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Tad Beck and Jennifer Locke



University of Nevada, Reno



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Capsize

Tad Beck and Jennifer Locke

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Capsize
Los Angeles Contemporary Exhibitions
8 March – 15 April 2012

Hilliard Endowment Residency
Sheppard Fine Arts Gallery
University of Nevada, Reno
11 April – 15 April, 2012

Essays by Jennifer Doyle and Grant Wahlquist

Curated by Marjorie Vecchio PhD

The longstanding relationship between performance art and video is a complex one. Both art forms gained popularity among artists in the 1970's, many of which used the immediacy of video and performance to further a conceptual based approach/practice. Interdisciplinary by nature, the term performance art is generally understood as an action or situation that incorporates time, the presence of the artist or performer, and the relationship of the performer to an audience.

By privileging a literal definition of presence, artists such as Christopher d'Arcangelo, Carolee Schneeman, and the early work of Laurie Anderson began to explore the possibilities of the unmediated action. The presence of both artist and audience came to be considered a necessary component of the work, and video documentation was deemed an inadequate representation of the power of live performance. Performance studies scholar Peggy Phelan's famous assertion, "Performance's potency comes from its temporariness, its 'one time only' life" further reflects this notion: the authentic experience vis-à-vis the ephemeral and

current program. In 2011, LACE Curator in Residence Dino Dinco developed a performance program charting the boundary between artist and audience in his series 3 x 6 x 3, which featured a circuit of three performers executing continuous live work an intimate audience of six. Beck and Locke's proposal contrasted this approach by offering up a series of actions to be performed by models, specifically for the purposes of documentation, without an audience in attendance.

LACE programs reflect an abiding interest in the creative "process" as much as the "product," and the artists' investment in developing an exhibition that explores the friction produced between action and reproduction is precisely the type of methodology that LACE has advocated for over 30 years. Since 1978 LACE has been committed to presenting works of art in all media—including the then-experimental media of performance art and video. The once unknown and untested artists who found support and encouragement at LACE are now among our most influential and admired artists, including John Baldes-

INTRODUCTION BY ROBERT CROUCH

undocumented/undocumentable performance.

At the same time, artists such as Joan Jonas and Chris Burden incorporated film, video, and photography not only as a means of documentation but also as integrated media. Jonas famously exploited the representational and fetishistic properties of video by developing a specific performance persona -- her "electronic erotic seductress" -- and creating a series of situations specifically for the video camera. Burden's *Velvet Water* (1974) consisted of the artist's attempt to breathe water as the audience in the adjacent room viewed the action with a closed circuit feed running through a bank of video monitors.

In 2011 curator Marjorie Vecchio approached LACE to host a new collaborative project by artists Tad Beck and Jennifer Locke. While both artists are keenly invested in exploring issues of the body, athleticism, and representation, it was their commitment to developing a correlation between performance and media that I found most compelling and relevant to LACE's

sari, Chris Burden, Karen Finley, Dan Graham, Mike Kelley, and Barbara Kruger, to name just a few: Capsize fits squarely within this legacy.

I would like to thank LACE's Executive Director Carol Stakenas for her tireless efforts to support and champion LACE's commitment to experimentation in Los Angeles. I would also like to thank Geneva Skeen, Program Coordinator, for her guidance and expertise in working with the artists during their residency, and Kim Zumpfe, Lead Preparator, for her invaluable skill and dedication. The exhibition and residency could not have been possible without the generosity of our friends as the Andy Warhol Foundation for the Visual Arts, and the Visual Artists Network. I am grateful to Marjie Vecchio for her humor and curatorial insight, and finally, I would like to thank Tad and Jennifer for gracing us with their professionalism, charm, and artistic vision during their time here.

Robert Crouch, Associate Director/Curator, LACE

In January 2009, Tad Beck and Jennifer Locke met while participating in a group show at Sheppard Fine Arts Gallery, University of Nevada, Reno. I Like Winners: Sport and Selfhood, was a survey exhibition of twenty-five artists exploring how sports reveal how the socially cultured self can comele with personal identity. They quickly discovered similarities in not only their artistic practice and models, but also a connection between content. A collaborative relationship ensued, which eventually lead to one between Los Angeles Contemporary Exhibitions (LACE) and Sheppard Fine Arts Gallery.

Collaboration is tenuous for artists: issues emerge out of difference and ego in such a way that most do not even consider to collaborate. Given that Beck and Locke have rich athletic backgrounds, it's no surprise they knew that that which is difficult is often worth the trouble – they were willing to 'go there'. As the curator there was one specific instance when I knew their collaboration would be successful: it was the moment they saw the vertical support beam in LACE's back project room. The

However, Beck and Locke never go into metaphoric deep water, nothing sinks, nobody drowns. In the exhibition, the viewer doesn't know where to look: there are bizarre perspectives, uncomfortable heights, very few horizon lines, precarious nakedness, and blurry nouns, and then of course, there is also silence, not a literal silence as both videos emit expected sounds of splashing and ropes moving, but there is another kind of silence, that of bodies pushing to a limit – bodies that are passive, repetitive, and responding to their biological need not for survival but for resilience and adaptation; there is nothing that the socialized brain can do at that moment but rely on the other intelligence, that of the body alone with its self.

The artwork of Capsize deserves continued investigation about falling and the Fall; literary references to the sea, water, boats and the place of journey and migration in human history; potential Biblical overtones of Eden; and the philosophical possibilities of media intervention and its relationship to passivity and action. However, we are quite fortunate to begin the conversa-

HEAD FIRST BY MARJORIE VECCHIO PHD

artists were instantaneously intrigued: Beck noticed the similarities to - and possibilities for - a boat mast while Locke mused about a performance up in the air. Nouns and verbs fell out of their mouths and the puzzle came into view, thus from there the actual work curated itself. In a successful collaboration, precision plays an excellent role in making and editing pieces.

