

NOT WANTING TO BE KISSED BY A BOY, SHE AVOIDED GAMES OF SPIN-THE-BOTTLE.

**Marcia Resnick: Re-visions**

In 1978 Coach House Press published Marcia Resnick's *Re-visions*, with minimal text and promotional blurbs by an impressive array of artists and writers including Allen Ginsberg, Andy Warhol, and William S. Burroughs. Terry Southern, who complimented Resnick's success in conveying "her subliminally erotic design" without actually showing penetration, admitted to "responding to the imagery with a healthy and ever-increasing tumescence." You betcha. Thirty years later these pictures still make me laugh.

*Re-visions'* protagonist is an adolescent girl whose innocence has given way to an understanding of good and evil and who displays increasingly little ambivalence about the appeal of being a good girl. Her crimes are minor – sticking chewing gum under her chair, being unruly in class – but they have consequences. Awakening sexuality in both body and mind occupy some of the pictures, not surprisingly, given that the book is dedicated to Humbert Humbert of *Lolita* fame. Resnick's Lolita wavers between being mortified when her actions draw attention and being provocative by setting herself apart in clothes or situation. She's ambitious, but in a teenage way, such as wanting to be a starlet. Adults can't be trusted, particularly the men in her father's NRA chapter, and nighttime is when the imagination is given free rein.

Staging ideas for the camera, rather than seeking out an equivalent in the tangible world, is almost as old as the photographic medium. The practice of "making" a photograph by creating and arranging all the elements, rather than "taking" a photograph, has gone through cycles of popularity over the decades. Resnick's images were produced concurrently with a burst of new activity by other practitioners of the photographic narrative. William Wegman, Resnick's friend who also contributed a jacket blurb, was one of the few photographers, who even attempted, much less succeeded, in making art with Resnick's wit and invention.

Anne Wilkes Tucker  
Curator of Photography  
The Museum of Fine Arts, Houston

Following a serious automobile accident in 1976, Marcia Resnick found herself face-to-face with a long hospital stay and plenty of time for reflection.

*During my two-week hospitalization, I photographed the marks which the doctors drew on my body to indicate where they planned to treat my internal injuries. After I endured their procedures, I began to record recollections from events in my life, employing descriptive texts and pencil sketches. I was attempting to face my mortality. I re-visited my adolescence with staged photographs using the sister of one of my students as a model to play the part of me. I paired the photos with third person literary observations, as though commenting through somebody else's eyes.*

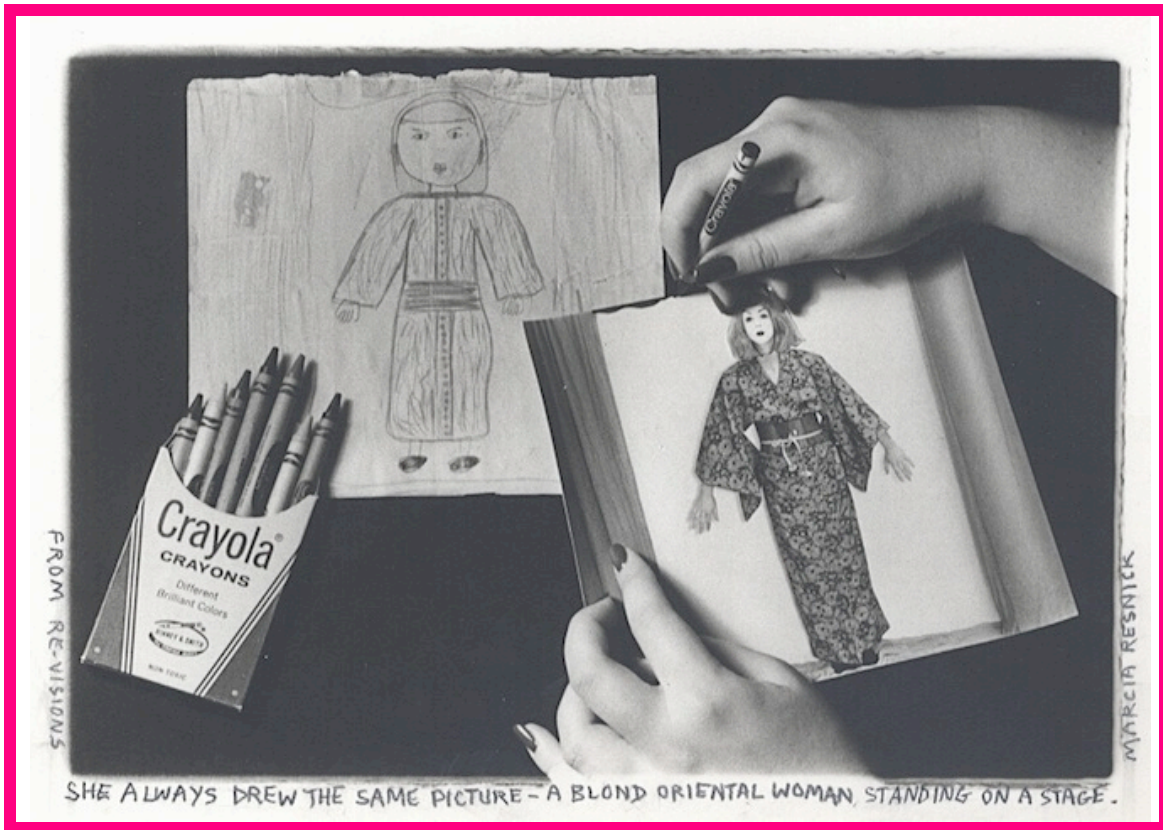
Two years later 47 photographs were published as a book entitled *Re-visions*. The 26 images for sale in this catalogue are the only vintage prints from the series which still remain with the photographer.

All photographs offered are gelatin silver prints. Each print is signed and titled in pencil by the artist on the print margin. Images may be available in two sizes, printed on 16 x 20 inch paper or printed on 8 x 10 inch paper. Not all photographs are available in both sizes.

The photographs in this catalogue are offered subject to prior sale by Paul M. Hertzmann, Inc. Contact us at [pmhi@hertzmann.net](mailto:pmhi@hertzmann.net) or **415.626.2677**.

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She always drew the same picture – a blond oriental woman standing on a stage.

Vintage silver print, 1978.

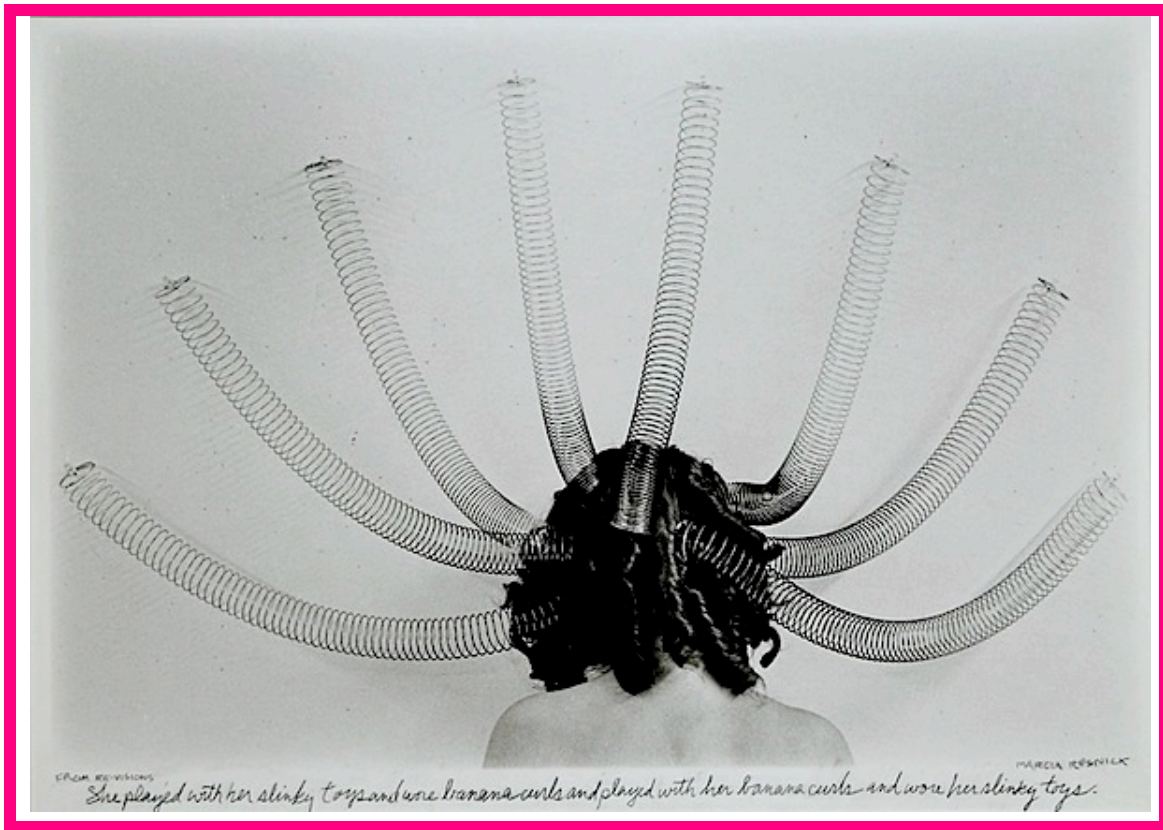
5 1/2 x 8 inches

Signed and titled in pencil on the print margin.

