06/07	<p>Multimedia playground, Exploratorium, San Francisco 1994 New voices, new visions competition, New York 1994-1995</p> <p>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.</p>
box 8, folder 12 box 8, folder 13	<p>Pacific Film Archives, University of California, Berkeley 1994 Persistent dispositions, technetronic identities, California Institute of the Arts, Valencia 1994-1995</p>
box 8, folder 14	<p>Second nature, Ansel Adams Center for Photography, San Francisco 1994 General Physical Description note: Includes 12 color slides.</p>
box 8, folder 15	<p>Seduced and abandoned: the body in the virtual world, Institute of Contemporary Arts, London 1994</p>
box 8, folder 16-17	<p>S.I.G.R.A.P.H. '94, Orlando 1994 General Physical Description note: 2 folders.</p>
box 8, folder 18 box 8, folder 19 box 8, folder 20-21	<p>Veered science, Huntington Beach Art Center 1995 Women in the directors chair, Walker Art Center, Minneapolis 1996 Leonardo (1995) 1994-1995 General Physical Description note: 2 folders, including 1 color photographic print.</p>
box 9, folder 1	<p>Multimedia graphics: the best of global hyperdesign (1996) 1996 General Physical Description note: Includes 4 printed color digital scans.</p>
box 9, folder 2 box 9, folder 3 box FB-029, folder 1	<p>Processed lives: gender and technology in everyday life (1997) 1997 Suffragettes to she-devils: women's liberation and beyond (1997) 1995-1997 "Snatched from oblivion," scrapbook circa 1975-circa 1995 General Physical Description note: Includes printed color digital scans.</p>
box 34, item MS-F11-F05	<p>"Someday my prince will come," filmed material circa 1975-circa 1995 Physical Description: 1 dual 8 mm. film.</p>
box 9, folder 4-5	<p>"Strata," research and production file and Video Works by UCSD Faculty and Graduate Alumni exhibit, San Diego performance and exhibit file 1990-1992. General Physical Description note: 2 folders, including 1 black and white photographic print.</p>
box 38, item MS-F11-A10	<p>Audio recorded material, Dan Daniel A.S.U.L. video class comments 1990 Physical Description: 1 Cassettes</p>
box 40, item MS-F11-V48/51	<p>Video recorded mastered and raw material 1989 Physical Description: 4 u-matic tapes.</p>

- box 9, folder 6
box 40,
item MS-F11-V52/54
- "The Thaumatrope," with John Van Wagner
Research and production file circa 1982
Video recorded material circa 1982
Physical Description: 3 u-matic tapes.**
- box 9, folder 7-8
- Chicago Filmmakers performance and exhibit file 1982.
General Physical Description note: 2 folders, including 44 color slides and 13
printed color digital scans.**
- box 40,
item MS-F11-V55
- Video recorded material 1982
Physical Description: 1 u-matic tape.**
- box 33, folder 5
- "Touch the picture to hear a message about safer sex," printed digital scan in frame
with battery-operated speaker 1997**
- box 9, folder 9
- "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.**
- box 40,
item MS-F11-V56/57
- Video recorded material circa 1979
Physical Description: 2 u-matic tapes.**
- box 41,
item MS-F11-V58/59
- "A Video letter from Christine Tamblyn," video recorded material 1988
Physical Description: 2 u-matic tapes.**
- box 41,
item MS-F11-V60/61
- "A Video sampler," with John Manning
Research and production files, video recorded material 1976
Physical Description: 2 u-matic tapes**
- box 9, folder 10
box 9, folder 11
- Performance and exhibit files
Chicago Filmmakers circa 1977
Electronic activity under art surveillance, School of the Art Institute of Chicago
circa 1976**
- box 41,
item MS-F11-V62
- "Warren writing," research and production files
Video recorded mastered material 1983
Physical Description: 1 u-matic tape.**
- box 39,
item MS-F11-V35
- Work sample for National Organization of Artists' Organizations application, video
recorded material circa 1983
Physical Description: 1 u-matic tape.**
- box 9, folder 12
box 9, folder 13
- "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.**
- box 9, folder 14
- "Yours truly, S.A.," with Ellen Zweig, Galerie H, Smirice, Czechoslovakia performance
and exhibit file 1991-1992**

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

Missing correspondence for 1979-1991 and 1993-1996.

box 9,
folder 23-24

Curriculum vitae and professional biography 1982-1997

Physical Description: 3 folders.

box 9, folder 26,
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

Photographs and slides 1968-1984.

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

box 10, folder 6-7
box 10, folder 7
box 44,
item MS-F11-CD08

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
box 10, folder 9
box 10, folder 10
box 10, folder 11
box 10, folder 12

Correspondence 1998

Memorial and tribute 1998

Obituaries and reflections on Tamblyn

Selby, Judith. Cascade of lamentation 1998

Student stories 1998

Academic files Series 3. 1973-1996

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:

Subseries 3.1. Student files, 1973-1986. 1.1 linear ft.

Subseries 3.2. Teaching files, 1978-1996. 1.3 linear ft.

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,

"A Greeting card from the second circle," course paper 1975

folder 15-16

Physical Description: 2 folders.

box 10, folder 17,

Notebooks 1974-circa 1976

box 11, folder 1-2

Physical Description: 3 folders.

box 11,

Unidentified, course materials 1974

folder 13-14

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.**circa 1994-circa 1996****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**

box 12, folder 1

box 12, folder 3

box 12, folder 2

box 12, folder 3

box 12, folder 3

box 42, folder MS-F11-V07

box 42, folder MS-F11-V08

box 12, folder 4

box 12, folder 5

box 12, folder 6

box 12, folder 7

box 42, folder MS-F11-V01	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.	
box 42, folder MS-F11-V02	Second gallery show 1990 Physical Description: 1 vhs tape. Scope and Contents note Includes work on Frida Kahlo.	
box 12, folder 8	Art History 240.2, Graduate theory and criticism, course evaluations 1988 Theorizing multi-cultural and political art, course proposal 1990 San Francisco State University Awards and contracts 1989-1992 Course materials Course evaluations 1986-1992 Physical Description: 4 folders.	
box 12, folder 9		
box 12, folder 10		
box 12, folder 11-14		
box 12, folder 15		
box 12, folder 15		
box 12, folder 16		
box 12, folder 17		
box 43, item MS-F11-V14		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 First class 1989 Physical Description: 1 hi-8 tape.
box 43, item MS-F11-V15/19		First through sixth classes 1989 Physical Description: 5 hi-8 tapes.
box 43, item MS-F11-V20	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 circa 1986-circa 1992 Physical Description: 1 vhs tape.	
box 12, folder 19		
box 12, folder 20		
box 42, item MS-F11-V06		
box 12, folder 21		IAC 850, course handouts circa 1986-circa 1992

