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Lowbrow art : the unlikely defender of art history's tradition

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LOWBROW ART: THE UNLIKELY DEFENDER OF ART HISTORY'S TRADITION

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Arts

in

The School of Art

by
Joseph R. Givens
M.S., Arkansas State University, 2005
May 2013

I dedicate this work to my late twin brother Joshua Givens. Our shared love of comics, creative endeavors, and mischievous hijinks certainly influenced my love of Lowbrow Art.

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I would like to thank Professor Darius Spieth. Without his open mind and intellectual guidance, a thesis on this marginalized movement would not have been possible. I want to express my gratitude to Robert and Suzanne Williams who have patiently answered all of my inquiries without hesitation.

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ABSTRACT

This thesis has as twofold purpose. First, it will show that Lowbrow Art fits into the framework of art history and is worthy of art history's attention. Second, it will argue for a revalidation of "traditional" art historical methods by proving that the methods are applicable to a marginalized contemporary art movement.

Lowbrow Art is one of the most distinctive and vibrant art movements in the world, but there has yet to be a thorough examination of this style. Despite the undeniable worldwide success of the Lowbrow Art movement, it remains relatively obscure in academic discourse. Perhaps one reason why art historians have yet to investigate the Lowbrow Art style is that, for decades, the field of art history has steadily been shifting attention away from matters of style. There is a lack of discourse about Lowbrow Art and other contemporary art movements. Therefore, "traditional" methods of art history were considered in order to develop a formal definition of Lowbrow Art.

The methods concluded that Lowbrow Art is figurative art executed in traditional media that exploits the aesthetic conventions of popular visual culture in order to engage the viewer with a narrative or implied narrative. The proper definition of Lowbrow Art formed the framework for a historical analysis of the movement.

INTRODUCTION

Lowbrow Art is one of the most distinctive and vibrant art movements in the world, but there has yet to be a thorough examination of this style. The primary publication of Lowbrow Art, *Juxtapoz*, is in the nineteenth year of publication. It is one of the most widely distributed art periodicals in the world and often outsells staple publications such as *Artforum*, *Art Bulletin*, and *Art in America*.¹ Following the success of *Juxtapoz*, other art periodicals featuring the Lowbrow Art style have been published around the globe, including *High Fructose Magazine* in the United States, *Hey!* Magazine in France, *DPI* in Taiwan, *Umbigo* in Portugal, *Raw Vision* in the United Kingdom, *Bang Art* in Italy, and the recently discontinued Japanese magazine *Tokion*. The commercial success of Lowbrow Art extends beyond magazines. Paintings by Robert Williams, Mark Ryden, and other prominent Lowbrow Artists now trade at “blue chip” prices. The Lowbrow Art style is a thriving market with dedicated galleries sprinkled across the globe, and La Luz De Jesus, Copro Gallery, and other mainstays of Lowbrow Art have maintained long-term success in challenging markets.²

Lowbrow Art continues to thrive as an underground art movement, but mainstream institutions have begun to take notice of its popularity. Tony Shafrazi, Jeffrey Deitch, Earl McGrath and other premiere art dealers now represent Lowbrow artists. The Museum of Modern Art (MoMA), The Whitney Museum of American Art, The Foundation Cartier in Paris and other “highbrow” institutions have organized shows featuring Lowbrow Art.³ In 2010, at one of the largest and most respected art fairs in the world, Miami Art Basel, no other booth generated as

¹ Robert Williams and Greg Escalante claim that *Juxtapoz* is the largest selling art periodical. Distribution data is closely guarded by advertisers and magazine owners, so it is difficult to make a definitive confirmation of this claim. However, the distribution of *Juxtapoz* is competitive with all other art periodicals. Gale Research, “Gale Directory of Publications and Broadcast Media,” (Detroit: Gale Research, 2011).

² Billy Shire’s La Luz De Jesus has been selling Lowbrow Artworks for over twenty-five years, and Copro Gallery has been selling Lowbrow Art and prints for over twenty-one years.

³ John Strausbaugh, “Street Art That’s Finding a New Address,” *The New York Times*, March 7, 2010.

much internet attention as Shafrazi's exhibit featuring the work of Lowbrow Art founder Robert Williams. Covered with wallpaper designed by Williams himself and featuring sculptures eight feet in height, the booth was the star of the show. Williams is one of the key figures of American art. The Lowbrow Artists are underground in spirit, but the international popularity of this style is proof that it is a movement that can no longer be ignored by academia. This thesis is the first examination of the Lowbrow Art style using traditional methodologies of art history.

Despite the undeniable worldwide success of the Lowbrow Art movement, it remains relatively obscure in academic discourse.⁴ The sparse mentions of Lowbrow Art focus on the art of Robert Williams. Williams was featured in the infamous exhibition *Helter Skelter: L.A. Art in the 1990s*.⁵ The artists of *Helter Skelter* confronted preconceived notions of West Coast art while the curatorial activities of the exhibition overtly challenged New York's dominance of American Art. Williams's brief mention in the Oxford University survey *Twentieth-century American Art* is in the context of the *Helter Skelter* exhibit and its controversial ramifications on art in late twentieth-century Los Angeles. Author Erika Lee Doss correctly notes that Williams and the other artists were creating artworks that responded to the "diminished expectations" of society in the wake of the Modernity's decline. However, Doss's assessment of Williams's work falls short given that it follows a familiar criticism of Williams's work as possessing an "adolescent sensibility."⁶ Californian art historian Nancy Dustin Wall Moure wrote a more accurate description of Lowbrow Art. The essay focused on Williams as the principal founder of the movement, and also acknowledged other prominent Lowbrow artists. Moure's objective

⁴ By not including Williams in the landmark exhibition *High & Low: Modern Art, Popular Culture*, Kirk Varnedoe and Adam Gopnik missed the opportunity to include Lowbrow Art in the conversation of High/Low. See *High & Low: Modern Art, Popular Culture*. New York: Museum of Modern Art, 1990.

⁵ Paul Schimmel et al., *Helter Skelter: L.A. Art in the 1990s* (Los Angeles: Museum of Contemporary Art, 1992).

⁶ Erika Lee Doss, *Twentieth-Century American Art* (Oxford: Oxford University Press, 2002), 229. Mark Kimmelman, "Art View: Helter Skelter Reveals the Evil of Banality," *New York Times*, March 22, 1992. Kimmelman derided Williams's work claiming his "paintings full of naked bimbos mark the exhibition's nadir."

description of Williams's style was the first formal description of Lowbrow Art in an art history publication. However, Moure's account of Lowbrow Art was only three pages in length and barely touched on the nuances of the style.⁷ To the knowledge of Williams, these two mentions are the extent of academic treatment of Lowbrow Art in academic manuscripts.⁸

A thorough search of academic journals yielded two interviews with Robert Williams. The earliest interview appeared as recently as 1995 in the once-popular literary review, *Grand Street*. The article combined an informative discussion of Williams's creative process with a number of excellent color reproductions of Williams's paintings. In the interview, he described that the abstractions and pictographic language of caricature, cartoon, and comic art occupy a "vast region of abstract thought" between seriousness and humor.⁹ When the *Grand Street* interview was published, Lowbrow Art was mainly an underground movement. *Juxtapoz* had barely reached national distribution, and Lowbrow Art had appeared in few galleries outside of the Los Angeles area. Williams's next appearance in an academic journal was over a decade later, when the Lowbrow Art movement had grown into a global phenomenon. In the *International Journal of Comic Art* interview, Williams detailed the relationship between comic art and his paintings. He also reflected on the current state of Lowbrow Art; expressing concern that it had become diluted by commercialism. The recognition that his career had inspired an art movement, but this movement no longer resembled the "outlaw nature" of his work is evidence of a promising opportunity for scholarly inquiry.¹⁰

⁷ Nancy Dustin Wall Moure, *California Art: 450 Years of Painting & Other Media* (Los Angeles: Dustin Publications, 1998), 521.

⁸ Robert and Suzanne Williams, interviewed by Joseph R. Givens, Chatsworth, CA, May 13, 2011.

⁹ Robert Williams and Carlo McCormick, "Cartoon Surrealism," *Grand Street*, no. 52 (1995): 47-57.

¹⁰ Mark David Nevins and Robert Williams, "High Art at the Drive-In: An Interview with Robert Williams," *International Journal of Comic Art* 11: no. 1: 110.

Perhaps one reason why art historians have yet to investigate the Lowbrow Art style is that, for decades, the field of art history has steadily been shifting attention away from matters of style. During the period of the 1980s and 1990s, while Williams and his contemporaries were solidifying the conventions of Lowbrow Art with *Juxtapoz*, Arthur Danto and Hans Belting were writing texts prophesying the end of art history. It was Warhol's *Brillo Boxes* that caused the epistemological crisis for the philosopher Danto. In the Pop Art objects, Danto observed that contemporary art had moved beyond the problems of representation and expression. Identical to supermarket packaging, Warhol's *Brillo Boxes* were a profound questioning of the phenomenological existence of art. Danto believed that with this development art had dislodged itself from art history's grand narrative of progressive styles and had veered into the realm of philosophy. He concluded that art no longer concerned itself with matters of style; therefore, there was no educational value in searching for a new style of art.¹¹

Writing from the perspective of the art historian, Belting's prediction of the end of art history focused more on the relationship between the artist and the art historian. Belting believed that the practice of art history was predicated on a set of principles and assumptions shared by both art historians and artists. He observed that modernism resulted in the upheaval of the shared metanarrative; therefore, according to Belting, artists no longer adhered to the principals of art. Since the methodologies of art history no longer applied to contemporary art, art historians slowly began to abandon the study of contemporary art.¹² Belting argued, however, that art history would abide by adopting new, multi-disciplinary approaches to methodology. He

¹¹ Arthur C. Danto, "Narratives of the End of Art," *Grand Street* 8, no. 3 (1989): 166-181.

¹² Hans Belting, *The End of the History of Art*, trans. Christopher Wood (Chicago: University of Chicago Press, 1987), 12-22.

believed the new methods would replace aesthetic models with theoretical models that explored individual identity and social structures.¹³

In John Davis's survey of the state of American art scholarship at the end of the twentieth century, he maintained that the authors of the most influential American art texts were rejecting concern for style by focusing on reception and the market.¹⁴ Furthermore, American art historians were preoccupied with individual identity and the social structures which contribute to the formation of identity. He hypothesized that this fixation led art historians to focus on performance art, conceptual art, installation, and other media which elevated the concept of the body. Although Davis explained that there was a newfound interest in outsider and folk art, academics did not extend their exploration of non-canonical works to include Lowbrow artists.¹⁵ Ironically, the Lowbrow Art style, which had originated as an act of defiance against the canon, was overlooked by scholars in their dismantling of the canon.

For nearly three decades, art historians and critics have turned their concern away from matters of style. Thus, Clement Greenberg's scholarship of Abstract Expressionism remains the last thorough examination of a contemporary art style. Since Williams considers his work to be the ultimate rebuttal to Greenberg's glorification of abstract art, Greenberg's methods are not suitable for the study of Lowbrow Art.¹⁶ This thesis has as twofold purpose. First, it will show that Lowbrow Art fits into the framework of art history and is worthy of art history's attention.

¹³ Ibid., 94.

¹⁴ Concepts which are most certainly derived from Michel Foucault. See also David Bjelajac, *American Art: A Cultural History* (New York: H.N. Abrams, 2001), and Barbara S. Groseclose, *Nineteenth-Century American Art* (New York: Oxford University Press, 2000).

¹⁵ John Davis, "The End of the American Century: Current Scholarship on the Art of the United States," *The Art Bulletin* 85, no. 3 (2003).

¹⁶ Robert Williams, "Conceptual Realism: A Lecture." Louisiana State University. Baton Rouge, November 13, 2012.

Second, it will argue for a revalidation of “traditional” art historical methods by proving the methods are applicable to a marginalized contemporary art movement.

CHAPTER 1. A TRADITIONAL APPROACH TO CONTEMPORARY METHODS

1.1 The Problem of Terminology

Clearly, the time is right for a proper consideration of Lowbrow Art, but one must carefully consider the problems such a study entails. The first question that one must overcome in a study of Lowbrow Art is the problem of terminology. There is a general consensus among artists, critics, and patrons that Lowbrow Art is a distinct style, but no one has yet to develop an appropriate definition for it by carefully considering the movement as a whole. Further adding to the confusion is the fact that there are many competing terms used to determine the art in this movement. In this thesis, I will first argue that Lowbrow Art is a diverse style consisting of a heterogeneous collection of artists, each of whom contributes unique corrections to a shared schema. After a formal definition is developed, I will explain that the changing terms used to define this art (e.g., Kustom Kulture, Lowbrow Art, Pop Surrealism, and the like) are best understood as the result of corrections to the Lowbrow Art schema and specific events in the history of this movement.

For reasons of accuracy and practicality, I have chosen to define this movement as “Lowbrow Art,” as opposed to the other common descriptor, Pop Surrealism. Since Robert Williams first used the term in 1979 as the title for his book *The Lowbrow Art of Robert Williams*, Lowbrow Art has been the traditional term among the artists who identify with the movement; therefore, it is comprehensive and reliable.¹⁷ The name Pop Surrealism was created by the Aldrich Contemporary Art Museum for the 1998 namesake exhibit which featured over seventy Lowbrow artists. Since the term draws upon the familiar terminology of two existing styles, it is convenient for art galleries and art dealers. However, it is problematic for the art

¹⁷ Robert Williams, *The Lowbrow Art of Robert Williams* (San Francisco: Last Gasp, 1979).

historian because it is not inclusive and does not accurately describe the movement. Furthermore, many artists of the movement do not identify with Pop Surrealism. Pop Art and Surrealism are two distinct art movements with disparate histories and conflicting intentions. Pop Artists emerged in the 1960s and were preoccupied with material culture and contemporary existence, whereas Surrealists were interested in the subconscious and metaphysical phenomena which were the primary concerns of psychological discourse in the 1920s. The term Pop Surrealism implies that the artists adhere to the formal conventions of Pop Art and Surrealism without acknowledging the intellectual foundations that were the conceptual framework for these styles.¹⁸ The term Lowbrow Art is not without its own problems. When Williams originally conceived of the title for his book, he applied his own brand of self-depreciating humor and never intended for the term to be the name of an art movement. Williams and other artists begrudgingly accept the derogatory term out of convenience.¹⁹ Following the lead of Williams and other Lowbrow Artists, I will also (begrudgingly) use the term Lowbrow Art. Perhaps more scholarly attention on this movement will result in a more apt description, but Lowbrow Art is the most suitable name for the present.

1.2 The Journalistic Method of Giorgio Vasari

Giorgio Vasari (1511-1574), the first person to discuss artistic style as a dynamic phenomenon, faced a challenge familiar to the contemporary art historian. Throughout Vasari's writings, it is clear that he was also dealing with the problem of art's self-actualization. After the culmination point of the High Renaissance was attained, further innovation in art seemed inconceivable. Although over 450 years have passed since Vasari's first attempt to write a

¹⁸ Robert and Suzanne Williams, Givens, 2011.

¹⁹ Robert Williams, telephone interview by Joseph R. Givens, October 26, 2012.

history of art, most of the methodological tools employed by art historians today have not deviated much from Vasari's *Lives of the Most Eminent Painters Sculptors and Architects*.

Vasari was a prominent player in the cultural epoch of the Italian Renaissance. He was a prolific artist, a courtier of the Medici, friend and protégé of Michelangelo, and the first Renaissance art historian.²⁰ Vasari wrote from a strong nationalist perspective, and he privileged Florentine and Roman art of the Italian Renaissance above all, so his writings can be unsettling to contemporary sensibilities informed by post-modernist relativism. However, his methods are still a practical model for observing the phenomenon of contemporary stylistic developments.

Vasari began his studies with the most direct providers of information, the artists themselves. His writing focused on the learning process. In mid-sixteenth century Florence, mentorship and apprenticeship were the principal educational structures of the art profession; therefore the interviews with artists provided a wealth of oral history passed on from master to student for generations.²¹ As valuable as the artist interviews were, they could only provide an incomplete framework for his project. To flesh out the historical details, Vasari scoured Italy for ten years conducting primary research on the artworks, locations, and people critical to his documentation of the lives of 142 artists.²² Vasari corroborated stories by interviewing other witnesses, such as artists' family members, patrons of the arts, and owners of art works. He also fact-checked details with written records.²³

Vasari states in the introduction to part two of *The Lives* that he intended for his work to be more than a simple listing of artists and cataloging of works. Rather, he wanted to

²⁰ Betty Burroughs, "Forward," in *Vasari's Lives of the Artists; Biographies of the Most Eminent Architects, Painters, and Sculptors of Italy* (New York: Simon and Schuster, 1946), xi-xv.

²¹ Patricia Lee Rubin, *Giorgio Vasari: Art and History* (New Haven: Yale University Press, 1995), 170.

²² *Ibid.*, 170.

²³ *Ibid.*, 171.

“discriminate among the different methods, processes, and even the various fantasies, inventions, and modes of treatment of the artists.”²⁴ As such, Vasari developed a comprehensive approach to art history which included the evaluation of art, skill acquirement, professional concerns, and the preoccupations of patrons. He was adept at combining these seemingly disparate elements by connecting patterns, observing relationships, and developing a coherent narrative of art.²⁵

Vasari theorized that art history could best be understood as a long-term accumulation of knowledge and technique whereby the creative process is continually advancing through the passage of skill and expertise from one artist to the next. Vasari based his observations on the *a priori* assumption that verisimilitude was the pinnacle of artistic achievement. Therefore, he perceived the development of art as evolving towards an ever more faithful representation of nature.²⁶

Vasari’s proximity to the process of making art informed a practical approach to the topic of style development which should be considered by any historian of contemporary art. Contemporary art historians have both the luxury and the challenge of examining artists who are still alive and art movements that form before the eyes of the public. Vasari’s timeless work is a reminder that one should not underestimate the importance of primary research, direct observation of artworks, and artist interviews.

1.3 The Analytic Approach of Johann Winckelmann

Vasari’s method of exhaustive cataloging of facts dominated the field of art history for two hundred years until an archeologist-turned-art-historian, Johann Winckelmann, published his

²⁴ Giorgio Vasari, *Vasari’s Lives of the Artists; Biographies of the Most Eminent Architects, Painters, and Sculptors of Italy*, ed. Betty Burroughs (New York: Simon and Schuster, 1946), 41.

