



MICOL HEBRON

1995 - 2011

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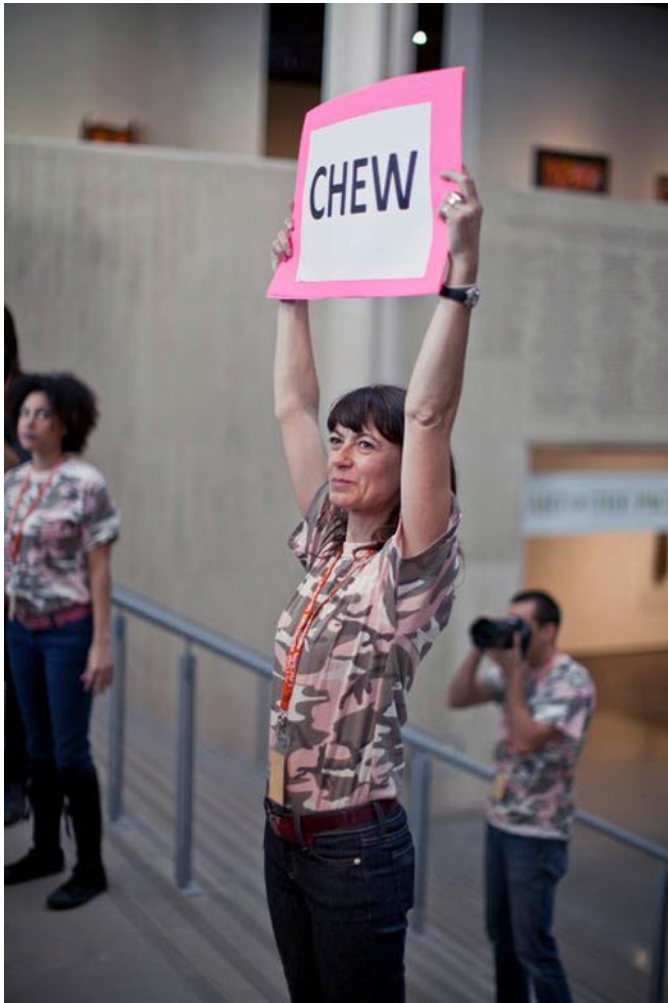
JANCAR GALLERY

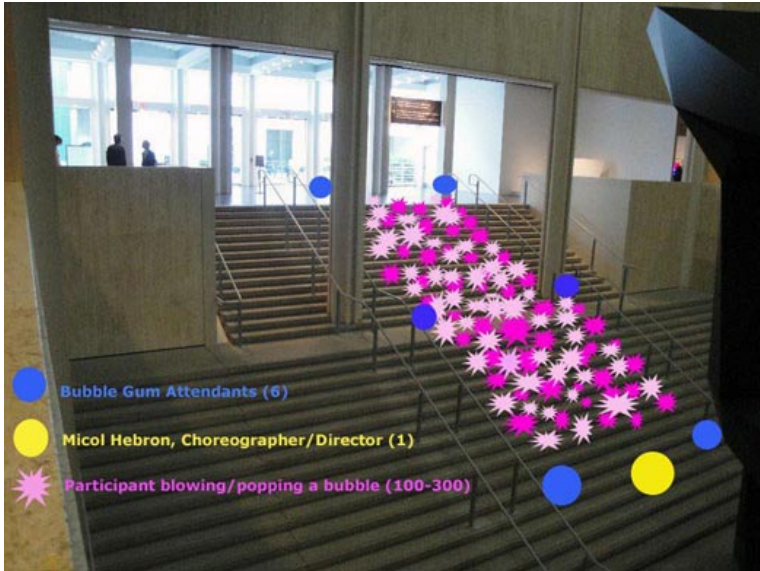
961 Chung King Road
Los Angeles, California 90012
Phone (213) 625-2522
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(5) black and white photographs, each image is 5'5" (my height).



Janus



Karyatid



Charites

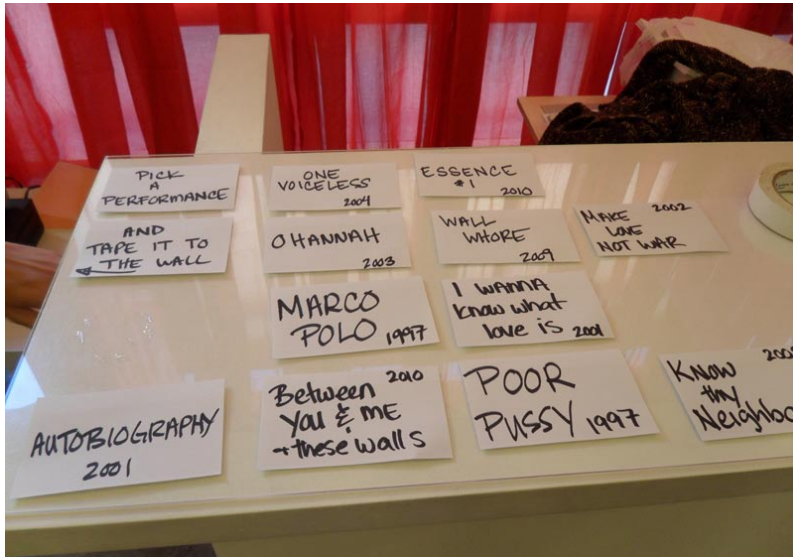


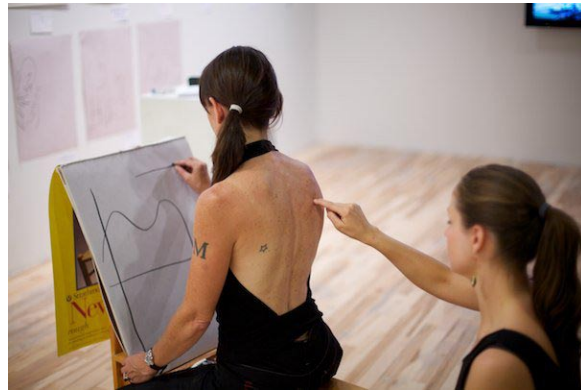
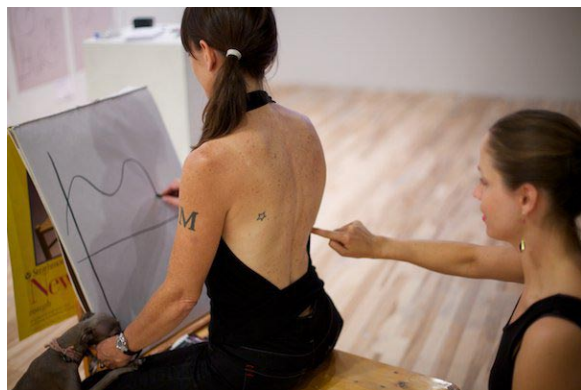
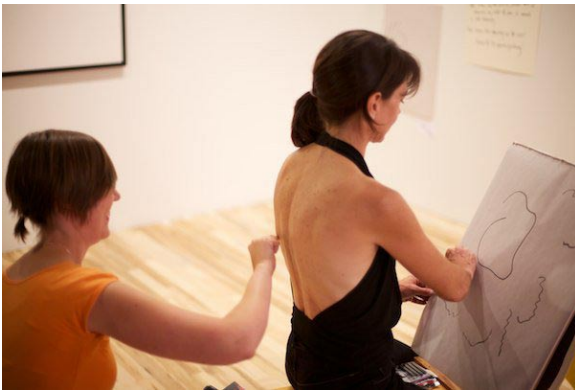
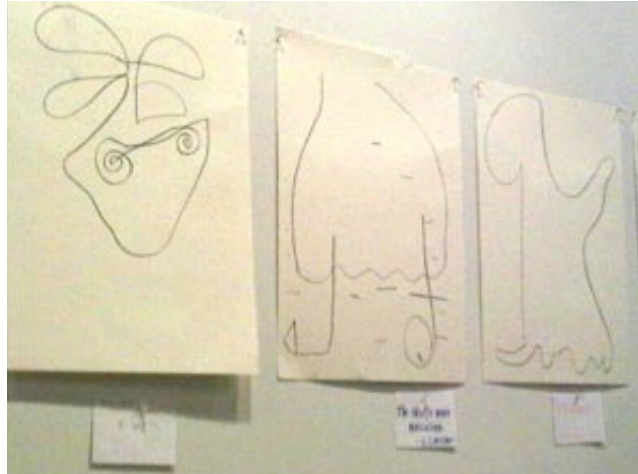
Olympia