Price: \$3500

Illustrated: *Re-visions*, plate 2.

Collections: The J. Paul Getty Museum



**She played with her slinky toys and wore banana curls and played with her banana curls and wore her slinky toys.**

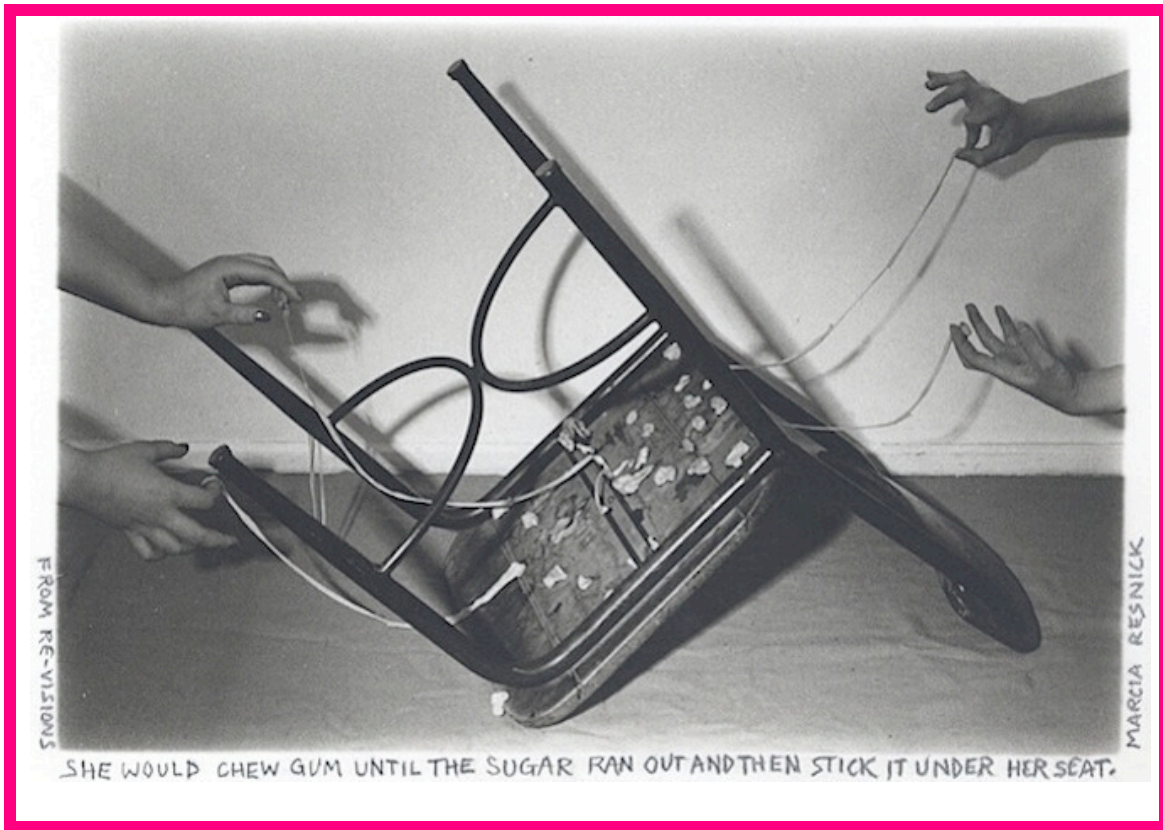
**Vintage silver print, 1978.**

**12 x 17 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 3.**



**She would chew gum until the sugar ran out and then stick it under her seat.**

**Vintage silver print, 1978.**

**5 3/8 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

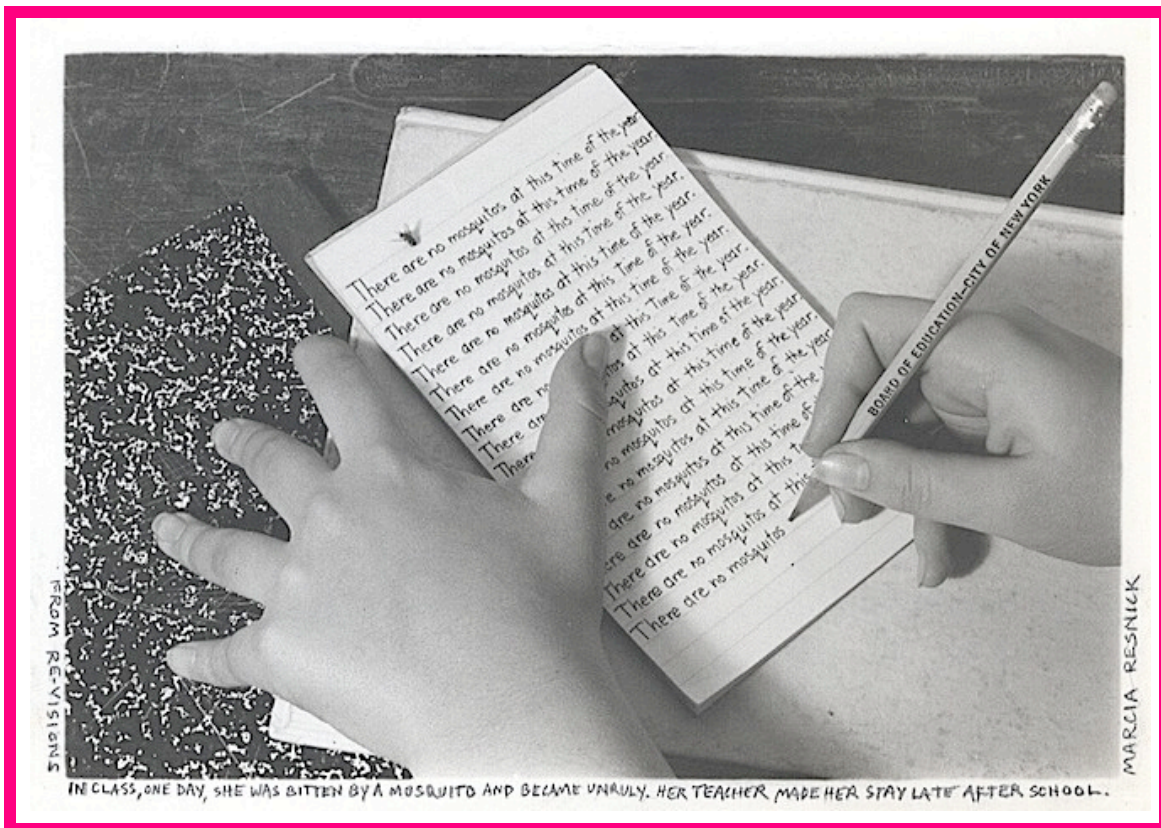
**Price: \$3500**

**12 x 18 inches**

**Signed and titled in pencil on print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 4.**



In class one day she was bitten by a mosquito and became unruly. Her teacher made her stay late after school.

Vintage silver print, 1978.