²⁵ Rubin, 175.

²⁶ Donald Preziosi, “Introduction,” in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, 1998), 22.

History of Art in Antiquity (1764), a book that caused the metamorphosis of the art historian from the documentarian of art historical facts to analyst of cultural history. As a Renaissance insider, Vasari documented a living history of art in which he actively participated. In contrast, Winckelmann approached the study of art as an archeologist searching for clues in the rubble of the past. He believed that art was a primary source of cultural information.²⁷ Winckelmann based his conclusions on a vast amount of information about art, but surpassing Vasari's epistemological scope, Winckelmann employed a multidisciplinary approach by including information on the political atmosphere, environmental climate, and other sources external to art.²⁸

Winckelmann recognized that each culture had its own unique style of art which developed in the context of environmental and cultural conditions.²⁹ The multiple-style concept was profound for the time because it contradicted the Vasarian position that art was a single lineage of knowledge and skill accumulation. Exemplifying the Enlightenment's obsession of an ever-changing world of cultural evolution, Winckelmann theorized that each style of art had its own life of birth, maturity, and decline.³⁰

Winckelmann intended to advance the field of art history beyond mere descriptions and attributions, which had become the legacy of Vasari's work. He thought that the field had become too far removed from the original artworks and overly concerned with stale description at the expense of analysis.³¹ Winckelmann believed that the art historian must emphasize direct

²⁷ Ibid., 25-26.

²⁸ Johann Joachim Winckelmann and Alex Potts, *History of the Art of Antiquity* (Los Angeles: Getty Research Institute, 2006), 71.

²⁹ Ibid., 71.

³⁰ Ibid., 23.

³¹ Wolfgang Ippmann, *Winckelmann* (New York: Alfred A. Knopf, 1970), 264.

observation of the art objects in order to be competent at the task that we now know as connoisseurship.³²

Winckelmann's understanding of beauty was a more conceptual benchmark of excellence in art than Vasari's verisimilitude. For Winckelmann, beauty was a subjective value that resulted from a combined understanding of craft and form.³³ From Winckelmann's perspective, an artwork contains traces of technique, individual expression, cultural influence, and environmental factors. He believed the purpose of the art historian was to evaluate the beauty of the object and understand how each of these variables contributed to that beauty.³⁴

Winckelmann's work remains a relevant methodology for the contemporary art historian to consider. Winckelmann's theoretical framework consisted of identifying influential artists and artworks and then observing the progress of style through select model artworks which were either imitated or deviated from.³⁵ This framework is now understood as a canon of art history. Although a whole field of theoretical discourse devoted solely to the critique of traditional canons has emerged in academia, the canon remains a valuable phenomenon for the art historian to observe. It provides a measure from which to evaluate the distinctions between styles of art.

Before defining the style of Lowbrow Art, one must determine a canon of artworks to represent the style of this movement. Historical preservation and cultural acknowledgement determined the canonical works of Winckelmann's time. This thesis will attempt to identify a canon of Lowbrow Art by using the objective method of quantitative analysis of artworks featured in Lowbrow Art publications.

³² Leppmann, 274.

³³ Ibid., 274.

³⁴ Winckelmann and Potts, *History of the Art of Antiquity*, 119-122.

³⁵ Preziosi, "Introduction," *The Art of Art History*, 27.

1.4 Immanuel Kant and the Origins of Critical Analysis

The growth of aesthetic theory resulted in the next crucial shift in the methodology of art history. Winckelmann's notion that the property of beauty was not wholly reliant on verisimilitude laid the foundation for the scholarly explorations of sensual knowledge which began a rich tradition of aesthetic inquiry in Germany. In the late eighteenth century, scholars began to explore the possibility that sensual knowledge could be independent of rational thought and logic. Of these philosophical explorers, Immanuel Kant left the most lasting impact on the field of art history.

In his aesthetic treatise, *Critique of Judgment*, Kant began with the assumption that people observe the trait of beauty in art and nature as a physical property of the observed object. His purpose was to investigate the phenomenon of perceiving beauty by exploring the possibility that discernment of beauty was a trait that could be confirmed by others and not merely a subjective judgment.³⁶ In proposing that beauty is an inherent trait of an object that elicits pleasure for all people who view the object, Kant was suggesting that judgment of beauty and taste is a universal human ability and that these judgments could be universally validated. To overcome the seeming endless variety of taste preferences, Kant proposed the concept of disinterest as a means by which one could arrive at an unbiased conclusion.³⁷ Kant defined interest as the pleasure that one feels in an object's existence. He illustrated the phenomenon of interest by walking the reader through a variety of possible responses to the question, "is the palace beautiful?" A humble response would be to remark that one can find little use in a lavish object made only to be "gaped at." If one were to find his or herself on a deserted island, he or she would find a modest hut to be more sufficient than the palace. In this example, the person is

³⁶ Ibid., 63-64.

³⁷ Donald Crawford, *Kant's Aesthetic Theory* (Madison: University of Wisconsin Press, 1974), 37-38.

confusing function with beauty. Kant argued that this answer illustrated that self-interest can obscure one's ability to judge beauty.³⁸

Kant's theory became the foundation for aesthetics, a branch of art scholarship independent from but interconnected with art history. Scholars of aesthetics sought to move from the constraints of historical chronology to methods which classified artistic data according to concepts, ideas, and relationships.³⁹ Kant's writings influenced many scholars to consider the cultural relevance of aesthetic form.⁴⁰ The most notable philosopher to continue Kant's aesthetic theory of pure expression was G. W. F. Hegel.

Hegel proposed that art was the physical manifestation of the metaphysical human contemplations of time, space, and cultural world view.⁴¹ Hegel's writings catalyzed the shift of art historical practice from value judgments and attributions to analysis of style within the context of an artwork's historical and cultural milieu.⁴² This shift in methodology culminated with the work of Heinrich Wölfflin, the art historian who developed the foundational principals of formal analysis.

The advent of aesthetic theory marked the culmination of over two hundred years of epistemological developments in art scholarship. The work of Kant, Hegel, and other aesthetic philosophers led to a greater understanding of the relationship between the creative activities of humankind and the experience of human nature. The discipline of art history no longer

³⁸ Immanuel Kant, *Critique of Judgment*, trans. Mary J. Gregor (Indianapolis: Hackett Publishing Company, 1987), 45-46.

³⁹ Thomas Munro, "The Morphology of Art as a Branch of Aesthetics," *The Journal of Aesthetics and Art Criticism* 12, no. 4 (1954): 438.

⁴⁰ Donald Preziosi, "Introduction to Aesthetics," in *The Art of Art History: A Critical Anthology* 65-66.

⁴¹ Georg Wilhelm Friedrich Hegel, *Aesthetics: Lectures on Fine Art*, trans. T.M. Knox. 2 vols., vol. 2 (Oxford: Clarendon Press, 1975), 604, 614.

⁴² A thorough examination of the complex arguments of Hegel's Aesthetics is beyond the scope of this thesis. For a concise analysis of Hegel's influence on the field of art history, see Hans Belting, *The End of the History of Art?*

concerned itself only with the objects of art; rather, it became interrelated with sociology, psychology, history, and other disciplines of human science.

When the artists of the avant-garde ceased to look for inspiration in the canonical worlds of art tradition, historians of art likewise ceased to consider contemporary artists in the grand unbroken narrative of human expression.⁴³ As a result of this crisis, scholarship in contemporary art has suffered since the 1960s. Art historians are no longer concerned with documenting the art and artists of their time. Therefore, they have overlooked Lowbrow Art, the most vibrant and cohesive art movement in recent memory. Fortunately, the task of developing methodological tools to study contemporary art were not entirely abandoned. A few art scholars responded to the crisis of formalism by considering methods inspired by science. This new branch of art scholarship became known as *aesthetic morphology*.

1.5 E. H. Gombrich's Functional Approach to Style Analysis

By the late twentieth century, the canon was losing its relevance, and matters of style were considered an outdated exercise. In a field so hostile to the classical and modern methodologies of style development, E.H. Gombrich exemplified “tradition’s” lone defender.⁴⁴ Gombrich was known as the common person’s favorite art historian, and his book *The Story of Art* sold over a million copies and was translated into many languages.⁴⁵ His academic accolades exceeded his popularity with the general public. In 1975, he received the *Praemium Erasmianum*, and despite his reputation as a fierce critic of Hegel, he was awarded the Hegel

⁴³ Ibid., 12-22.

⁴⁴ E. H. Gombrich and Quentin Bell, “Canons and Values in the Visual Arts: A Correspondence,” *Critical Inquiry* 2, no. 3 (1976). The exchange between Gombrich and Bell is an excellent illustration of the contrast between Gombrich’s position regarding the canon and a field where such positions were considered out of touch.

⁴⁵ E. H. Gombrich, *The Story of Art* (Oxford: Phaidon, 1978).

Prize in 1977. The United Kingdom bestowed him with British knighthood and Order of Merit for his contributions to the field of humanities.⁴⁶

1.5.1 Challenging Metaphysical Assumptions with Empirical Falsification

Inspired by the critical writings of science philosopher Karl Popper, Gombrich argued that the art historian should abandon methods which rely on philosophy and metaphysical assumptions and return to rational models based on the scientific method.⁴⁷ Popper observed that the popularity of theoretical discourse in the first half of the twentieth century resulted in an emphasis of theory over methods. He felt that this *a priori* approach shifted science into the realm of pseudoscience and metaphysics.⁴⁸ Gombrich applied Popper's critique of scholarly discourse to the field of art history, arguing that art history's ideological embrace of theory mistakenly led to a perception that culture was its own entity instead of a product of rational human activity.⁴⁹ Based on his 1956 Mellon Lectures in the Fine Arts at the National College of Art in Washington, *Art and Illusion*, Gombrich's "study in the psychology of pictorial representation," was a radical departure from the conceptually dominated aesthetic discourse of the 1960s. *Art and Illusion* laid the foundation for a theory which effectively discredited the notion of the "innocent eye," substituting an epistemological approach that combined centuries-old art historical methodologies with psychology.⁵⁰

⁴⁶ Jan Gorak, *The Making of the Modern Canon: Genesis and Crisis of a Literary Idea* (London; Atlantic Heights, NJ: Athlone, 1991), 89.

⁴⁷ E. H. Gombrich, *Topics of Our Time: Twentieth-Century Issues in Learning and in Art* (Berkeley: University of California Press, 1991), 23.

⁴⁸ Karl Popper, "Philosophy of Science: A Personal Report," in *British Philosophy in the Mid-Century; a Cambridge Symposium*, ed. C. A. Mace (London: Allen and Unwin, 1957), 155-160.

⁴⁹ E. H. Gombrich, *The Sense of Order: A Study in the Psychology of Decorative Art* (Ithaca, NY: Cornell University Press, 1979), 5.

⁵⁰ George Boas, "Art and Illusion. A Study in the Psychology of Pictorial Representation by E. H. Gombrich, Review by George Boas," *The Journal of Aesthetics and Art Criticism* 19, no. 2 (1960).

Gombrich's approach to art history can best be summarized in often quoted statement, "There is no such thing as art. There are only artists."⁵¹ Evoking the earliest art historical methods of Vasari, Gombrich sought to return focus to the process of making art. He felt that an empirical approach to art history would help to overcome the enigmatic nature of art. Gombrich's approach to the critique of art history was similar to the manner in which Popper approached the "methodological rules" of science. Popper postulated that scientific inquiry should follow a process whereby a "supreme rule" or theory is first proposed then tested in an attempt to find a rational falsification of the rule.⁵² Applying Popper's logic to visual art, Gombrich compared the process of art making to the process of experimentation in the natural sciences. He proposed that artists learn the relationship between representation and perception through a repeated practice of making art and then comparing their own creative efforts to the artworks valued by their culture.⁵³

1.5.2 Schema: A Functionalist Model for Style Morphology

Gombrich explained his theory with a story from the autobiography of German illustrator Ludwig Richter.⁵⁴ Richter recalled that in the 1820s he and a group of art students traveled to Tivoli to practice their skills at rendering landscapes. They happened upon a group of French art students who had arrived earlier. The French art students carried large bags filled with the expensive paints which they applied to canvases using stiff brushes.

The German band of artists was roused with a self-righteous, creative spark after observing the excessive display of the French students. The German students decided to render

⁵¹ E. H. Gombrich, *The Story of Art*.

⁵² Karl R. Popper, *The Logic of Scientific Discovery* (New York: Basic Books, 1959), 49-65.

⁵³ E. H. Gombrich, *Art and Illusion: a Study in the Psychology of Pictorial Representation* (New York: Pantheon Books, 1960), 48.

⁵⁴ The illustration was first used by Heinrich Wölfflin in *Principles of Art History: the Problem of the Development of Style in Later Art*, trans. M. D. Hottinger (New York: Dover Publications, 1940), 1-3. The original story can be found in Ludwig Richter and Hans Joachim Neidhardt, *Ludwig Richter* (Wien: A. Schroll, 1969).

the scene with superb draftsmanship using only the sharpest pencil lines. Richter described rendering every detail down to the tiniest twig. The resulting drawings surprised Richter and his colleagues. Despite the attempt to render the scene as accurately as possible, the artworks varied in appearance. This story illustrates the phenomenon that even when an artist strives for pure objectivity, he or she cannot escape the influence of style.⁵⁵ In examining this phenomenon, Gombrich developed the notion of the “schema,” the cardinal concept upon which his epistemological framework was formed.

Gombrich illustrated the concept of the “schema” through a longitudinal analysis of the role of illusion in Western art. In *Art and Illusion*, Gombrich mentions that his concept of the schema was heavily influenced by Popper’s searchlight theory. Popper challenged the “passive” theories of knowledge which describe the cognitive process as knowledge streaming into one’s brain through senses; whereby, error is explained through perceptual interference with the sensual material or prior associations with the sensual material. He observed that these *bucket theories* err in assuming that one can separate her or himself from cultural and historical influences in order to arrive at an innocent state of mind.⁵⁶ Popper countered such models with the concept of the *searchlight theory*. He described *searchlight theory* by clarifying, “what the searchlight makes visible will depend upon its position, upon our way of directing it, and upon its intensity, colour, etc; although it will, of course, also depend very largely upon the things illuminated by it.”⁵⁷ He believed that scientific observation was akin to the process of the searchlight whereby one’s point of view, interests, and theoretical assumptions about that which

⁵⁵ Gombrich, *Art and Illusion*, 63-65.

⁵⁶ Karl R. Popper, *The Open Society and Its Enemies*, 2 vols., vol. 2 (Princeton: Princeton University Press, 1963), 212-215.

⁵⁷ *Ibid.*, 260.

is observed guide the beam of inquiry.⁵⁸ Popper's metaphor illustrates that there is no unbiased observation, because every theory is but a conceptual tool which helps one to select and order facts. He believed that this selective characteristic of observation made all descriptions relative, though he did not maintain that truth was relative. Although multiple searchlights may illuminate a ship from different perspectives, the ship remains a ship; likewise, the selective characteristic of observation allows observers to witness the same truth from many perspectives.⁵⁹ With an understanding of the conceptual inspirations for Gombrich's theory of the schema, one can now explore how these concepts apply to the process of art making.

In the most basic application, the schema provides a starting point from which the artist may begin her or his craft. Richter and his colleagues' actions were informed by the schema of line art.⁶⁰ As a nineteenth-century art student, Richter's studies in art emphasized draftsmanship as the foundation upon which students should develop their skills as artists. Art lessons most certainly consisted of copying etchings or engravings of canonical artworks and observing how other artists effectively rendered form and space through hatching and crosshatching. In their courses, the students most likely completed contour-line drawings which trained their eyes and hands to relate the act of observing with the act of representation. Upon completion of their drawing, the students measured their abilities against canonical examples of excellence. In this most basic illustration, the schema provided the artists with a stock of practical skills and a set of minimum requirements from which they could evaluate their aptitude. By applying Popper's *searchlight theory*, one understands that, although the artists were working with the same medium, viewing the same area, functioning within the same schema, and working the same

⁵⁸ Ibid., 260.

⁵⁹ Ibid., 261.

⁶⁰ Gombrich further stated one must only choose a starting point to apply the concept of the schema in *Art and Illusion*, 63-65.

intent; the resulting artworks differed because each artist was an active agent who made choices based on a litany of factors.⁶¹ The prior example illustrates the practical manner in which the schema informs the creative process of individual artists. Continuing with the hypothetical illustration of Richter, Gombrich's theory addresses the phenomena of style morphology and canon formation.

Richter and his companions did not arbitrarily choose to draw the landscape with pencils; they arrived at this decision after witnessing a group of French art students who burdened themselves with large bags of oil paints and brushes. Gombrich suspected that Richter and the German students, "roused by self-confident artiness," deliberately selected the opposite approach to represent the scene. Using Gombrich's logic, one can imagine that the schema of line art provided Richter and his German companions a means by which to use their skills of draftsmanship to prove their superior "artiness" over their French competitors.

As one of the most ardent defenders of the canon, Gombrich would be the first to admit that it is a powerful influence in art, but he did not agree with the Hegelian belief that a grand spirit of the age compelled artists to create.⁶² In regards to style formation and style morphology, Gombrich advocated an approach based on Popper's *zero method*, an observational model constructed on the assumption that the individuals observed have complete knowledge of their situation and act within their environment using rational thought.⁶³ Gombrich believed that artists and patrons made choices which elevated or suppressed visual culture in a manner that

⁶¹ Gorack, *The Making of the Modern Canon: Genesis and Crisis of a Literary Idea* (London; Atlantic Heights, NJ: Athlone, 1991), 92-93, summarizes Gombrich's defense of the canon.

⁶² E. H. Gombrich, *In Search of Cultural History* (Oxford: Clarendon, 1969), 6-24.