Plato's Cave









Inspired by Dennis Oppenheim's Two-stage transfer drawing. Viewers sent a text to a number on the wall. In response they received instructions for a drawing. They drew that drawing on my back, and I translated what I felt onto paper.



Self portrait mirror inspired by Ana Mendieta's *Siluetas* series, and conflating Klein's notions of the Void, and Anthropometrics.



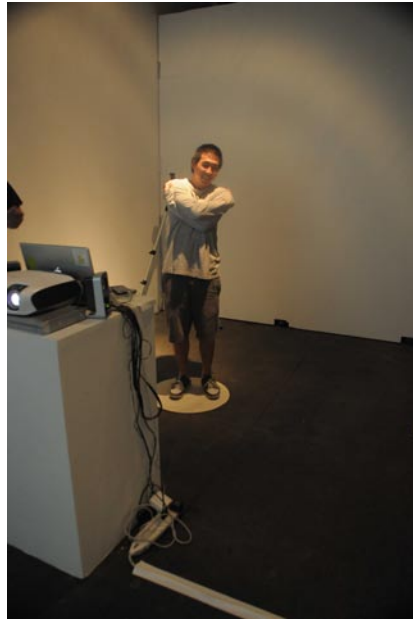




Performative self-portraits inspired by Yves Klein's *Anthropometries* and *Joan of Arc*.
Photography by Heather Cantrell



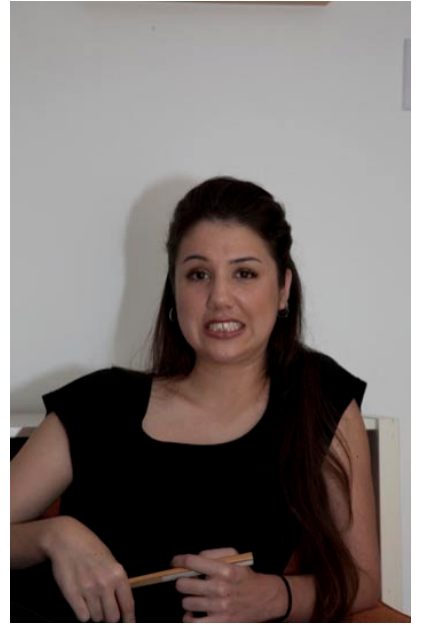
Performative self-portraits inspired by Yves Klein's *Anthropometries* and Joan of Arc.
Photography by Heather Cantrell



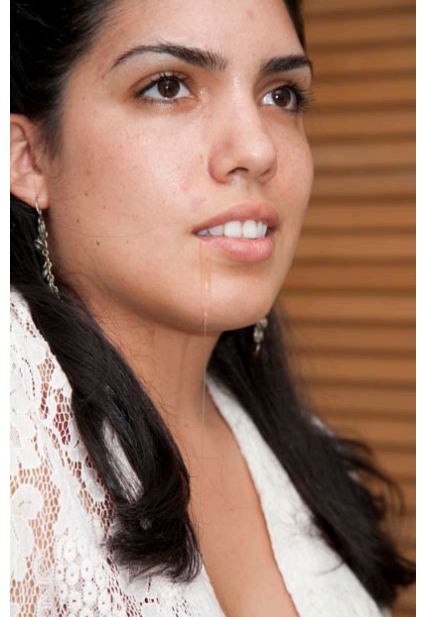


Viewers to this exhibition were invited to stand on colored dots on the floor. A black dot signified that they were willing to make out with anyone who stepped on the dot. A white dot indicated that they wished only to make out with themselves.

The accompanying video showed several people in their work environments, pretending to make out with themselves, by turning their back to the camera, and hugging themselves, giving the appearance that someone else's hands were feeling them up.



(Smiles after one hour of holding the expression.)



For this piece I invited 12 women to perform with me during the 2 hours of an art opening at a gallery in a domestic setting. For the performance each of the girls and I held a single smile for the full 2 hours of the opening.









In this video a variety of participants – gay and straight, friends and strangers, were invited to engage in the teenager’s game of ‘Gay Chicken.’ The objective of this game is for two people of the same sex to get as close to kissing as possible, until one of them “chickens out.”





In this video a variety of participants – gay and straight, friends and strangers, were invited to engage in the teenager's game of 'Gay Chicken.' The objective of this game is for two people of the same sex to get as close to kissing as possible, until one of them "chickens out."



Inspired by Warhol's oxidation paintings and Pollock's drip paintings, and Marioni's *Piss Piece*, I did a performance in which I consumed liquids for 3 hours and urinated onto a large scroll of copper throughout the performance, creating my own action oxidation painting.



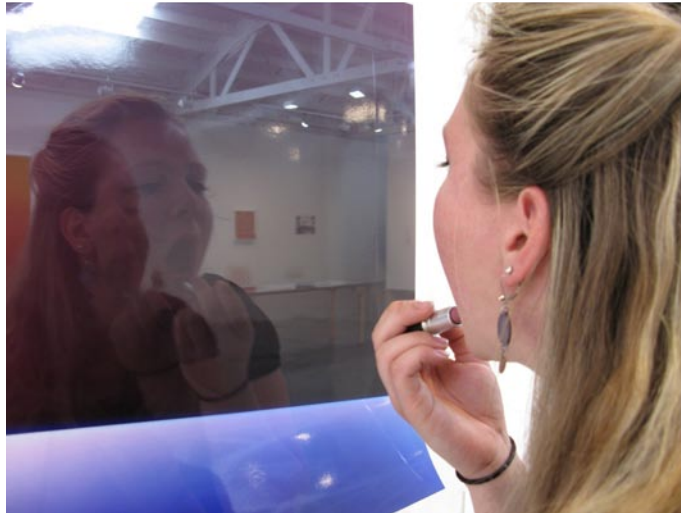
In this video I am seen wandering through Los Angeles, visiting major landmarks and tourist sites. Everywhere I go in the city of film and television, I find books hidden in the landscape. I collect the books, eventually dragging an enormous cluster of them behind me. The performance culminates in a bonfire at the beach.