box 12, folder 22	Technology, art, and culture, syllabus 1992
box 12, folder 23	Employee materials 1989
box 12, folder 24	Faculty evaluations 1991-1993
box 12, folder 25	Faculty interview circa 1986-circa 1992
box 12, folder 26	Memoranda, course proposals, and reports 1986-1991
box 12, folder 27	Statement of research and teaching interest circa 1986-circa 1992
	School of the Art Institute of Chicago course materials
box 12, folder 28	Video extensions: performance 1978
box 13, folder 1-2	Video production 1978-1979
	Physical Description: 2 folders.
box 13, folder 3	Visiting artist arrangement for John Sturgeon 1978
box 13, folder 4	Young artists' studio video 1978-1979
	University of California, Berkeley
	Examples of students' works
box 43, item MS-F11-V21	Filmed material 1991
	Physical Description: 1 hi-8 tape.
box 42, item MS-F11-V03	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.
	Art 141, Temporal structures
box 42, item MS-F11-V04	Examples of students' works 1991
	Physical Description: 1 vhs tape.
	Scope and Contents note
	Hieroglyphics collaborative class project.
box 42, item MS-F11-V05	Final performances 1990
	Physical Description: 1 vhs tape.
box 13, folder 5	Syllabus 1991
box 13, folder 6	Art 204, syllabus 1991
	General Physical Description note:
	Includes 15 color slides.
box 13, folder 7	University of California, Irvine, ArtsBridge N.E.H. grant proposal 1996
	University of California, San Diego course materials
box 13, folder 8-10	VA 14, 19th and 20th century art, syllabus and notes 1985
	General Physical Description note: 2 folders, including 16 color slides.

 box 13, folder 11-12

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:

Subseries 4.1. By Tamblyn, 1962-1997. 6.5 linear ft.

Subseries 4.2. About Tamblyn, 1978-1997. 0.2 linear ft.

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 tearsheets 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

"Against nature: Japanese art in the eighties," *Art news* (1989), review 1989

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

"Ambiguities and associations," *Artweek* (1986), review of works by John Baldessari 1986

 box 14,
folder 7-10

"American landscape video: the electronic grove," *High performance* (1989), review 1988-1989

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

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|----------------------------|---|
| box 14, folder 11 | "Armand Schwerner and Ellen Zweig, 'Everything you're giving me is just things you're giving me'," <i>High performance</i> (1987), review 1987 |
| box 14, folder 12 | "Art historians go to the movies," <i>Afterimage</i> (1985), article 1985 |
| box 14,
folder 13-14 | "Backward looks at nature," <i>Artweek</i> (1988), review of works by Mark Thompson and Gina Lamb 1987-1988
Physical Description: 2 folders. |
| box 14, folder 15 | "Barbara Latham, 1947-1984," <i>Afterimage</i> (1984), obituary 1984 |
| box 14, folder 16 | "Barbara Latham, 1947-1984," <i>The Independent</i> (1984), obituary 1984 |
| box FB-027,
folder 7 | Oversize material 1984
Physical Description: 1 item. |
| box 14, folder 17 | "Bay Area figurative art, 1950-1965," <i>Art news</i> (1990), review of San Francisco Museum of Modern Art exhibit 1990 |
| box 14, folder 18 | "Bay Area media," <i>High performance</i> (1990), review of San Francisco Museum of Modern Art exhibit 1990
General Physical Description note: Includes 2 black and white photographic prints. |
| box 18, folder 22 | "Benjamin Sarao" (1976), review 1976 |
| box 14, folder 19 | "Berkeley: freshness, surprise, and horror," <i>Art news</i> (1991), review of University Art Museum, U.C. Berkeley exhibit 1991 |
| box 14,
folder 20-21 | "Between Charybdis and Scylla: a correspondence about alternative media (with Helen De Michiel)," <i>Cinematograph</i> (1991), article 1991
Physical Description: 2 folders. |
| box 14, folder 22 | "Black and white," <i>VAD (UCSD Visual Arts Department)</i> (1983), article 1983 |
| box 15, folder 1-2 | "Blasted allegories," <i>Afterimage</i> (1988), book review 1988
Physical Description: 2 folders. |
| box 15, folder 3 | "Border art workshop/Taller de arte fronterica," <i>Shift</i> (1989), interview with Guillermo Gomez Peña and Robert Sánchez 1989 |
| box 38,
item MS-F11-A13 | Audio recorded material circa 1989
Physical Description: 1 Cassettes |
| box 15, folder 4 | "Boundaries and milestones: <i>Video culture: a critical investigation</i>," <i>Artweek</i> (1987), book review 1987 |
| box 15, folder 5-7 | "Boys club, craft hut, carnival or cyberspace?: the San Francisco art scene," <i>High performance</i> (1993), article 1990-1993
General Physical Description note: 3 folders, including 5 black and white photographic prints. |
| box 15, folder 8 | "The Brain," <i>Theory & flesh</i> (1986), article 1986 |
| box 15, folder 9 | "Bridging art and broadcast: American Film Institute's 'New works' series," <i>Artweek</i> (1989), review 1989 |
| box 14, folder 4 | "A brief history of performance," <i>New art examiner</i> (1977), article 1977 |
| box 38,
item MS-F11-A14 | Audio recorded material circa 1977
Physical Description: 1 Cassettes |
| box 15, folder 10 | "Carlos Loarca," <i>Art news</i> (1989), review 1982-1989 |
| box 15, folder 11 | "Carrie Lederer/Five Bay Area sculptors" <i>Art news</i> (1989), review 1985-1987 |
| box 14, folder 15 | "Charles Fahlen/Louis Peck," <i>New art examiner</i> (1979), review 1979 |
| box 14, folder 15 | "The Chicago and vicinity show," <i>New art examiner</i> (1981), review 1981 |
| box 15, folder 12 | "Chicago artists perform," <i>New art examiner</i>, (1979), review 1979 |
| box 33, folder 7 | Oversize material 1979
Physical Description: 1 item. |
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box 15, folder 13	<p>"Chicago performance: an annotated guide," <i>High performance</i> (1982), article 1982</p> <p>General Physical Description note: Includes 2 photographic prints.</p>
box 15, folder 14 box 15, folder 15-18	<p>"Christopher Brown," <i>Art news</i> (1990), review 1980-1990</p> <p><i>Cinematograph</i> (1988), marginality and filmmaking theme issue edited by Tamblyn 1986-1989</p> <p>Physical Description: 4 folders.</p>
box 16, folder 1-3	<p>"Computer art as conceptual art," <i>Art journal</i> (1990), article 1982-1992</p> <p>General Physical Description note: Includes 3 color and 4 black and white photographic prints.</p>
box 16, folder 4 box 16, folder 5 box 16, folder 6	<p>"Confessions of a feminist pedagogue," <i>Exposure</i> (1991), article 1990-1991</p> <p>"Co-opting the context," <i>Artweek</i> (1987), review of works by Tony Labat 1987</p> <p>"Cybernetic technologies: neither utopian templates nor dystopian harbingers," <i>Techno/logical imagination: machines in the garden of art</i> (1989), book chapter 1989</p>
box 16, folder 7	<p>"Daniel Reeves," <i>Art news</i> (1989), review 1988-1989</p> <p>General Physical Description note: Includes 1 black and white photographic print.</p>
box 16, folder 8 box 16, folder 9 box 16, folder 10 box 16, folder 11	<p>"Darryl Sapien," <i>Art news</i> (1988), review 1988</p> <p>"David Anderson/Susan Schimke," <i>Art news</i> (1994), review 1994</p> <p>"David Ireland," <i>Art news</i> (1989), review 1989</p> <p>"Demilitarized zone in Chicago video," <i>New art examiner</i> (1978), review of Chicago Editing Center 1978</p>
box 16, folder 12	<p>"Designer video: the A.F.I. National Video Festival," <i>Afterimage</i> (1984), review 1984</p>
box 16, folder 13 box FB-027, folder 7	<p>"Diamonds in the rough: Video Refuses Festival," <i>Shift</i> (1988), review 1988</p> <p>Oversize material 1988</p> <p>Physical Description: 1 item.</p>
box 16, folder 14-15	<p>"Digital photography: Captured Images/Volatile Memory/New Montage at S.F. Camerawork, San Francisco," <i>CEPA journal</i> (1989), review 1988-1989</p> <p>Physical Description: 2 folders.</p>
box 16, folder 16 box 15, folder 8 box 16, folder 17	<p>"Disorders of the real," <i>High performance</i> (1989), book review 1989</p> <p>"Dream text," <i>Theory & flesh</i> (1986), article 1986</p> <p>"Electronic art pioneers," <i>The Independent</i> (1993), review of works by Daniel Sandin, Robert Snyder, and John Manning 1993</p>
box 16, folder 18	<p>"Endangered species," <i>Chimaera</i> (1992), book chapter, review of works by Lynn Hershman-Leeson 1992</p>
box 16, folder 5 box 16, folder 19	<p>"The eye of the beholder," <i>Artweek</i> (1987), review of works by Alan Rath 1987</p> <p>"Far from the maddening commerce," <i>Artweek</i> (1986), review of The Gold Rush/The Odd Object exhibit at San Francisco Art Institute 1986</p> <p>General Physical Description note: Includes 12 color and 1 black and white photographic prints.</p>
box 16, folder 20	<p>"Francesc Torres: <i>Destiny, entropy, junk</i>," <i>High performance</i> (1990), review 1990</p> <p>General Physical Description note: Includes 1 black and white photographic print.</p>
box 16, folder 21	<p>"The Function of the arts in culture today," <i>High performance</i>, article circa 1975/circa 1995</p>
box 16, folder 22	<p>"A Fusing of cultures," <i>Artweek</i> (1988), review of works by Paul Kwan and Arnold Iger 1988</p>
box 16, folder 23	<p>"Gift every day," <i>The Act</i> (1990), article 1989-1990</p>