⁶³ E. H. Gombrich, "The Logic of Vanity Fair," in *Ideals and Idols: Essays on Values in History and in Art* (Oxford: Phaidon, 1979), 62.

empowered certain styles; therefore, style and canon are the outcome of a series of logical choices made by individual agents.⁶⁴

According to this mode of thought, the human behavior, which leads to style formation and development, is comparable to economic behavior, but instead of competing for capital, artists compete for prestige and attention. In a closed society where art is institutionalized and ritualized, deviation from the norm is considered taboo. Artists of a closed society rarely deviate from the norm, because the risk of nonconformity outweighs the reward of conformity. Conversely, an open society results in a wide variety of rapidly changing styles because there is less risk in nonconformity. According to Gombrich's theory, one can understand a style or movement as a collective schema that many artists choose to work from because they see benefits resulting from adherence to this norm.⁶⁵

Gombrich's exploration of perception and epistemology in the arts provide a greater understanding of the psychological and social mechanisms which drive the formation of style. His theoretical concept of the schema connected form with content by means rationality; dispelling the problem of baseless metaphysical conclusions. Gombrich founded his theoretical work on the principle of organized structure in the arts. He proposed that an art history which observed a loose and flexible schema could be useful to the art historian, and it matters little how the historian chooses to organize the schema. Therefore, there is no lesser style or greater style; rather, every style is a unique perspective which is the result of artists using existing schemas.⁶⁶

One cannot overstate the value of Gombrich's work for the contemporary art historian. His epistemological constructs provide a practical theory which acknowledges 450 years of

⁶⁴ Karl R. Popper, *The Poverty of Historicism* (London: Routledge & Paul, 1957), 149.

⁶⁵ Gombrich, "The Logic of Vanity Fair."

⁶⁶ Gombrich, *Art and Illusion*, 90.

traditional art historical methods. Most importantly, his concepts are as effective in observing the Lowbrow Art style featured in the pages of *Juxtapoz* as they are in interpreting the development of Baroque art in the Louvre. Gombrich's work encourages the art historian to return to Vasari's methods and to step out of the library and engage the artist, observe the creative process, converse with the patrons, and document the historical consequences of this process. Recalling Winckelmann's methods, the center of Gombrich's approach is the identification of a schema or model norm which artists add to or deviate from it. However, Gombrich lifted the burden of value judgment based on the canon and freed the art historian to observe the deviations from the norm, for he believed that irregularities are just as informative as the standard bearers. Gombrich's work is useful in understanding the rational choices that lead to style formation and development.

1.6 Thomas Munro's Empirical Methodology for Stylistic Analysis

Thomas Munro aspired to construct a standard methodology of style classification by developing an international terminology of formal analysis. Munro envisioned that his work would lead to a new branch of aesthetic studies. Similar to Gombrich, Munro wanted to improve the study of arts using empirical observations derived from the scientific method. He believed that art scholarship should become more scientific by delineating between description and evaluation.

Munro developed the concept of aesthetic morphology into a strict rubric for formal analysis. However, Munro did not want his work on formal analysis to be misconstrued as formalism. Munro observed that two conflicting schools, each of which emphasized a particular type of art, dominated aesthetics and art history. On one side of this conflict, Formalism elevated Abstract Art, and on the other side of the conflict, Socialism revered Social Realism. Munro

positioned himself as the objective observer by developing a formal analysis which was descriptive in nature. Furthermore, he argued that art history's tradition of positioning a style within a specific point in history limited understanding of style, for he believed that a style can be present in different historical periods. This does not mean that Munro disregarded history's influence; rather, he proposed that the art historian should observe the traits in a work of art and consider how time and place helped to mold the traits.

Compared to the philosophically based art historical methods of semiology, psychoanalysis, ideology, iconography, and the like, the straightforward methodology outlined by Munro is deceptively uncomplicated. In practice, Munro's methods require an intense engagement with many art objects. I summarized Munro's key terminology in Table 1. First, the researcher must employ keen observational skills informed by knowledge of the art making processes in order to identify formal traits. The art historian must then describe the traits using descriptive or evaluative terms. The visual vocabulary of descriptive and evaluative terms are then used to identify simple and compound descriptive types. The researcher next observes how the descriptive types interrelate to form trait-complexes, the key element of a style. Finally, the researcher must evaluate the way the trait complexes function within many works of art in order to determine brief and enduring relationships between multiple artworks.⁶⁷

Munro's method is ideal for the task of defining the Lowbrow Art style. The researcher has convenient access to thousands of images of artworks published in Lowbrow Art magazines. In addition to the abundance of secondary resources, Lowbrow Artworks created by the most

⁶⁷ Thomas Munro, *Form and Style in the Arts: An Introduction to Aesthetic Morphology* (Cleveland: Press of Case Western Reserve University, 1970). 236-237.

influential artists are easily accessible. At the present moment, one must only visit three galleries in the Los Angeles area to engage with some of the finest examples of Lowbrow Art.⁶⁸

Vasari, Winckelmann, Gombrich, and Munro were working from objects which had been consecrated as canonical examples of art. Since there is no canon of Lowbrow Art and no consensus about what constitutes a Lowbrow Art object, this first analysis of Lowbrow Art must also include a method for determining the sample objects for use in such a study. In the next chapter, I will discuss how I solved this problem through the use of a quantitative methodology.

Table 1: Key Terms in Munro's Aesthetic Morphology		
Term	Definition	Example
Descriptive terms	Observable traits in works of art	Red in color, large in scale, figurative, Christian, Buddhist
Evaluative terms	Qualities that imply a value judgment or affective response	Beautiful, sublime, maddening
Simple descriptive types	Defined in terms of one or very few descriptive traits	Bas relief sculpture, high relief sculpture, monumental sculpture
Compound descriptive types	Defined in terms of several descriptive traits	Freestanding, marble sculpture in a contrapposto pose
Trait-complex	A distinct combination of characteristics or traits	Brown earth tones, fractured composition, warped perspective, geometrized forms

⁶⁸ In researching this thesis, I visited the studios of Robert Williams, XNO, and Sandow Birk and the exhibition spaces of La Luz De Jesus, L'Imagerie, Copro Gallery, The Pasadena Museum of California Art, and the seminal Street Art Exhibition, *Art in the Streets*.

Table 1 Continued: Key Terms in Munro's Aesthetic Morphology

Term	Definition	Example
Style	A compound descriptive type which requires a large number of specifications for clear definition	Cubist, Gothic, Pop Art
Stylistic trait	A trait regarded as characteristic of a style and is used as one of the specifications defining it	Byzantine architecture, Surrealist object

CHAPTER 2. TOWARDS A PROPER DEFINITION OF LOWBROW ART

In Chapter One of this thesis, I provided the reader with a review of the traditional methods of stylistic analysis and concluded with a brief discussion of the reasons why stylistic analysis is no longer widely practiced by art historians. It is my belief that the post-modern crisis led to a decentralizing of the field of art history. As a result, art historians have shifted away from traditional methodologies of art history to matters of identity and the body. The consequence of post-modernity is an indifference to vibrant and compelling contemporary styles of art. In this chapter, I will support my argument by offering compelling evidence for the formation and existence of Lowbrow Art. First, I will uncover a Lowbrow Art canon through the use of quantitative methodology. Then, I will use Munro's *stylistic morphology* to determine a proper definition of Lowbrow Art.

Frustrated with the lack of figurative art coverage in the mainstream art periodicals, Robert Williams approached publishers with an idea to print a magazine devoted to contemporary figurative art. The first publisher to show interest was New York publisher Harvey Shapiro. In 1993, Harvey Shapiro published *Art? Alternatives* magazine, the first publication to cover Lowbrow Art. Williams recalls that *Art? Alternatives* began with excellent coverage of the Lowbrow Art scene. However, the editorial staff was far removed from the West Coast hub of Lowbrow. Distance and editorial conflicts resulted in the failure of *Art? Alternatives*, but Williams continued his quest.⁶⁹ Greg Escalante, the most devoted patron of Lowbrow Art, assisted Williams with pitching the idea to the West Coast publishing company High Speed Productions. The editors of High Speed were enthusiastic, and *Juxtapoz* magazine began publication in 1994. For the first eight years of publication, Williams and Escalante worked

⁶⁹ Williams and Givens, October 26, 2012.

together to identify the featured artists. Williams recalls that there were no set criteria for inclusion, although he was especially interested in showcasing artists that had no chance of being featured in the mainstream art publications. For many artists working outside of the West Coast, *Juxtapoz* was the only source of Lowbrow Art. The magazine became a launching pad for any artist who identified with the Lowbrow Art style, and it has consistently featured Lowbrow artists for over eighteen years. If a canon for Lowbrow Art exists, it can be observed in the pages of *Juxtapoz*.⁷⁰

2.1 Identifying the Lowbrow Art Canon: A Quantitative Approach

I will first identify the canon of Lowbrow art through a quantitative analysis of images featured in *Juxtapoz*. Next, I will examine the sample images using Munro's method of stylistic morphology. The results of the formal analysis will provide the basis for determining a proper definition of Lowbrow Art.

I indexed volumes one through ten of *Juxtapoz* Magazine with the following information: volume, issue, issue date, page, artist, title, year, medium.⁷¹ The pool of images consisted of all artworks featured in *Juxtapoz* magazines published in the years 1994-2002. As the pool comprised editorial content only, it did not include paid advertising space. If an artwork was not labeled in the magazine text, I made a modest attempt to determine accurate identification. If a secondary attempt to document an artwork was unsuccessful, I labeled unavailable information as "unknown." I corrected the index so as not to separate an individual artist with his or her respective pseudonym. When an artist and a pseudonym were discovered, I used the primary term of self-identification. For example, I labeled Brian Schroeder (a.k.a. Pushead) as "Pushead," and "Barry McGee" (a.k.a. TWIST) as Barry McGee. I gave unique identifications to untitled so

⁷⁰ Greg Escalante, interviewed by Mike Stice, January 28, 2012

⁷¹ Appendix

as not to skew frequency data of individual artworks. For example, John Elder did not title his artworks, so I identified his eight artworks as JohnElderUntitled106, John ElderUntitled108, and so on. The number in the title bears no significant information as it is used strictly to maintain unique identification of images. The method resulted in a pool of 2858 images. The indexed images represent 2833 unique artworks created by 625 identified artists and an undetermined number of unknown artists.⁷²

	1994	1995	1996	1997	1998	1999	2000	2001	2002	Total
Robert Williams	2	12			8		4	24	15	65
Mark Ryden		8			14	1	3		15	41
Todd Shorr			12		6		11		3	32
SHAG					2		10	12	4	28
Frank Kozik		4			13				11	28
Mati Klarwein			6		1			10	9	26
Niagara		1		8	1				15	25
Barry McGee (TWIST)		10			1	11		3		25
Pizz		2		9	1		2	9		23
Gary Panter				12		1	1		1	15
Manuel Ocampo	5			2	1				6	14
Joe Coleman			5		1	1	6			13

No one artist comprised over 2 percent of the images, but a variance of 65 among the frequency of appearances indicates a wide range in the number of times an artist was represented. The mean number of appearances by an individual artist was 4.34 times, but 425 artists (over 68 percent) were featured four or fewer times. Each page included a median 1.58 artworks, and 367 artists were featured two or fewer times. The results indicate that Williams and Escalante chose to feature a variety of artists and rarely focused on select artists.

⁷² The total number of images labeled “unknown” was 147.

The pool of artworks was then narrowed to a sample of twelve artists. I first calculated the total number of appearances by each artist. Then, I chose a sample of the twenty-five most featured artists. Finally, I examined the sample of twenty-five for consistency. For example, Shepard Fairey's appearance in the Fall 1998 issue of *Juxtapoz* consisted of a spread of many small-scale images. Although Fairey's work appeared over twenty-two times, he only appeared in two issues over a span of eight years. To correct for such inconsistencies, I developed a table which detailed the frequency of appearance by year (Table 2). Using the table, I narrowed the sample to include artists whose art appeared in *Juxtapoz* no less than thirteen times and no less frequently than four of the eight years. The result was a final sample of twelve. After determining the sample, I chose one image from the pool of identified artworks in *Juxtapoz* to represent each artist's work. When selecting the image, I considered an artist's collective oeuvre (up to the last *Juxtapoz* issue date April, 2002). For example, I did not select a pencil drawing by Mark Ryden because his oeuvre largely consisted of oil paintings.

2.2 A Stylistic Analysis of Lowbrow Art

I analyzed the sample images according to Munro's *Method of Stylistic Analysis*. Images were compared and classified according to similarities and differences in form and content. Next, I analyzed the images by observing recurrences in trait combinations. Finally, the images of the artworks were evaluated as a group in order to determine if an enduring trait-complex existed among the artworks.

2.2.1 Figurative Art Executed in Traditional Media

Munro recommended that an analysis of style should begin by identifying the medium in which the artist chose to work. All sample artworks were created by contemporary artists who produced figurative work with traditional media. The artworks of Robert Williams (Fig. 1), Mark Ryden (Fig. 3), Mati Klarwein (Fig. 11), and Manuel Ocampo (Fig. 9) were executed in oil paint.

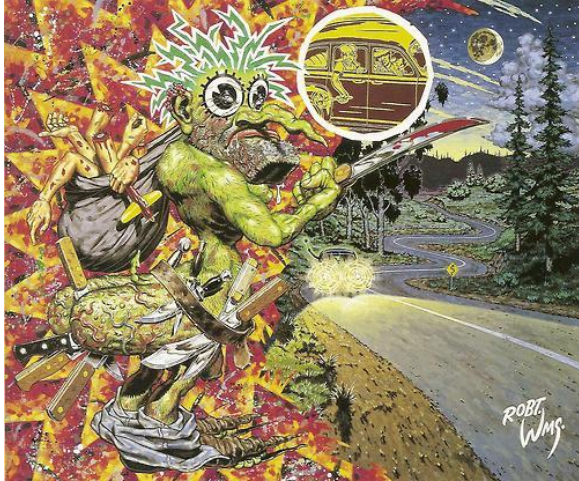


Figure 1. Robert Williams. *While Traveling Near or Traveling Far, Keep Your Hands Inside the Car! Scholastic Designation: The Tale of the Roadside Arm Whacker Who Keeps His Cutlery "Where the Sun Don't Shine" and "Whose Knives Stink So Bad That All Will Know Your Fate by The Smell of Your Stump," Remedial Title: The White of an Egg Runs Down a Brat-Maimer's Leg*, ca. 1990. Oil on canvas, 36" x 30". Private collection.

The artworks of Todd Schorr (Fig. 4), Shag (Fig.

5), Niagara (Fig. 19), The Pizz (Fig. 8), Gary

Panter (Fig. 7), and Joe Coleman (Fig. 10) were

painted with acrylic. A

few artists worked

with media that was

less traditional than

paints and supports.

Barry McGee's *The*

Buddy System (Fig. 6)

was an art installation,

and Frank Kozik's

Dinosaur Jr. Poster

(Fig. 2) was a silk

screened concert poster. The sample was representative of the larger

pool of artworks in that the majority of artworks featured in the

identified *Juxtapoz* magazines were two-dimensional and executed on traditional supports

(wood, canvas, paper) using traditional media (acrylic, oil, enamel, and watercolor). With the

exception of Mati Klarwein's *Astral Body Asleep* (Fig. 11), the sample artworks were created

after 1990.

2.2.2 Art that Exploits the Aesthetic Conventions of "Low Arts"

The most consistent formal trait shared by the sample images was distortion of

recognizable forms. By emphasizing grotesque deformities, Williams creates paintings that

provoke intense reactions. The anthropomorphic figure that dominates Robert Williams's



Figure 2. Frank Kozik. *Dinosaur Jr. Poster*, 1995. Poster.

composition *While Traveling Near or Traveling Far, Keep Your Hands Inside the Car* (Fig. 1) resembles a disfigured cartoon monster. He rendered the bottom half of the figure's face using three-dimensional illusion, but he painted the figure's eyes and hair in a flattened, cartoon style. The figure's buttocks are dramatically enlarged. Further adding to the repulsive appearance, the figure is afflicted with exaggerated veins and boils and is rendered in an unnatural green hue.

In the painting *Princess Sputnik* (Fig. 3), observes that Mark Ryden distorted the human form with



Figure 3. Mark Ryden. *Princess Sputnik*, 1998. Oil on canvas, 32" x 22". Private collection.



Figure 4. Todd Schorr. *The Spectre of Monster Appeal*, 1993. Acrylic on canvas, 60" x 84". Private collection.

disproportionally large heads and enlarged eyes. In contrast to Williams's approach to form, Ryden painted more geometrized forms and applied a more intricate rendering of highlighting and shade.

Therefore, space is a more crucial element in Ryden's, composition. The more gradual transition of value in Ryden's form emphasizes the object-quality of the figures in his painting.

In Todd Schorr's *The Spectre of Monster Appeal* (Fig. 4), one observes that he used simplification and exaggeration of form to create convincing anthropozoomorphic creatures that are both cute and grotesque. Schorr's free-form distortions are akin to Williams's

anthropomorphic figure, but Shorr's figures are more voluminous and comparable Ryden's approach to form.



Figure 5. Shag. *The Effects of Space Radiation on the Moon*, 2002. Acrylic on panel, 22" x 30". Private collection.

In Shag's painting, *The Effects of Space Radiation on the Moon* (Fig. 5), one observes that Shag achieved distortion through emphasizing shape and dramatically suppressing form. The result is a highly stylized composition with flattened, simplified, and

abstracted forms. The figures in The Pizz's *Teenage Detox Hospital* (Fig. 8) have mass but are more geometrically simplified compared to the intricate details of compositions painted by Ryden and Shorr.



Figure 6. Barry McGee. *The Buddy System*, 1999. Mixed media installation, Deitch Projects, New York.

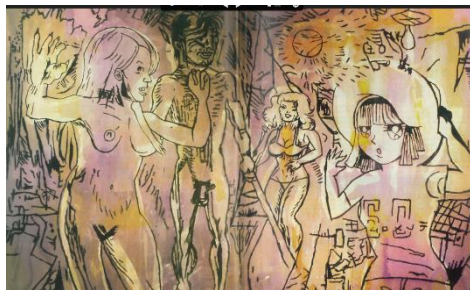


Figure 7. Gary Panter. *Untitled*, 1998. Acrylic on canvas, 72" x 96". Private collection.

In artworks such as Frank Kozik's *Dinosaur Jr. Poster* (Fig. 2), Niagara's *Don't Cops Ever Miss ???!* (Fig. 19), Barry McGee's *The Buddy System* (Fig. 6) and Gary Panter's *Untitled Painting* (Fig. 7), the effect of distortion

was achieved by representing exaggerated features in contour line. Manuel

Ocampo's *False God*

for *True Believers* (Fig. 9) and Joe Coleman's *The Man Who Walked Through Walls* (Fig. 10) also have an illustrative quality. Coleman used caricature to render the faces of the numerous subjects and wove textual references throughout the



Figure 8. The Pizz. *Teenage Detox Hospital*, 1999. Acrylic on canvas, Private collection.