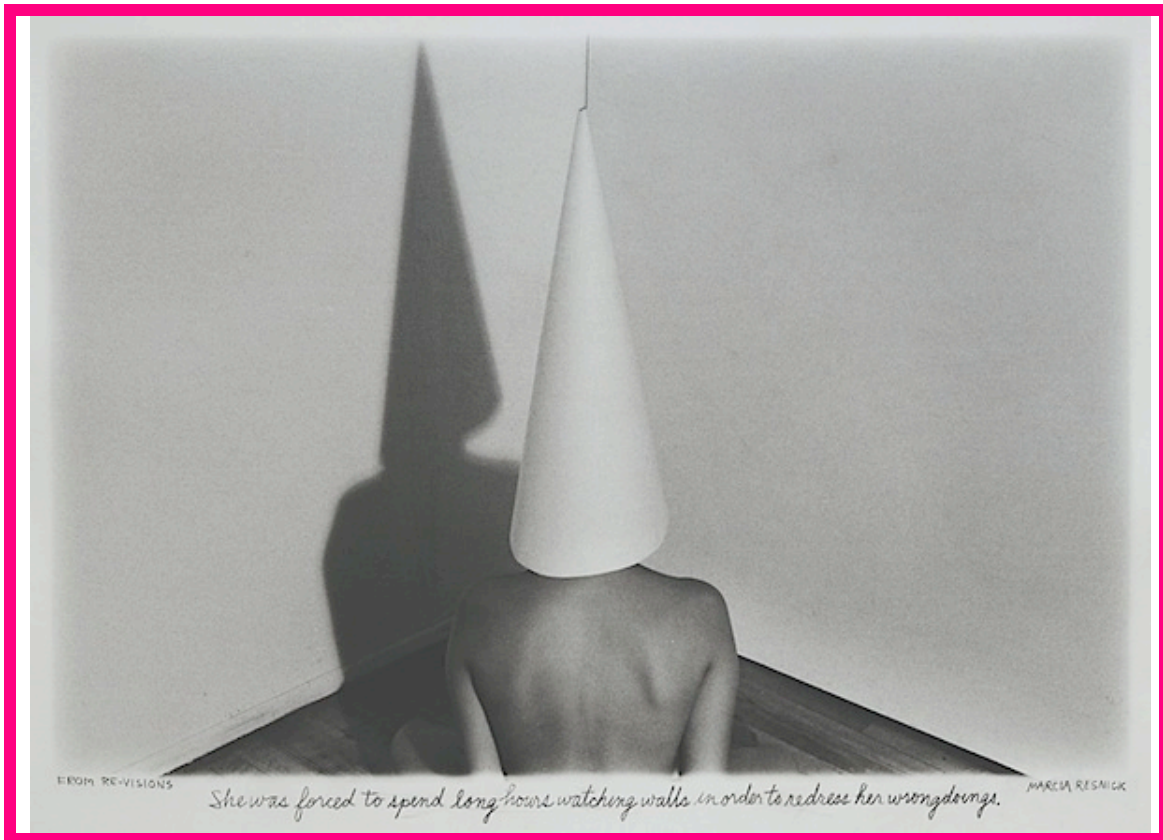
5 1/2 x 8 inches

Signed and titled in pencil on the print margin.

Price: \$4000

Illustrated: *Re-visions*, plate 5.

Collections: The J. Paul Getty Museum



**She was forced to spend long hours watching walls in order to redress her wrongdoings.**

**Vintage silver print, 1978.**

**12 1/8 x 17 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 6.**



When she played the beautiful flower in her school play she memorized her lines perfectly, but forgot when to say them.

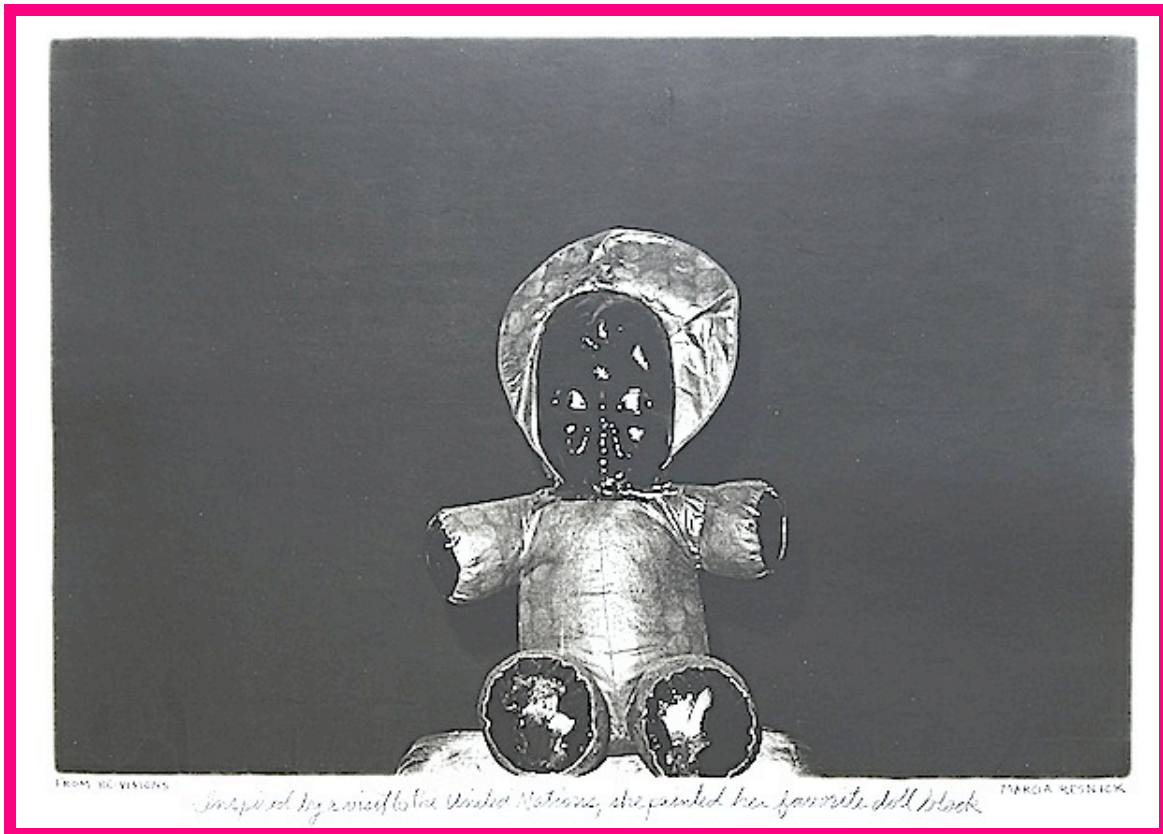
Vintage silver print, 1978.

5 3/8 x 7 7/8 inches

Signed and titled in pencil on the print margin.

Price: \$3500

Illustrated: *Re-visions*, plate 8.



Inspired by a trip to the United Nations, she painted her favorite doll black.

Vintage silver print, 1978.

12 x 18 inches

Signed and titled in pencil on the print margin.

Price: \$4000

Illustrated: *Re-visions*, plate 9.

Collections: Amon Carter Museum of American Art



She derived great pleasure from dressing her boy dolls in the undergarments of her girl dolls.

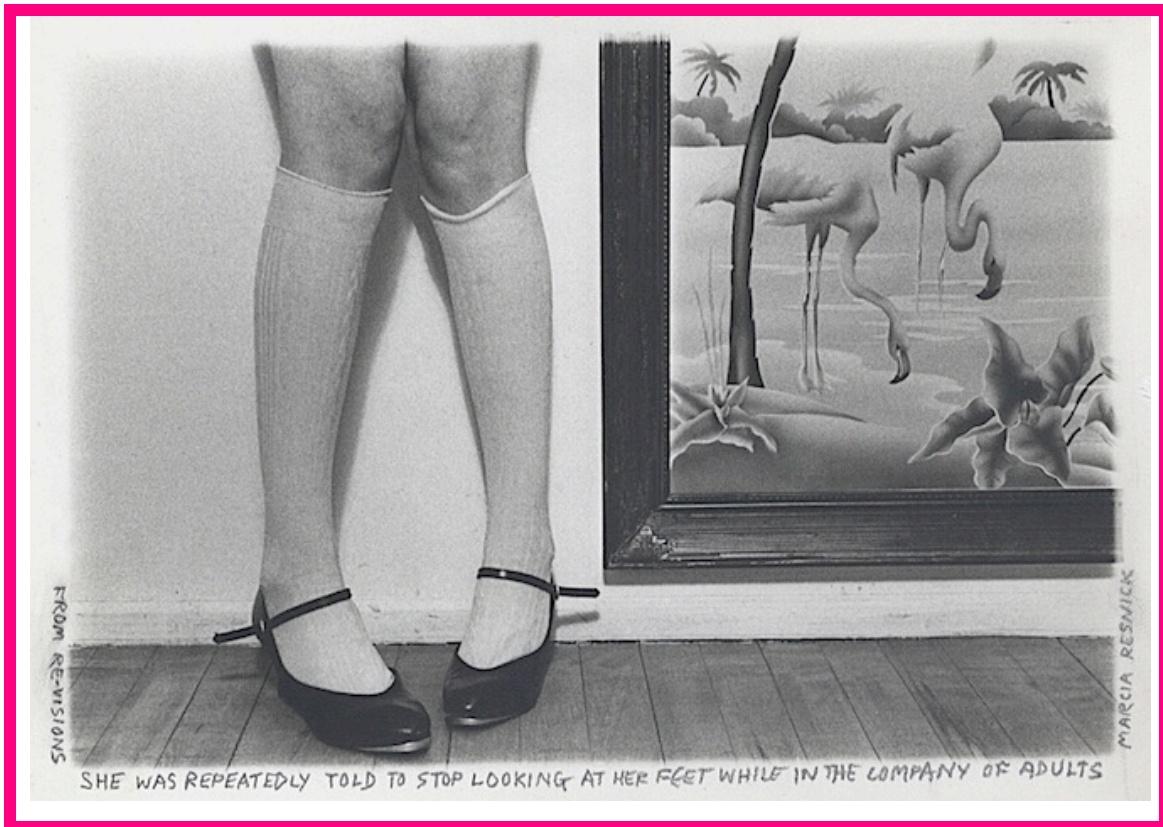
Vintage silver print, 1978.