The title word capsizes has origins that mean "to sink by the head," which interestingly points to the complexity presented in the exhibition of the socialized and mediated form relating to the biological body - - that is if we indulge in the age-old question about a potential mind/body split. To go head first into anything is to leave the body behind, yet at the same time, you can look at it as getting the head out of the way. 'Capsizing' also refers to some failure; if your boat capsizes, you or it have been unsuccessful in keeping it afloat - its purpose has failed and in turn it has failed at keep someone or something afloat. The state of capsizing is a vessel being overcome and filled with water. Sinking is what follows.

tion under the leadership of Jennifer Doyle and Grant Walquist, who wrote essays in this catalogue. From the two photographic series and two video projections, to the live performance with its projected residual video, Beck and Locke have captured the emotional milliseconds of complicit bodies being manipulated and watched in discomfort, control, pain and loss - weathering the metaphoric storm of our humanity as the body elegantly adjusts as best it can to a consistently resistive yet changing environment. Shouldn't we all be so lucky.



Jennifer Locke and Tad Beck explore the capacities of the athletic turn. By this I mean not just the turn to the image of the athlete but also the turn to athletics as a formal territory.

Locke's work explores the dynamics of athletic confrontation: she and her subjects grapple, exert and struggle. For *Red/White* (Fake Blood) she and her opponent dress white and wrestle on a puddle of thick red fluid. It spreads across their bodies and the room. The performance can be witnessed by spectators, but only if they peer through a crack. Spectators to the performance also hear the wrestlers' heavy breathing (both are mike'd), but access to the live spectacle is restricted. The event is recorded from above. That footage is later displayed flat on the floor, as a looping video installation. Each project seems to tease out the difference between being "in" the action and a witness to it. They seem to draw out the distance between bodies, even as they are wrapped around each other.

Beck explores the techniques of moving in, with and in relation



Tad Beck, *Atlantic/Pacific*, 2009

In 1971, Helmuth Costard trained seven cameras on George Best for the duration of a soccer match. Best was one of the century's first true sport celebrities. (The Manchester United soccer player was ridiculously handsome when he was young.) The cameras follow Best and only him for ninety minutes. *Fussball Wie Noch Nie* (football as never before) is not a film of a game, however. I am not even sure it makes sense to call that film a portrait of a player - can you really excise Best from his teammates in a game in which the athletes' performances are

FISH OUT OF WATER BY JENNIFER DOYLE

to bodies of water. Again and again, he returns to the wet: His subjects row, sail, and play across the top of floating logs. They become parts of boats (Figureheads) or split the Atlantic and the Pacific with their bodies (*Atlantic/Pacific*). Invoked across this work is the romance of the watering hole - the summer lake, the local quarry, the city pier. *Cliff Jump* shows men taking the positions they occupy in photographs snapped as they jumped into the Atlantic from one of Maine's coastal bluffs. The images captured by *Cliff Jump* are of gestures twice removed - citing a space of freedom within a zone of constraint.

The athletic gesture is a tool for exploring the capacity of the body to exceed our sense of its limits - but for Lock and Beck it is also a mechanism for exploring the definition, the disciplining of bodies and space. An action takes place; a body moves; a recording is made; movements are mapped.

Beck and Locke, *Capsize 1*, 2011, 36x36 in

Beck and Locke, *Keel Haul*, 2011, two channel video (following spread)

so completely interdependent? It's said Costard had no interest whatsoever in sports of any kind: he liked the idea of a film about watching a man in spite of the sport he plays. Costard records a perverse relationship to the sport: *Fussball wie noch nie* tracks the decision to ignore the structure of the game. It is

Jennifer Locke, *White/Red (Fake Blood)*, 2010









Jennifer Locke, *Match*, 2005

Tad Beck, *Cliff Jump 7a*, 2010, 26.5x40 in



a refusal that allows us to see how sport organizes our vision. Its subject is not sport, but a way of looking at it, a way of engaging it.

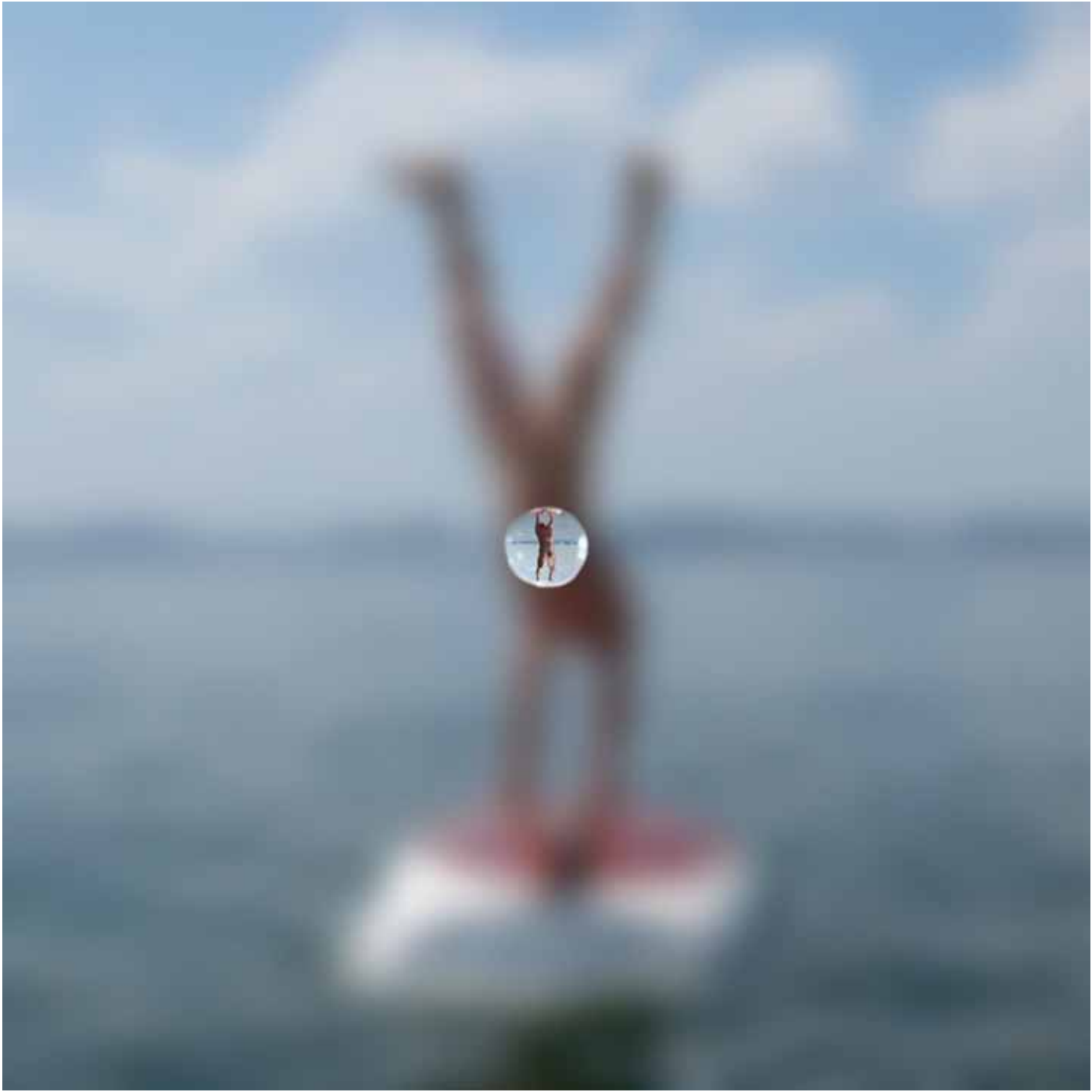
Sport simmers just beneath art's skin. The two are not as far apart as we tend to think. Take Yvonne Rainer's *We Shall Run* (1963) - in which people (some trained dancers, some not) trace patterns as they jog around the stage. Or her more recent work *Spiraling Down* (2009) and *Assistant Living: Good Sports 2* (2011), which cite soccer moves and photographs from the *New York Times* (for example) as source-texts.