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- box 17, folder 1 "Guerilla television or 'Get the guests'? Godard TV debut at Pacific Film Archives," *Video Networks* (1986), review 1986
- box 17, folder 2-4 "The Hair of the dog that bit us," *New feminist criticism: art, identity, action* (1994), book chapter 1990-1994
Physical Description: 3 folders.
- box 17, folder 5 "A History of mistakes," *Artweek* (1987), review of works by Jeanne Finley 1987
box 17,
folder 6-10 "Hotel California: the 1985 San Francisco International Video Festival," *Afterimage* (1985), review 1981-1986.
Physical Description: 5 folders.
- box 17, folder 11 "Hung Liu: 'Reading room, 'Resident alien'," *High performance* (1988), review 1987-1988
- box 17, folder 12 "Hybridized art/Bay Area performance: A critical sketch," *Artweek* (1990), article 1990
- box 18, folder 8 "Ilona Granet," *New art examiner* (1977), review 1977
box 17, folder 13 "Image processing in Chicago video art, 1970-1980," *Leonardo* (1991), article 1988-1991
- box 17, folder 14 "Images of manipulation," *Artweek* (1986), review of works by Barbara DeGenevieve, Ann Wulff, and Lutz Bacher 1972-1988
- box 17, folder 5 "Interactions with shoes," *Artweek* (1986), review of works by Sonya Rapoport 1986
- box 17, folder 15 "Introductions '88," *Art news* (1988), review of works by Enrique Chagoya, Frank Cole, and Jane Degenhardt Kutzer 1988
- box 17, folder 16 "James Lee Byars," *High performance* (1987), review 1981-1987.
General Physical Description note: Includes 1 black and white photographic print.
- box 16, folder 11 "James Grigsby," *New art examiner* (1978), review 1978
box 17, folder 17 "James Morris," *Art news* (1990), review 1989-1990
box 18, folder 22 "Jeffrey Deutsch," *New art examiner* (1976), review 1976
box 17, folder 5 "Jim Pomeroy," (1986), catalog essay for New Langton Arts, San Francisco 1986
box 17, folder 18 "Joe Sam," *Art news* (1987), review 1987
box 17, folder 19 "John Baldessari," *Art news* (1990), review 1990
box 16, folder 11 "John White," *New art examiner* (1978), review 1978
box 17, folder 20 "Joyan Saunders," *Blackflash* (1987), review 1983-1987
box 18, folder 22 "Ken Kashian," *New art examiner* (1977), review 1977
box 18, folder 22 "Laurie Anderson," *New art examiner* (1977), review 1977
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 18, folder 3 "Machine dreams," *Afterimage* (1988), review of Digital Photography: Captured Imagery/Volatile Memory/New Montage exhibit at S.F. Camerawork, San Francisco 1988
- box 18, folder 4 "Made in U.S.A.," *Art News* (1987), review of works at University Art Museum, U.C. Berkeley 1987
- box 18, folder 5 "Manifestations of thought: the Borofsky exhibition," *U.C. Berkeley Graduate Assembly Newsletter* (1985), review 1985
- box 18, folder 6 "Mark Durant's 'Displaced persons'" (1988), essay for exhibit at X.S. Gallery, Western Nevada Community College 1987-1988
Oversize material 1987
Physical Description: 1 item.
- box 18, folder 7 "Mary Lucier," *High performance* (1986), review 1986
box 18, folder 22 "Mary Ahrendt and Leslie Wolfe" (1979), review 1979
box 18, folder 8 "Mary Jane Dougherty, Shirley Federow, Helene Fine, Peg Griffith, Margaret Phillips, Ellie Specht," *New art examiner* (1976), review 1976
- box 14, folder 15 "Merce Cunningham," *Scan* (1982), review 1982
box 18, folder 22 "Meredeth Monk," *New art examiner* (1977), review 1977
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| box 18,
folder 9-10 | "Meridel Rubenstein and Gregory Mahoney," <i>Art news</i> (1988), review 1987-1988.
Physical Description: 2 folders. |
| box FB-027,
folder 7 | Oversize material 1988
Physical Description: 1 item. |
| box 18, folder 22
box 18, folder 8
box 18, folder 11
box 18, folder 12
box 18,
folder 13-14
box FB-027,
folder 8 | "Michael McClard" <i>New art examiner</i> (1977), review 1977
"Michael Smith," <i>New art examiner</i> (1977), review 1977
"The Mill Valley Festival," <i>Artweek</i> (1985), review 1985
"Miro Svolik," <i>Art News</i> (1989), review 1989
"Monitoring the vital signs: the American Film Institute Video Festival," <i>Visions</i> (1991), review 1990-1991
Oversize material 1990
Physical Description: 1 item. |
| box 18,
folder 15-18 | "Multiple identities," <i>The Independent</i> (1994), article 1993-1994.
Physical Description: 4 folders. |
| box 33, folder 8 | Oversize material circa 1993-circa 1994
Physical Description: 4 items. |
| box 18,
folder 19-20 | "Nathan Oliveira," <i>Art news</i> (1988), review 1962-1987.
Physical Description: 2 folders. |
| box 18, folder 21
box 18, folder 22 | "New approaches to feminist theory," <i>High performance</i> (1987), article 1985-1987
<i>New art examiner</i>, reviews 1976-1979
Physical Description: 9 articles. |
| box 19, folder 1-5 | "No more nice girls: recent transgressive feminist art," <i>C.A.A. Journal</i> (1991), article 1988-1990
Physical Description: 5 folders. |
| box FB-027,
folder 8 | Oversize material circa 1988-circa 1990
Physical Description: 1 item. |
| box 19, folder 6-7 | "Paul Pratchenko," <i>Art news</i> (1989), review 1986-1989.
Physical Description: 2 folders. |
| box 19, folder 8
box 19,
folder 9-10 | "Pegan Brooke," <i>Art news</i> (1987), review 1987
<i>Performance artists talking in the eighties: sex, food, money/fame, ritual/death</i> (2000), book chapter 1991-1992
Physical Description: 2 folders. |
| box 19, folder 11 | "Performance: déjà vu" (1977), essay for Performance/Midway exhibit at Midway Studios, Chicago 1977 |
| box 19, folder 12 | "Performance: déjà vu," <i>New art examiner</i> (1977), review of works at Midway Studios, Chicago 1977 |
| box 19,
folder 13-14 | "The Photographer's progress," <i>Artweek</i> (1986), review of works by Judy Dater 1983-1986
Physical Description: 2 folders. |
| box 19,
folder 15-16 | "Poses and positions," <i>Artweek</i> (1987), review of works by Robert Mapplethorpe 1981-1987.
Physical Description: 2 folders. |
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box 33, folder 9	<p>Oversize material 1983</p> <p>Physical Description: 2 items.</p> <p>Prose pieces</p> <p><i>In due season (1976) 1976</i></p> <p><i>One and done (1976) 1976</i></p> <p>"Qualifying the quotidian: artist's video and the production of social space," <i>Resolutions: contemporary video practices (1996)</i>, book chapter 1996</p> <p>"A Question of timing," <i>Artweek (1988)</i>, review of Sexual difference: both sides of the camera exhibit at New Langton Arts, San Francisco 1987-1988</p> <p>Physical Description: 2 folders.</p>
box 19, folder 17 box 19, folder 18 box 20, folder 1	
box 20, folder 2-3	
box 20, folder 4	<p>R.F. Buckley (1995), catalog for exhibit at Florida International University Art Museum 1995</p>
box 14, folder 6	<p>"Reaching out to the unknown," <i>Artweek (1986)</i>, review of works by Dorit Cypis, Leeny Sack, Leslie Thornton, and Ellen Zweig 1986</p>
box 20, folder 5	<p>"Reading between the lines," <i>Afterimage (1987)</i>, review of Video and language: video as language exhibit at L.A.C.E. (Los Angeles Contemporary Exhibitions) 1986-1987</p>
box 20, folder 6	<p>"Real grumblings and pseudo-science," <i>Artweek (1986)</i>, review of works by Jim Pomeroy 1986</p>
box 20, folder 7-8	<p>"Real grumblings and pseudo-science: a holo-grammatological augmentation," <i>For a burning world is come to dance inane: essays by and about Jim Pomeroy (1993)</i>, book chapter 1993.</p> <p>Physical Description: 2 folders.</p>
box 20, folder 9	<p>"Reinventing the comic book," <i>Artweek (1987)</i>, review of works by Minette Lehmann 1987</p>
box FB-027, folder 7	<p>Oversize material 1987</p> <p>Physical Description: 2 items.</p>
box 20, folder 10-12	<p>"Remote control: the electronic transference," <i>Processed lives: gender and technology in everyday life (1997)</i>, book chapter 1993-1997</p> <p>Physical Description: 3 folders.</p>
box 20, folder 13 box 18, folder 5	<p>"Richard Horner" (1986), review 1986</p> <p>"Riddles and evocations," <i>Artweek (1985)</i>, review of works by Dan Ake and Gordon Holler 1985</p>
box 20, folder 14 box 20, folder 15-16	<p>"A ritual for bells," <i>Artweek (1986)</i>, review of works by Paul Kos 1986</p> <p>"The River of swill: feminist art, sexual codes, and censorship," <i>Afterimage (1990)</i>, article 1990</p> <p>General Physical Description note: 2 folders. Includes use copy of 1990 draft.</p>
box 35, folder 1	<p>Draft 1990</p> <p>Conditions Governing Access note</p> <p>Access to fragile original is restricted.</p>
box 20, folder 17 box 16, folder 5 box 20, folder 18 box 20, folder 19 box 20, folder 20	<p>"Robert McCauley," <i>Art news (1988)</i>, review 1988</p> <p>"Rupert Garcia/Christopher Lane," <i>Art news (1988)</i>, review 1988</p> <p>San Francisco Art Institute 111th Annual Exhibition (1992), catalog essay 1992</p> <p>"Sebastião Salgado," <i>Art news (1991)</i>, review 1990-1991</p> <p><i>Sex with strangers: some of the things at stake in women's struggles (1986)</i>, with Lutz Bacher, book 1986</p>
box FB-021, folder 6	<p>Oversize material</p> <p>Physical Description: 1 item.</p>