5 3/8 x 7 7/8 inches

Signed and titled in pencil on the print margin.

Price: \$3500

Illustrated: *Re-visions*, plate 10.



She was repeatedly told to stop looking at her feet while in the company of adults.

Vintage silver print, 1978.

5 3/8 x 7 7/8 inches

Signed and titled in pencil on the print margin.

Price: \$4000

Illustrated: *Re-visions*, plate 11.

Collections: The Museum of Fine Arts, Houston



**She was mortally afraid of clowns.**

**Vintage silver print, 1978.**

**12 x 17 <sup>5</sup>/<sub>8</sub> inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 12.**



**She would sneak licks of icing before blowing out the candles on her birthday cake.**

**Vintage silver print, 1978.**

**5 3/8 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

**12 1/4 x 18 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 13.**



**She had a poor sense of direction and would awkwardly miss her mark.**

**Vintage silver print, 1978.**

**5 3/8 x 7 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

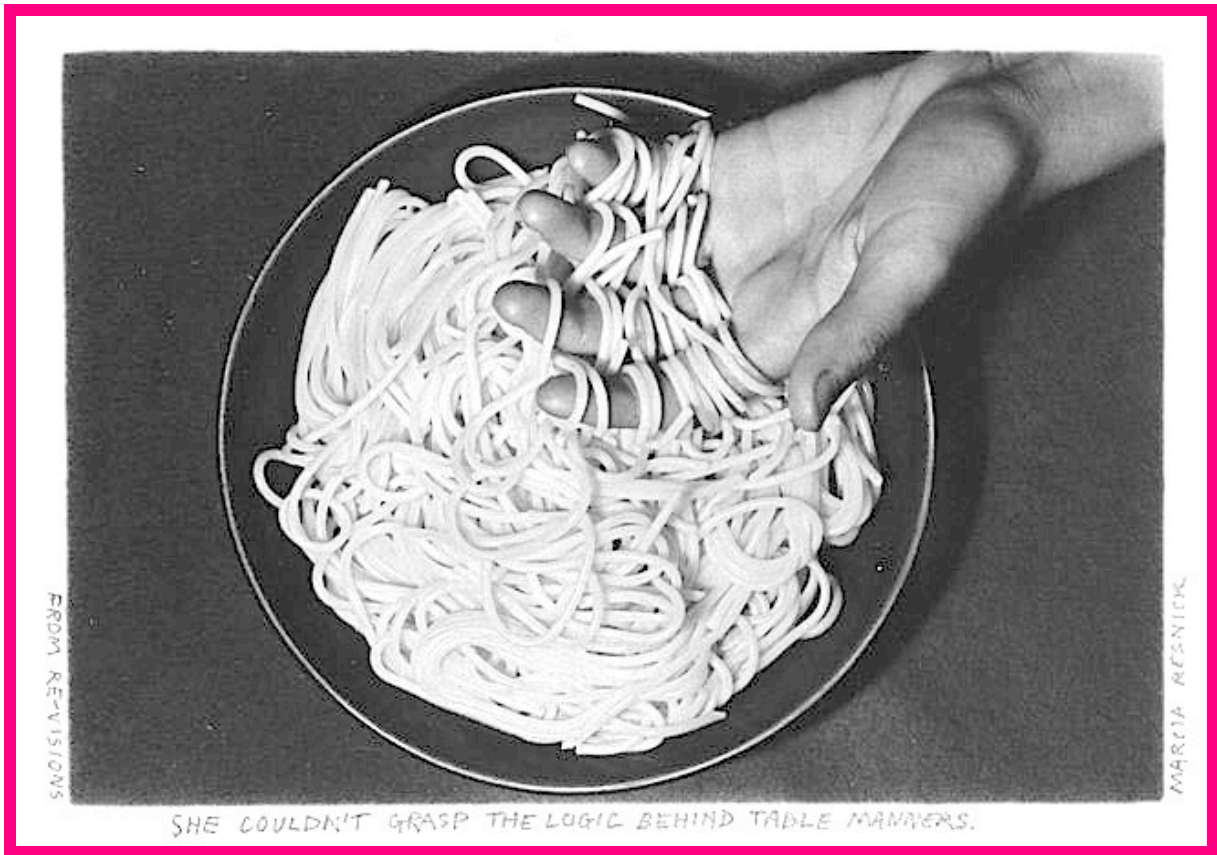
**12 x 17 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000.**