In 1964, the Danish artist Asger Jorn drafted rules for a three-sided soccer match. It was a sporting articulation of his "Triolectical Method" for Situationists. The French collective *Pied La Biche* has staged triolectic tournaments as works of art. But what does the Spanish club *Atletico Bilbao* do, when, as a training exercise, they play a match according to Jorn's rules? They explore of the situation of sport. *Pied La Biche* also re-staged the penalty phase of a 1982 World Cup match between France and Germany (*Refait*). Using the television broadcast of this tense fifteen-minute episode as their guide, the collective performed the movements of all the bodies that appeared on the screen. Players, goalies, referees, coaching staff, officials meandering into and out of the frame. Rather than set these movements on a field, they performed them in the most ordinary public spaces imaginable - parking lots, fields, streets. As if the whole of that city were preoccupied with this moment, tracing out in the world what they replay in their heads.

Closer to Beck and Locke's work, however, is John White's deployment of Pomona College football players in his 1970 performance piece, *Preparation F*. Guys changed from street clothes into their pads and helmets right in front of the audience, and then engaged in a hybrid event that looked like both a drill and a dance. In 1970, the performance was risqué. Football players doing something so "arty" leaned awfully close to doing

Beck and Locke, *Jackstand 6*, 2011, 36x36 in

Beck and Locke, *Mast Jump*, 2011, two channel video (following spread)









something “gay.” In 2012, White asked another generation to participate in his action and everyone seemed more game. Masculinity and art have changed. And so has sport.

White’s piece begins with the transition into sport, it nuzzles the edges of intensely regimented, technical game. Locke and Beck work with men, and in their solo practices they mine different aspects of masculinity. Beck’s work expands on a recognizable visual tradition in which artists turn to scenes of boyish pleasure. Those scenarios flip: they are sites of desire and regulation. Much of his work meditates on the intimacy of homosociality and homoeroticism, and the power dynamics that unfold between men be they rowers, or lovers, or both.