Figure 9. Manuel Ocampo. *False God for True Believers*, 1994. Oil on canvas, 68" x 60". Private collection.

composition. Ocampo used similar techniques rendering the disembodied, African-American face in a stereotypical manner and including text boxes throughout the composition.

The proportions of the human form in Mati Klarwein's *Astral Body Asleep* (Fig. 11) are elongated in a way that is reminiscent of the Mannerist style. Although Klarwein's androgynous figure is also a

distorted and stylized form, he painted it in a noticeably different way from the rest of the artworks. The contrast of Klarwein's artwork to the rest of the

sample artworks raised an critical issue which must be addressed in order to arrive at a proper definition of Lowbrow Art.



Figure 11. Mati Klarwein. *Astral Body Asleep*, 1968. Oil and tempera on canvas, 36" x 25". Private collection.

The inclusion of Klarwein in the Lowbrow canon would present a problem when considering Lowbrow Art a unique style that developed out of the work of Robert Williams. Klarwein emerged from a decidedly different milieu than Williams. Klarwein is not an American artist. Having been trained by Salvador Dali and Ernst Fuchs, Klarwein's distortions of form were directly influenced by Surrealism and Fantastic art of Europe. Therefore, the emphasis on line and caricature elements which permeates the other

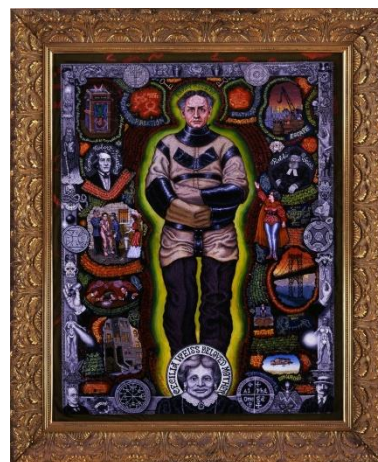


Figure 10. Joe Coleman. *The Man Who Walked Through Walls*, 1996. Acrylic on board, 20" x 30". Private collection.

sample artworks is not present in Klarwein's art. The contrast between Klarwein's work and the work of the other sample artists illustrates the need for one to examine the source of the distortions of the sample artworks.

Munro cautioned against analyzing art using terminology derived from another identified style. However, one cannot avoid the fact that cartoon, caricature, and other conventions of



Figure 12. Robert Williams. *Funny Bone Funnies*, 1969. Published comic book page.

popular visual culture guide the distortions of form in Lowbrow Art. With the exception of Klarwein, the distortions employed by the sample artists can be favorably compared to conventions of commercial art, mass-produced art, or other forms of “low art.”

Comic art and cartoon art appear to have the strongest formal relationship to Lowbrow Art. Williams's *While Traveling Near or Traveling Far* (Fig. 1) can best be compared to underground comic art of the 1960s. The anthropomorphic female figures in the center of Williams's 1969 comic *Funny Bone Funnies* (Fig. 12)

resemble prehistoric “Venus” fertility figures and recall the almost “primitivist” masklike simplification of the human face in *While Traveling Near or Traveling Far* (Fig. 1). The family portrayed in cartoon line art at the upper right of Williams's painting is remarkably similar to the linear rendering of the cartoon forms in Williams's comic. Certainly the influence of the cartoon can also be observed in the works of other artists who emphasized line and caricature, including Niagra, McGee, Panter, and Kozak. The large, stylized eyes of the female in the work of Panter

and Kozak demonstrate that Japanese anime and Manga comics were also a notable influence for Western Lowbrow Artists.

One can relate the large eyes and oversized head in Ryden's *Princess Sputnik* (Fig. 3) to the kitsch trinkets which adorn his studio (Fig. 13). In the 1960s



Figure 13. Photo of Mark Ryden's Studio.



Figure 14. Little Miss No-Name Toy, ca. 1960s.

and 1970s, toy companies used these distortions to exaggerate the "cuteness" of characters or elicit an

empathetic response from the viewer. Perhaps the most popular example of this effect is *Little Miss No-Name* (Fig. 14), a toy of an orphan child which even included a removable tear.⁷³ The geometric

simplification of form and shapes of solid color in Shag's work bring to mind the

rhythmic designs of Mod illustrations like Jim Flora's *Lord Buckley Album Cover* (Fig. 15).⁷⁴

Shorr's magnum opus, *The Spectre of Monster Appeal* (Fig. 4) illustrates that one could identify a myriad of popular visual culture conventions in Lowbrow Art. The boiling skin of the monsters in the

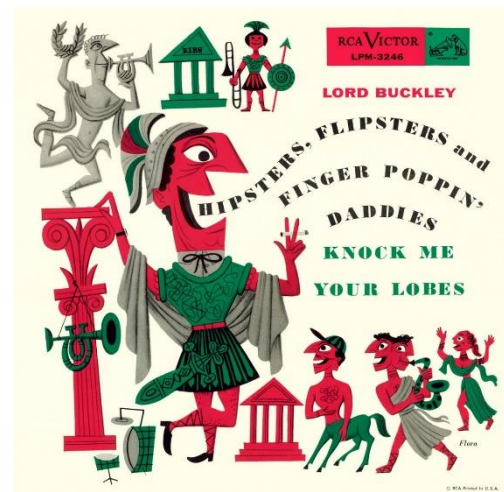


Figure 15. Jim Flora. *Lord Buckley, Hipsters, Flipsters and Finger Poppin' Daddies—Knock Me Your Lobes*, 1955. Album cover illustration.

⁷³ See Mark Ryden, Wessley Jessup, Debra J. Byrne, and Joseph N. Newland. *Wondertooneel Paintings by Mark Ryden* (Seattle: Frye Art Museum, 2004).

⁷⁴ See Josh Agle and Colin Berry. *Shag: The Art of Josh Agle* (San Francisco: Chronicle Books).

center of the composition and the segmented eyes of the figure below the giant monster are influenced by “Kustom Kulture” magazines and T-shirt designs of Ed “Big Daddy” Roth (Fig. 18). The violent and twisted visuals of the grotesque monstrosities originate from the ludicrous

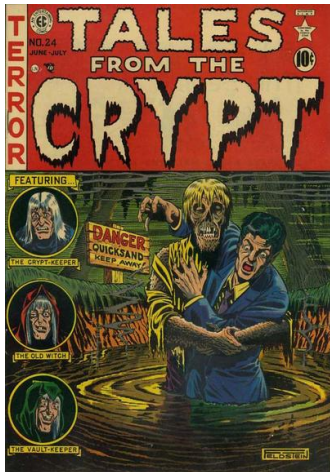


Figure 16. Al Feldstein. *Tales from the Crypt* #24, 1950. Comic book cover.

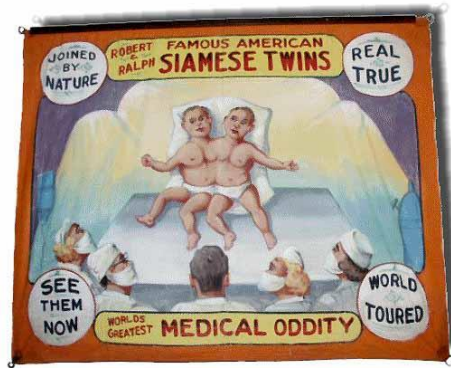


Figure 17. Fred Johnson. *Siamese Twins*, ca. 1950. Sideshow banner.



Figure 18. Ed “Big Daddy” Roth. *Tales of the Rat Fink Design*, ca. 1967. Illustration.

illustrations in the subversive visual culture of horror movie posters, EC Comics (Fig. 16), and sideshow banners (Fig. 17).⁷⁵ By revising the descriptive trait of “distortion of form” as the evaluative trait “exploits the aesthetic conventions of Low Arts,” one is closer to an accurate definition that includes the popular visual culture sources of the Lowbrow Art distortions. However, Niagara’s art raises one more problem which must be solved before a clear definition can be determined.

⁷⁵ See Todd Schorr and Paul Di Filippo. *Dreamland* San Francisco: Last Gasp, 2003).

Niagara's *Don't Those Cops Ever Miss ???!* (Fig. 19) shares many formal characteristics with Lichtenstein's *Drowning Girl* (Fig. 20). Both artworks utilize the comic art convention



Figure 19. Niagara. *Don't Those Cops Ever Miss ???!*, 1997. Acrylic on linen, 30" x 30". Private collection.

caricature. The text that implies internal dialog is also an essential trait in both compositions. If Niagara's work is Pop Art, then including her art in the canon of Lowbrow Art would confuse the distinction between Lowbrow Art and Pop Art. Since Lowbrow Art and Pop Art both draw from many of the same sources of popular visual culture, Lowbrow Art is often mistaken as a variation of Pop Art. However, a closer inspection of the two paintings reveals that

Lowbrow Art and Pop Art are different in form.

If the viewer only observed Lichtenstein's paintings as small reproductions in books, then she or he might overlook the fact that the modernist convention of abstraction is particularly apparent in Lichtenstein's *Drowning Girl* (Fig. 20). Lichtenstein may have referenced comic art, but his execution removed the formal conventions of the comic. The appropriated image in the huge painting, which measures more than 5 feet by 5 feet, is tightly cropped and enlarged, resulting in a composition where shape and abstraction are the dominating formal qualities. In

contrast, line remains the dominant formal characteristic in Niagara's *Don't Those Cops Ever Miss??!!* (Fig. 19). By superimposing the linear art of the woman over a textured background, Niagara created a composition which maintains the figurative quality of a drawing rather than the abstracted shapes of Lichtenstein's work. When viewed in their original scale, it is clear that



Figure 20. Roy Lichtenstein. *Drowning Girl*, 1963. Oil on canvas, 67" x 66". Museum of Modern Art, New York.



Figure 21. Roy Lichtenstein. *Brushstrokes*, 1965. Oil and magna on canvas, 48 1/4" x 48 1/4". Private Collection.

Niagara's paintings are more akin to the graffiti-inspired work of Barry McGee (Fig. 6) than the Pop Art of Lichtenstein.

The contrast between the art of Niagara and Lichtenstein also highlights another feature which distinguishes Lowbrow Art from Pop Art—the appropriated image versus a mimetic quality. In creating his large canvases, Lichtenstein appropriated existing comic art objects and transferred the original image to a large canvas. Lichtenstein was concerned with the comic art object as a visual commodity created, not as a result of the human hand but rather the output of

anonymous mass culture.⁷⁶ Lichtenstein's preoccupation with imitating the industrialized process of commercial printing is evident in *Brushstrokes* (Fig. 21). By simulating the reprographic technique of the halftone process print, Lichtenstein contrasts the mechanical technology of replication with the human act of creation. Since Niagara did not work from appropriated source material, her painting emphasizes the evidence of the human hand. The thick, luscious calligraphic lines in the hair and face of the vixen contrast with the rough scribbles of her coat. In Niagara's work, line intersects line against a scumbled background that is treated merely as surface for the image. It is a cartoon, but it could not be mistaken for a mechanical reproduction. The contrast of Lichtenstein and Niagara is relevant evidence that Lowbrow Art and Pop Art are two distinct styles. With their narrative power, Williams's paintings is a more compelling example of how Lowbrow Artists exploit the extremes of popular visual culture in order to affect the viewer.

2.2.3 Art that Affects the Viewer with a Narrative

Comic art evokes narrative better than any other static artistic medium. Over the past two decades, an emerging field of scholarly discourse about sequential art has produced knowledge about the formal qualities which give comics their narrative power. Executed in comic form, Scott McCloud's *Understanding Comics* was the first exhaustive exploration of the narrative functionality of comics. McCloud developed the following definition for a comic: "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."⁷⁷ This definition remains the most common description of the art form by comic scholars. Following McCloud's work, the art historian

⁷⁶ For a thorough analysis of Lichtenstein's preoccupation with mass production, see Donald B. Kuspit, "Pop Art: A Reactionary Realism," *Art Journal* 36, no. 1 (1976).

⁷⁷ Scott McCloud, *Understanding Comics: The Invisible Art* (New York: Harper Perennial, 1994), 9.

David Carrier, a protégé of Gombrich, authored the first academic work exploring the aesthetics of comics. Carrier described the following three formal qualities of the comics: implied thought or speech, image sequence, and image-word unity.⁷⁸ French comic scholar Thierry Groensteen developed the concept of iconic solidarity by expanding upon McCloud's notion of juxtaposed images. Groensteen described iconic solidarity as “interdependent images that, participating in a series, present the double characteristic of being separated.”⁷⁹ Considering the writings of these primary figures of comic scholarship, one understands that comics uniquely exploit the mind's tendency to sequence separate images.

Many Lowbrow Artists exploit the narrative seduction of the juxtaposed image, but none so effectively as Robert Williams. Williams's exceptional skill in applying the conventions of comic art to the canvas is apparent in the painting *Exploration of The Subconscious on I-40* (Fig. 22). The image of the nightmare and logs in the center of the composition is contained in a traditional frame while the other elements are isolated with compositional elements. Because it is the only element rendered in line using two colors, the nightmare panel commands attention and introduces the narrative theme of the dream. The viewer then moves her or his gaze to the right and observes the fantastical depiction of a man who appears to be Surrealist founder, André Breton. The Surrealist motifs that decorate the rural bar confirms Breton's identity. The ethereal frames which surround the woman hanging from the cliff and the muscled man in the lower left imply that the scenes are part of a dream. The reality of the composition appears to be the rural bar, and the other elements are representations of dreams. The elements work together to

⁷⁸ David Carrier, *The Aesthetics of Comics* (University Park: Pennsylvania State University Press, 2000).

⁷⁹ Thierry Groensteen, *The System of Comics*, trans. Bart Beaty and Nick Nguyen (Jackson: University Press of Mississippi, 2007), 18.

describe a “honky-tonk” bar which is also a Surrealist temple. Using the conventions of the comic, Williams painted a composition which simultaneously represents a material reality and a fantasy dream.⁸⁰

2.3 Lowbrow Art Defined

Now that the characteristics of Lowbrow Art have been clearly identified, one can arrive at a proper definition of this style. Lowbrow Art is figurative art executed in traditional media that exploits the aesthetic conventions of popular visual culture in order to engage the viewer with a narrative or implied narrative. Considering I based my definition only on the artworks of



Figure 22. Robert Williams. *Exploration of the Subconscious on I-40*, Scholastic Designation: Paris, South of Daggett, Where Sigmund Freud Is The Name of a Soothsayer's Parrot and Where the Wildest Revealed Dream of the Evening Is Posted Over the Bar and the Best Dreamer Gets a Door Prize, Remedial Title: A Leotard Weekend for Tractor Jockeys on Their Way to the Louvre. ca. 1993. Oil on canvas, 30" x 36". Private collection.

⁸⁰ See *Views from a Tortured Libido* (San Francisco: Last Gasp, 1993), 79, for Williams's thorough interpretation of *Exploration of The Subconscious on I-40*.

twelve artists, it is necessary to test the definition against the larger pool of artworks in order to determine if it is a valid definition. To test my definition, I reviewed the 2833 indexed artworks in relation to the Lowbrow Art definition. If a given artwork could be described according to my definition, I labeled it as “Trait Complex A.” This analysis resulted in a definition that described 1400 of the indexed artworks. Although 1400 is less than half of the population, the results validate the definition. Since Lowbrow Art was primarily a West Coast phenomenon until the late 1990s, the editors of *Juxtapoz* had to cover figurative art outside of the Lowbrow Art style. In addition to Lowbrow Art, *Juxtapoz* frequently covered street art, fantastic art, comics, and commercial art. However, Lowbrow Art was the most consistently featured style of the periodical. My definition is further validated in that it describes the work of many of the artists featured in the most influential Lowbrow Art group exhibitions: *Kustom Kulture*, Laguna Art Museum, 1993; *The Tiki Show*, La Luz de Jesus, 1996; *Pop Surrealism*, Aldrich Contemporary Art Museum, 1998; *Pop Surrealism*, Museum of Contemporary Art Washington D.C., 1999. Furthermore, the definition describes the work of artists in the first published books devoted to Lowbrow Art including *In the Land of Retinal Delights*, *Pop Surrealism*, *The Upset: Young Contemporary Art*, and *Weirdo Deluxe*.⁸¹ This results of this analysis are provocative in two ways. First, they provide convincing evidence that Lowbrow Art is a distinct movement with clearly identifiable traits and adherents. Secondly, they compel a reconsideration of the effectiveness of formal analysis in contemporary art scholarship.

⁸¹ Bolton T. Colburn, Meg Linton, *In the Land of Retinal Delights: The Juxtapoz Factor* (Laguna Beach: Gingko Press, 2008). Kirsten Anderson, *Pop Surrealism* (San Francisco: Last Gasp, 2004). Robert Klanten, *The Upset: Young Contemporary Art* (Berlin: Gestalten, 2008). Matt Dukes Jordan, *Weirdo Deluxe: The Wild World of Pop Surrealism & Lowbrow Art* (San Francisco: Chronicle Books, 2005).

CHAPTER 3. THE ORIGINS OF LOWBROW ART

The identification of founders and patriarchal figures has been one of the most enduring topics of art historical discourse. Even after 450 years, Vasari has remained a powerful figure in art history not only because of his durable methods, but also his status as the father of art history. Vasari himself began the practice of identifying founders and patriarchs of movements when he singled out Giotto di Bondone as the patriarchal figure of the Renaissance. Accordingly, art historians have identified the father of every subsequent art movement. Carravaggio's dramatic, tenebrist approach to lighting set the stage for the Baroque movement. Jacques-Louis David's masterful blend of classical aesthetics and narrative themes led to the Neo Classical resurgence in history painting. Modern art history is not without its fathers. Édouard Manet's *Olympia* and *Luncheon on the Grass* are artworks that led to watershed moments in art history—leading many to consider Manet the father of modern art. Picasso, the uncontested patriarch of Cubism, inspired hundreds of artists to experiment with form and abstraction. Gombrich's theory of the schema explains that the practice of identifying founding figures is instrumental in aiding in the delineation of art periods and styles. Curiously, after Jackson Pollock art historians lost interest in matters of aesthetic lineage. Although one can devote entire studies to the reasons behind contemporary art history's apathy to heritage, I venture to suggest they are connected to the indifference to matters of style.