Am. Akwa



SELF PORTRAIT IN THE LAND OF PLENTY | Photograph | 2009



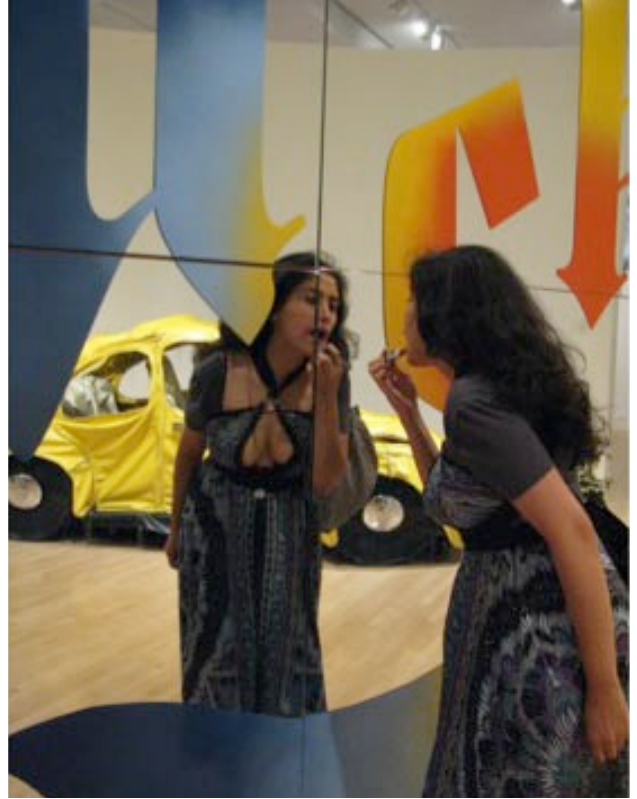
Siobhan and Wolfgang



Felis and Ken



Ellie and Kori



Marjan and Mario

In this series of photographs women are seen applying make up in the reflections of works by male artists.





I created a life-sized photo cut-out of a unicorn with which viewers could pose. I offered a Polaroid portrait (one of a kind!) to each viewer to commemorate their special moment.





The LA Art Girls reinvent Alan Kaprow's *Fluids* at the Getty Center, Los Angeles.



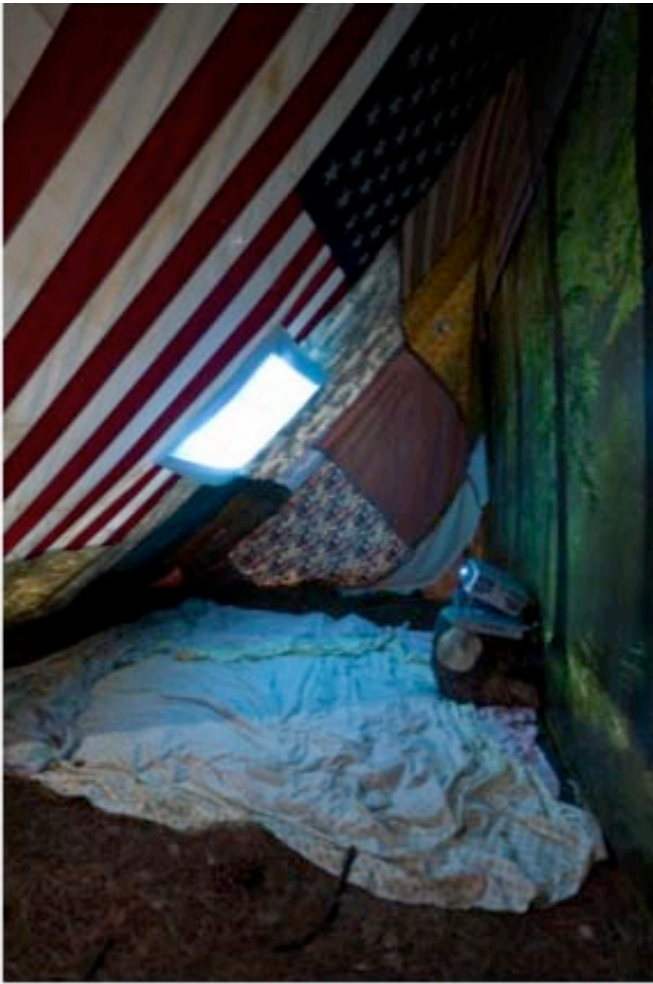


For this performance I was interested in helping return to a purpose of cultural exchange and ambassadorship. I was also interested in using my art as a commodity. Dressed only in an American flag, I ventured through the streets of Glasgow (in February), carrying stacks of DVDs of my art videos. I asked those who I encountered to give me clothing in exchange for my videos. I also sought to exchange my flag for a Scottish flag. After 2 hours, I had procured an entire outfit – but no one would take my flag.





In an attempt to reconsider the historical positioning of performance as spectacle, I offered individual, intimate performances to one person at a time, but only to those willing to barter with a performance of their own. Each performance that I offered was designed to create and offer a sense of intimacy, sharing, friendship or vulnerability.