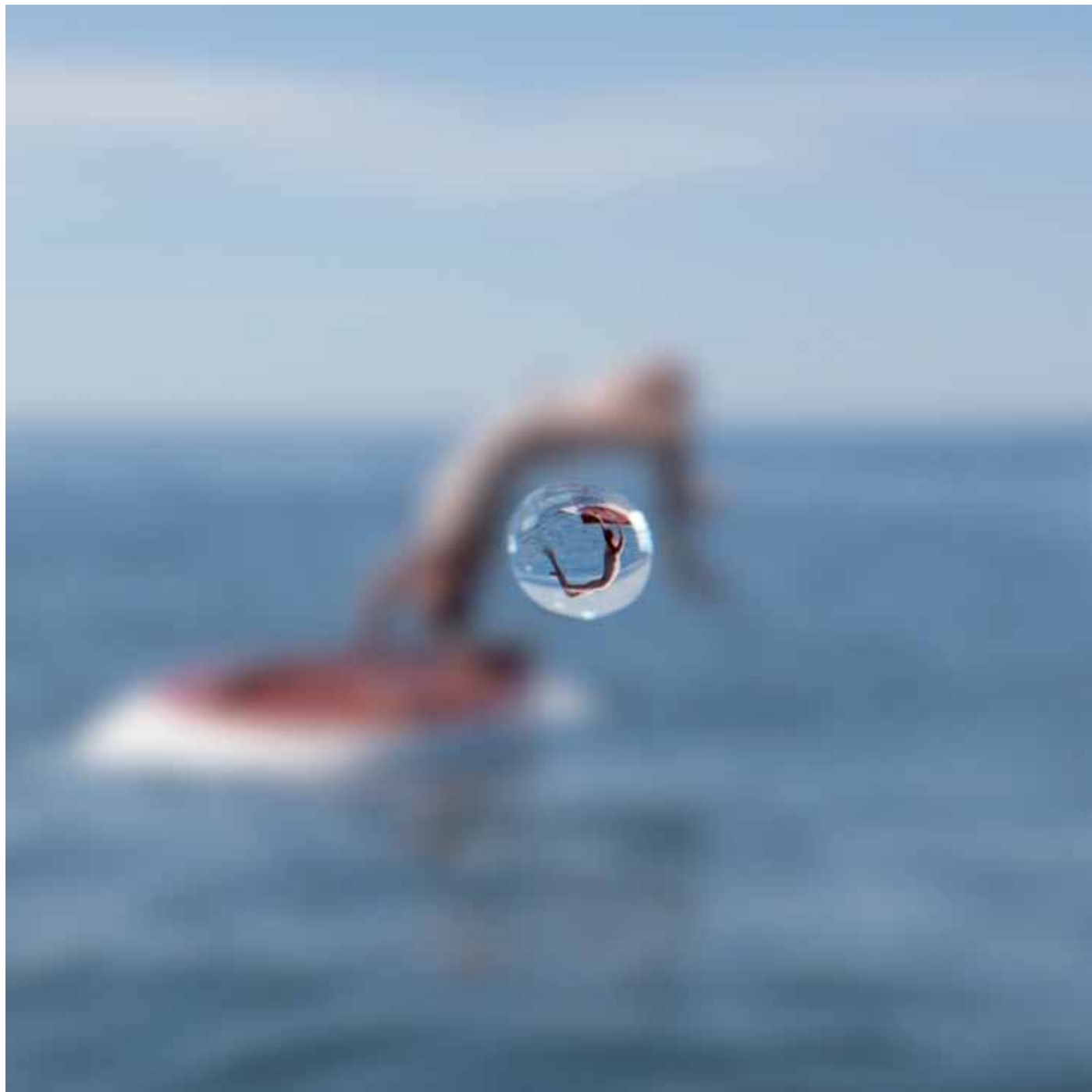
Geometries of sex shift in Locke’s work, as they must. In *Match*, she wrestles a man. This performance video explores dynamics of gender and power in terms that are surprisingly less stark than one might think. It’s pleasurable to watch her wrestle a man. (High school girls wrestle boys in competition across the U.S.) She sets herself up for failure, not by taking on a male opponent, but by wrestling someone who is heavier and more experienced. Watching her take on this challenge suggests an escape from the structures that would have us think there was something unnatural in “fighting above your weight” - be that literally or figuratively. “Fuck,” we hear her mutter as she gives up some ground before scrambling out of his hold. It’s a struggle, quite literally. But the scale of fight is modest. It is a struggle that unfolds within a structure that converts aggression into a form of play: It is a practice that is only gently haunted by the asymmetries of power that subjugate women in other contexts.

A man hugs the bottom of a boat as it turns over, and over again in Locke and Beck’s collaboration *Keel Haul*. The projection is a diptych, capturing opposite points in the circle of the roll: the underwater view and the above water view; the top of the boat and its bottom. He is in the wrong place. The sound is

Jennifer Locke, *Object 1*, 2010, 24x30 in

Tad Beck, *Untitled (Sovereign of the Seas III)*, 2010, 15x15 in

Beck and Locke, *Capsize 3*, 2011, 36x36 in



intensely liquid - the slap, gurgle and drip of the boat's rotation. I can't watch this for long without feeling a sense of panic. It's play, but it's also torture - the work's title refers in fact to a notorious maritime punishment by which a sailor would be dragged across the bottom of the ship (and killed). It features in *Mutiny on the Bounty* (1965).

At first glance, one struggles with a fearful reflex as the man dips under water. But sit with this immersive work and its rhythm becomes soothing. The horrific scene it references is scaled down and re-imagined. The boat is not an instrument of torture: it turns with him.

Mast Jump is similarly soft and hard: One man (Beck) hauls another up a sailboat's mast. We watch this from the top and from the bottom. Our jumper climbs out onto the spreader, steadies himself, and leaps into the void. The complimentary views of this action are disorienting in their verticality - we are both above and below the action. We see him ascend and descend. That movement is mapped not as a vertical climb up or down the frame but as a climb toward and away from the camera. Locke's voice can be heard in the soundtrack, but she is outside the frame.

Interestingly, when they collaborate their men seem to matter less as men - masculinity is somehow stripped down, or perhaps it is displaced onto the apparatus, the structure that frames these bodies: boats, rigging, cameras, geometries of vision.