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| box 21, folder 1
box 21, folder 2 | <p>"Shu Lea Cheang: the airwaves Project," <i>High performance</i> (1991), review 1991
 "Sigmar Polke," <i>Art news</i> (1991), review 1990-1991
 General Physical Description note: Includes 1 black and white photographic print.</p> |
| box 21, folder 3 | <p>"Significant others: social documentary as personal portraiture in women's video of the '80s," <i>Illuminating video: an essential guide to video art</i> (1990), book chapter 1988-1992
 General Physical Description note: Includes 4 black and white photographic prints.</p> |
| box 20, folder 6
box 21, folder 4 | <p>"Skip Sweeney," <i>High performance</i> (1986), review 1986
 "Space invaders: a postmodern paradigm for video installations," <i>Intermedia Arts Minnesota: Jerome Media Arts installations</i> (1987), catalog essay 1987</p> |
| box 21, folder 5 | <p>"Spectacular visions: video art," <i>Yesterday and tomorrow: California women artists</i> (1989), book chapter 1988-1989</p> |
| box 21, folder 6 | <p>"Squeak Carnwath/Roseline Delisle," <i>Art news</i> (1989), review 1989.
 General Physical Description note: Includes 1 photographic print.</p> |
| box 21, folder 7 | <p>"Stage presence: sculpture as used in performance," <i>High performance</i> (1986), review of exhibit at San Francisco State University Art Department Gallery 1986</p> |
| box 14, folder 4 | <p>"Structuralist filmmakers," <i>New art examiner</i> (1977), review of works at Chicago Filmmakers Summer Series 1977</p> |
| box 38,
item MS-F11-A14 | <p>Audio recorded material circa 1977
 Physical Description: 1 Cassettes</p> |
| box 21, folder 8
box 21,
folder 9-14 | <p>"Su-Chen Hung: 'Sweet red 1'," <i>High performance</i> (1987), review 1987
 "Subversion and spectacle: recent trends in California performance art," <i>New writing in arts criticism</i> (1988) and <i>New Langton Arts catalog</i> (1989), article 1980-1989
 General Physical Description note: 6 folders, including 5 black and white and 1 color photographs.</p> |
| box FB-027,
folder 8 | <p>Oversize material 1982
 Physical Description: 1 item.</p> |
| box 21, folder 15
box 18, folder 22 | <p>"Susan Shaw," <i>Art news</i> (1988), review 1988
 "Suzanne Lacy, Jared Bark, Scott Burton, John Hassell," <i>New art examiner</i> (1977), review 1977</p> |
| box 22, folder 1
box 22, folder 2
box 22, folder 3 | <p>"Sylvia Lark," <i>Art news</i> (1988), review 1984-1988
 "Sylvia Lark: abstracting radiance" (1991), memorial address 1991
 "T.V. Guide: <i>Transmission: theory and practice for a new television aesthetics</i>," <i>Afterimage</i> (1986), book review 1985-1986</p> |
| box 22, folder 4-6 | <p>"Technopop: Victor Landweber, Max Almy/Two personal commentaries on American life," <i>Afterimage</i> (1985), review 1982-1985
 Physical Description: 3 folders.</p> |
| box 18, folder 22
box 22, folder 7 | <p>"Tom Jarembo," <i>New art examiner</i> (1977), review 1977
 "This property has been repossessed," <i>Framework</i> (1989), review of works by John Adams, 1989</p> |
| box 16, folder 11 | <p>"Third Electronic Visualization Event (First National Bank Auditorium, Chicago)," <i>New art examiner</i> (1978), review 1978</p> |
| box 22, folder 8 | <p>"Three electronic art pioneers," <i>Independent</i> (1993), review of works by John Manning, Daniel Sandin, and Bob Snyder, 1988-1993
 General Physical Description note: Includes 6 color and 1 black and white photographic prints.</p> |
| box 18, folder 5 | <p>"Three views of families," <i>Artweek</i> (1985), review 1985</p> |
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box 22, folder 9-10	"To live and die in L.A.," <i>Afterimage</i> (1988), review of American Film Institute Video Festival, 1988 Physical Description: 2 folders.
box 33, folder 10 box 22, folder 11-17	"Tony Oursler/Wendy Clarke," <i>Art notes</i> (1981), review 1981-1982 <i>Tour de force: the journal of the French pastry path to enlightenment</i> (1974-1975), journal edited and published by Tamblyn 1974-1975 Physical Description: 6 folders.
box 22, folder 18 box 22, folder 19	"True confessions of a techno-junkie," <i>Talkback</i> (1995), article 1995 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
box 23, box 24, folder 1-5	Artlife, book project on Lynn Hershman-Leeson 1977-1992 General Physical Description note: Includes 4 black and white photographic prints and 6 color slides. 16 folders.
box 24, folder 6 box 24, folder 7, box 25, folder 1-2	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.
box 33, folder 11	Oversize material 1987 Physical Description: 3 items.
box 25, folder 3 box 25, folder 4	Erotics of computer art, article circa 1975-circa 1995 Evaluation of Michael McManus' <i>Video and the literary imagination</i>, book review circa 1975-circa 1995
box 25, folder 5	Festival of New Arts, San Diego, review of works by Karen Finley and Harry Kipper 1983
box 25, folder 6-9	History of the Art Institute of Chicago, article 1979-1982 Physical Description: 4 folders.
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 box 25, folder 12-14	Miscellaneous typescript and holograph reviews circa 1977 New Canadian Narrative video exhibit, review circa 1988 Physical Description: 3 folders.
box 25, folder 15 box 25, folder 16 box 25, folder 17 box 25, folder 18 box 25, folder 19 box 26, folder 1	Richard Bolton, review circa 1990 Robert Snyder, review 1984-1988 Soft intelligence: electronic subjectivities and performance, book project 1994 Untitled Gallery, San Francisco exhibit, review 1991 Video Free America, San Francisco exhibit, review circa 1975-circa 1995
box 26, folder 2 box 26, folder 3	"Useless tools: the hybrid sculpture of <i>Alan Rath</i>," <i>Alan Rath</i> (1992), catalog essay 1991-1992 "Van Deren Coke," <i>Art news</i> (1988), review 1988
box 26, folder 4 box 26, folder 5	"Victor Burgin's <i>Office at night</i> and Allan Sekula's <i>Geography lesson: Canadian notes</i>," <i>Los Angeles Contemporary Exhibitions</i> (1987), review 1987 "Video art: an historical sketch," <i>High performance</i> (1987), article 1987 "Video art: an historical sketch," <i>Media U.S.A.: process and effect</i> (1991), book chapter 1991