Detail



Detail



Installation Views



Detail



Detail



Detail

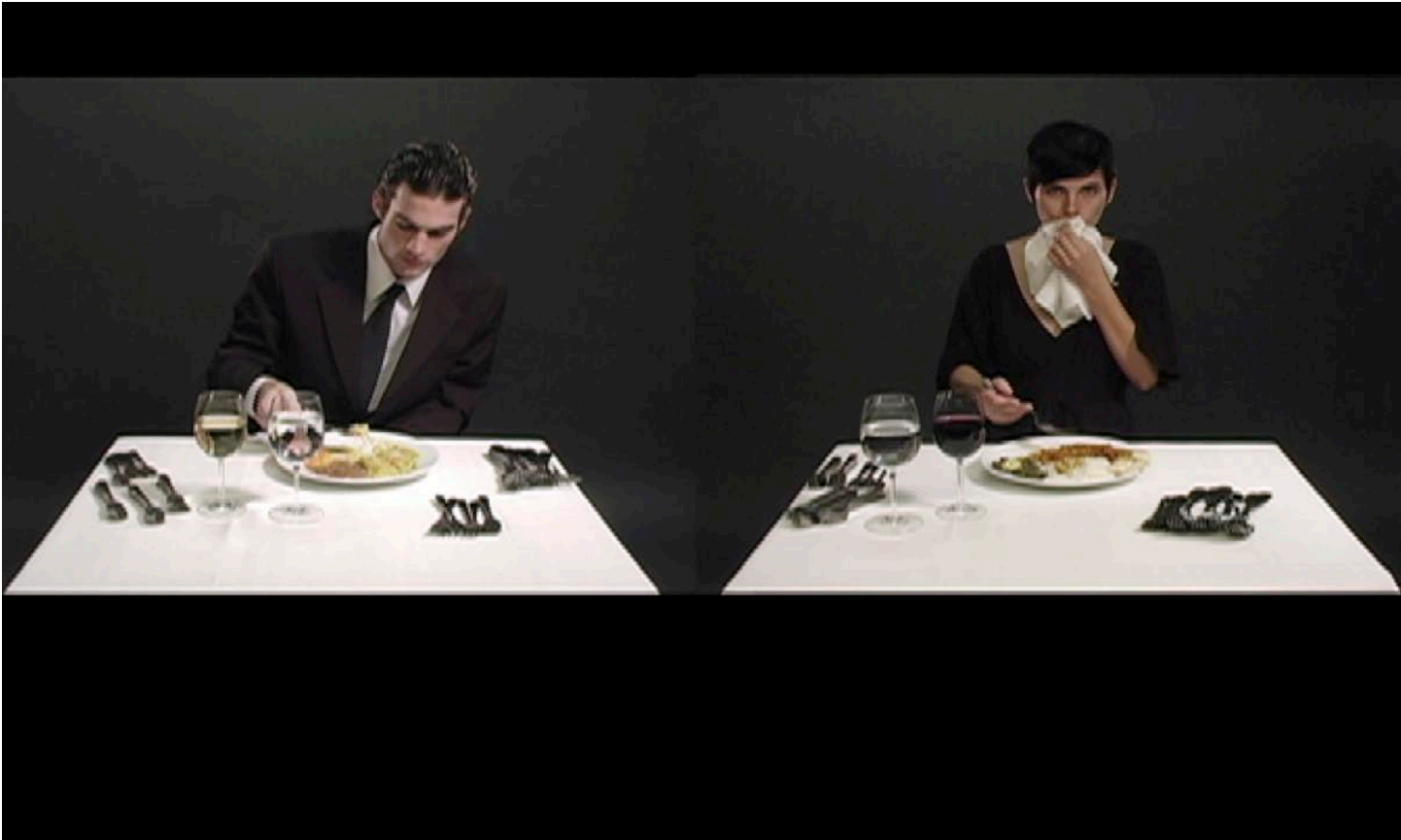


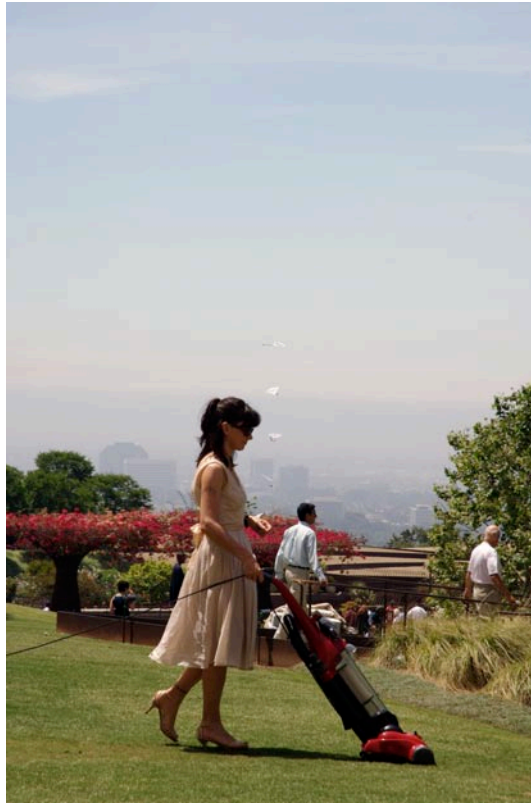
Detail



Detail

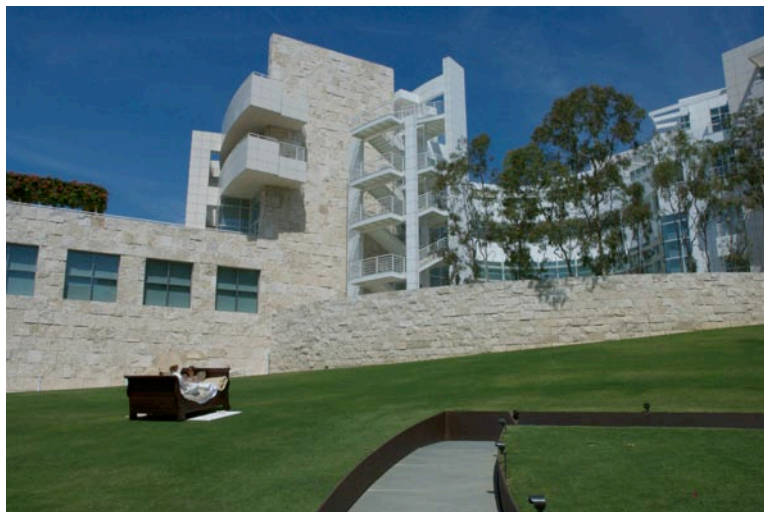






TOTAL ART PERFORMANCE EVENT

(FLUXUS INTERVENTIONS BY THE LA ART GIRLS, GETTY CENTER) | *Performance* | 2006



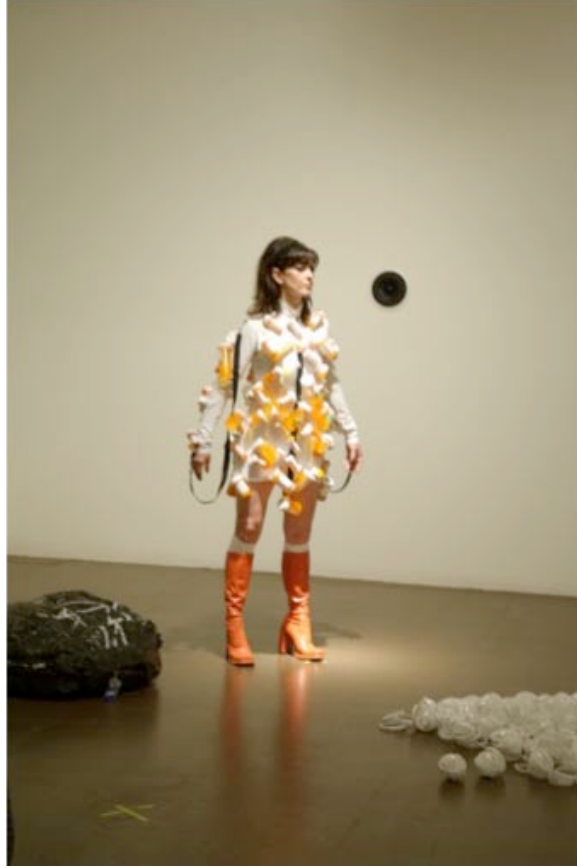
TOTAL ART PERFORMANCE EVENT

(FLUXUS INTERVENTIONS BY THE LA ART GIRLS, GETTY CENTER) | *Performance* | 2006



FLUXUS FASHION SHOW

(THE LA ART GIRLS, LOS ANGELES CONTEMPORARY EXHIBITIONS) | *Performance* | 2006



Prescription Dress

(INSPIRED BY FLUX SCORES IN THE GETTY CENTER SPECIAL COLLECTIONS LIBRARY)

FLUXUS FASHION SHOW

(THE LA ART GIRLS, LOS ANGELES CONTEMPORARY EXHIBITIONS) | *Performance* | 2006



Photo Essay, 24 Lightjet Prints

I Wanna Know What Love Is, Part 2 offers a critique of the traditional patriarchal 'love story' in which a young, naïve girl is expected to be beholden to and impressed with the powerful male (as represented by the phallus of the unicorn) . . . it investigates what happens if and when a completely fantastical fairytale is taken at face value, and treated as though it were an every-day, real-world situation. This story does not consent to the indulgence in suspension of disbelief that so many traditional and contemporary mythologies require in order for them to function as allegories - or sublimations - of our true thoughts and desires. The phot essay follows here:



1/24



2/24



3/24



4/24



5/24



6/24



7/24



8/24



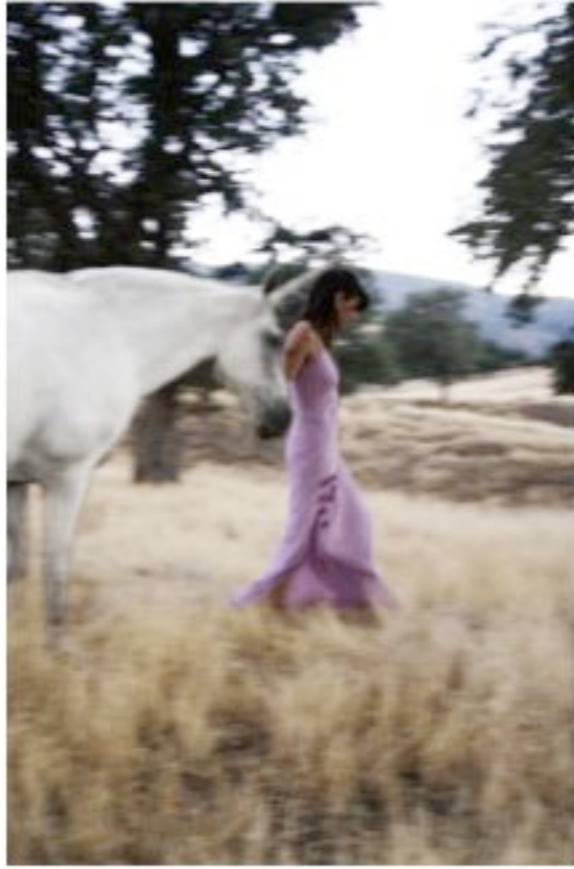
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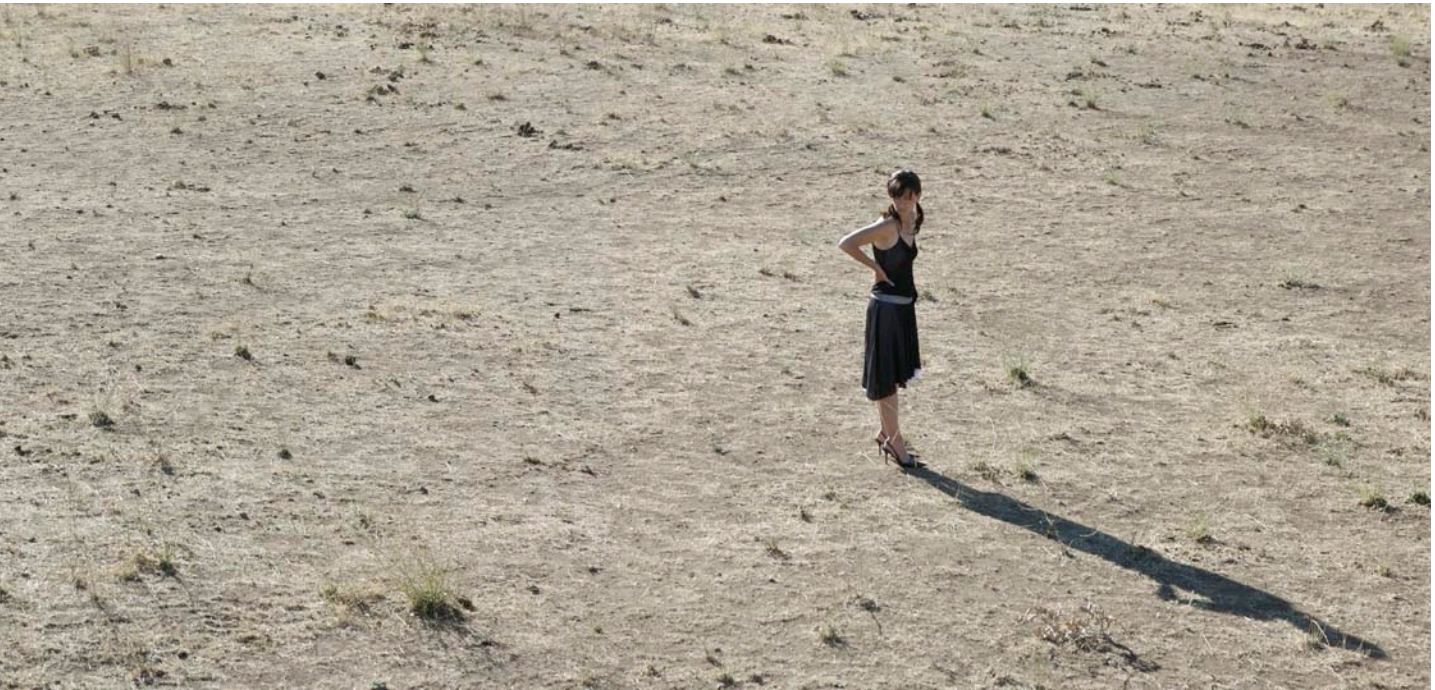
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19/24



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22/24

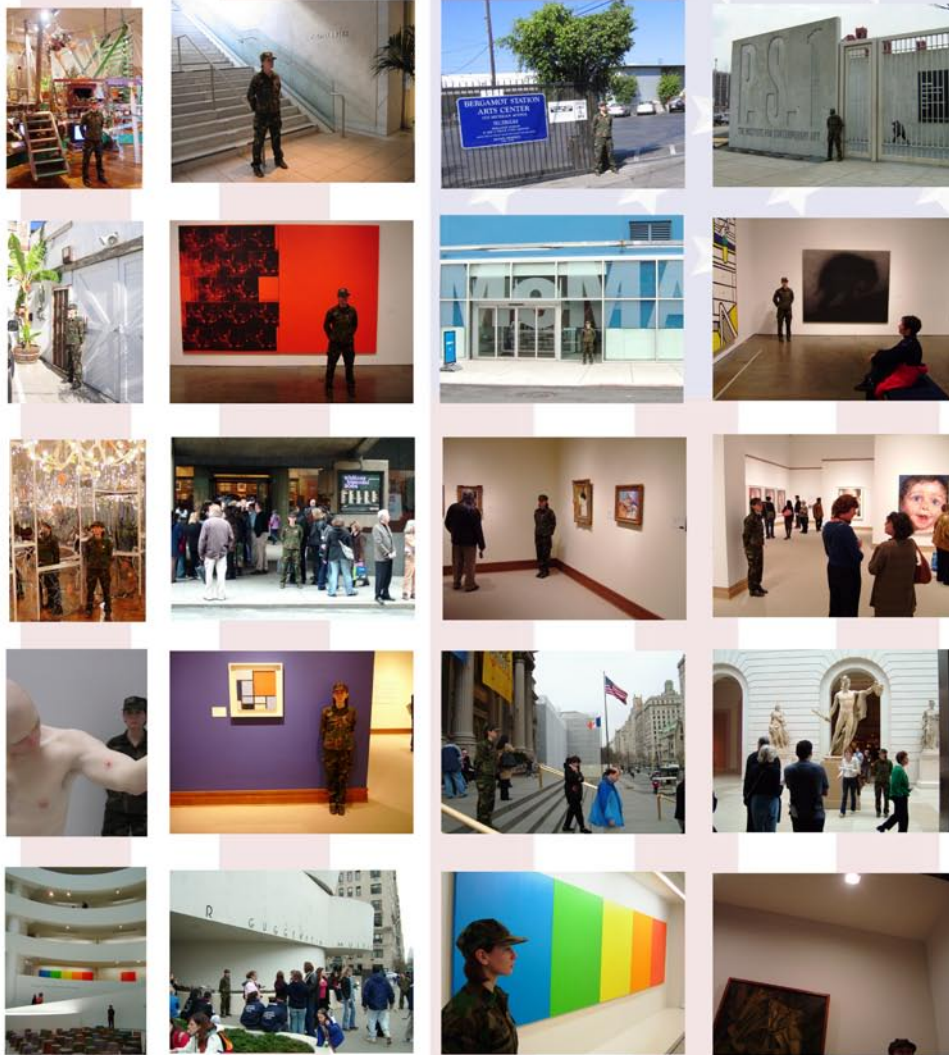


23/24



24/24

MICOL HEBRON
PROTECTING THE CULTURE
The Civil Servant Tour
USA 2004-2005



**Solomon Guggenheim Museum-Metropolitan Museum-Museum of Modern Art
Whitney Museum of American Art-PS1-The Getty Center-Bergamot Station
Los Angeles County Museum of Art-MOCA-Santa Monica Museum of Art
Artists' Studios-Art Galleries**



Out of fear that terrorists might soon begin attacking our most valuable national treasures, I offered myself as a civil servant at the most prominent contemporary art museums, and stood guard by modern and postmodern works of art until the threat of terrorism had subsided.