In Chapter Two, I explained that Lowbrow Art fits enduring models of art history. Therefore, Lowbrow Art does not support the post-modernist claim of the end of art history. By exploring the history of Lowbrow Art, I discovered that it is decidedly traditional in that it also has a patriarchal figure. There is unanimous consensus among artists and patrons associated with Lowbrow Art that Robert Williams is the founder of the movement. The earliest Lowbrow artists viewed Williams as a creative mentor. The Pizz once described Williams as a disciplined father

explaining that, “Williams has always been there, holding that door open, telling the rest of us to get the fuck in-house.”⁸² The younger artists have referred to Williams as the kingmaker. Mark Ryden, one artist whose influence rivals that of Williams once claimed, “The whole reason I am a fine artist is that Robert put me on the cover of the second issue of *Juxtapoz*. At the time, I was still really doing only commercial art. It really launched my fine-art career, which I feel was really thrust upon me by that experience.”⁸³



Figure 23. Kenny Scharf. *Prof. Wms.* (Robert Williams), 2006. Oil on Masonite, 49” x 29”. Private Collection.

Some artists immortalized their admiration for Williams in paint and sculpture. Kenny Scharf’s portrait *Prof. Wms.* (Fig. 23) reveals a respect for Williams as a great teacher. Scharf painted Williams in ethereal blue and situated him in the infinite macrocosm of space. For those who know Williams, the painting is a breathtaking vision that certainly captures the creative genius that lurks below Williams’s self-deprecating sense of humor. Some artists’ depictions of Williams can be interpreted as more critique than praise. Shag’s *Portrait of the Artist as an Old Man* (Fig. 24) is a light-hearted and not particularly flattering illustration of Williams’s continuous struggle for acceptance in a field of art that is unwelcoming to his style and content.

⁸² The Pizz and Frank Kozik, “Shooting Pool with a Rope: A Conversation with the Pizz,” *Juxtapoz Magazine*, Spring, 1997, 58-59.

⁸³ Mark Ryden and Carlo McCormick, “Mark Ryden: The Alchemist's Message,” *Juxtapoz Magazine*, January, 2002, 49-53.



Figure 24. Shag. *Portrait of the Artist as an Old Man*.
 Museum Catalog Title: *The Art Establishment Marginalizes Some Who Secretly Wish to Be Canonized Through the Process of Premeditated Nastiness Packaged in Vacuum-Sealed Canisters*. Colloquial Title: *The Nixonian Shit-List Versus the Grim Reaper's Hit-List*, 2003. Acrylic and vinyl paint on panel, 15" x 24". Private collection.

Shag represented Williams as an elderly man in a wheelchair who takes time from his painting to direct a daring glare at Death himself.

Reflecting on his painting, Shag comments that, "Robert

Williams spends a good deal of energy trying to ensure that his and other classic Lowbrow artists' legacies

will be included in the

pantheon of Artists. I'd probably spend more time thinking about it, but I've got that last painting to finish before my next show."⁸⁴ Shag's comments confirm that his painting is a satire on Williams's efforts for wider acceptance in the field of art. Nevertheless, the painting is a powerful example of Williams's authority in the Lowbrow Art movement. Gombrich's theory explains that no artist is a blank slate; therefore, an artist's style is an amalgamation of influences. There is no better illustration of the roots of Lowbrow Art than Robert Williams's *Graphic Influences* (Fig. 25). In this image, Williams lists a number of artistic inspirations for his style of Lowbrow Art. The following discussion will examine how Williams combined each of these influences to create the Lowbrow schema.

⁸⁴ Jeremy Cushner et al., *Copro/Nason Fine Art: A Catalogue Raisonné*, ed. Jeremy Cushner (San Francisco: Last Gasp, 2007), 46.



Figure 25. Robert Williams. *Graphic Influences*, 1987-88. Originally appeared in the catalog for the Otis-Parsons *Bad Influences* exhibit, Los Angeles and Parsons School of Design, New York. Private collection.

3.1 Robert Williams: The Patriarch of the Lowbrow Art Movement

In Williams's paintings, one observes a tension between two conflicting extremes of high art and low art. He practiced the meticulous techniques of old master painters, but, at the same time, he betrayed these abiding techniques by using them to render strippers, geeks, monsters, and other salacious characters who have never defaced the canvas of an academic artist. The dichotomous aesthetic in Williams's art is a parallel to his polarizing upbringing.

Williams was born in 1943 in Albuquerque, New Mexico. He spent his childhood as a transient youth, shuttling between his mother's home in Albuquerque and his father's home in Montgomery, Alabama. Williams recalls that his father was an extremely conservative Southerner and his mother was a liberal from the North. The geographic separation between his parents can be seen as a metaphor for their political ideologies. Robert Williams, Sr. was a military man who expected discipline and order in his household. Williams admitted to being terribly "fearful" of his father.⁸⁵ On the opposite end of the political spectrum, Williams's mother, Betty Jane Spink Williams, taught Williams apprehension about the government and "nuclear family values." Williams's discovered his creative talents early, and art became one of the only stabilities of his youth.⁸⁶

Williams came of age during the post-war period of the 1950s and 1960s, an eventful time in visual culture. Although figurative art was no longer popular in galleries, the general public lived in a world flooded with figurative imagery. Americans witnessed one of the greatest explosions in popular visual culture. After the war, mass consumerism was the model for the

⁸⁵ Robert Williams, interviewed by Joseph R. Givens and Darius Spieth, Louisiana State University, Baton Rouge, November 11, 2012.

⁸⁶ Robert and Suzanne Williams, Givens, 2011.

American economy. Advertising agencies competed for declining attention spans of the distracted masses by bombarding the public with lurid visuals. Pop Art responded to this phenomenon and caused critics to debate the new precarious relationship between “high art” and “low art.” Greenberg-inspired formalists debated the political implications of the opposing styles of figurative art and abstract art. By merging low art with high art and combining figurative representations with abstract visuals, Lowbrow Art emerged from this milieu as the paradoxical art form that opposed all sides of the aesthetic debate by simultaneously embracing all sides.

3.1.1 The Earliest Inspiration of Comics

Williams recalls that comic books were his earliest artistic inspiration.⁸⁷ Unbeknownst to the young Williams, he grew up in a particularly tumultuous time for the comic industry. In the 1940s and 1950s, comics which exploited the themes of horror, violence, crime, and science fiction were becoming all the rage. In considering the causes of a perceived wave of adolescent crime, social conservatives began to focus their critique on adolescent media. Public disdain for comics resulted in an entire academic discourse about the “psychopathology of comics.”⁸⁸ The anti-comics crusade culminated in *Seduction of the Innocent*, German-American psychiatrist Fredric Wertham’s bombastic critique of crime, horror, and science fiction comics. Public outcry against comics had become so strong that the 1954 Senate Subcommittee Hearings into Juvenile Delinquency began to focus on comics and their creators. These televised hearings featured tense questioning of the comic creators and industry leaders as well as testimony from Wertham and other expert witnesses.⁸⁹ The general public reacted to the institutional perquisition of comics

⁸⁷ It is important to note that Williams separated the medium of comics from that of “underground comix.” In agreement with Williams, I believe comics and underground comix are distinct media. Therefore, I will address these influences separately by starting with the medium of comics.

⁸⁸ See Fredric Wertham, “Puddles of Blood,” *Time Magazine*, March 29, 1948.

⁸⁹ Comic scholar Jamie Coville transcribed Senate Subcommittee Hearings into Juvenile Delinquency, “1954 Senate Subcommittee Hearings into Juvenile Delinquency Transcription,” www.thecomicbooks.com.

with censorship and public burnings.

In response to the public outcry, industry leaders founded the Comics Magazine Association of America in the year 1954. The organization developed and enforced a self-regulated code of ethics for the comic industry. The result of this effort was the Comics Code Authority (CCA). The CCA was powerful, and its influence resulted in a collective restraint of adult content in American Comics. Among other things, the restrictive policies enforced by the CCA stipulated that, “In every instance good shall triumph over evil and the criminal punished for his misdeeds,” and that “scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gun play, physical agony, gory and gruesome crime shall be eliminated.”⁹⁰ The new rules forced E.C. Comics, the primary publisher of horror, crime, and science fiction, to alter its content dramatically. Eventually, E.C. continued only with the publication of MAD Magazine. Marvel and D.C., the two dominant comic publishers, reconfigured their superhero stories to fit the new norm. The over-regulation of comic content would lead to an underground market of comics with lurid content. Consequently, Robert Williams is also considered one of the pioneers of underground comics.⁹¹

As a child, Williams admired the Disney cartoons of Carl Barks. However, as he grew into his early teens he began to discover *Tales from the Crypt*, *The Vault of Horror*, *MAD Magazine* and the other E.C. comics.⁹² Al Feldstein was the artist who shaped the look of E.C. Comics. As a storyteller, his style was static, and his figures were stiff. However, he had a talent for overcoming the expressive limits of the comic page in order to create pages that dripped with

⁹⁰ *The Comics Code Authority*, as adopted in 1954

⁹¹ For more information on the broad cultural repercussions of the anti-comics crusade, see David Hajdu, *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America* (New York: Farrar, Straus and Giroux, 2008).

⁹² Robert Williams, *Hysteria in Remission: The Comix Drawings of Robert Williams* (Seattle: Fantagraphics, 2002), 16.

creepy atmosphere. Feldstein was respectful of individual style, but he was an overbearing story manager and provided rough layouts for the other artists to follow. Being constrained in storytelling and layout, the artists chose to express their individuality in the rendering of characters and background. The result was the meticulously rendered characters and



Figure 26. Basil Wolverton. *Untitled Sketches*, ca. 1950s.

environments which defined the E.C. Comics look.⁹³

Williams devoured the work of Wallace Wood, Jack Davis, Harvey Kurtzman, Basil Wolverton, and other E.C. Artists. As a teenager, Williams honed his skill for stretching the limits of the human form by studying Basil Wolverton's imaginative anatomical mutations (Fig. 26). Wolverton's influence can be observed throughout Williams's oeuvre, from his earliest political cartoons to his most recent oil paintings. When

asked about this apparent influence, Williams remarked that Wolverton's cartoons taught him to

unlock the traditional constraints of form and to experiment with the expressive potential of anatomic mutation.⁹⁴

E.C. Comics were also formative influences on the narrative content in Williams's art. For being a relatively small company, E.C. Comics was a remarkably prolific publisher. E.C. Comics followed a "pulp" model of packing many short stories into one issue. Taking into

⁹³ R. Fiore, "The Life, Death, and Resurrection of E.C. Comics," *The Comics Journal*, no. 60 (1980).

⁹⁴ Williams, Givens, 2012.

account that E.C. Comics also published a variety of titles, Edward Gaines and Al Feldstein had to complete at least one story per day. They overcame the inevitable challenge of writer's block by developing a specific point of view which provided a formula for consistent storytelling. The overarching theme in the E.C. Comics was justice. However, Gaines developed his own subversive approach to the post-war obsession with morality by twisting and perverting moralizing tales. The creators introduced the E.C. perspective to the audience through the innovative inclusion of such narrative personalities as the Crypt Keeper, the Vault Keeper and the Old Witch. These beloved characters provided continuity to the comics and helped E.C. to distinguish its content from the myriad of imitators.⁹⁵

Williams confirms that the twisted, moralizing satire in many of his paintings was inspired by the E.C. Comics perspective. A fine example of this influence is *The Voice from the Wee Gee Board* (Fig. 27). Williams's painting is a satirical riff on the adage that even a playful consultation with dark spirits invites temptation and folly. In the lower left



Figure 27. Robert Williams. *The Voice from the Wee Gee Board* Scholastic Designation: *A Manufacturer of Parlor Games Ignorantly Produces a Doorway into the Spirit World Where Naïvists Find Their Petty Requests Answered by Being Pulled Through a Ouija Dimension to Become Sexo-Psyche Possessions, Remedial Title: Grease up the Hole to the Next Dimension Parker Bros., We've Got Another Customer.* ca. 1990. Oil on canvas, 30" x 36". Private collection.

of the composition, a young woman plays with an Ouija board, a children's game inspired by occult conjuration boards. The remaining components of the composition recall Nietzsche's

⁹⁵ R. Fiore, 47-54.

often-quoted warning, “And when you gaze long into an abyss the abyss also gazes into you.”⁹⁶

On the lower right of the composition, the abyss gazes back at the woman in the form of the Djinn who lustfully gawks at the innocent young woman with the intention of binding her as a slave. In the upper left of the painting, Williams allows this conflict to play out before the viewer’s eyes as he represents the conceptual trap whereby the Djinn will attempt to lure the innocent girl. Williams inverts the superstitions associated with the occult by depicting a scene where the Djinn uses the conjuration object to bend the will of the human. The resulting satire presents provocative challenges to superstitious beliefs and assumptions about human kind’s relationship with the ethereal realm.⁹⁷

3.1.2 Creative Collaborations of “Kustom Kulture”

In addition to being the undisputed founder of Lowbrow Art, Williams is a legendary personality in the Kustom Kulture. Williams was exposed to the underground car culture at a young age. Robert Williams, Sr. owned the Parkmore, a famous Alabama drive-in frequented by devotees of rockabilly style, young gearheads, and hot rod enthusiasts. In his teenage years, Williams spent most of his time in Albuquerque, immersed in hot rods, street gangs, mischief, and art. By his late teens, he was expelled from high school and was facing the possibility of incarceration. Realizing that his rebellious ways had caught up with him, Williams began to contemplate a change of place for a fresh start.

Williams moved to Los Angeles in 1963 and immediately began to seek out opportunities to further his education in the arts. To his delight, California had government-subsidized higher education, and community colleges did not require a high school diploma. Williams engaged in

⁹⁶ Friedrich Wilhelm Nietzsche, *Beyond Good and Evil* (Chicago: Regnery, 1949), Aphorism 146.

⁹⁷ My interpretation of *The Voice from the Wee Gee Board* is derived from a conversation I had with Williams about the artwork prior to the opening reception of the *Poison for the Impressionable: A Robert Williams Documentary Exhibition*, November 13, 2012.

his first formal art training at the Los Angeles City College (L.A.C.C.). Determined to become a career artist, Williams immersed himself in the study of art theory and learned the techniques of oil painting. Ironically, he was most recognized for his efforts as a political cartoonist. He was the first L.A.C.C. student to achieve an award in political cartooning. One of the few surviving paintings from this time, *The*

Cynics (Fig. 28), illustrates that Williams began to apply low art conventions to high art early in his career. With its bright colors and stained glass appearance, the painting bears a resemblance to the cloisonné technique of Paul Gauguin and Matisse. However, the exaggerated facial features and contour lines result in a

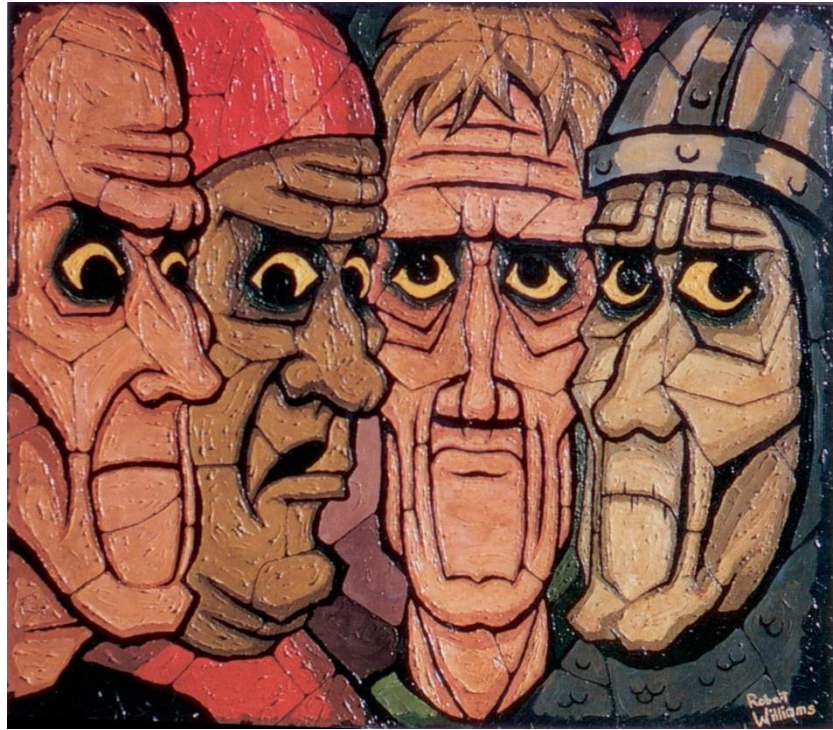


Figure 28. Robert Williams. *The Cynics*, 1963. Oil on canvas, 30" x 36". Private collection.

representation that is more comparable to a cartoon than a post-impressionist painting.

Williams's educational pursuit at L.A.C.C. was short-lived, but it was one of the most momentous times of his life. While studying at L.A.C.C., Williams forged a relationship with the beautiful, talented artist Suzanne Chorna. Robert and Suzanne dated for only two months before they married, and their relationship and collaborative efforts continue to this day.⁹⁸

⁹⁸ Robert and Suzanne Williams, Givens, 2011.

After marriage, Williams had the added responsibility of supporting his family, so he dropped out of college in order to pursue commercial art opportunities. He worked a few commercial jobs, but it did not take long for Williams to realize that corporate work was not a good fit for a bohemian like himself. Disappointed with his poor luck in the job market, Williams returned to college and enrolled in extension courses at the prestigious Chouinard Art Institute—now known as the California Institute of the Arts. Williams discovered that the once-rich training ground for animators and cartoonists was now entrenched in Abstract Expressionism and Conceptual Art. Williams claims that the faculty and students at Chouinard treated figurative art with disdain and dismissed his work simply as “illustration.” Williams saw the irony in the criticism of his technical prowess. Recalling Gombrich’s illustration of Ludwig Richter, whose prideful response to the expressive French oil painters was to focus on technical purity, Williams devoted himself to total mastery of oil glazes. His efforts were to no avail, and his faculty and classmates would never accept him as an artist.

