



Greer Lankton, *LOVE ME*

November 2 - December 21, 2014

Opening Reception, Sunday, November 2, 7-9pm

From November 2 - December 21, 2014, PARTICIPANT INC is honored to present **Greer Lankton, *LOVE ME***, an exhibition organized in cooperation with the Greer Lankton Archives Museum (G.L.A.M.). This is the first major New York solo exhibition of Lankton (1958-1996) since her death. Representing the scope of Lankton's work with nearly 100 of Lankton's dolls, photographs, and works on paper, *LOVE ME* is structured by a selection of photographs by friends and peers including **Nan Goldin, Timothy Greenfield-Sanders, Peter Hujar, Eric Kroll, Zoe Leonard, Paul Monroe, Daryl-Ann Saunders, Kate Simon, and Geoff Spear**; films by **Joyce Randall Senechal and Nick Zedd**; as well as ephemeral material.

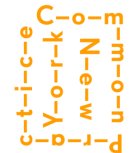
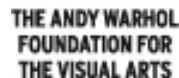
While Lankton exhibited during her lifetime at Civilian Warfare, Gracie Mansion, the 1995 Whitney Biennial and Venice Biennale, and is fondly remembered by many for her displays in the windows of the East 7th Street boutique, Einsteins, it has been some time since her work has been exhibited in depth in New York City. Lankton remains an important figure in the history of the East Village art scene of the eighties and nineties, best known for her meticulously constructed and, in many instances, constantly evolving doll sculptures. Often discussed in terms of their autobiographical nature, her figures reflect a lifelong obsession with her own body and the simultaneous glamour and gravity she embodied as a transgendered artist living within the culture of the East Village of that period. The anticipated resurgence of Lankton's tangible presence in New York City is particularly meaningful today, and, as Emily Colucci recently affirmed, "the retrospective is posed to resurrect Lankton's legacy, putting her in conversation with younger artists and giving her a proper place within queer art history."

There are numerous private collections and institutions participating in this exhibition, including the Collection of Iggy Pop; Mary Ann Unger Estate; Peter Hujar Archive, Pace/MacGill Gallery; The Estate of David Wojnarowicz, P.P.O.W.; David Wojnarowicz Papers, Redtape Archive, and Nick Zedd Papers at the Fales Library and Special Collections; Matthew Marks Gallery; Pavel Zoubok Gallery; and The Costume Institute at The Metropolitan Museum of Art.

Greer Lankton (1958-1996) was born in Flint, Michigan. Lankton attended the School of the Art Institute of Chicago to study Fabrics (1975-1978) and received her B.F.A. from Pratt Institute for Sculpture (1978-1981). Upon graduating in 1981, Lankton was included in *New York/New Wave* exhibition at MoMA PS1 curated by Diego Cortez. Lankton exhibited at Civilian Warfare from 1983-1985 where she had three major solo exhibitions, as well as four group exhibitions. From 1986-1990 Lankton exhibited her work at the East Village boutique, Einsteins, where she staged multiple presentations of her sculptures. Among Lankton's many national and international group exhibitions, she was included in *The Crucifix Show* at Barbara Gladstone, New York (1982); a group