**Illustrated: *Re-visions*, plate 14.**

**Collections: The Nelson-Atkins Museum of Art**



**She couldn't grasp the logic of table manners.**

**Vintage silver print, 1978.**

**5 3/8 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

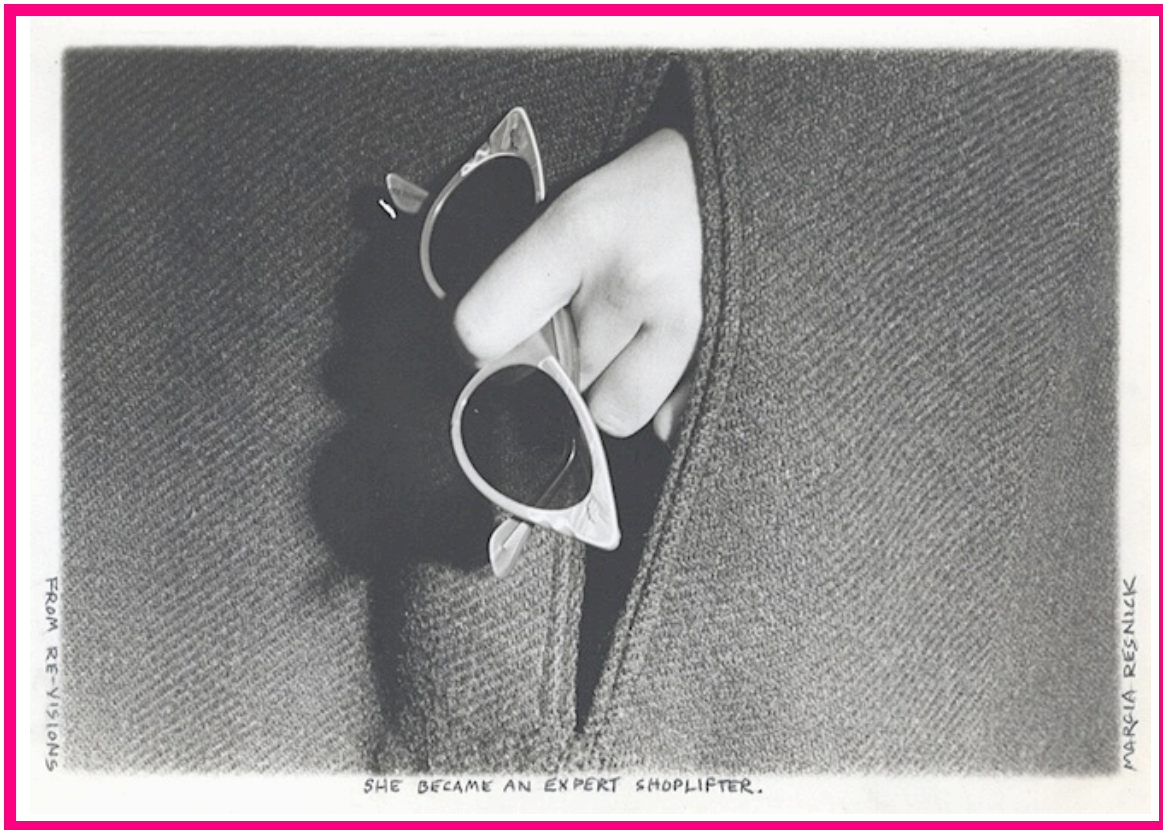
**Price: \$3500**

**12 3/8 x 17 7/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 15.**



**She became an expert shoplifter.**

**Vintage silver print, 1978.**

**5 3/8 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

**12 1/4 x 17 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 17.**



**She painted racing stripes on her hula hoop in hopes that it would go faster.**

**Vintage silver print, 1978.**

**5 1/4 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

**12 x 17 1/2 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 19.**



**On hot summer nights she would refresh herself by staring at the mural on the living room wall.**

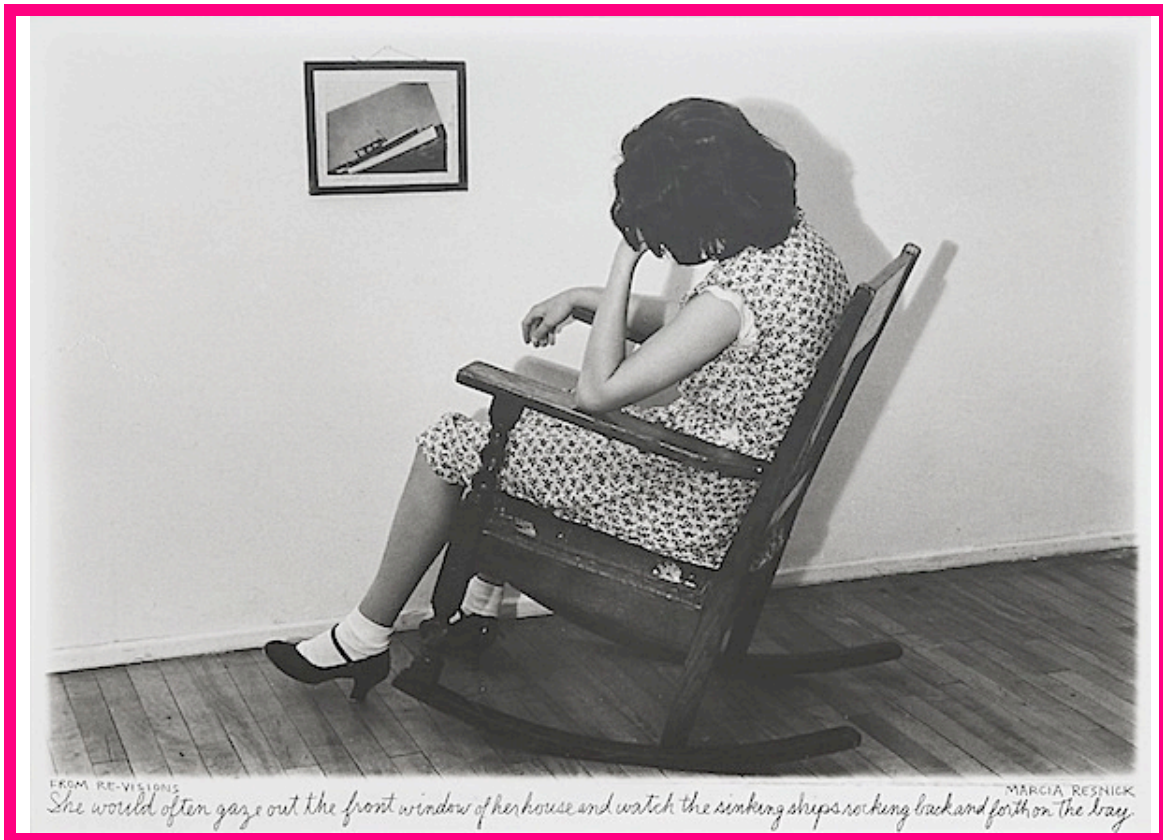
**Vintage silver print, 1978.**

**11 <sup>7</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>4</sub> inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 22.**



**She would often gaze out the front window of her house and watch the sinking ships rocking back and forth on the bay.**

**Vintage silver print, 1978.**

**5 1/4 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

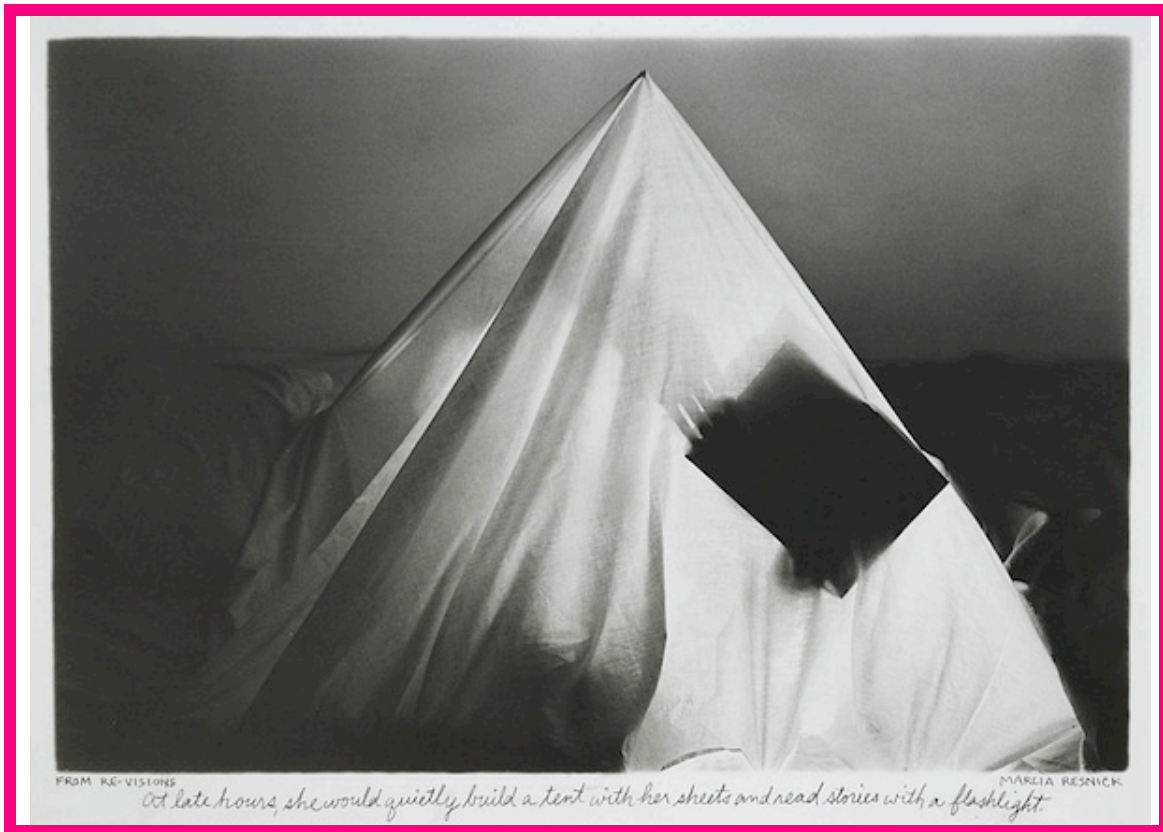
**12 x 17 5/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 23.**