box 26, folder 6	"Video art, ethics, and television," <i>Ethique & television</i> (1988), catalog essay for 4th International Video Festival, Montebeliard, France 1988
box 16, folder 18	"Video criticism: paradigms and parasites," <i>Media arts</i> (1990), article 1990
box 26, folder 7	"The Video Data Bank" (1981), program notes for the Video/Diary show at The School of the Art Institute Film Center, Chicago 1981
box 18, folder 8	"Video roundup," <i>New art examiner</i> (1976), review of works by Annette Barbier, Denise Kunkel, and Catherine de Jong 1976
box 26, folder 8-9	"Virtual memories," <i>High performance</i> (1991), review of Ansel Adams Center exhibit, San Francisco 1991 General Physical Description note: 2 folders, including 1 black and white photographic print.
box 17, folder 5	"Voyages of the mind," <i>Artweek</i> (1987), review of works by Steve Fagin 1987
box 26, folder 10	"Whose life is it, anyway?," <i>Afterimage</i> (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 11	"William Allan," <i>Art news</i> (1987), review 1987
box 16, folder 11	"William Wiley," <i>New art examiner</i> (1977), review 1977
box 16, folder 11	"Willy Heeks," <i>New art examiner</i> (1979), review 1979
box 26, folder 12	"Women recording themselves," <i>Artweek</i> (1988), review of Personal Histories exhibit at Through the Flower Gallery, Benicia 1984-1988
box 26, folder 13	"You can never go home again: Jeanne Finley's <i>Nomads at the 25 door</i>," <i>Video networks</i> (1992), review 1991-1992