exhibition at Anderson Theater Gallery, New York (1983); *Limbo* at PS1, New York (1984); *Portrait Show* and a collaboration with David Wojnarowicz at Gracie Mansion, New York (1984); *Am. Sculpture* at Anna Friebe Galerie, Cologne (1984); *Inside the East Village* at Galerie Andre Emmerich, Zurich (1984); *Three Person Show* at T. Greathouse Gallery, featuring a Wojnarowicz and Marion S. collaboration, New York (1985); *57th Street between A & D* at Holly Solomon, New York (1985); *Nude, Naked, Stripped* at Albert & Vera List Visual Arts Center, Cambridge, MA (1985), *The Figure as an Image of the Psyche* at Sculpture Center (1985), *Painting and Sculpture Today* at Indianapolis Museum of Art (1986), *Witnesses: Against Our Vanishing*, curated by Nan Goldin at Artists Space (1989), as well as her presentation of *Mannequins of Diana Vreeland and Anna Wintour* at Barneys, New York (1990). In 1992, Lankton participated in a group show, *The Sexual Self* at Tanja Grunert, Cologne and was included in the 1994 exhibition, *Real Sex* at Salzburger Kunstverein, Salzburg. In 1995, Klaus Kertess invited Lankton to exhibit at the Whitney Biennial, followed by her inclusion in the Venice Biennale, curated by Jean Clair. Lankton completed *It's all about ME, Not You*, now a permanent installation at The Mattress Factory in Pittsburgh, PA, prior to her death in 1996. Since that time, her work has been included in the group exhibition *East Village USA* at the New Museum (2004-2005), and more recently in *Ecce Homo* at Pavel Zoubok Gallery (2013). In 2011, ONE National Gay & Lesbian Archives in Los Angeles presented *Greer Lankton: You Can't Throw it Away*, the first retrospective of her artwork, organized by Paul Monroe and G.L.A.M. Lankton is currently included in Matthew Marks Gallery's *A Drawing Show*, on view through November 29, 2014.

Included in many publications, Lankton was the centerfold as DeeDeeLux for Nick Zedd's film, *Bogus Man*, published in the *East Village Eye* in the Spring of 1980. Carlo McCormick reviewed her work for the 1984 Civilian Warfare, *Fit to be Tied*, exhibition in *N.Y. Beat* and interviewed Lankton for the *East Village Eye* later that year. Other 1984 features include Gary Indiana's *Art in America* piece, "Greer Lankton;" an *Arts Magazine* review by Holland Cotter; a spread in Italian *Vogue*; and the inclusion of her doll sculptures in *Redtape Magazine* #3. Later notable highlights and writings on Lankton include the 1985 *I-D Magazine* Interview by Dylan Jones; Vivian Raynor's review of 1985 Bond Gallery group show, *Stigmata*; Cookie Mueller's August 1985 "Art and About" column in *Details* and *Saturday Review of Literature* article, "New York City's 6 Best, Most Undiscovered Artists," (July/August 1985); Timothy Greenfield-Sanders' *Vogue* photo shoot, "The New Irascibles" (November 1985); a photo feature by Daryl-Ann Saunders in *Ear Magazine* (June 1986); *The Detroit News* review of the 1989 Artists Space exhibition, "Witness: Against Our Vanishing," (November 30, 1989); as well as photos and writings on Lankton's dolls of Anna Wintour and Diana Vreeland in the *NY Times* article, "Night of 100 Trees" (December 10, 1989), *New York Magazine* (March 9, 1990) and *People* (April 1992). Lankton was included in the publication, *Real Sex, Real Real, Real AIDS, Real Text* on the occasion of the 1994 Salzburger Kunstverein exhibition, *Real Sex*.



PARTICIPANT INC's exhibitions are made possible by the New York State Council on the Arts with the support of Governor Cuomo and the New York State Legislature.

Archiving and documentation projects are supported by the National Endowment for the Arts.

Our programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

PARTICIPANT INC receives generous support from the Ames Family Foundation; The Blessing Way Foundation; The Lower East Side Ecology Center/EcoBizNYC; Foundation for Contemporary Arts; The Greenwich Collection Ltd.; Harpo Foundation; The Ruth Ivor Foundation; Lambent Foundation; The Andy Warhol Foundation for the Visual Arts; FRIENDS of PARTICIPANT INC; numerous individuals; and Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Dept. of Education.

Common Practice New York is an advocacy group that fosters research and discussions on the role of small-scale arts institutions in New York City. Common Practice New York aims to collectively embody the question, *What is our common practice and why do we value it?* commonpracticenyc.org

PARTICIPANT INC is located at 253 East Houston Street, between Norfolk and Suffolk Streets on the LES, ground floor, wheelchair accessible. Subway: F to Second Avenue, Allen Street exit; or JMZ to Essex/Delancey. participantinc.org

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