When asked to give an artist lecture at a local, private art college, I stopped by Home Depot on the way and hired a day laborer to give my lecture for me. I sat outside and drank coffee and smoke cigarettes while he spoke. I issued him the same instructions that were issued to me: Discuss how your life and art intersect.

I gave him 50% of my honorarium.

With this piece, I was interested in probing the politics and divisions of labor, class, and race in Los Angeles and in the art world.



For this performance, I yelled my own name until I lost my voice.

The voice is an index of identity, like one's signature, retina, or DNA. As an artist's acclaim is embedded in their name, I was interested in the self-cancelling act of calling for oneself (like a one-man game of Marco Polo) to the point of disabling the voice. The performance took 4 hours.



Each day for one year I wrote portions of my autobiography. I wrote anachronistically, simply recording events as I remembered them. I carried a video camera and a binder of these writing around wherever I went. I would ask friends and strangers to read and recite sections of my autobiography in first person, on the spot. Often they would embellish or ad lib as they saw fit. The video is my life story as told in first person by those around me.



I created my own memorial video after my death in 2003. Because artists often receive more accolades after death. I was hoping to become more recognized in the art world by dying. The video included interviews with those who knew me, and sentimental slide shows of family photos.





This installation consisted of a large backyard fence. Viewers could jump on trampolines to see what was on the other side of the fence. A stereo offered a selection of CDs of punk and new wave music from the 80s.

While viewers jumped on the trampoline, a closed circuit camera on the other side of the fence captured their faces and displayed them on television embedded in the fence for additional viewers to watch as the jumpers strove to see over the fence.

Behind the fence, there were two back yards with video projections at the back of each. On one side, the images continuously moved upward, causing the jumpers to feel as if they were jumping more slowly, in suspended animation. On the other side, the images moved downward, causing the jumpers to feel as if they were accelerating in the air as they jumped up. Content in both videos cited words and images from the McCarthy era, and paired them with similar material from the first Bush era.

If viewers were curious enough, they found secret entrances into the back yards. Behind the fence were two reading rooms, with information and material pertaining to all of the cases of cultural censorship in US history, up to the culture wars in the late 80s.





In this piece I put the entire contents of my bedroom in the gallery, with every object (every paper, every book, article of clothing, etc.) for sale, including myself and my dog. Viewers were invited to buy copies of my video artworks at the price of \$1 per minute at a DIY dubbing station (seen on the right).

While I was present in the installation during gallery hours, viewers were required to converse with me through a live feed video on the other side of the room from where I sat on my bed. The viewer experience of the artist was mediated by TV and video, while viewers had unfettered access to all of my personal effects (jewelry, bills, financial documents, emails, recorded phone conversations, etc.).



Before there was Extreme Makeover, awfulplasticsurgery.com or The Swan, there was “Plasticos, Non Surgical Surgery Institute.” Participants joined the Elizabeths in a customized make-up trailer for DIY procedures to enhance their beauty at home, with materials found in the kitchen and the ubiquitous “junk drawer.” Face-lifts with clear tape were very popular, but the art world took it a step further by requesting enhancements (pictured here) such as “chestickles, a “twinkie goiter.” The Elizabeths empowered many participants to “put the fat back” with a lard-bag butt enlargements. Also pictured are rice and bean penis “extensions.” Gorgeous!











As part of the “New Romantics” show at Diane Pruess gallery in China Town, Los Angeles, I rode a unicorn up and down the street where the gallery was. I wore a princess dress, and my body was covered in cuts and bruises, while I held a tiny radio that played raspy, kitschy love songs for the duration of the performance.



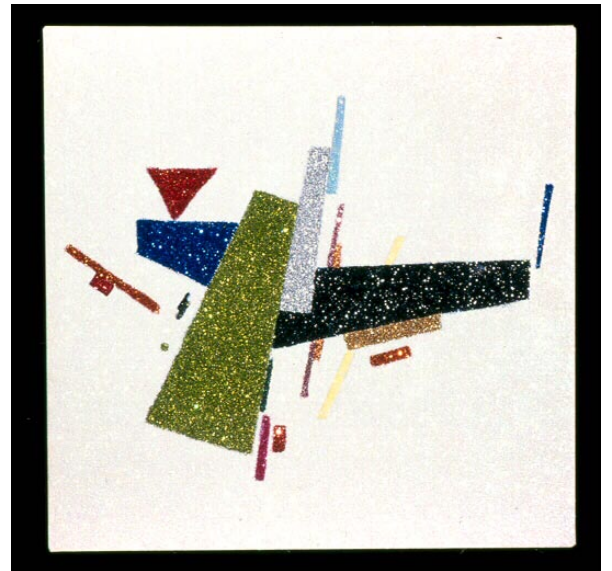
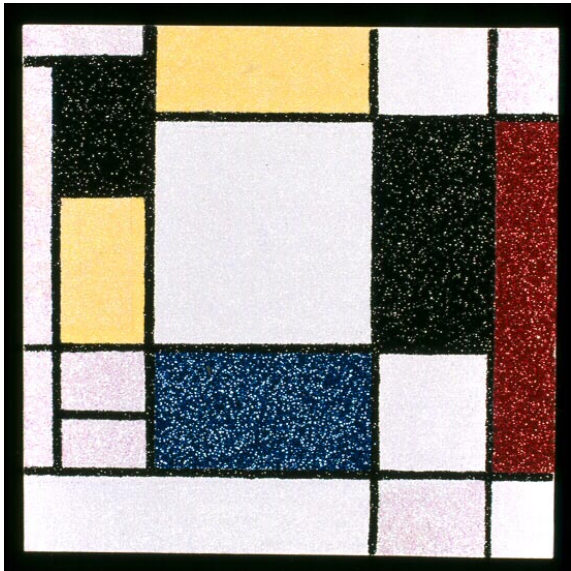
Detail