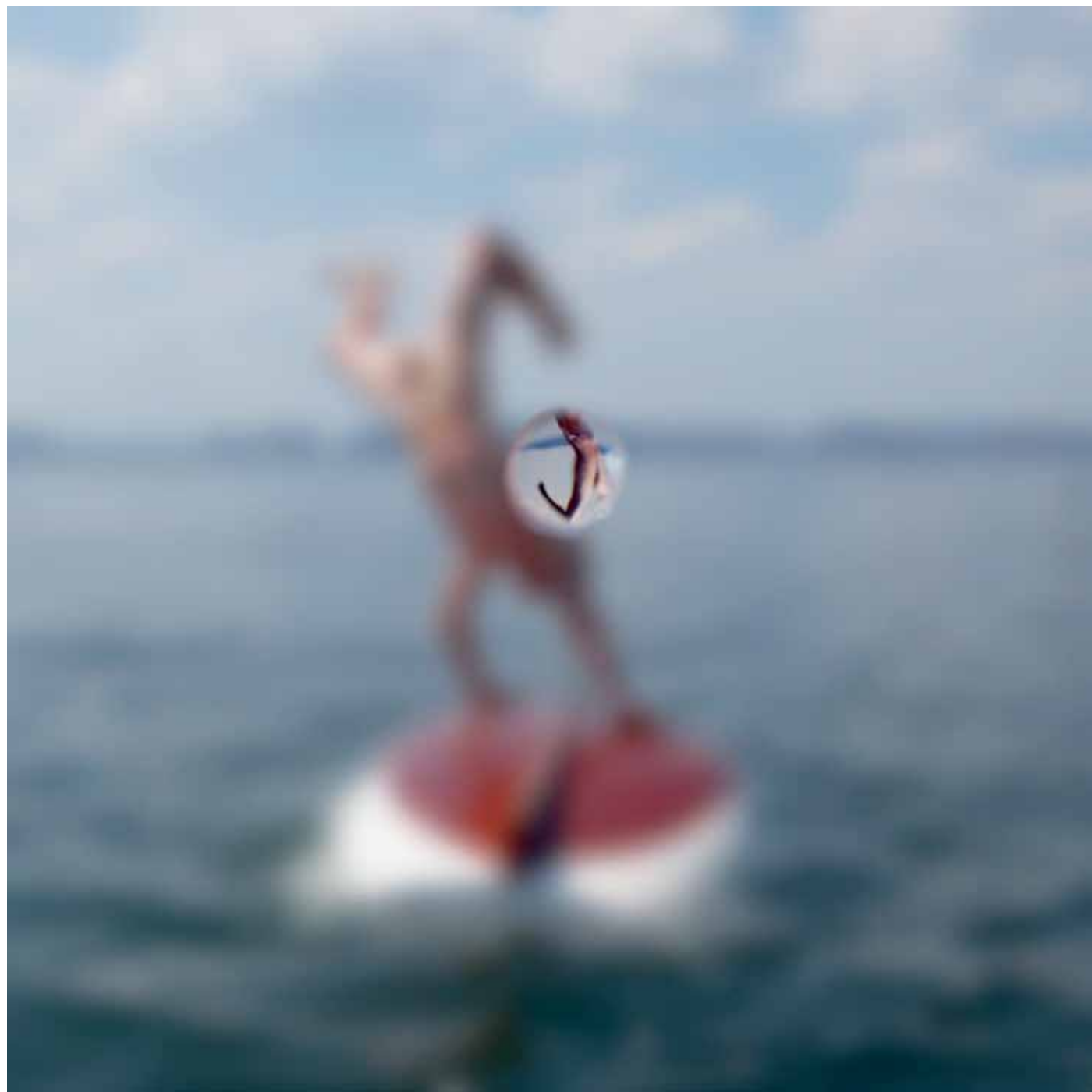
Men suspended, upside down, tumbling. *Jackstands* and *Capsize* pluck the inverted, falling body from the air. These frozen images distance us from these bodies. They are exposed, but also depersonalized and nearly abstract studies of physical actions. These serial images recall the motion study photography of Edward Muybridge or Thomas Eakins. Those photographs produce the increment as a unit of measure, a means for inserting the moving body into a regulatory system. (They mark the birth of statistical discourse on the athlete.) But they also recall Yves Klein's *Saut dans le vide* (Leap into the void, 1960) - a fictional leap toward the pavement that works as both an

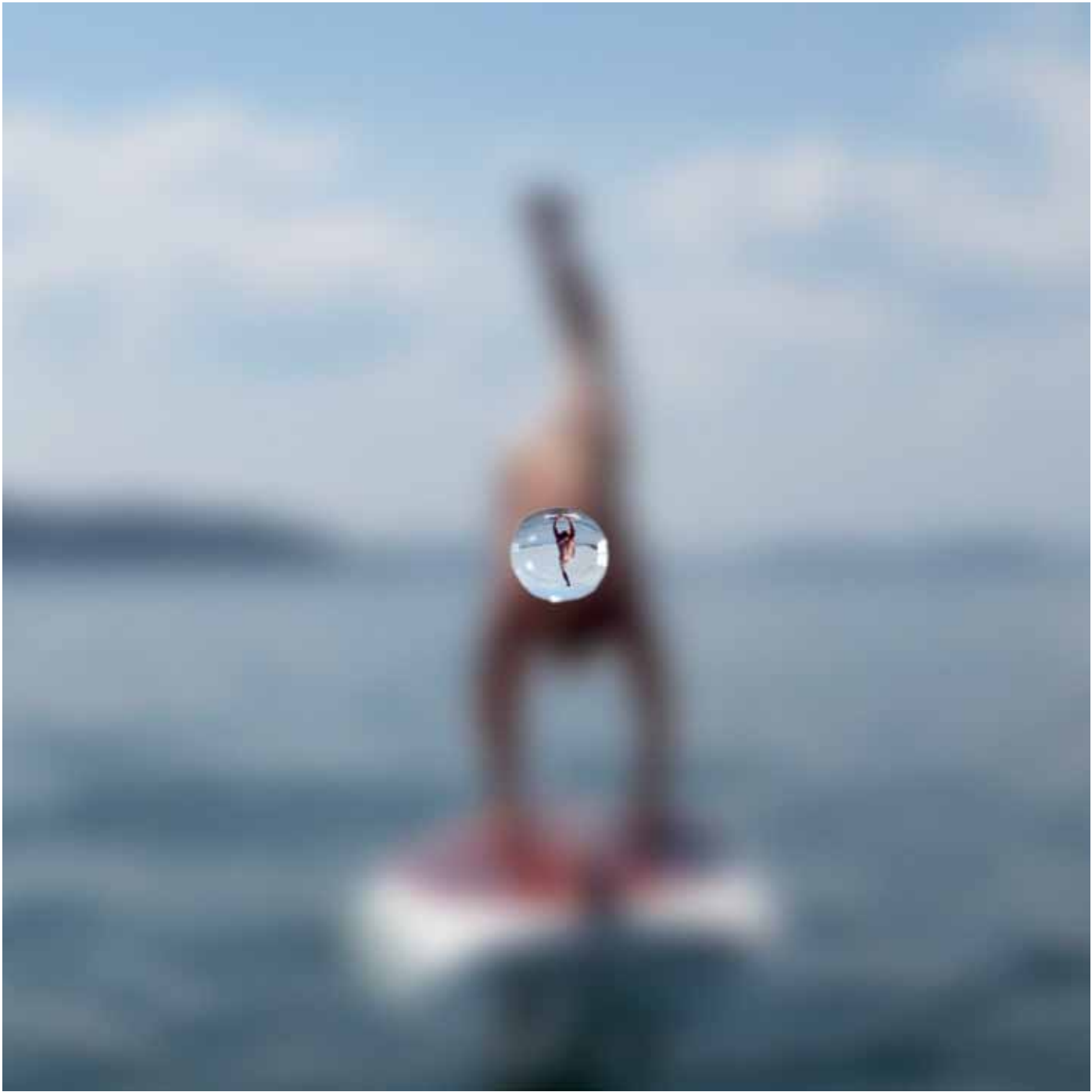
image of flying and falling. Everything in that image is up in the air, including its truth value.