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,	2 at noon, news program featuring exhibit by Robert Mapplethorpe 1990
item MS-F11-V09	Physical Description: 1 vhs tape. Scope and Contents note Television appearance by Tamblyn.
box 27, folder 3	1991
box 42,	An open window, University of California Berkeley cable television series,
item MS-F11-V10	"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 4	1992-1994
box 27, folder 5	1995-1997
box 38,	Interview, interlocutors unidentified circa 1975-circa 1995
item MS-F11-A15	Physical Description: 1 Cassettes

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 Tambllyn's employment and her professional participation in a variety of national and international activities. The bulk of these files document Tambllyn'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 Tambllyn'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
box 37

Awards in the Visual Arts national artists award 1988**Festival internacional de la imagen, Manizales, Columbia 1997****Conference and professional meeting files**

box 27, folder 7

1978, Women's perspectives on performance art, panelist, Mid-America College Art Association 42nd annual conference 1978

box 27, folder 8

1980, Women's art: speculating about the future, panelist, Women and Children First, Chicago 1980

box 27, folder 9

1981, Teaching performance art in an art school and university setting, Mid-America College Art Association 45th annual conference 1981

box 27, folder 10

1985, After Orwell, Sushi, San Diego 1985

box 33, folder 13

Oversize material 1985**Physical Description:** 1 item.**1986**

box 38,
item MS-F11-A16

Ex(centric) lady travellers, moderator, Falkirk Community Cultural Center, audio recorded material 1986.**Physical Description:** 1 Cassettes

box 27, folder 11

Performance art and experimental theater, panelist, San Francisco State University 1986**1987**

box 27,
folder 12-13

Locally under-rated, nationally over-rated, panelist, Richmond Art Center, CA 1987.**Physical Description:** 2 folders.

box 27, folder 14

New works, panelist, American Film Institute national video festival, Los Angeles 1987

box 27, folder 15

An Overview of California women's video and performance art, presenter, Los Angeles Center for Photographic Studies 1987**1988**

box 27, folder 18

Conceptual, how you've changed, panelist, Bay Area Consortium for the Visual Arts, San Francisco 1988

box 27,
folder 19-20

Postmodern vocabulary, panelist, San Francisco Art Institute summer art writing conference 1988.**Physical Description:** 2 folders.