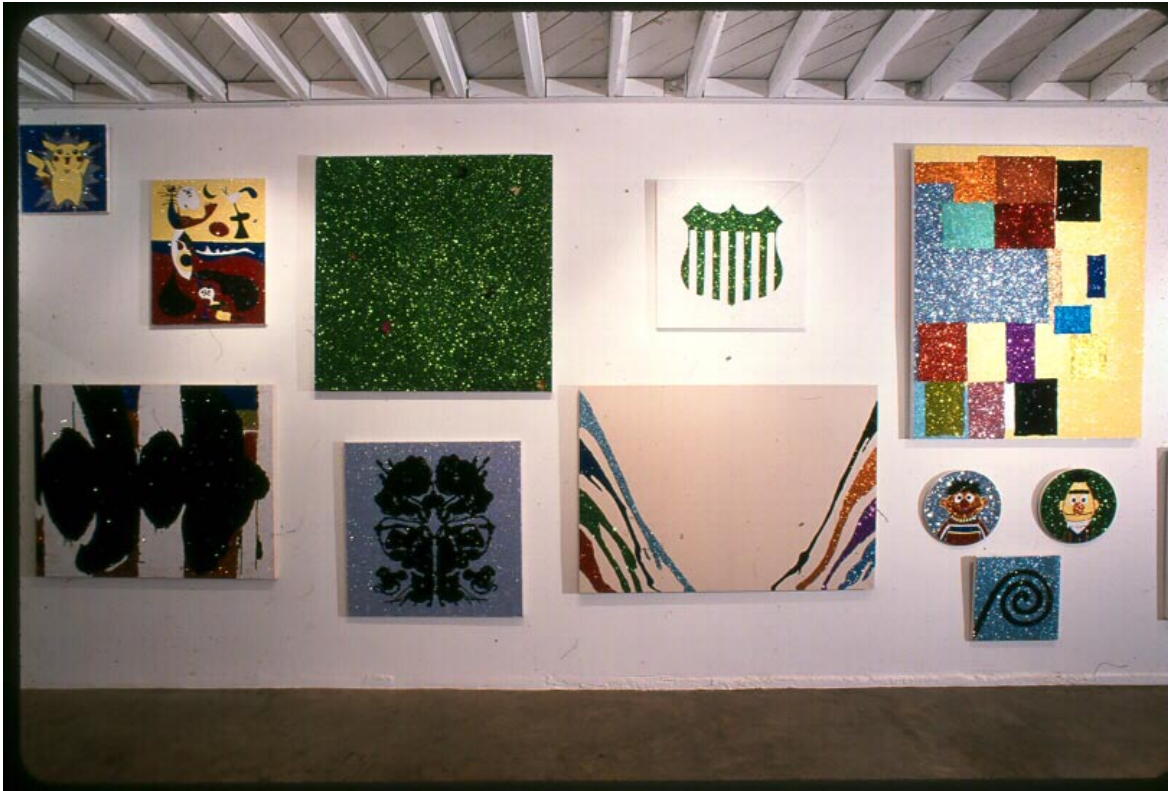


Pollock,
by Hans Namuth, 1959



Pollock 01*,
by Micol Hebron, 2001





Revival was an installation that consisted of 50 glitter paintings that were to-scale reproductions of famous 20th century modern paintings, all done by men. These paintings were intermixed with glitter reproductions of images from pop culture. Accompanying the paintings was a scene-by-scene remake of Hans Namuth's film about Jackson Pollock, in which I substituted my body and biographical information for Pollock's.



Inspired by convention 'Booth Girls' and used car lot sign twirlers, I hired a bikini model to advertise the UCLA graduate open studios in the spring of 2000.



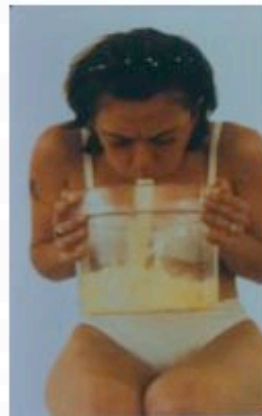


A real pageant that took place in Royce Hall. Contestants competed for a scholarship and other prizes. The pageant examined the parallels between hierarchical systems of achievement in Universities and Beauty Pageants.



The video depicts a scene of my lap and hands as I sit on a yellow floor and try to transform a pile of white shoes into Ruby Slippers by adorning them with glitter, rhinestones, sequins and the like. For the duration of the performance, the soundtrack of the Wizard of Oz plays, but all of the most memorable parts – the songs – have been omitted.





Video Stills



A 6-channel video installation
(Documentation of installation)



Video Still



Video Still



Video Still



Video Still



Video Still



Video Still



Video Still





A wall-sized projection depicting a love story as told through the fighting rituals of two beta-fish. Aesthetically similar to Chinese brush painting or Abstract Expressionist gestures, the beauty of the image contrasts with the violence of the two fish fighting to the death. The gestures of the fish look like a courtship ritual, involving a kiss-like lip-lock during which the fish try to suffocate each other.

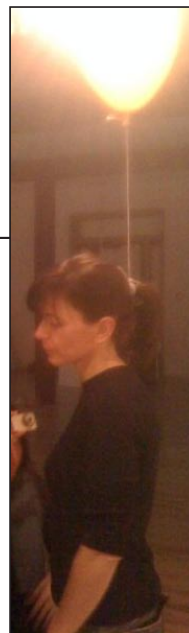


Children's games, performed in underwear and high heels.



MICOL HEBRON

1995 - 2011



EDUCATION

University of California at Los Angeles, Los Angeles, MFA, New Genres, 2000
University of California at Los Angeles, Los Angeles, BA, Summa Cum Laude, 1995
Accademia di Belle Arti / Università di Venezia, Venice, Italy, 1993-94
Università di Siena, Siena, Italy, 1991
University of California at San Diego, La Jolla, 1990-92

SOLO EXHIBITIONS

Essential, Jancar Gallery, Los Angeles, CA **2010**
Bubble Gum Pop, Central Utah Art Center, Sprint City, UT **2009**
Make Out Session, Post Gallery, Los Angeles, CA **2009**
Final Fantasy, Sabina Lee Gallery, CA **2007**
Pas de Deux, South La Brea Gallery, Inglewood, CA **2007**
Not In My Backyard, McBean Gallery, San Francisco Art Institute, San Francisco, CA **2003**
Because I love You, Acuna Hansen Gallery, Los Angeles, CA **2002**
Revival, cherrydelosreyes, Venice, CA **2001**

SELECTED GROUP EXHIBITIONS

Re: (un)historical Documents, Guggenheim Gallery, Chapman University, Orange, CA **2010**
Violet Against Women: Confronting the Notions of the Feminine Loyola Marymount University
EATLACMA, Bubble Gum Pop, Los Angeles County Museum of Art, LA, CA
Supernatural, Jancar Gallery, China Town, Los Angeles, CA
Lightbearers, Post, Los Angeles, CA
Love Letters to a Surrogate, Torrance Art Museum, Torrance, CA
Fast Forward, Santa Barbara Contemporary Arts Complex, Santa Barbara, CA
Action!, Central Utah Art Center, Ephraim, UT
Perform Now #2, Chung King Projects,
Hollywood MerchArt, Los Angeles Contemporary Exhibitions, Hollywood, CA
Eros/Thanatos, Torrance Art Museum, Torrance, CA
Chained to a Creature of a Different Kingdom, David Castillo Gallery, Miami, FL
The Company Presents: Volume II, The Sagamore, Miami, FL
Remote Viewing 2, Curated by Paul Young, at The Pacific Design Center, West Hollywood, CA

Inspirecation, Women's Club of Hollywood, Hollywood, CA **2009**
Brick + Mortar, Greenfield, MA
Eros/Thanatos, Post Gallery, Los Angeles, CA , Berlin, Germany
Rogue Wave, LA Louver, Venice, CA
Wall Whore, Perform Now!, David Salow Gallery, Los Angeles, CA
Interiority Complex, Artist Curated Projects, Los Angeles
Favorite This! Meridian Gallery, San Francisco
Is This The Real Life, Gallerie, Horazdovic, Czech Republic and Long Beach City College, LA, CA
Enchanted Engagement, Phantom Galleries, Long Beach Convention Center, CA
Moving Index, http://www.artoffice.org/moving_index.html

You See LA, Cupcake? L2Kontemporary, Los Angeles, CA **2008**
KIAF (Korea International Art Fair), Seoul, Korea
LA Art Girls Art Fair Biennale Los Angeles 08, Phantom Gallery, Los Angeles, CA
Art Church, Side Street Projects, Santa Monica, CA
Fluids, The Getty Center, Los Angeles, CA
HEF, The Jail Gallery, Los Angeles, CA
PIX, Torrance Museum of Art, Torrance, CA
Lust 4 Lace, Los Angeles Contemporary Exhibitions, Los Angeles
National Review of Live Art, Performance Festival, Glasgow, Scotland