Jackstands cites a series of photographs that capture these men in a jump into water. Beck and Locke selected the image that seemed to record the moment in which their bodies adjust, regain control and begin to move for the surface. Their models attempted to re-create that event in the studio, propped up on jack stands as if they are in drydock. *Capsize* layers one inversion over another. An overturned boat, a man on his hands. The image inverted within a drop of water.

Locke and Beck are tracking freedom of movement that happens somewhere outside the frame - somewhere in the body. A feeling. As Rainer reminds us with the title of one section of *Trio A*, "the mind is a muscle." Rather than give in to the illusion that this feeling is something that can be recorded, they blur our vision. They reposition the falling body in a studio setting, where the work's citationality can't be missed.

Instead of motion we get a body. We get a photograph that feels almost like a still life. These are portraits of the flip side of physical culture's thrills: flesh that recalls us back to our own bodies and its mortality.







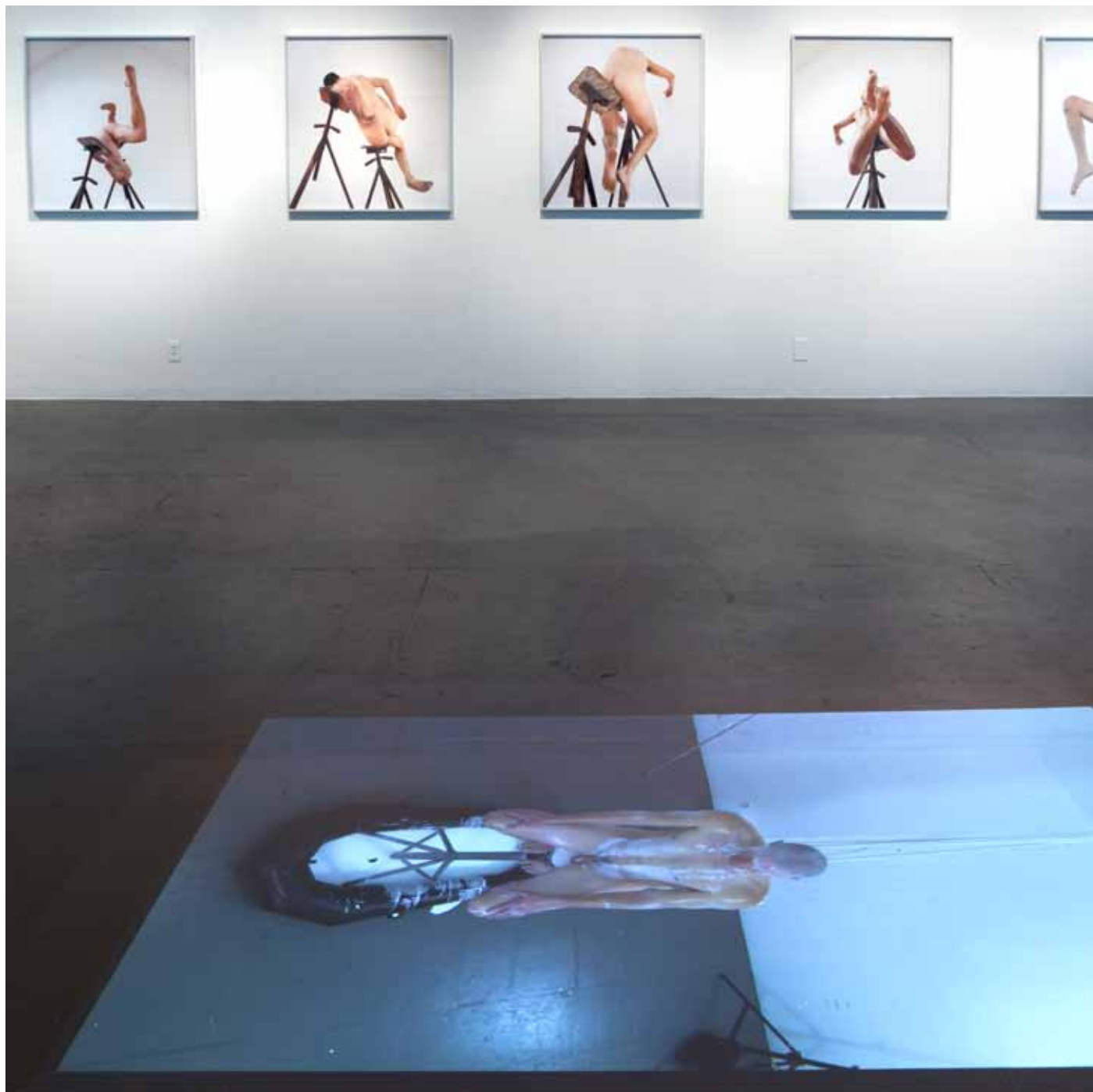












Untitled (Buoy), is a performance realized by Jennifer Locke and Tad Beck for the opening of their collaborative exhibition Capsize. At the beginning of the evening, a model walks into a vertically oriented space with a pole in the center. The door shuts behind him, and he can be viewed through a mid-sized window framing the scene. He inflates a black life raft, removes his clothing, and sits on a bosun's chair. He becomes a body. Locke and Beck enter the space. Beck hoists the body up and he and Locke place it seated on a jackstand situated in the center of the raft. Beck raises Locke up on the bosun's chair, where she covers the body in gallons of Elmer's glue. Beck and Locke leave the space.