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- box 27, folder 21 **Re-visionary film: fantasy scenarios, moderator, Cinematheque/Cinematograph, San Francisco 1988**
- box 27,
folder 22-24 **The Way we look, the way we see: art criticism for women in the '90s, panelist, University of California, Los Angeles 1987-1988**
Physical Description: 3 folders.
- 1989**
- box 27, folder 25 **Changes in women's art issues, 1970-1990, panelist, California College of Arts and Crafts, Oakland 1989**
- box 27, folder 26 **The Climate of censorship: artists respond, panelist, San Francisco Arts Commission Gallery 1989.**
General note
See also "Curator and juror files, 1989, Tableaux vivants" in this series for more material.
- box 27, folder 27 **Criticism as art (The Critic as artist/criticism as a work of art), panelist, California State University, Hayward 1989.**
General Physical Description note: Includes 11 black and white slides.
- box 27,
folder 28-29 **Criticism: as rhetoric, as cult identity, as social practice, panelist, Small Press Distribution Company, Berkeley 1988-1989**
Physical Description: 2 folders.
- box 28, folder 1
box 28, folder 2 **Critics' roundtable, panelist, City of Oakland 1989**
Developing media criticism, panelist, National Alliance of Media Art Centers conference, Rochester, NY 1989
Audio recorded material 1989
Physical Description: 1 Cassettes
- box 28, folder 3 **New forms of expression: video diaries from literature to electronics, panelist, New American Makers, San Francisco 1989**
- box 28, folder 4 **Other disciplines, other forms, moderator, San Francisco Art Institute summer art writing conference 1989**
- box 28, folder 5 **Plugging into the matrix, technology and art in a virtual society, Southern Exposure Gallery, San Francisco 1989**
- box 28, folder 6-9 **Sexual representation and feminist transgression in film, video, and photography, moderator, Society for Photographic Education national conference 1985-1989.**
Physical Description: 4 folders.
- box FB-027,
folder 9 **Oversize material 1986**
Physical Description: 2 items.
- box 28,
folder 10-11 **The Spiritual in California art: pro and con, panelist, College Art Association 77th annual meeting, San Francisco 1989**
Physical Description: 2 folders.
- box 28,
folder 12-14 **The Technological imagination: machines in the garden of art, panelist, Minneapolis College of Art and Design 1989-1990**
Physical Description: 3 folders.
- folder XOS 1 **Oversize material 1989**
Physical Description: 1 item.
- The Video art potential, panelist, Women's Caucus for Art national conference, San Francisco 1989**
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box 38, item MS-F11-A18	Audio recorded material 1989 Physical Description: 1 Cassettes
box 28, folder 15	The Woman question: taking positions/taking positions apart, panelist, College Art Association national conference, San Francisco 1988-1989
box 28, folder 16	1990 Against the law, panelist, Society for Photographic Education western regional conference, Monterey, CA 1990
box 28, folder 17	Another way of seeing: encounters with contemporary art, presenter, California State University, Fresno 1989-1990
box 28, folder 18 box FB-027, folder 9	The Collective "I," panelist, San Francisco State University 1990 Oversize material 1990 Physical Description: 2 items.
box 28, folder 19-20	Feminist pedagogy: the double voice, panelist, Society for Photographic Education national conference 1989-1990 Physical Description: 2 folders.
box 28, folder 21	Present and future: addressing the current arts emergency and setting the agenda for the '90s, panelist, San Francisco Art Institute 1990
box FB-027, folder 9	Oversize material 1990 Physical Description: 2 items.
box 28, folder 22 box FB-027, folder 9	Surviving as an artist, panelist, Capp Street Project, San Francisco 1990 Oversize material 1990 Physical Description: 1 item.
	1991
box 29, folder 1	Art and the forbidden: images of female aggression, moderator, School of Creative Arts, San Francisco State University 1991
box 38, item MS-F11-A19/20	Audio recorded material 1991 Physical Description: 2 Cassettes
box 29, folder 2	Critical responsibility, panelist, San Francisco Art Dealers' Association seminar series, San Francisco 1991
box 29, folder 3-4	Interdisciplinary teaching in the arts, presenter, Arizona State University, Phoenix 1991-1992 Physical Description: 2 folders.
box 29, folder 5	On becoming a performance artist, panelist, Women's Caucus for Art, Philadelphia 1991
box 29, folder 6 box 38, item MS-F11-A21/22	Rewriting the canon, panelist, Falkirk Cultural Center, San Rafael 1991 Audio recorded material 1991 Physical Description: 2 Cassettes
box 29, folder 7	Women in contemporary photography, lecturer, Friends of Photography, San Francisco 1991
	1992
box 29, folder 8	The Camcorder revolution: utilizing low-end video, panelist, Film Arts Foundation, San Francisco 1992
box 29, folder 9-11	Female aggression: crimes against patriarchy, moderator, Feminism, activism, and art conference, San Francisco 1992 Physical Description: 3 folders.
box 29, folder 12	Media map, panelist, The Museum of Contemporary Art, Los Angeles 1992

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- box 29,
folder 13-14 **Postmodernism in the classroom, panelist, Society for Photographic Education national conference 1991-1992**
 Physical Description: 2 folders.
- 1993**
- box 29,
folder 15-16 **Body doubles: society, sexuality, and the visual image, panelist, Friends of Photography, San Francisco 1993**
 Physical Description: 2 folders.
- box 29,
folder 17-18 **Living with a legacy: regional history and cultural heritage, panelist, College Art Association 81st annual conference, Seattle 1993**
 Physical Description: 2 folders.
- box 33, folder 14 **Theories of aesthetics and criticism of art in the age of electronic media, panelist, San Francisco Art Institute 1993**
- 1994**
- box 29, folder 19 **Altered egos, constructed bios, and other fictions, panelist, Santa Monica Museum of Art 1994**
- box 29, folder 20 **Nintendo killed the video star, panelist, Australian International Video Art Symposium, Sydney 1994**
- 1995**
- box 29, folder 21 **Arte por computadora, Universidad Nacional de Ingenieria, Managua, Nicaragua 1995**
- box 29, folder 22 **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
box 29,
folder 26-27 **Exposicion de arte, presenter, Casa de Los Leones, Granada, Nicaragua 1995**
 Joseph Beuys: drawings, objects, prints, lecturer and moderator, Center for the Fine Arts, Miami 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**
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box 42, item MS-F11-V11	<p>Misha Berson video recorded class presentation, lecturer, San Francisco State University circa 1975-circa 1995</p> <p>Physical Description: 1 vhs tape.</p> <p>Scope and Contents note</p> <p>Presentation features Chained reactions, Pathetic fallacy, and discussion of works by over 35 artists.</p>
Curator and juror files	
box 30, folder 8 box 30, folder 9	<p>1985, Chicago imagist video, curator, The Eye Gallery, San Francisco 1985</p> <p>1986, mapping one place onto another, curator, San Francisco Arts Commission Gallery 1986</p> <p>1987</p>
box 30, folder 10 box 17, folder 21, box 30, folder 11	<p>Experiments in form, juror, San Francisco International Film Festival 1987</p> <p>The Lively arts: video and performance (2 part series), curator, The Fresno Arts Center and Museum 1987</p> <p>1988</p>
box 30, folder 12	<p>Beyond the camera obscura, curator (with David Bedell), San Francisco Arts Commission Gallery 1988</p>
box 30, folder 13-14	<p>Headlands Center for the Arts national residency program, juror, Sausalito, California 1988.</p> <p>Physical Description: 2 folders.</p>
box 30, folder 15-16	<p>Society for the Encouragement of Contemporary Art video award, juror, San Francisco Museum of Art 1988</p> <p>Physical Description: 2 folders.</p>
box 33, folder 15	<p>Western States Regional Media N.E.A. Fellowships, Rocky Mountain Media Center, Boulder, Colorado 1988</p> <p>1989</p>
box 30, folder 17-19	<p>Intercultural film/video fellowship national nominating committee, The Rockefeller Foundation, New York 1988-1989</p> <p>Physical Description: 3 folders.</p>
box 30, folder 20 box 30, folder 21-25	<p>Intersection for the Arts exhibit, San Francisco, juror 1989</p> <p>Palo Alto film and video festival, juror, California 1987-1989</p> <p>Physical Description: 5 folders.</p>
box 30, folder 26-31	<p>Tableaux vivants, curator, San Francisco Arts Commission Gallery 1989-1990.</p> <p>Physical Description: 6 folders.</p> <p>General note</p> <p>See also 1989 Climate of censorship conference files for more materials.</p>
box 42, item MS-F11-V12	<p>Billie Lynn protest and rally to boycott the San Francisco Arts Commission Gallery 1989</p> <p>Physical Description: 1 vhs tape.</p>
box 30, folder 32	<p>1991, annual photography show, juror, California College of Arts and Crafts, Oakland 1991</p> <p>1994</p>
box 30, folder 33	<p>Public Art Video Installation Commission for St. Rose of Lima Park, Sacramento Metropolitan Arts Commission, juror, Sacramento 1994</p>
box 30, folder 34	<p>"A Simultaneous view of history: an examination of the landscape of history," Leonardo, reviewer 1994</p> <p>1995</p>
box 30, folder 35	<p>Cultural democracy: politics, identity, new media, reviewer, State University of New York Press 1995</p>