**Collections: The J. P. Getty Museum**



**At late hours, she would quietly build a tent with her sheets and read stories.**

**Vintage silver print, 1978.**

**5  $\frac{3}{8}$  x 8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

**12 x 17  $\frac{5}{8}$  inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 26.**



**She would rendezvous in her bed with the sandman every night.**

**Vintage silver print, 1978.**

**5 1/4 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

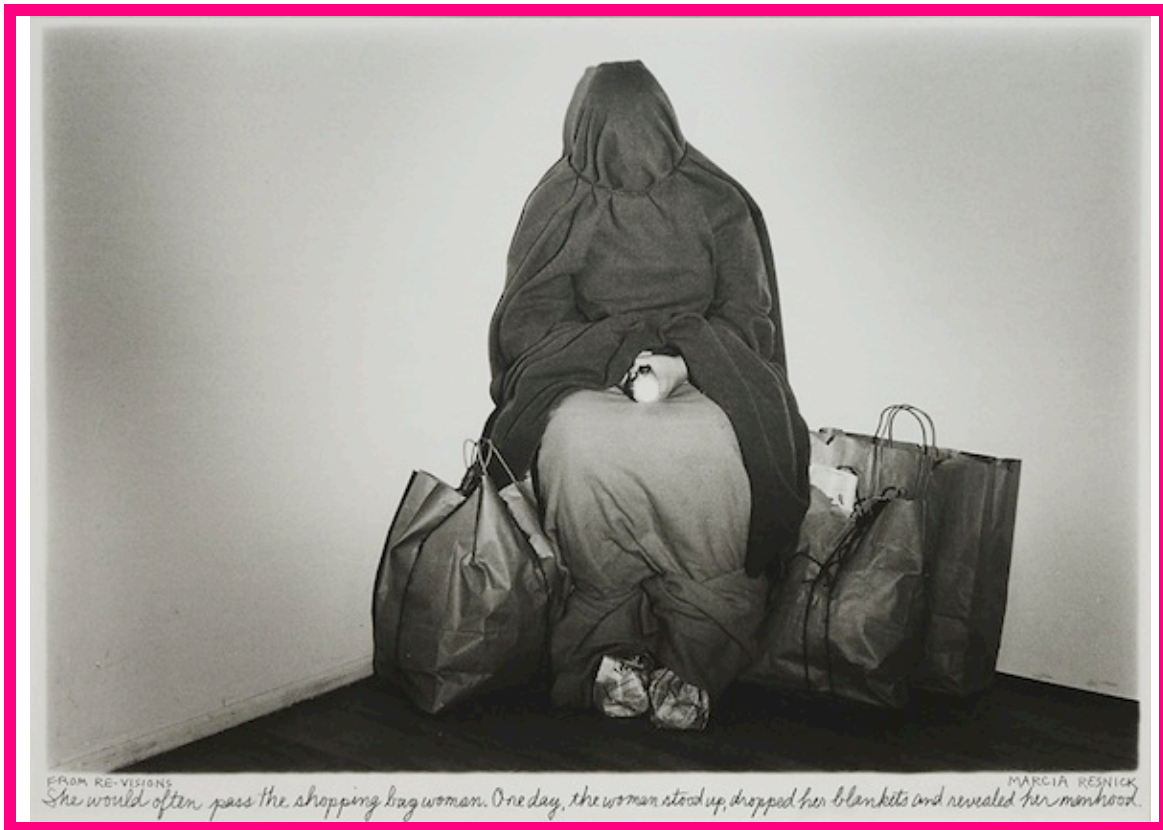
**Price: \$3500**

**12 1/8 x 17 1/2 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 27.**



**She would often pass the shopping bag woman. One day the woman stood up, dropped her blankets and revealed her manhood.**

**Vintage silver print, 1978.**

**12 x 17 1/2 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 28.**



In her drama club, she would re-enact scenes from violent movies.

Vintage silver print, 1978.

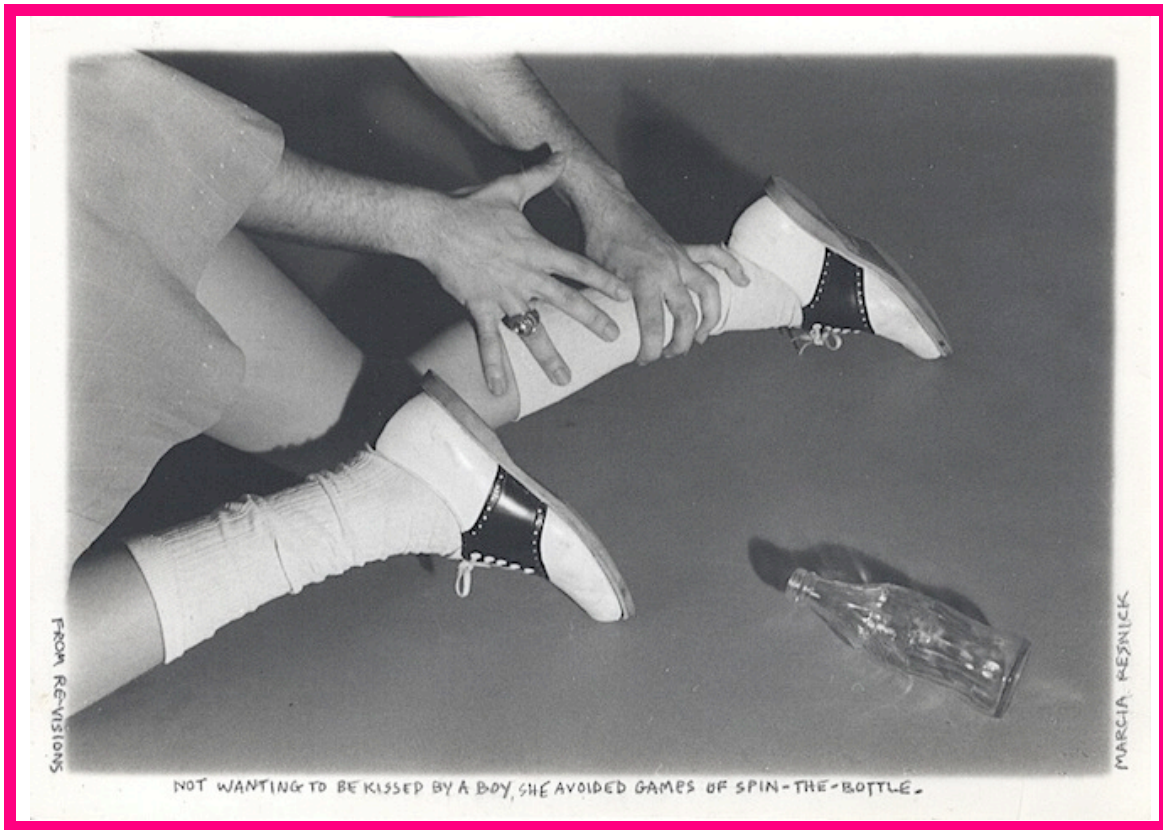
5 3/8 x 8 inches

Signed and titled in pencil on the print margin.

Price: \$4000

Illustrated: *Re-visions*, plate 32.

Collections: The J. Paul Getty Museum



Not wanting to be kissed by a boy, she avoided playing games of spin-the-bottle.

Vintage silver print, 1978.

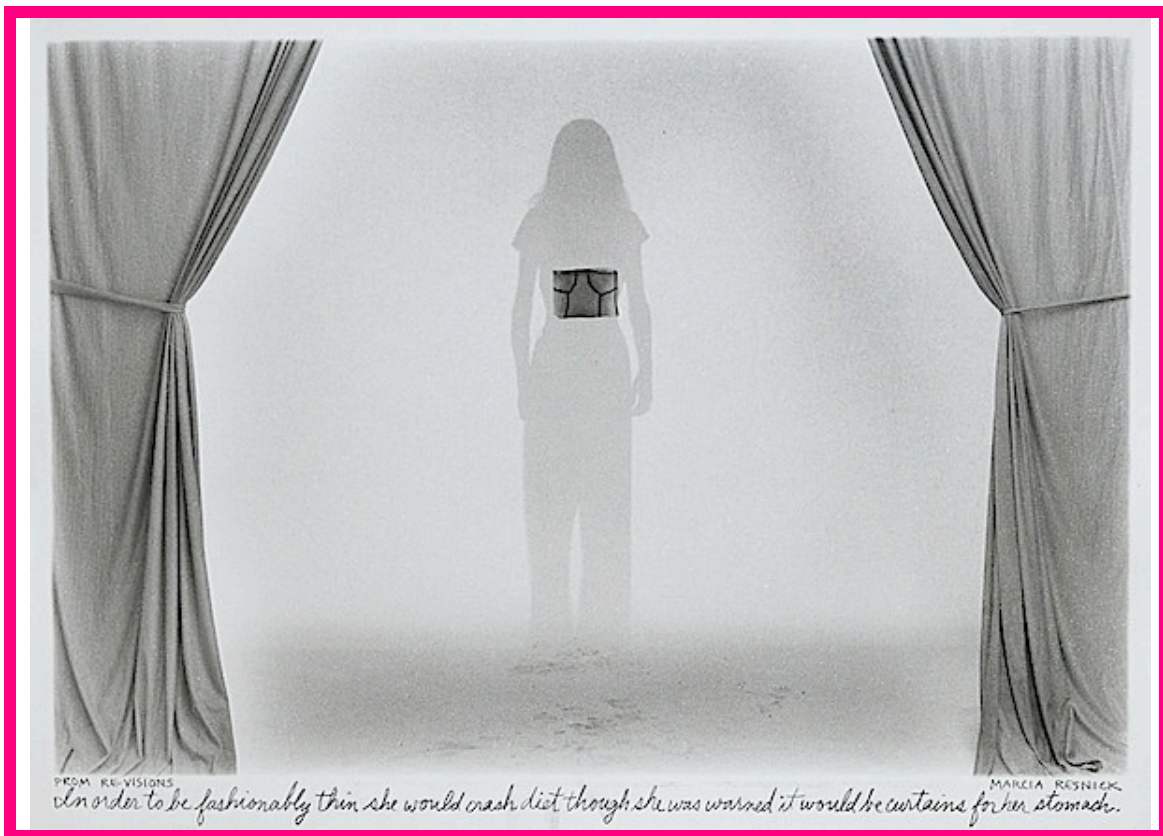
5 3/8 x 7 3/4 inches

Signed and titled in pencil on the print margin.