As in the exhibition as a whole, the artists have created a situation that manifests a series of reversible symbolic exchanges: pillar for mast, body for boat, water for jackstand for studio for exhibition space, static image for live action. The action, in particular, is not merely "live." A camera mounted in the space broadcasts a live feed of the proceedings to the center of the

in Beck and Locke's work, somehow less and more than a body. The glue solidifies it into sculpture viewed directly, but functions as an erasure on the live feed. Neither experience being primary to the work, the experience of looking becomes dislocated, both in the sense of my own experience growing fragmented and in the sense of my inability to ever grasp the entirety of the action from one position. I look from here and from there. I look from here imagining what it looks like from there. My body is two places at once, in pieces. The body on display is both thing and representation in either place.

Time passes. The body rotates and becomes images — stills, videos, text messages and blog posts. The glue dries and grows translucent, an erased erasure. I feel the strain of the body, its exhausting attempt to be sculpture. The violence of it, as in Beck and Locke's other works, then becomes something else. The artists return to the room and Beck raises Locke in the bosun's chair. She gradually, tenderly begins to remove the glue in one sheet. The glue removed, Locke and the body are

GRANT WAHL QUIS T EXT

exhibition. It is incumbent on individual viewers to find their way to the space to witness the act "in the flesh." Beck and Locke periodically return to the body, rotating it ninety degrees and photographing it as it grows progressively more exhausted.

Beck and Locke are persons with whom I am intimate and who solicited my opinion about this exhibition while in process. My own body is pictorially present in the exhibition, as I modeled for some of the work. One could argue that I am as close to this work as one can be without having made it myself, and that this proximity makes me ill-suited to offer anything approaching an objective or rigorous assessment of it. I am not interested in responding to these arguments, although I believe a response is possible. (After all this time, are we still so taken with the idea of "objectivity"?)

When I look at this body and recognize its experience as my own. I've been on one of these stands myself, and the body has features strangely similar to mine. But it is also, as always

lowered by Beck. Beck and Locke tidy the space, the model dresses, and the three exit, concluding the performance.

In 1930, René Magritte painted a brunette female nude cut across five discrete canvases framed and installed vertically. He repeated the work with a blonde female nude and an identical title in 1948: L'evidence éternelle, or, The Eternally Obvious. While the bodily fragments in both works do not add up to a portrayal of the entirety of either woman's figure (the hands are notably missing), the viewer imagines the body whole and intact. Roger Rothman, noting that Magritte often "embraced" the first version of the work "as if she were in fact a real woman," has described Magritte's strategy as a "deliberate confounding of things and representations."

In Untitled (Buoy) the body is also segmented via framing. Viewed through a window into the performance space, it can only be glimpsed through a particular frame, one that Beck and Locke's periodic rotation of it reminds us is subject to their





control. Viewed through the live feed in the gallery, it can only be glimpsed as a representation from an elevated, distancing angle. The viewer's experience of the work in either location always suggests the other in a way that tempts with, and refuses, an imaginary awareness of the situation as whole. The body is not grasped in its entirety, nor is the situation driving the forces that act upon it. This is particularly the case for those who do not concentrate for the duration of the performance. One becomes conscious of how even "immediate" experiences of bodies "in the flesh" — even experiences of our own — are conditioned by situations, architecture, and language. Our bodies are things that we only experience as representations.

Between Magritte's two paintings of *L'évidence*, Jacques Lacan formulated his understanding of the mirror phase, the process by which a child first identifies with and begins to compose its image of its body. This identification is also a misrecognition



(*méconnaissance*), and the beginning of all such misrecognitions by which the ego props itself up and attempts to master the world. In the mirror stage, the child (its body, and by extension its world) begins to cohere as subject, but this new sense of inner coherence and self remains threatened and haunted by the fragmented body. The ego confounds distinctions as well, deliberately or not.

For *Jackstands*, the artists pushed a series of models suddenly off the edge of a boat and photographed the haphazard positions assumed by their bodies as they attempted to regain balance and composure. Beck and Locke selected positions from these photographs to have the same models re-enact in the studio perched atop jackstands, flexible pedestals used for storing boats on land. The resulting works recall a host of historical reference points, from Bellmer to Bacon, even to Bosch, the last of whose works Lacan described as reminiscent of the fragmented body, that ever-present reminder of the vulnerability of the body and its non-presence to the subject. The grotesque bodies of *Jackstands* appear again in a series of photos from which the exhibition as a whole takes its name, *Capsize*. Our image of them is interrupted by a drop of water resting on a photograph of a young man attempting to handstands on a capsized boat. This drop distorts and twists the body's limbs in the same way that the performative situation that drives the images upends the usual ordering of the body and its relationship to a particular place. Beck and Locke give us the body in fragments, never quite present to us or itself.

My body on the jackstand is a body in trauma, out of balance and subject to violence. Like the infant in the mirror, I recognize it as something both desirable and fearful. I enjoy looking at it, but recognize the way I fail to master it. It belongs to Locke and Beck more than myself. These feelings of desire and aggression mimic a common strategy in Beck and Locke's work individually and in this collaboration as a whole. Bodies can be objects of both violence and tenderness, sometimes one merging subtly into the other. We desire the bodies in Beck's *Cliff Jump*, *Stroke*, and *Roll*, but we also recognize the actions they undertake as either forced, absurd, or punishing. Locke's own body and the bodies of her models (particularly in *Objects*) are

things of beauty under restraint. Locke and Beck's approaches to bodies mimic the overall effect of their works in both these respects; we recognize the erotic pleasure of Beck's looking while noting its cruelty, and Locke entices us with the promise of vision while placing restrictions on our ability to see.