box 30, folder 36-37	5 Cyberconf, juror, Fundacion Arte y Tecnologia de Telefonica, Madrid 1995-1996 Physical Description: 2 folders.
box 31, folder 1 box 31, folder 2	Video annuale, juror, L.A.C.E. (Los Angeles Contemporary Exhibitions) 1995 1996, California State University, Fullerton Grand Central Art Center project, participant, Santa Ana, California 1996
box 31, folder 3 box 31, folder 4	Employment files Correspondence 1993 Letters of recommendation 1985-1996
box 31, folder 5 box 31, folder 6	Exhibit, performance, and conference proposals Art in Chicago, 1945-1995, Museum of Contemporary Art exhibit, Chicago 1994 The Business of culture: issues of control, questions of influence, Artlink Inc. exhibit 1991
box 31, folder 7 box 31, folder 8 box 31, folder 9 box 31, folder 10 box 31, folder 11 box 31, folder 12 box 31, folder 13	Changing the subject, San Francisco Art Institute exhibit 1992 Computer art: theoretical perspectives panel, S.I.G.G.R.A.P.H. '91 1991 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
box 31, folder 14 box 33, folder 16 box FB-028, folder 4	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.

Research files Series 6. circa 1976-1997**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 box 33, folder 17 box 31, folder 16	Greengold, Jane 1983-1986 Halley, Peter 1987 Jacobi, Kathryn 1986-1992. General Physical Description note: Includes 3 black and white photographic prints.
box 33, folder 18 box FB-027, folder 10	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 box 33, folder 17 box 33, folder 17 box 31, folder 18	Mapplethorpe, Robert 1990 Prince, Richard 1987 Salle, David 1987 Weems, Carrie Mae 1991-1992
box 31, folder 19 box 31, folder 20-21	Conference, workshops, and lecture materials Australian 7th International Video Festival 1992 Cinematheque celebrates 25 years, San Francisco 1987 Physical Description: 2 folders.
box 31, folder 22 box 31, folder 23 box 32, folder 1 box 32, folder 1 box 32, folder 2 box 32, folder 3	College Art Association 78th annual conference, New York 1990 I.S.E.A. 95, International symposium on electronic art, Montreal 1995 The Politics of spectacle, University of California, Berkeley 1992 San Francisco Art Institute lecture series 1992 Solnit landscape lecture circa 1975-circa 1995 Video Festival of Navarre, Pamplona 1997 Women's Caucus for Art
box 32, folder 4 box 32, folder 5	Annual conference, Washington, D.C. 1979 Beyond the boundaries conference, Seattle 1992
box 32, folder 6 box 32, folder 7 box 32, folder 8 box 32, folder 9 box 32, folder 10 box 32, folder 11 box 32, folder 12 box 32, folder 13 box 32, folder 14 box 32, folder 15	Exhibit materials Berkeley Art Center 1992 California College of Arts and Crafts, Oakland 1993 Capp St. Project, San Francisco 1985-1992 Cinematheque, San Francisco 1991-1992 Haines Gallery, San Francisco 1991 Intersection for the Arts, San Francisco 1991 John Berggruen Gallery, San Francisco 1992 The Lab, San Francisco 1991-1992 L.A.C.E. 1991-1992 The Mexican Museum, San Francisco 1991
box 33, folder 19 box 32, folder 16	Miscellaneous circa 1976-1982 1991-1992 Undated
box 43, item MS-F11-V13	Unidentified, Love postmodern style, video recorded material circa 1975-circa 1995 Physical Description: 1 vhs tape.
box 41, item MS-F11-V67	Sampler for School of Visual Arts, video recorded material circa 1975-circa 1995 Physical Description: 1 u-matic tape. Scope and Contents note Includes works by Bob Snyder, Bob Roesler, John Manning, Janice Tanaka, Ric Horner, and Barbara Latham.
box 32, folder 17 box 32, folder 18 box 32, folder 19 box 32, folder 20 box 32, folder 21 box 32, folder 22 box 32, folder 23 box 32, folder 24	Museum of Jurassic Technology, Los Angeles 1989 New Langton Arts 1991-1992 New Museum of Contemporary Art, New York, <i>Bad girls</i> exhibition catalog 1994 Oakland Museum 1991-1992 Rena Branstein Gallery, San Francisco 1991-1992 Richmond Art Center 1992 S.F. Camerawork 1992 San Francisco Art Institute 1991-1992

box 32, folder 25	San Francisco Arts Commission Gallery 1992
box 32, folder 26	San Francisco Museum of Modern Art 1992
box 32, folder 27	San Jose Institute of Contemporary Art 1992
box 32, folder 28	Southern Exposure Gallery, San Francisco 1992
box 32, folder 29	Stephen Wirtz Gallery 1992
box 32, folder 30	University of California, Berkeley, Art Museum and Pacific Film Archive 1991
box 32, folder 31	Washington Project for the Arts, Washington D.C. 1992