Williams decided that his penchant for narrative content and talent for meticulous rendering were not a good fit for gallery art, so he gave up the study of art for art’s sake and attempted to gain employment in commercial art pursuits. He was hired as director of the martial arts magazine *Black Belt*, but Williams felt that the bland style of illustration required by the editors was too confining to his imagination. Feeling as if he had exhausted his career options, Williams sought help at the local unemployment office. The social worker informed him that he was not the only young artist desperate for creative work. There had been a number of “creative types” who came seeking the only job listing for an artist. The lady did not hesitate to warn Williams this was not work for the faint of heart, and other artists had refused to work for Ed “Big Daddy” Roth. Roth was the hero of an underground movement of hot rodders, drag racers,

gear heads, and Customizers known now as Kustom Kulture. A hot rod enthusiast himself, Williams was no stranger to fast machines and the gearheads who obsessed over them. Having worked at carnivals and fairs, Williams was perfectly at home with the freaks, weirdoes, and hippies who haunted Roth's shop. The roughneck, countercultural bohemianism of Roth's crew was a perfect home for Williams, and he thrived as the art director for "Big Daddy's" Rat Fink Empire.⁹⁹

3.1.3 Williams's Style Matures in the California Counter Culture of the 1960s

While Williams was garnering attention for his work with Roth, other countercultural art forms were emerging in Southern California that would have a profound effect on the development of Williams's style. By 1967, the hippy movement was in full swing, and young people flocked to Southern California to indulge in a bohemian scene of free love, rock and roll, and psychedelic drugs. Bands like the Grateful Dead, The Doors, Iron Butterfly, and The Byrds frequently played "Acid Test" shows where concert promoters "enhanced" the experience by distributing mass amounts of the hallucinogenic drug LSD. For promotional materials, the psychedelic bands sought out Victor Moscoso, Rick Griffin, Stanley Mouse, and other artists whose visual style mimicked the hallucinogenic side effects of LSD. The Art Nouveau-inspired compositions and warped forms of these artists plastered the streets of San Francisco and Los Angeles, and Psychedelic Art was born.

⁹⁹ Craig Stecyk, "Seminal Epoch," in *Malicious Resplendence: The Paintings of Robert Williams*, ed. Gary Groth (Seattle: Fantagraphics, 1997).

Rick Griffin's *Jimmy Hendrix Poster* (Fig. 29), one of the most iconic posters from this movement, illustrates the aesthetic freedoms taken by the psychedelic poster artists. The stylized lettering recedes as text, thus taking the form of an abstract design. The calligraphic design of the lettering is echoed in the flames which frame the zoomorphic form in the center of the poster. The central figure is a surreal representation of a winged eyeball with reptilian extremities. The whole form is executed in cartoon contours. The lurid visuals and Wolverton-inspired mutations of form inspired Williams. He spent time with many of the psychedelic poster artists and

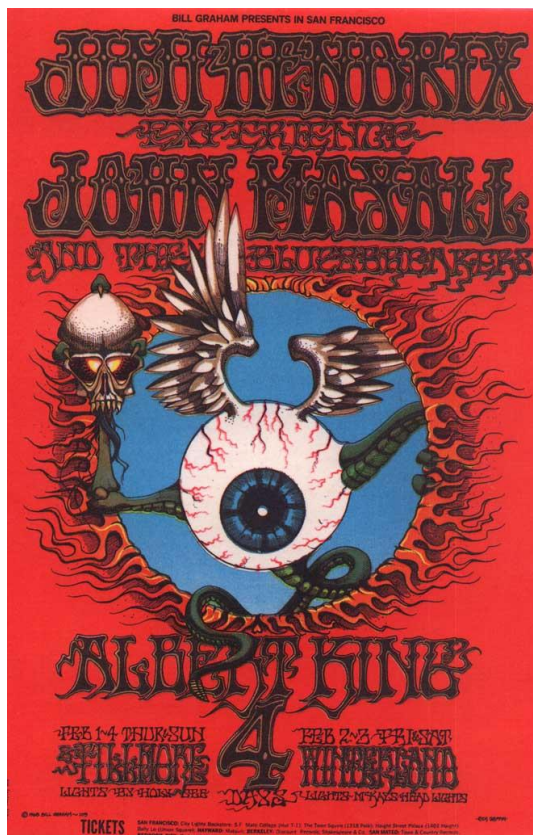


Figure 29. Rick Griffin. *Jimi Hendrix Poster*, 1968. Screen-print, 14" x 21".

considered them colleagues. Ultimately, he refrained from joining the poster movement because he believed that, despite their compelling imagery, the posters were still merely promotional materials.

Williams labored on his illustration for Roth Studios and devoted his evenings to developing a style which would lead to an artistic career outside ephemera. At the 1967 Monterey International Pop Festival, Williams chanced upon an exhibit of psychedelic poster art. After viewing the exhibit, he began to feel hopeful that there was an audience for the resplendent visuals which filled his imagination, and he believed his art could generate a resurgent interest in oil painting. He returned to his studio and

began to labor on one of the most intricate compositions of his career, *In the Land of Retinal Delights* (Fig. 30). Painting the composition over the course of one year, Williams concocted the

oil paints himself by grinding his own pigments and mixing them into medium. He painted the scene with layer upon layer of meticulous oil glazes. He painted the most minuscule details of

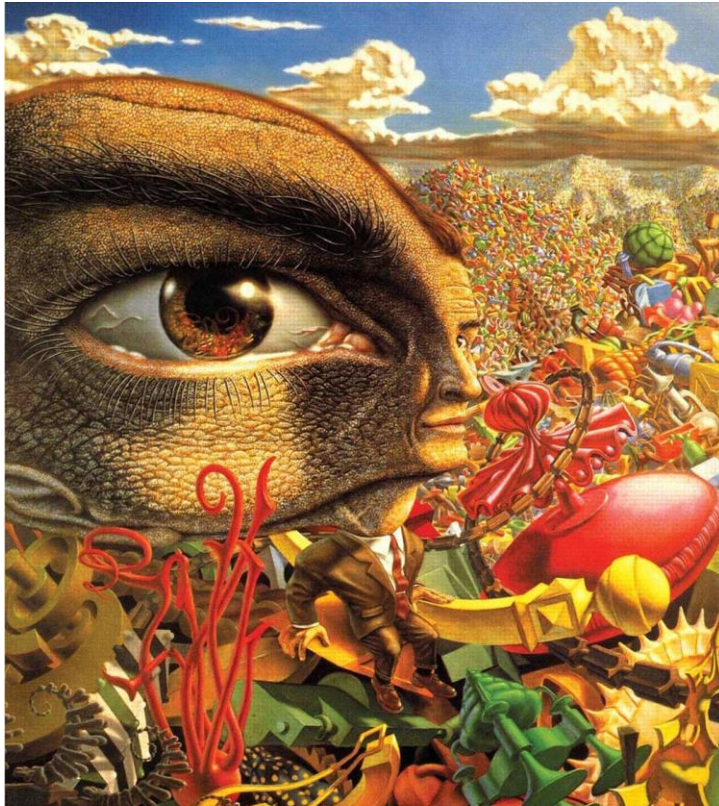


Figure 30. Robert Williams. *In the Land of Retinal Delights*, 1968. Oil on canvas, 43 ½" x 54 ¼". Private collection.

the background objects with a magnifying glass.¹⁰⁰ The completed artwork is a visual feast worthy of its title. One must not make the mistake of comparing the emphatic eyeball with Griffin's poster, since the poster was created after Williams's painting. A second Monterey Pop Festival did not happen, but Williams's dream of leading a resurgence in figurative art was only deferred.¹⁰¹

Puzzled with what to do with his *magnum opus*, Williams approached underground comics

publisher Print Mint and asked them to distribute prints of the composition. The publisher countered the offer with a request for Williams to contribute to an underground comic, *Yellow Dog*.¹⁰² Williams accepted and became one of the underground comics pioneers.

Taking inspiration from such controversial comics as *Tales from the Crypt*, *The Vault of Horror*, and *MAD Magazine*, underground comic artists challenged censorship and political

¹⁰⁰ Williams and Givens, 2013.

¹⁰¹ Williams, *The Lowbrow Art of Robert Williams*, 13-16.

¹⁰² Williams and Givens, October 26, 2012.

correctness with cartoons that were rife with violence, drugs, and sex. Reflecting on the first time he saw *Zap* in 1968, Williams remarked, “This brought back the same emotional jolt of gratification as when I saw the first *MAD* comic book fifteen years earlier.”¹⁰³ Williams finally found what he considered a true art that played second to none. His intricate style impressed Gilbert Shelton, the creator of popular *Zap* characters Fabulous Furry Freak Brothers and Wonder Wart-Hog. When Rick Griffin took a hiatus from *Zap*, the publication was left without an artist with a refined cartoon style. Shelton invited Williams to join the *Zap* collective on issue number four.¹⁰⁴

Williams often reminisces that the collaborations of the *Zap* collective were the most fruitful creative inspirations of his life. He considers underground comics an art that provides artist unmatched freedom. He has stated that the loquacious visuals which distinguish his style were made possible through the creative freedom he learned through his underground comic art.¹⁰⁵

3.1.4 Lowbrow Art Grows from an Individual Style to an Art Movement

The skill and laborious effort of Williams’s Super Cartoons intrigued critics and academics, but his art was often dismissed as kitsch. More determined than deterred, Williams set out to find collectors, curators and other “retinal fiends” who preferred his wild visuals over the sterility of abstract art. His quest began with the 1979 book *The Lowbrow Art of Robert Williams*. This publication introduced his work to a broader audience, and the term “Lowbrow” began to be used to describe any type of art that resembled Williams’s cartoon-inspired style.¹⁰⁶ Energized by the creative collaborations of Roth Studios and the *Zap* collective, Williams found

¹⁰³ Robert Williams, “Poison for the Impressionable,” in *Hysteria in Remission*, 18-19.

¹⁰⁴ Gilbert Shelton, Interview by Joseph R. Givens, Comic Con International, San Diego, July 12, 2012.

¹⁰⁵ Williams and Givens, October 26, 2012.

¹⁰⁶ See Robert Williams, *The Lowbrow Art of Robert Williams*.

like-minded Los Angeles artists The Pizz, Gary Panter, and Mike Kelly and formed a loosely affiliated collective known as the Art Boys.¹⁰⁷

Demand for Williams's work exploded when Guns N' Roses chose his 1979 painting *Appetite for Destruction* as the cover and namesake for their 18-times-platinum-selling first



Figure 31. Robert Williams. *Oscar Wilde in Leadville, April 13th, 1882*. Scholastic Designation: *Culture, Unlike War, Moves in a Breeze and Not a Gale, This With Its Slight Persistent Force Has Made a 19th Century Playwright & Sodomite the Messenger of Art to Cretins and Is Destined to be the Doomed Nut in a Three Dollar Fruit Cake.* Remedial Title: *A Fairy's Kiss for a Syphilitic Lily Sniffer*. Oil on canvas, 49 x 96. Private collection.

album. Fans were drawn to the Surrealistic mix of violence and sexuality in *Appetite for Destruction*, but many record stores banned the album because of the vulgar nature of the cover, which alluded to rape. The record company eventually changed the album cover, moving Williams's composition to the interior of the record sleeve and the back of the CD booklet. The controversy introduced Williams to a mainstream audience. After having been available for viewing in only a few galleries, Williams's art was suddenly in seen by millions.

¹⁰⁷ Pizz and Kozik.

Controversy followed Williams to his first significant museum exhibition, *Helter Skelter* (1992) at the Los Angeles Museum of Contemporary Art (MOCA). The show opened with a sense of danger as the Los Angeles Police Department deployed the riot squad to quell an unruly crowd. Feminist and gay advocacy groups protested Williams's inclusion in the show. The protests centered around one painting in particular, *Oscar Wilde in Leadville, April 13th, 1882* (Fig. 31). Uninformed viewers claimed that the painting was homophobic and distributed fliers against it. Williams's intent was to express his admiration for Wilde by portraying the moment where Wilde successfully delivered an art history to a group of miners. Williams defended himself asserting that, "I sometimes choose to comment on some unpleasant and unpopular topics but that doesn't necessarily mean that I personally am endorsing that particular activity. I am not a misogynist or a homophobe."¹⁰⁸

Williams's next major exhibition was *Kustom Kulture, Ed "Big Daddy" Roth, Von Dutch, Robert Williams, and Others*. Well organized and generously funded, the 1992 exhibition was hosted by the Laguna Art Museum, The Maryland Institute of Contemporary Art, and The Center for Contemporary Art in Seattle. It was instrumental in expanding Lowbrow Art outside of its West Coast confines. *Kustom Kulture* show allowed Lowbrow Art to take center stage by challenging the conventional perception that artists like Williams and Roth were creating kitsch and folk art by taking the position that this style was an unconstrained movement inspired by hot rods, surfing, underground comics, and California counter-culture. After this exhibition, Williams was no longer considered a lone representative of Lowbrow Art. Georganne Deen, Anthony Ausgang, and The Pizz joined Williams as pioneers of a new art movement.¹⁰⁹

¹⁰⁸ Robert Williams, *The Lowbrow Art of Robert Williams*, 53-57. See also Paul Schimmel et al., *Helter Skelter*.

¹⁰⁹ Von Dutch et al., *Kustom Kulture: Von Dutch, Ed "Big Daddy" Roth, Robert Williams and Others* (San Francisco: Last Gasp, 1993).

After over twenty-five years of lingering on the fringes of the art community, Williams found himself presiding over the global expansion of one of the most distinctive art movements of the latter half of the twentieth century. In the late 1980s, Williams's work was featured in a number of magazines, album covers, and music videos. Williams, XNO, Ausgang, and The Pizz, and organized group exhibitions at punk rock clubs, tiki bars, and any other location which would support their underground art¹¹⁰

The first Lowbrow art galleries were crass and loud, adding to the rebellious reputation for the aggressive art they featured. Los Angeles artist Sandow Birk recalled John Pochna's now defunct Zero One as the most notorious of the early Lowbrow exhibition spaces. Frustrated that there was no place to drink after the mandatory 2 a.m. last call, Pochna devised a scheme to skirt the Los Angeles liquor laws. He discovered that art galleries could serve alcohol to guests without time constraints, so the Zero One club became an art gallery. The venue was known for its 2 a.m. art openings with "all you can drink" cheap beer and live punk rock shows.¹¹¹ The "rough and tumble" punk rock environment of Zero One partially influenced Williams's brief period featuring his "Zombie Mystery Paintings," which are known for their exceptionally violent subject matter, impasto technique, and hastily executed appearance.¹¹²

Billy Shire's La Luz De Jesus was the Lowbrow Art space most frequented by Robert and Suzanne Williams. La Luz De Jesus began as a market of Mexican folk art, circus props, tribal art, Santeria objects, and other oddities. It later became known as the premier exhibition space for Lowbrow artists. After twenty-five years, La Luz De Jesus continues to be one of the most popular Lowbrow Art destinations in Los Angeles. By the mid-1990s, the popularity of

¹¹⁰ XNO, interviewed by Joseph R. Givens, artist's studio, Melbourne, AR, December 29, 2011.

¹¹¹ Sandow Birk, interviewed by Joseph R. Givens, artist's studio, Long Beach, CA, May 14, 2011.

¹¹² Williams, Givens, 2012.

Lowbrow Art skyrocketed and collectors and entrepreneurs began to open new galleries intended for the sole purpose of dealing in Lowbrow Art.¹¹³ Debi Jacobson, the owner of L’Imagerie Gallery, was one of the first established dealers to trade in Lowbrow Art. The family-owned gallery began as a dealer of psychedelic rock posters and movie ephemera. Jacobson speculated that her clientele would appreciate the vivid imagery of Lowbrow Art, and she began to amass a large collection of it. L’Imagerie is often overlooked because it was a reputable establishment that avoided controversy. Although it was not as sensational as the “punk rock” galleries, L’Imagerie boasted one of the largest permanent collections of Lowbrow Art.¹¹⁴

An avid early Lowbrow Art collector, Greg Escalante, saw a need for a space exclusively devoted to Lowbrow Art. He founded Copro Gallery in Santa Monica in 1991 as a gallery devoted exclusively to the sale of Lowbrow Art. By the late 1990s, Lowbrow galleries began to open across the United States, Canada, Australia, and Japan. Williams found himself the leader of a full-fledged, global art movement.

Williams described the state of Lowbrow Art in the early 1990s as a cobra coiled at the feet of the traditional art world: aggressive, vital, and overlooked. In 1997, when researching the compendium *California Art: 450 Years of Painting and Other Media*, art historian Nancy Dustin Wall Moure approached Williams and asked him to discuss Lowbrow Art. He poignantly asserted:

We spawn from story illustration, comic book art, science fiction, movie poster art, motion picture production and effects animation, music art and posters, psychedelic and punk rock art, hot rod and biker art, surfer, beach bum and skateboard graphics, graffiti art, tattoo art, pin-up art, pornography and a myriad other commonplace egalitarian art forms. And all are simply dismissed and treated with condescension by formal art

¹¹³ Peter Shire, interviewed by Joseph R. Givens, February 5, 2013.

¹¹⁴ Debi Jacobson, interviewed by Joseph R. Givens, L’Imagerie Gallery, Los Angeles, CA, May 13, 2011.

authorities. I am not alone. I stand with hundreds, if not thousands of like-minded artists.¹¹⁵

In 1992, the growing Lowbrow Art scene inspired Williams to reflect on the Surrealists manuscripts, manifestos, and magazines. Disappointed that no one was documenting the vital Lowbrow Art movement, Williams began to explore opportunities to develop a Lowbrow Art periodical. A New York publisher shared Williams's interest and worked with him to publish *Art? Alternatives*, the first magazine devoted to Lowbrow Art. The magazine was published for only two years before folding. Williams attributed the demise of *Art? Alternatives* to poor management from a publisher too distanced from the vital hub of the Lowbrow Art scene.¹¹⁶ Undeterred, Williams began to approach publishers on the West Coast. In 1994, High Speed Productions, the publisher of popular skateboard magazine *Thrasher* agreed to work with Williams, and *Juxtapoz Magazine* was formed. As of 2009, *Juxtapoz* has joined the traditional art mainstays *Artforum*, *Art Bulletin*, and *Art in America* as one of the largest distributed art periodicals in the country. Robert and Suzanne Williams continue their involvement with *Juxtaoz* as Founder and Creative Director.¹¹⁷

The pinnacle of distinction in the art world is the title of “blue chip” artist. The term “blue chip” is used to describe safe and high value investments of all types of assets, including real estate, stocks, and art. Williams refused to change his subversive style to fit the demands and taste of the conventional art world; therefore he never expected to be a “blue chip” artist. The new millennium ushered in exciting new developments that changed the trajectory of Lowbrow Art. East Coast dealers Tony Shafrazi, Jeffrey Deitch (now the director of MOCA) and Earl McGrath began to represent Lowbrow artists, and leading institutions, including the Museum of

¹¹⁵ Moure, *California Art*, 521.