Although I recognize my own body in some of these images, it seems strangely foreign. It is not my own body (which is never really my own, never really present to me), but an abstraction of a moment in the life of a body as created and viewed by the camera. It is specific in the peculiarity of its positioning and shape and symbolic in the themes it comes to represent. This abstracted body is simultaneously more and less than a body; as symbol of all bodies and their way of inhabiting spaces and relating to those who inhabit them, it loses its own corporeality. It induces in viewers other than its own (for I belong to my body, perhaps more so than it belongs to me) a sense of identification, that it is their body, that it is any-body, and as such everywhere and nowhere, present and absent.

Untitled (Buoy) illustrates the examination of the present/absent/abstracted body that haunts the exhibition as a whole. It alludes to other situations and locations (recreation, the sea) and other objects (sailing vessels), questioning the role of location in our construction of the meaning of the body as object among other objects. Nietzsche once wrote, "The body is a great reason, a plurality with one sense, a war and peace, a herd and a shepherd." It is object and representation, present and absent, particular and abstract, vessel, captain, and sea.

Grant Wahlquist (MA, Theology and Art, Fuller Theological Seminary; MA, Religious Studies, University of Nottingham, UK; JD, University of Southern California) is an independent critic living in New York City and Vinalhaven, Maine. As curatorial assistant at the Orange County Museum of Art, he assisted with *Illumination*: Georgia O'Keeffe, Agnes Pelton, Agnes Martin, and Florence Miller Pierce; Peter Saul; and the 2008 California Biennial. He has contributed to *Aspect: the Chronicle of New Media Art*, *Journal of Aesthetics and Protest* (in conjunction with the 2008 California Biennial), the *Southern California Interdisciplinary Law Journal*, and the catalogue for the 2010 California Biennial.





Tad Beck (b. 1968, Exeter, New Hampshire) received a B.F.A. in Photography from the School of Visual Arts, New York, in 1991, and an M.F.A. in Fine Art from Art Center College of Design, Pasadena, California, in 2003. After relocating to Los Angeles from New York City to attend graduate school, Beck was full time faculty at the Roski School of Fine Arts, University of Southern California, Los Angeles, for many years. In 2011, Beck returned to New York City, where he now lives and works, in addition to maintaining a summer studio on Vinalhaven, Maine.

Beck was recently the subject of a solo exhibition, *Tad Beck: Palimpsest*, at the Los Angeles County Museum of Art in 2010, for which an artist's monograph with texts by Brian T. Allen and Michael Ned Holte was produced, and the artist had another solo exhibition at Samuel Freeman Gallery in 2011. Beck's work has also been exhibited on the west coast at Art Center College of Design, Pasadena; Jancar Gallery, Los Angeles; the Sweeney Art Gallery at the University of California, Riverside; Krownswork, Oakland, California; the Sheppard Gallery at the University of

Jennifer Locke (b. 1969, Smithtown, New York; lives and works in San Francisco) is an artist working in video, photography, and installation-based performance. Locke composes physically intense actions with camera in specific architecture in order to explore the unstable hierarchies between artist, model, camera, and audience. Her actions focus on cycles of physicality and visibility and draw on her experiences as a professional dominatrix, championship submission wrestler, and artists' model.

Locke has exhibited internationally at venues including the 2010 California Biennial at the Orange County Museum of Art (catalogue); the 48th Venice Biennale; Air de Paris, Paris; the 9th Havana Biennial; LA Panaderia, Mexico City; Palais de Beaux-Arts, Brussels; the Yerba Buena Center for the Arts, San Francisco; the Berkeley Art Museum; the San Francisco Museum of Modern Art; New Langton Arts, San Francisco; the Sheppard Gallery at the University of Nevada, Reno (catalogue); the 7th Busan International Video Festival, Busan, Korea (catalogue); and Canada, New York. Solo exhibitions include Queen's

TAD BECK

Nevada, Reno, and Monte Vista Projects, Los Angeles.

Beck has been the subject of solo exhibitions on the east coast at Marisa Del Re Gallery, New York; Nathalie Karg Gallery, New York; Gleason Fine Art, Portland, Maine (catalogue with text by Kelly Wise); the Center for Maine Contemporary Art, Rockport, Maine; and Spectrum Gallery, Boston. Beck has also exhibited at Apex Art, New York; the Portland Museum of Art, Maine; Rupert Goldsworthy Gallery, New York; Debs & Co., New York; Castelli Gallery, New York; and Dru Arstark, New York.

Beck's work has been written about in *The Huffington Post*, *Art Scene*, *LA Weekly*, the *East Bay Express*, *Art Practical*, *Aspect: the Chronicle of New Media Art*, *Art New England*, *The Boston Globe*, *Time Out*, and *The New York Times*. His work is represented in the collections of the Addison Gallery of American Art, the Fisher Landau Center for Art, the Los Angeles County Museum of Art, the Princeton University Art Museum, and the Portland Museum of Art, Maine, among others.

JENNIFER LOCKE

Nails Projects in 2006 and 2010, San Francisco; *Hallwalls*, Buffalo; *Rocksbox*, Portland; and *Kiki Gallery*, San Francisco. Her work has been written about in *Frieze*, *Art Practical*, *SF Weekly*, *Wired*, *Camerawork*, and *artnet.de*.

In the past year, Locke was awarded a 2012 Fleishhacker Foundation Eureka Fellowship, invited to curate an exhibition for Portland State University (Fall 2012), and had her work accessioned by ArtNow International. Other awards and honors include a 2010 Goldie and the 2006 Chauncey McKeever Award. Locke has curated exhibitions and programs for *Artists' Television Access* and *Queens Nails Annex*, co-produced a cable access show that later resulted in a favorable First Amendment decision, sung in punk bands, and led a variety of workshops. She has taught at Saint Mary's College of California. Locke received her BFA (1991) and MFA (2006) from the San Francisco Art Institute, where she currently teaches.



Essays by Jennifer Doyle and Grant Wahlquist
Curated by Marjorie Vecchio PhD