Price: \$4000

Illustrated: *Re-visions*, plate 35.

Collections: The Museum of Modern Art



**In order to be fashionably thin she would crash diet though she was warned it would be curtains for her stomach.**

**Vintage silver print, 1978.**

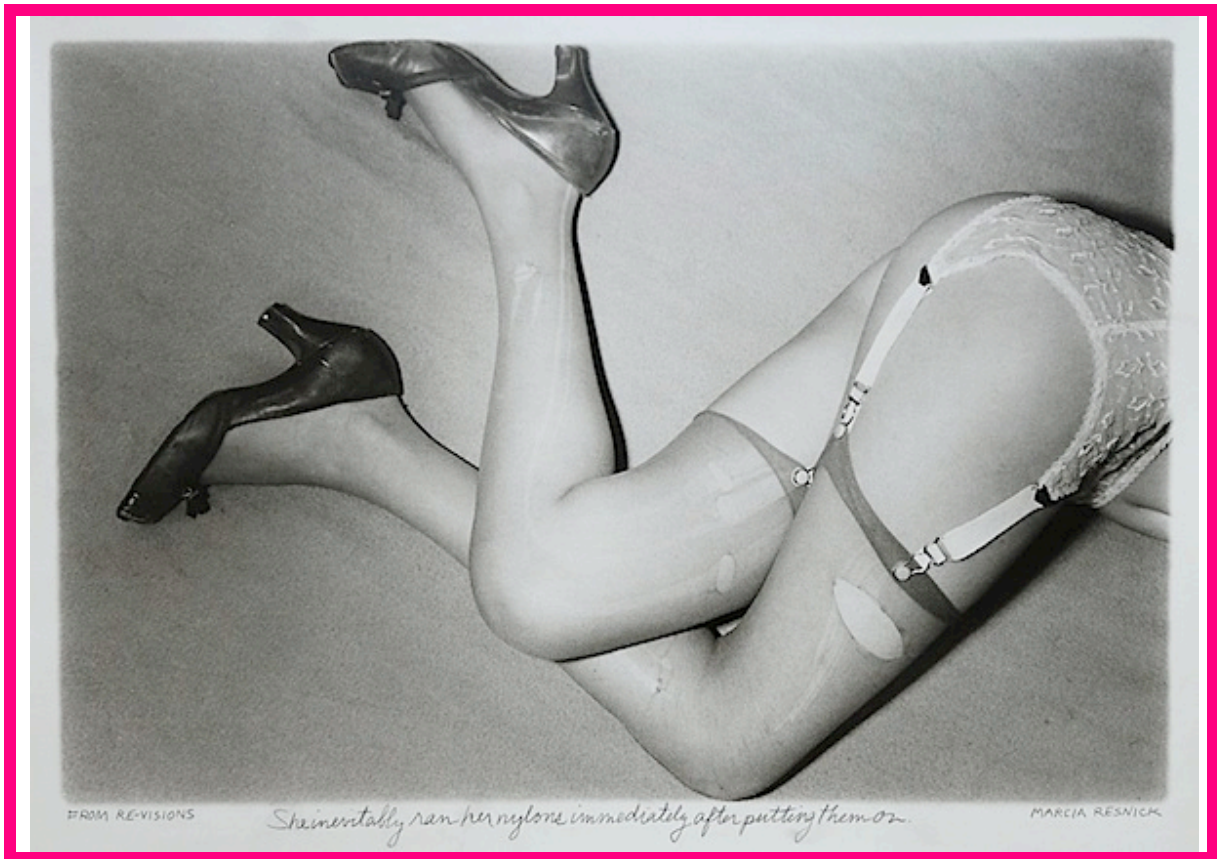
**12 x 17 1/2 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 38.**