LA><ART Benefit Auction, LA><Art, Los Angeles, CA **2007**
Summer Romance, Sabina Lee Gallery, Los Angeles, CA
Long Live Art, Out Auction, Pacific Design Center, Los Angeles, CA
Oh Sumo!, Honolulu Academy of Art, Honolulu, HI
I 10%, Angel's Gate Cultural Center, San Pedro, CA

- Hysteria Deluxe**, Angles Gallery, Santa Monica, CA **2006**
The LA Art Girls' Dinner Party, Dangerous Curve, Los Angeles, CA
Fluxwear, LA Art Girls at Los Angeles Contemporary Exhibitions, Los Angeles, CA
Total Art Performance Event, The LA Art Girls in conjunction with the Movement in the Visual Arts Conference, The Getty Center, Los Angeles, CA
- Art Girls Work**, Anna Hellwing Gallery, Culver City, CA **2005**
Apocalypse Soon, QED Gallery, Culver City, CA
Irrational Exhibits 4, Track 16 Gallery, Santa Monica, CA
Elizabeth Speaks (performance), Los Angeles Contemporary Exhibitions, LA, CA
Three Point Perspective (performance), Knoxville, TN
- Modern Prometheus (with Osseus Labyrinth)**, New Deal Studios, Marina Del Rey, CA **2004**
Drift, Centro Cultural de Belém, Lisbon, Portugal
Incognito, Benefit Auction, Santa Monica Museum of Art, Santa Monica, CA
Quinceñera, 15th Anniversary, Highways, Santa Monica, CA
100 Artists See God, California, Virginia, London, New York
Lost and Found, Los Angeles, CA and Amsterdam, Netherlands
Intellectual Labor (performance), Otis College, LA
- One Voice-less**, Mario's Furniture, Los Angeles, CA **2003**
E-Motions, (performance), RX at the Electric Lodge, Venice, CA
Poo-Eez, (performance), Cabaret Voltaire at the Center for Inquiry, Los Angeles, CA
Irrational Exhibits 2, (performance), Track 16 Gallery, Santa Monica, CA
Full Nelson 5, (performance), Los Angeles, CA
ARCO Art Fair, Madrid, Spain
An Interest in Life, Apex Art, New York, NY
- Fake, Post**, Los Angeles, CA **2002**
Psalm for Hannah, (performance), Art Church, Former Women's Building, Los Angeles, CA
Stuff From LA and Other Places, Christine König Gallery, Vienna, Austria
Plásticos, Non-Surgical Plastic Surgery Institute, LA Freewaves (performance), Acuna Hansen Gallery, Los Angeles, CA
Do Not Protest, (performance), I 10 Freeway at Downtown Los Angeles, CA
Super Sex, Post, Los Angeles, CA
Art Chat (performance), Modern and Contemporary Art Council, Los Angeles, CA
- Make Love Not War, (performance)**, Hollywood Hills House, Los Angeles, CA **2001**
Miss Life on Another Planet Pageant, (performance),
Ex Teresa Arte Actual, 10th Annual International Performance Art Festival, Mexico City, Mexico
Test Tube, Pierce College Art Gallery, Woodland Hills, CA
New Angeles, University Galleries, Illinois State University Normal, Ill
It Makes Me Sick, Longwood Arts Project, The Bronx, NY
The New Romantics, (performance) Dianepruess Gallery, Los Angeles, CA
One Wall, Orange County Museum of Art, Newport Beach, CA
- For Example, Acuna-Hansen Gallery**, Los Angeles, CA **2000**
Cleaning Up, Helen Lindhurst Gallery, University of Southern California, Los Angeles, CA
Red and Green and Blue, Artist's Space, New York, NY
Under the Influence: New Art From LA, Artspace, Kansas City, MO
Shorttakes Film and Video Festival, UCLA, Los Angeles, CA
The Miss UCLA Y2K Pageant, Royce Hall, UCLA, Los Angeles, CA
MFA Thesis Exhibition #3, The New Wight Gallery, UCLA
Instant Gratification, Post Gallery, Los Angeles, CA
Mathesis, Cerritos College Art Gallery, Norwalk, CA
- (Inaugural Exhibition), Acuna-Hansen Gallery**, Los Angeles, CA **1999**
LA Edge Festival, (performance) Park Plaza Hotel, Los Angeles, CA
Frequent Flyer, Barnsdall Art Park, Los Angeles, CA
Machine Gun Etiquette, Spencer Brownstone Gallery, New York, NY
Cleveland Performance Art Festival, Cleveland, OH
Cause and Effect, Miller/Durazo Fine Art, Los Angeles, CA

CURATORIAL PROJECTS

- Now Playing in Los Angeles**, Ball-Nogues Studio, Los Angeles, CA **2010**
- I Image I Minute, Silver Screen Theater, Pacific Design Center**, West Hollywood, CA **2010**
- I Image I Minute**, Redcat Theater, Los Angeles, CA **2008**
- Running Time: 24:00:00** Resolutions 3 Los Angeles Contemporary Exhibitions, LA, CA **2008**
- Documental**, Co-curator, Projekt Pilot, Dusseldorf, Germany, and Guggenheim Gallery, Chapman University, Orange, CA **2008**
- Scapes**, Juror, Utah State Art Show, Central Utah Art Center, Ephraim, Utah, **2008**
- Big Bang and Other Origins**, Co-curator, David Salow Gallery, Los Angeles, CA **2007**
- Hysteria Deluxe**, Co-curator, Angles Gallery, Santa Monica, CA **2006**
- Again Again**, Curator, Mario's Furniture, Los Angeles, CA **2003**
- Full Nelson V**, Co-organizer, International Performance Art Festival, Los Angeles, CA **2003**
- Full Nelson IV**, Co-Organizer, International Performance Art Festival, Los Angeles, CA **2002**
- Second Nature, The Wight Biennial**, Exhibition Coordinator and Co-Curator The New Wight Gallery, UCLA, Los Angeles, CA **1999**
- Second Nature**, Co-Curator, New Wight Gallery, UCLA, LA, CA **1998**

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<http://www.cityweekly.net/utah/article-12056-triple-threat-salt-lake-art-center-curator-micol-hebron.html>
(image)
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<http://latimesblogs.latimes.com/culturemonster/2010/08/supernatural-jancair-gallery.html>
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<http://anotherrighteoustransfer.wordpress.com/2010/07/18/love-letters-to-a-surrogate-presented-by-warren-neidich-torrance-art-museum-zoom2-series-july-10-2010/#more-777>
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<http://www.deseretnews.com/article/700023332/Salt-Lake-Art-Center-names-Micol-Hebron-new-senior-curator.html>
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<http://latimesblogs.latimes.com/culturemonster/2009/07/art-review-rogue-wave-09-at-la-louver-gallery.html>
- Hanus, Julie, "A Thousand Words", Utne Reader, June 2, 2008, <http://www.utne.com/2008-06-02/GreatWriting/A-Thousand-Words.aspx>
- Frank, Peter, "Pick of the Week: *The Ideal and the Real*", LA Weekly, November 16-22, 2007. 94.
- Kelley, Mike, *Mike Kelley: The Uncanny*, Verlag Der Buchhandlung, Walther Konig, Germany, 2005.
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