¹¹⁶ Williams and Givens, 2013.

¹¹⁷ Escalante and Stice.

Modern Art, the Whitney, and the Foundation Cartier in Paris, began to organize shows which featured Lowbrow Art.

In 1997, New York art mogul Tony Shafrazi organized Williams's first retrospective exhibition. Such attention from the dealer who was responsible for the exposure of Keith Haring, Andy Warhol, Jean-Michel Basquiat, and other notable contemporary artists opened the door for other significant art dealers to support Lowbrow artists.¹¹⁸

Williams has expressed concern that even an underground art movement like Lowbrow Art could grow large enough to collapse from its own weight. Williams also frequently jokes about being dethroned by artists who draw "big-eyed kids." Williams's concern has more to do with the attitude of the creators than the market or the art world establishment. Reflecting on the concerns that even the Lowbrow artists could one day become self-absorbed and apathetic, Williams once remarked that "the art is only good as long as it is on this climb and it is fighting for life, but when it gets on the top it gets stale."¹¹⁹ Williams is not alone in his concern for the current state of Lowbrow Art. Early Lowbrow artist, Anthony Ausgang agreed with Williams by describing that, "Early on, in the 1980s, it was very open to new artists...There's less of a sense of community now. It's more competitive. As the stakes got higher, careerism took over."¹²⁰ The growing pessimism expressed in these statements reveals that Lowbrow Art was entering a crisis.

¹¹⁸ John Strausbaugh, "Street Art That's Finding a New Address."

¹¹⁹ Hardy and Williams, "Interview with Robert Williams," *Juxtapoz*, November, 2009.

¹²⁰ Jordan, *Weirdo Deluxe*, 34.

CHAPTER 4. THE CURRENT CRISIS OF LOWBROW ART

At the dawn of the new millennium, Williams had been successful in realizing his vision of a resurgence in figurative painting. However, Lowbrow Art was no longer a small, tight-knit community of artists. Lowbrow Art shows were drawing large crowds at local institutions such as The Los Angeles Museum of Contemporary Art, Otis College of Art + Design, Los Angeles County Museum, and Laguna Art Museum. Lowbrow Art openings became a regular destination for the celebrity scene, and Nicholas Cage, Leonardo DiCaprio, Johnny Depp, and other “A-list” stars were self-confessed Lowbrow devotees. The pulsating local art scene attracted local art school students.

4.1. Mark Ryden and the Influx of Institutional Ideologies of Contemporary Art

Ryden is often viewed as the central figure of the second generation of Lowbrow Artists. Ryden grew up in Southern California. He attended Art Center College of Design (Art Center) in Pasadena and graduated with a B.F.A. in 1987. His remarkable skill for figurative rendering propelled him to success as an illustrator. Ryden was hired to design the cover for Michael Jackson’s *Dangerous* (Fig. 32), an album that went on to sell over 32 million copies, only three years after completing his B.F.A., he. Ryden’s first exhibition was the Tamara Bane Gallery *Sideshow* in 1994.¹²¹ In the 1980s and on into the 1990s, the Los Angeles gallery ran a long series of *Side Show* exhibitions which featured the fine art of career illustrators.¹²² Impressed with Ryden’s uncanny talent for figurative oil painting and intrigued by the unsettling content in his early compositions, Williams featured Ryden on the second cover of *Juxtapoz* magazine in the spring of 1995.¹²³ After the *Juxtapoz* feature, Ryden became one of the most popular

¹²¹ Artist’s biography accessed from Paul Kasmin Gallery, New York.

¹²² Jordan, *Weirdo Deluxe*, 26.

¹²³ Robert and Suzanne Williams, Givens, 2011.

Lowbrow artists. In 2001, prime New York art dealer Earl McGrath organized a one-person exhibition of Ryden's work. Following his East Coast success, Ryden received international attention, and his work was exhibited in Australia's Outre Gallery in 2001 and PressPop Gallery in Tokyo in 2002. Ryden is a powerful force in Lowbrow Art whose influence rivals Williams.¹²⁴

Mark Ryden, Christian and Rob Clayton (Clayton Brothers), Camille Rose Garcia, and other formally trained artists worked within the conventions of the Lowbrow style, but they approached the movement from a decidedly different perspective. Ironically, the movement that Williams founded in reaction to academic rejection was dramatically altered as a result of an influx of students who trained under the artists that Williams opposed.

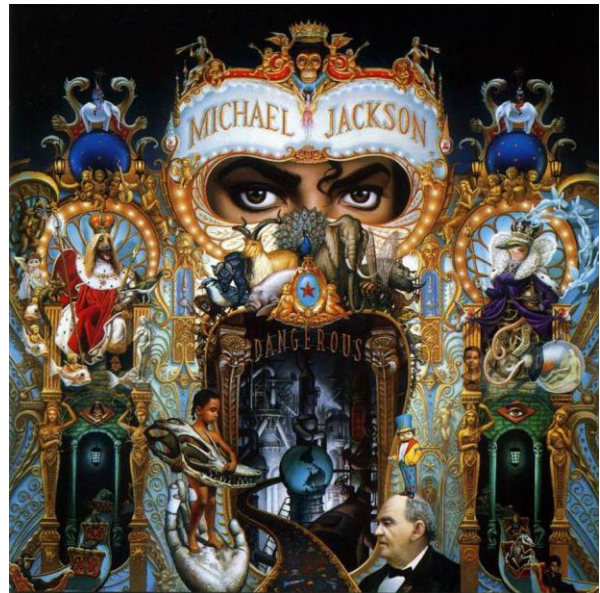


Figure 32. Mark Ryden. *Michael Jackson, Dangerous*, 1991. Album Cover.

Visual cultural scholar Claire

Pajaczkowska proposed that liberal humanism was the dominant ideology of contemporary art. According to Pajaczkowska, liberal humanism is an ideology where “answers to the question of what it is to be human are phrased in terms of philosophical concepts such as self-knowledge, consciousness, and thought, which emphasize the significance of self rather than the significance of division.”¹²⁵ As such, contemporary art institutions tend to value art that emphasizes contemporary themes of identity, the body, the environment, and spirituality. The changes of

¹²⁴ Artist's biography

¹²⁵ See Fiona Carson and Claire Pajaczkowska, *Feminist Visual Culture* (New York: Routledge, 2001).

form and content brought about by the second-generation Lowbrow artists can be observed in the context of post-modern ideologies.



Figure 33. Mark Ryden. *Tree of Life*, 2006. Oil on canvas, 66" x 42". Private collection.

Compared to those of Williams and other early Lowbrow Artists, Ryden's static compositions emphasize the individual and the self. In the painting *Tree of Life* (Fig. 33), the confronting stare of the dominant figure's large eyes compels the viewer to focus on the individual. Ryden's art often addresses feminine concepts of fertility and maternity. The childlike figure, flanked by bees holds a baby in one hand and a flower in the other. Below the hand

holding a flower, is a bear that

possibly symbolizes nature. Located below the hand with child, the "Christlike" king evokes spiritual iconography. A dodecahedron with unidentifiable script hangs from the tree on the right side of the composition. The tree in the center has the anthropomorphic feature of an eye. At the base of the tree, Ryden evoked life and

death by juxtaposing a vertical slit suggesting a vulva with a skull.¹²⁶ The profuse iconography and visual metaphors in Ryden's work are not to be read as a specific narrative or message. In a 2006 interview with High Fructose, Ryden explained:

There are many symbolic meanings in my art that I myself am not necessarily conscious of. The most powerful meanings in art come from another source outside an artist's own literal consciousness. To me, tapping into this world is the key to the making the most interesting art. Some people find my refusal to explain everything in my work deeply dissatisfying. They can't stand mystery. They need to literalize it all and tie it up in a neat little package.¹²⁷

Ryden emphasizes the post-modern concept of universality through a consistent engagement with themes of innocence, maternity, spirituality, and natural harmony. He adeptly summarized his creative intentions in the artist statement which accompanied his 2004-2005 exhibit

Wondertooneel.

It is only in childhood that contemporary society truly allows for imagination. Children can see a world ensouled, where bunnies weep and bees have secrets, where inanimate objects are alive. Many people think that childhood's world of imagination is silly, unworthy of serious consideration, something to be outgrown. Modern thinking demands that an imaginative connection to nature needs to be overcome by "mature" ways of thinking about the world. Human beings used to connect to life through mystery and mythology. Now this kind of thinking is regarded as primitive or naive. Without it, we cut ourselves off from the life force, the world soul, and we are empty and starving.¹²⁸ Ryden's statements reveal philosophical influences of Hegelian universality and

Greenbergian formalism, ideologies that Williams and the first generation of Lowbrow Artists consistently opposed.

Williams's frustration with the second generation of Lowbrow artists is a frequent topic of interviews. In a 2009 interview with Ed Hardy, Williams compared them to the formalists of the 1960s declaring: "I looked at abstract expressionism and I hated those son of a bitches." He continued: "And then I look and see what the younger generation is coming up with and I

¹²⁶ A feature that is confirmed in another painting *Fetal Trapping in Northern California*, 2006.

¹²⁷ Mark Ryden, Attaboy, and Annie Owens, "An Interview with Mark Ryden," *Hi-Fructose*, July, 2006.

¹²⁸ Mark Ryden, "Artist's Statement," in *Wondertooneel*.

discovered in some respects I'm more comfortable with these idiots that were Abstract Expressionists... at least [Abstract Expressionists] were bohemians."¹²⁹ In a drawing for the La Luz de Jesus Twenty-fifth Anniversary Show, Williams made a provocative statement with a

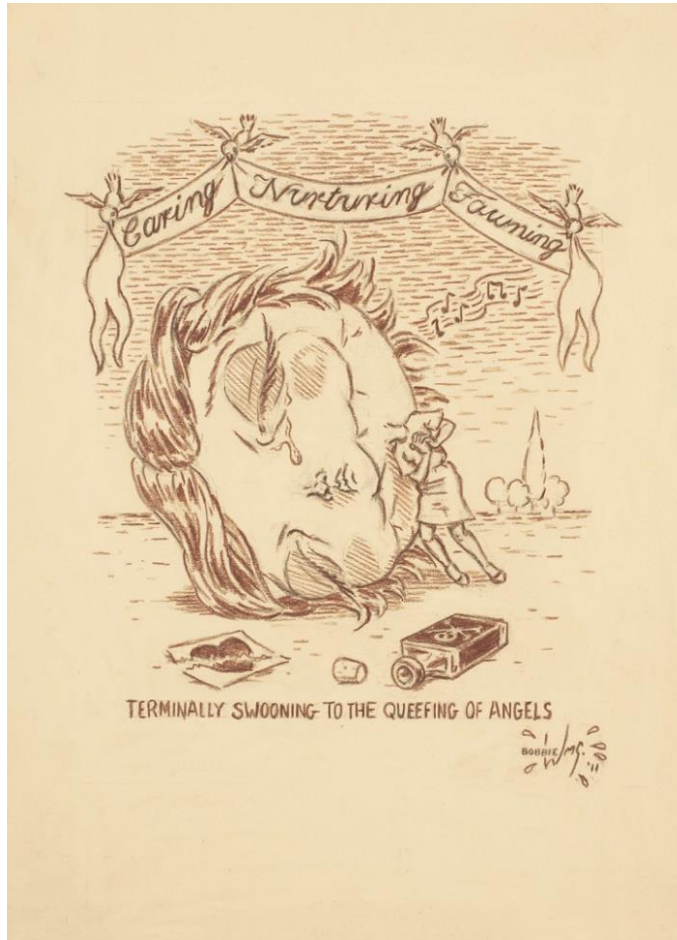


Figure 34. Robert Williams. *Pop Surrealism*, 2011. Conté crayon on manila folder, 9" x 11". Private collection.

drawing lampooning Ryden and the other second generation Lowbrow Artists who often worked under the label of Pop Surrealism. Williams's drawing *Pop Surrealism* (Fig. 34) features a young woman with Ryden's trademark enlarged eyes and head, but Williams exaggerated the deformity to the point of ridiculousness. Mocking Ryden's sentimental themes, Williams drew a banner above the melancholy figure with the words "caring, nurturing, fawning." As a slight to Ryden's childlike persona, Williams signed his drawing "Bobbie Wms."

Williams feels that many of the current artists believe they are continuing the tradition of Lowbrow Art but that they are overlooking the anti-authoritarian roots of the movement. In a 2009 interview, Williams explained, "That world I come from is long dead. I tried to drag it into

¹²⁹ Hardy and Williams, 68.

Juxtapoz, and it lasted for a while, but now you've got a whole new generation of innocent artists who are complacent, and they want to make a living and make people happy."¹³⁰

Williams was not alone in his critique of the second generation of Lowbrow Artists. In a 2001 issue of *Juxtapoz*, The Pizz takes the view that he is: "trying to wrest control of Lowbrow Art from the girly-handed, college-educated, illustrator boys."¹³¹ Although Ryden has inspired many new artists to reconsider Lowbrow Art, there are several new artists who choose to



Figure 35. Coop. *Man's Ruin*, 1993. Silk screened poster, 25" x 30".

continue in the rebellious tradition of Williams. Many of these artists grew up in the South and Midwestern United States. They shared Williams's romantic notions of contemporary bohemia and moved to California to join in the excitement they witnessed in the pages of *Juxtapoz*. One of the earliest Lowbrow pilgrims was Coop.

Coop grew up in the Tulsa suburb of Bixby.

He inherited his taste for subversive content

from his father, who is known for filming the grindhouse movie classic, *The West Tulsa Story*.

Coop discovered his talent for art while making promotional posters for local rock bands. In the early 1980s, he discovered Kustom Kulture and was immediately inspired by Robert Williams.

He moved to Los Angeles in the late 1980s to join the early Lowbrow Art movement. Coop was enamored with Williams's most salacious paintings. The voluptuous demonic women and charismatic devils that permeate *Man's Ruin* (Fig. 35) and many other of Coops compositions

¹³⁰ Nevins and Williams, 110-111.

¹³¹ Hope Urban and The Pizz, "The Pizz," *Juxtapoz*, July/Aug, 2001, 35.

were icons of Williams's early paintings such as *The Anti-Madonna's Affirmation of the Status Quo* (Fig. 36).¹³²

The second generation of Lowbrow Artists represents a crisis in the movement. This crisis can be viewed as two opposing factions. On one side of the conflict, there are the devotees of Williams, who appreciate the romantic notions of an anti-authoritarian, bohemian art movement. On the other side of the conflict are Ryden and his devotees, who appreciate the conventions of low arts, but reject the sensational content and



rebellious nature of the early Lowbrow artists. These artists hope to legitimize

Figure 36. Robert Williams. *The Anti-Madonna's Affirmation of the Status Quo*. Academic Title: *The Dowager of Damnation Exhibits Her Contempt for Other Individuals' Personal Beliefs by Staging a Tasmanian Mayhem Nativity*. Common Title: *The Immaculate Fiasco*, ca. 1985. 30" x 36". Private collection.

Lowbrow Art through the inclusion of institutionalized ideologies. One can only speculate which side will victoriously emerge, or if any side will endure. However, I share the belief of many Lowbrow artists that the movement is still far from maturity.

¹³² Coop, Interview by Joseph R. Givens, Comic Con International, San Diego, July 12, 2012.

CONCLUSION

This thesis began as a result of a once-in-a-lifetime visit to the studio of Lowbrow Art founder Robert Williams. Considering the ludicrous appearance of his compositions, I was not sure what to expect. I anticipated the interview would take place in a studio or perhaps a garage. To my surprise, he invited me to a library. We discussed the history and vision of Lowbrow Art while surrounded by leather bound art books of Gérôme, Jacques-Louis David, Caravaggio, and other canonic figures in art history. Betraying his “punk rock” persona, Williams was deeply concerned with the longevity of his art and the movement that he created. I considered Williams’s concern as I visited the Lowbrow galleries of La Luz de Jesus, L’Imagerie, and Copro and spoke with Lowbrow Art dealers Debi Jacobson and Gary Pressman. I met with Sandow Birk, and he reflected on similar themes as Williams. The *Art in the Streets* exhibit was drawing record crowds to MOCA, and there was a nervous energy among the artists. I attended the opening of a sister show at the Pasadena Museum of California Art and overheard Lowbrow artists discuss predictions about the growing popularity of street art. To my surprise, my exposure to the Lowbrow Art scene reminded me of the many “traditional” narratives of art history. After my trip to Los Angeles, I realized that my research about this community of antiestablishment artists would follow a decidedly conventional path.

My thesis provides compelling evidence that Lowbrow Art fits the framework of art history and is a movement worthy of and deserving of art historical inquiry. Beyond the cartoon imagery, popular culture references, and salacious content, there lies a truly traditional art movement. The Lowbrow artists’ preoccupation with technical prowess and narrative competence parallels the veneration of history painting in the L’Académie française during the eighteenth and nineteenth centuries. In the tradition of Modernist art movements, Williams created a cohesive and self-sufficient art movement in opposition to the values and norms of the

institutions of art. The post-modern themes that pervade the paintings of Ryden and the second generation of Lowbrow artists are evidence that an art movement can use traditional art media to address the post-modern concerns of identity, the body, spirituality, and environment. Today, there is perhaps no other community of artists whose work reflects a concerted effort to integrate post-modern sensibilities into the grand narrative of art history. However, this achievement has been overlooked by a decentralized art historical establishment that has disavowed the grand narrative of art and diverted its attention away from matters of style.

When I began my thesis, I found that remarkably few art historians had discussed contemporary art movements in terms of stylistic analysis. Without a resource for a contemporary method for stylistic analysis, I began to consider the “traditional” art historical methods—some of which have been practiced for hundreds of years. Munro’s stylistic analysis provided a basic framework from which to define Lowbrow Art. I approached Munro’s method from an empirical standpoint by using a quantitative analysis. My definition and analysis was successful in identifying the most influential figures of the Lowbrow Art movement.

My initial journey to Los Angeles inspired me to consider Vasari’s research method of collecting primary source material through interviews and visits and corroborating this information with secondary documents. I realized through the artist interviews that the development of the Lowbrow Art style followed Vasari’s model of skill accumulation. The movement has thrived because the community of artists is learning from and challenging each other. The younger artists venerate the patriarchal figures in interviews and their art. The current crisis in Lowbrow Art described in Chapter Four of this thesis parallels Winckelmann’s organic model of birth, growth, and decline.