**Collections: The Jewish Museum, The J. Paul Getty Museum**



**She inevitably ran her nylons immediately after putting them on.**

**Vintage silver print, 1978.**

**5 1/4 x 7 3/4 inches**

**Signed and titled in pencil on the print margin.**

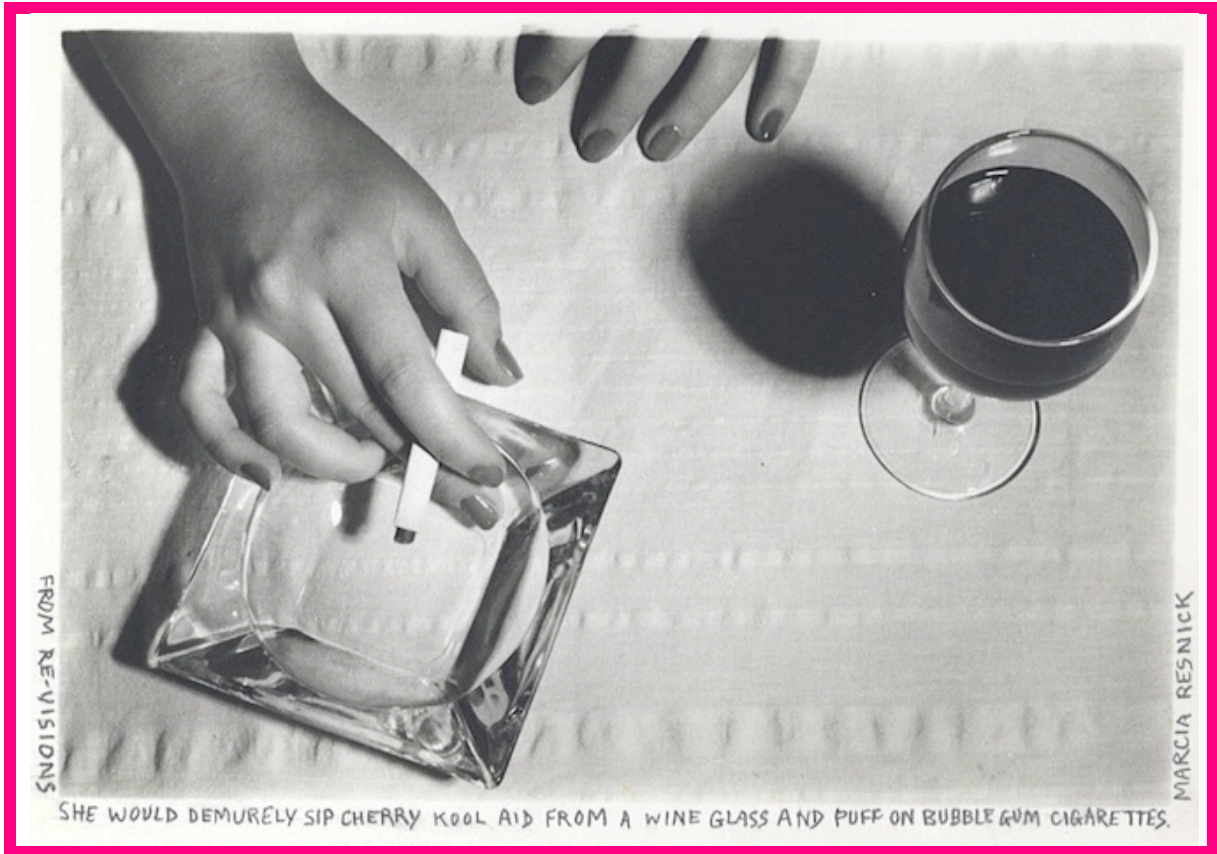
**Price: \$3500**

**12 1/8 x 17 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 41.**



**She would demurely sip cherry kool aid from a wine glass and puff on bubble gum cigarettes.**

**Vintage silver print, 1978.**

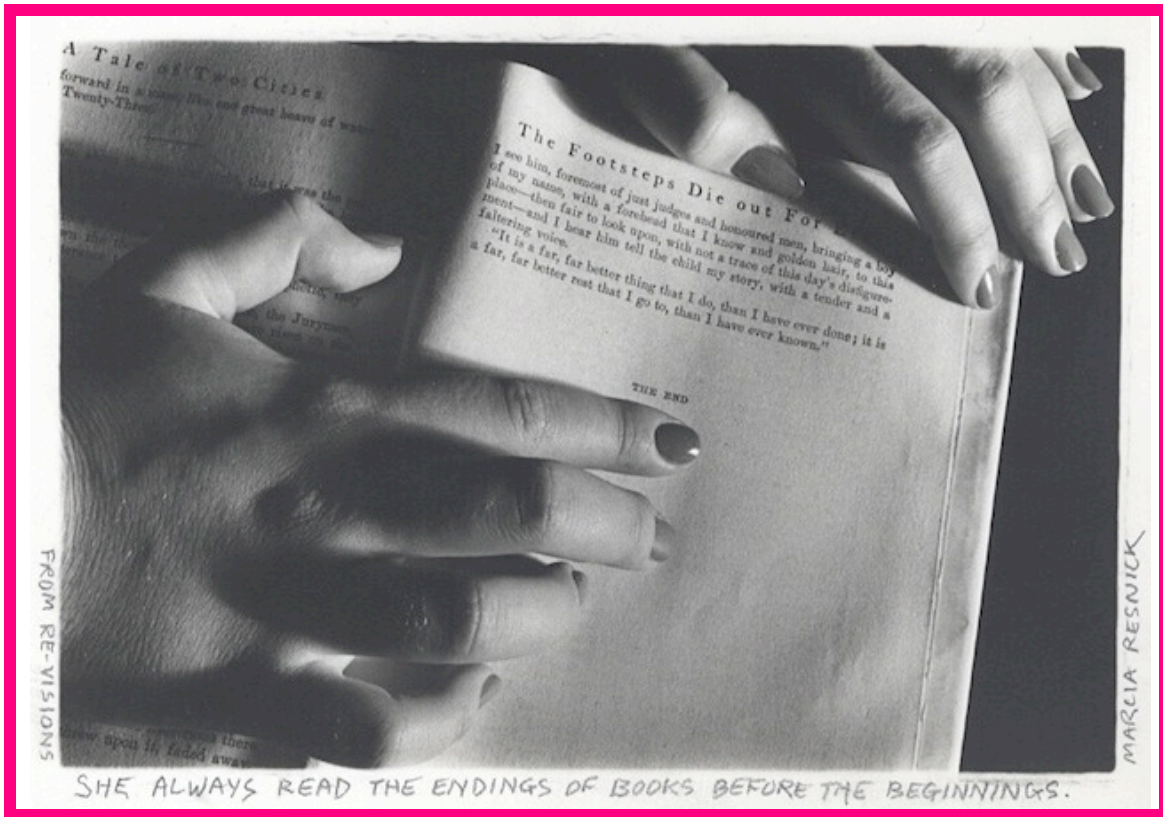
**5 3/8 x 7 7/8 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 43.**

**Collections: The J. Paul Getty Museum**



**She always read the end of books before the beginnings.**

**Vintage silver print, 1978.**

**5 3/8 x 7 3/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$3500**

**12 1/2 x 18 1/4 inches**

**Signed and titled in pencil on the print margin.**

**Price: \$4000**

**Illustrated: *Re-visions*, plate 47.**

## MARCIA RESNICK

### EDUCATION

1973: MFA, California Institute of the Arts, Valencia, CA

1972: BFA, The Cooper Union, New York, NY

### PERMANENT COLLECTIONS

The Museum of Modern Art, New York; Metropolitan Museum of Art; George Eastman House, Rochester, NY; The Museum of Fine Arts, Houston; San Francisco Museum of Art, Santa Barbara Museum of Art, University of Southern California, Fischer Gallery, Los Angeles, CA; Tampa Museum of Art; Nelson-Atkins Museum of Art, Kansas City, KS; The Jewish Museum, New York, NY; , Rijksmuseum, Amsterdam; New York Public Library; Amon Carter Museum, Fort Worth, TX; , The J.P. Getty Museum, Los Angeles, CA; National Portrait Gallery, Washington, DC; Los Angeles County Museum of Art.; The Wilson Centre for Photography, London.

### ONE-PERSON EXHIBITIONS

- 2011 "Bad Boys: Punks, Poets and Provocateurs", Deborah Bell Photographs, New York, NY
- 2009 "Re-visions", Deborah Bell Photographs, New York, NY  
"Punks Poets and Politicians", McKay Photo Gallery, Red Bank, NJ
- 1994 "Marcia Resnick's Books," Books and Binding, New York, NY.
- 1987 "Marcia Resnick's Photos," University of Texas at Dallas
- 1985 "Bad Boys by Marcia Resnick," Idee Gallery, Toronto, Canada
- 1984 "Marcia Resnick: Audio-Visual," Theatre Passe Muraille, Toronto, Canada  
"John Belushi by Marcia Resnick," Night Gallery, New York, NY.
- 1978 "Re-visions," Galerie Ricke, Cologne, Germany  
"Re-visions," Gotham Book Mart, New York, NY  
"Re-visions," Paul Klapper Library, Queens College, New York, NY
- 1977 "Landscape," Lightworks Gallery, Syracuse, NY.  
"The Fabric of Night," Photoworks Gallery, Fine Arts Building, New York, NY
- 1976 "See," Susan Penzner, New York, NY.  
"See," Galerie Ricke-Projektions, Cologne, Germany
- 1974 "Mexico," Gallery 115, Santa Cruz, California

## SELECTED GROUP EXHIBITIONS SINCE 2000

- 2013 "Just Chaos," Bookmarc, NYC
- 2012 "Thank You Andy Warhol," Benrimon Contemporary, New York, NY  
"Come Closer: Art Around the Bowery, 1969-1989," New Museum, New York
- 2011 "The Beauty Myth," Annenberg Space for Photography, Los Angeles, CA  
"Punk Attitude," Renoma Gallery, Paris, France
- 2010 "Who Shot Rock and Roll," Brooklyn Museum and touring  
"Max's Kansas City: Art, Glamour, Rock & Roll," Steven Kasher Gallery, New York, NY  
"Recollection, Thirty Years of Photography at the New York Public Library  
"Copenhagen Photo Festival," Denmark  
"Summer Show," Deborah Bell Photographs, New York, NY
- 2009 "No Wave. Post Punk. Underground. New York. 1976-1980," K.S. Gallery, New York, NY  
"Looking at Music: Side 2," Museum of Modern Art, New York, NY  
"Bande a part: New York Underground 60's-80's," Galerie du jour Agnes b. and touring
- 2008 "Chelsea Hotel Through the Eyes of Photographers," Chelsea Hotel, New York, NY  
"The 20<sup>TH</sup> Anniversary of Andy Warhol's Death," The Gershwin Hotel Gallery, New York, NY
- 2007 "Déjà-Vu, Photography of the 70's," Wilde Galerie, Cologne, Germany  
"The 20<sup>TH</sup> Anniversary of Andy Warhol's Death," The Gershwin Hotel Gallery, New York, NY
- 2006 "Hung," CBGB's 313 Gallery's 32<sup>nd</sup> Anniversary Art Exhibition, New York, NY
- 2001 "Punk Anthology," traveling photography show, sponsored by Saatchi & Saatchi
- 2000 "NYC New Wave Music 1979," sponsored by Levi's Vintage Jeans, touring USA & Europe.  
"Revelations...An Exhibition of Familiar Faces," Greely Square Gallery, New York, NY  
"Fashion Culture: Realities of Glamour," Gershwin Hotel Gallery, New York, NY

## BOOKS BY MARCIA RESNICK

*Re-visions*, Coach House Press, Toronto, Canada, 1978.  
*Landscape-Loftscape*, Printed Matter, New York, NY, 1977.  
*Tahitian*, Self-published, 1975.  
*Landscape*, Self-published, 1975  
*See*, Self-published,