It was clear that Lowbrow Art fit the established models of art history, but I was skeptical about the implications of such findings. The methods of Vasari and Winkelman are effective, but research has challenged their conclusions and assumptions. It was this skepticism that led me to Gombrich. I knew that Gombrich was one of few “traditional” art historians who considered caricature, comic strips, and crafts in his theoretical framework. Gombrich’s theory of schema encouraged me to think of the Lowbrow Art style as resulting from collective choices of artists. It is because of Gombrich’s work that one can understand why Lowbrow Art has grown into the “Frankenstein monster” that concerns Williams. As soon as a critical mass of artists began to understand how they could benefit from and add to Lowbrow Art, it took on a life of its own.

When I began this thesis, I would never have predicted that the movement, which I admired because of its anti-establishment attitude, would cause me to reconsider long-established methods of art history. Moreover, the effectiveness of these methods in describing even an underground contemporary art movement should be cause for art historians to consider revalidation of “traditional” art historical methods.

My thesis only scratches the surface of the rich history of Lowbrow Art. However, it provides a solid foundation for the continued study of this movement. I feel that the most promising future research on the movement is in its relationship to institutions of art. Institutional acceptance remains the glass ceiling for the Lowbrow Art movement. Only a select few niche institutions have included Lowbrow Art in their permanent collections. At the present moment, one of the most distinguishing features of Lowbrow Art is that it has endured almost exclusively as a collector’s market. Conversely, most of the other influential contemporary artists are heavily reliant on institutional support. I believe that the struggle between market and institution is the source of the generational conflict within the Lowbrow Art movement. Williams

and the first generation of Lowbrow Artists have worked to cultivate a niche group of followers and these devotees have been the source of their longevity. The second generation of Lowbrow artists considers the opportunity of longevity through the paradigm of contemporary institutions. This conflict provides a rich opportunity for the continued study of Lowbrow Art.

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APPENDIX: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1994	32	Von Dutch	Goodbye Cruel World	Oil on Masonite	1963	
Winter	1994	30	Von Dutch	Kustom Car	Kustom Car	Unknown	
Winter	1994	48	Mike Salisbury	Andy Warhol	Photograph	1967	
Winter	1994	51	Mike Salisbury	Alfred Hitchcock	Unknown	1968	
Winter	1994	53	Mike Salisbury	Capote	Unknown	1968	
Winter	1994	51	Mike Salisbury	Tom Wolfe	Unknown	1968	
Winter	1994	55	Mike Salisbury	Evel Knievel	Unknown	1969	
Winter	1994	52	Mike Salisbury	Grace Slick	Unknown	1969	
Winter	1994	48	Mike Salisbury	Johnny Mathis	Photograph	1969	
Winter	1994	54	Mike Salisbury	Holiday House	Unknown	1970	
Winter	1994	54	Mike Salisbury	Claus Oldenberge	Unknown	1972	
Winter	1994	54	Mike Salisbury	Howard Hughes Convertible	Unknown	1973	
Winter	1994	52	Mike Salisbury	Black Stallion	Unknown	1975	
Winter	1994	50	Mike Salisbury	Francis Ford Coppola	Unknown	1975	
Winter	1994	49	Mike Salisbury	Joe Dimaggio	Photograph	1976	
Winter	1994	48	Mike Salisbury	Mickey Fins	Photograph	1993	
Winter	1994	52	Mike Salisbury	Tavaruan	Unknown	1994	
Winter	1994	47	Mike Salisbury	Rolling Stone	Unknown	Unknown	
Winter	1994	47	Mike Salisbury	Time	Unknown	Unknown	
Winter	1994	71	Ed Roth	Outlaw	Kustom Car	1959	Trait Complex A
Winter	1994	73	Ed Roth	Mother's Worry	Monoprint	1979	Trait Complex A
Winter	1994	70	Ed Roth	Race?	Monoprint	1994	Trait Complex A
Winter	1994	72	Ed Roth	Rat Fink	Monoprint	1994	Trait Complex A
Winter	1994	69	Ed Roth	Rat Fink Dali	Unknown	1994	Trait Complex A
Winter	1994	69	Ed Roth	Rat Fink Mondrian	Unknown	1994	Trait Complex A
Winter	1994	68	Ed Roth	Rat Fink Van Gogh	Unknown	1994	Trait Complex A
Winter	1994	68	Ed Roth	Rat Fink Fridge Door	Kustom Fridge	Unknown	Trait Complex A
Winter	1994	29	Hamid Zavareei	He Who Knows	Oil on canvas	1992	Trait Complex A
Winter	1994	27	Hamid Zavareei	In the Continuum	Oil on canvas	1992	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1994	28	Hamid Zavareei	Paradigm II	Oil on canvas	1992	Trait Complex A
Winter	1994	29	Hamid Zavareei	The Form, The Quantum	Oil on canvas	1992	Trait Complex A
Winter	1994	26	Hamid Zavareei	Wonder the Secret	Oil on canvas	1992	Trait Complex A
Winter	1994	36	John Pound	Edict of Conquest	Acrylic on board	1980	Trait Complex A
Winter	1994	43	John Pound	Headhunter	Acrylic on board	1983	Trait Complex A
Winter	1994	38	John Pound	Walking Dead	Acrylic on board	1984	Trait Complex A
Winter	1994	39	John Pound	Fryin' Bryan	Garbage Pail Kid Card	1985	Trait Complex A
Winter	1994	44	John Pound	Bloodshot Scott	Garbage Pail Kid Card	1986	Trait Complex A
Winter	1994	42	John Pound	Chill Out, Dude!	Trading Card Illustration	1990	Trait Complex A
Winter	1994	42	John Pound	Look Ma No Hands	Trading Card Illustration	1990	Trait Complex A
Winter	1994	38	John Pound	Prarie Sushi	Unknown	1991	Trait Complex A
Winter	1994	45	John Pound	Red Guts	Airbrush on board	1992	Trait Complex A
Winter	1994	44	John Pound	The Living Rock	Oil on board	1992	Trait Complex A
Winter	1994	40	John Pound	Pizza Monster	Unknown	1994	Trait Complex A
Winter	1994	77	Manuel Ocampo	Anti Catholic	Oil on canvas	1991	Trait Complex A
Winter	1994	75	Manuel Ocampo	Cooks in the Kitchen	Oil on canvas	1993	Trait Complex A
Winter	1994	76	Manuel Ocampo	False God for True Believers	Oil on canvas	1994	Trait Complex A
Winter	1994	78	Manuel Ocampo	Twelfth Station	Oil on canvas	1994	Trait Complex A
Winter	1994	74	Manuel Ocampo	You Are a Soul	Oil on canvas	1994	Trait Complex A
Winter	1994	65	Mary Fleener	La Cucaracha	Unknown	1993	Trait Complex A
Winter	1994	6	Trici Venola	Trici VenolaUntitled131	Digital Paint	1993	Trait Complex A
Winter	1994	66	Ed Roth	Druid Princess	Kustom Car	1967	Underground Comix
Winter	1994	11	Gilbert Shelton	Zap 6 Cover	Comic Cover	1973	Underground Comix
Winter	1994	11	Rick Griffin	Zap 3 Cover	Comic Cover	1969	Underground Comix
Winter	1994	11	Robert Crumb	Zap 1 Cover	Comic Cover	1967	Underground Comix
Winter	1994	11	Robert Crumb	Zap 2 Cover	Comic Cover	1968	Underground Comix
Winter	1994	12	Robert Crumb	Zap 8 Cover	Comic Cover	1975	Underground Comix
Winter	1994	11	Robert Williams	Zap 5 Cover	Comic Cover	1970	Underground Comix
Winter	1994	13	Robert Williams	Zap 11 Cover	Comic Cover	1989	Underground Comix

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1994	12	S. Clay Wilson	Zap 7 Cover	Comic Cover	1974	Underground Comix
Winter	1994	13	S. Clay Wilson	Zap 9 Cover	Comic Cover	1978	Underground Comix
Winter	1994	13	Spain Rodriguez	Zap 12 Cover	Comic Cover	1989	Underground Comix
Winter	1994	58	Spain Rodriguez	Sketchbook	Drawing	Unknown	Underground Comix
Winter	1994	7	Trici Venola	Trici VenolaUntitled139	Digital Paint	1993	Underground Comix
Winter	1994	8	Trici Venola	Trici VenolaUntitled145	Digital Paint	1993	Underground Comix
Winter	1994	9	Trici Venola	Trici VenolaUntitled149	Digital Paint	1993	Underground Comix
Winter	1994	11	Victor Moscoso	Zap 4 Cover	Comic Cover	1969	Underground Comix
Winter	1994	13	Victor Moscoso	Zap 10 Cover	Comic Cover	1982	Underground Comix
Winter	1994	11	Victor Moscoso	Zap 13 Cover	Comic Cover	1994	Underground Comix
Winter	1994	79	Rick Griffin	Richard ColmanCartoon10220	Unknown	Unknown	
Winter	1994	33	Von Dutch	Detail	Oil on Masonite	1958	
Winter	1994	34	Von Dutch	Engraved Logo	Sculpture	Unknown	
Winter	1994	33	Von Dutch	Kustom Car	Kustom Car	Unknown	
Winter	1994	33	Von Dutch	Kustom Motorcycle	Kustom Motorcycle	Unknown	
Winter	1994	35	Von Dutch	Kustom Truck	Kustom Truck	Unknown	
Winter	1994	33	Von Dutch	Pistol	Pistol	Unknown	
Spring	1995	48	Michael McMillen	Hermetic Landscapes	Mixed media construc	1988	
Spring	1995	42	Rick Griffin	Big Brother at the Filmore	Poster	1968	
Spring	1995	38	Rick Griffin	Jimi Hendrix Filmore Poster	Poster	1968	
Spring	1995	44	Rick Griffin	Grateful Dead Europe 1990 Post	Poster	1990	
Spring	1995	45	Rick Griffin	Five	Poster	Unknown	
Spring	1995	38	Rick Griffin	Greatful Dead Logo	Commercial Illustratio	Unknown	
Spring	1995	42	Rick Griffin	Ink Drawing 1	Pen and Ink	Unknown	
Spring	1995	42	Rick Griffin	Ink Drawing 2	Pen and Ink	Unknown	
Spring	1995	46	Rick Griffin	Jesus Drawing	Drawing	Unknown	
Spring	1995	45	Rick Griffin	Jesus God	Poster	Unknown	
Spring	1995	47	Rick Griffin	Logo	Poster	Unknown	
Spring	1995	47	Rick Griffin	Madonna	Poster	Unknown	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1995	45	Rick Griffin	Man from Utopia	Poster	Unknown	
Spring	1995	43	Rick Griffin	Pacific Vibrations	Poster	Unknown	
Spring	1995	39	Rick Griffin	Rick GriffinUntitled31	Painting on canvas	Unknown	
Spring	1995	46	Rick Griffin	Shooting the Bull	Poster	Unknown	
Spring	1995	38	Rick Griffin	Yowza!	Pen and Ink Illustratio	Unknown	
Spring	1995	66	Barry McGee (TWIST)	Street Art Inspired Drawing 1	Mixed media on pape	1994	Trait Complex A
Spring	1995	71	Barry McGee (TWIST)	Street Art Inspired Drawing 10	Mixed media on pape	1994	Trait Complex A
Spring	1995	66	Barry McGee (TWIST)	Street Art Inspired Drawing 2	Mixed media on pape	1994	Trait Complex A
Spring	1995	67	Barry McGee (TWIST)	Street Art Inspired Drawing 3	Mixed media on pape	1994	Trait Complex A
Spring	1995	68	Barry McGee (TWIST)	Street Art Inspired Drawing 4	Mixed media on pape	1994	Trait Complex A
Spring	1995	69	Barry McGee (TWIST)	Street Art Inspired Drawing 5	Mixed media on pape	1994	Trait Complex A
Spring	1995	69	Barry McGee (TWIST)	Street Art Inspired Drawing 6	Mixed media on pape	1994	Trait Complex A
Spring	1995	70	Barry McGee (TWIST)	Street Art Inspired Drawing 7	Mixed media on pape	1994	Trait Complex A
Spring	1995	70	Barry McGee (TWIST)	Street Art Inspired Drawing 8	Mixed media on pape	1994	Trait Complex A
Spring	1995	71	Barry McGee (TWIST)	Street Art Inspired Drawing 9	Mixed media on pape	1994	Trait Complex A
Spring	1995	26	Isabel Samaras	Bat Girl	Unknown	1995	Trait Complex A
Spring	1995	65	Karl Hauser	Barney Doesn't Eat Here Anymore	Unknown	Unknown	Trait Complex A
Spring	1995	15	Mark Ryden	Kitsch	Oil on canvas	1990	Trait Complex A
Spring	1995	12	Mark Ryden	Protection From Evil	Oil on canvas	1992	Trait Complex A
Spring	1995	10	Mark Ryden	Third Matinee	Oil on canvas	1993	Trait Complex A
Spring	1995	12	Mark Ryden	Bad Luck	Oil on canvas	1994	Trait Complex A
Spring	1995	10	Mark Ryden	Corky Ascending to the Heavens	Oil on canvas	1994	Trait Complex A
Spring	1995	14	Mark Ryden	JaJo Patron Saint of Clowns	Oil on canvas	1994	Trait Complex A
Spring	1995	12	Mark Ryden	Saint Barbie	Oil on canvas	1994	Trait Complex A
Spring	1995	Cover	Mark Ryden	The Birth	Oil on canvas	1994	Trait Complex A
Spring	1995	33	Mike Kelley	From My Institution to Yours	Installation Detail	1987	Trait Complex A
Spring	1995	30	Mike Kelley	More Love Hours Than Can Ever Be	Found stuffed animals	1987	Trait Complex A
Spring	1995	28	Mike Kelley	Eviscerated Corpse	Sewn, stuffed, cloth	1989	Trait Complex A
Spring	1995	34	Mike Kelley	#12	Installation Detail	1990	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1995	35	Mike Kelley	#8	Installation Detail	1990	Trait Complex A
Spring	1995	30	Mike Kelley	Arena #5	Found stuffed animals	1990	Trait Complex A
Spring	1995	28	Mike Kelley	Craft Morphology	Unknown	1991	Trait Complex A
Spring	1995	32	Mike Kelley	Eight Photographs	photograph	1991	Trait Complex A
Spring	1995	31	Mike Kelley	Trickle Down Swaddling Clothe	Synthetic Polymer on	Unknown	Trait Complex A
Spring	1995	79	Rita Ackerman	Excuse me, F...er	Watercolor on paper	1994	Trait Complex A
Spring	1995	78	Rita Ackerman	Get a Job	Acrylic on canvas	1994	Trait Complex A
Spring	1995	74	Rita Ackerman	If the Phone is Ringing, Pick It U	Acrylic and collage on	1994	Trait Complex A
Spring	1995	78	Rita Ackerman	Speed	Acrylic on linen	1994	Trait Complex A
Spring	1995	77	Rita Ackerman	Take the Money and Run	Ink on Paper	1994	Trait Complex A
Spring	1995	76	Rita Ackerman	We Mastered the Life of Doing	Acrylic on canvas	1994	Trait Complex A
Spring	1995	16	Robert Williams	Robert WilliamsUntitled32	Oil on canvas	1990	Trait Complex A
Spring	1995	9	Ron Edwards	Ode to Robert Williams	Artist Inks	1981	Trait Complex A
Spring	1995	8	Ron Edwards	Summer Light	Artist Inks	1983	Trait Complex A
Spring	1995	6	Ron Edwards	Chernobyl Buckweat	Artist Inks	1984	Trait Complex A
Spring	1995	9	Ron Edwards	Queen of the Butterflies	Artist Inks	1984	Trait Complex A
Spring	1995	7	Ron Edwards	Dali Gaia	Artist Inks	1985	Trait Complex A
Spring	1995	9	Ron Edwards	Buckweat's Dilemma	Artist Inks	1990	Trait Complex A
Spring	1995	8	Ron Edwards	Paradise Cove	Artist Inks	1990	Trait Complex A
Spring	1995	72	Ed Templeton	Triumph of Good Over Eveil	Unknown	Unknown	
Spring	1995	55	Michael McMillen	Mystery Mummy	Unknown	1975	
Spring	1995	52	Michael McMillen	Aristotle's Cage	Unknown	1983	
Spring	1995	54	Michael McMillen	Year Becomes Day	Unknown	1985	
Spring	1995	53	Michael McMillen	Cheops Incognita	Unknown	1986	
Spring	1995		Michael McMillen	Temple of Luxor	Unknown	1986	
Spring	1995	52	Michael McMillen	Tunnel of Babel	Unknown	1986	
Spring	1995	49	Michael McMillen	The Hexacord Paradigm	Unknown	1989	
Spring	1995	55	Michael McMillen	The Central Meridian	Unknown	1991	
Spring	1995	50	Michael McMillen	Deliverance	Unknown	1992	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1995	38	Rick Griffin	The Surfter Bi-Monthly Cover	Magazine cover	1962	
Spring	1995	2	Rick Griffin	Sid and Johnny See the Light	Unknown	1989	
Spring	1995	36	Rick Griffin	Logo	Illustration	Unknown	
Spring	1995	37	Rick Griffin	Studio Photo	Unknown	Unknown	
Summer	1995	10	Richard Kern	Linda on the Floor	Photograph	1991	
Summer	1995	11	Richard Kern	M in Red	Photograph	1992	
Summer	1995	11	Richard Kern	M on the Bed	Photograph	1992	
Summer	1995	11	Richard Kern	Spider Anna	Photograph	1992	
Summer	1995	9	Richard Kern	Jackie Kneeling	Photograph	1993	
Summer	1995	10	Richard Kern	Liz Lights Up	Photograph	1993	
Summer	1995	8	Richard Kern	Marliyn Manson	Photograph	1994	
Summer	1995	67	Irene Hardwicke	Devil's Coach Horse	Poster	1993	
Summer	1995	66	Irene Hardwicke	I Want You, I Dream of You	Poster	1993	
Summer	1995	66	Irene Hardwicke	Pavot	Poster	1994	
Summer	1995	67	Irene Hardwicke	Tansy Cakes	Poster	1994	
Summer	1995	22	Walter Keane	Big Eyed Girl	Painting on canvas	1961	
Summer	1995	23	Walter Keane	Big Eyed Girl, Photo of Artist D	Painting on canvas	1961	
Summer	1995		Liza Lou	Kitchenette	Mixed media	1991-1994	
Summer	1995		Steve Schwartz	Electric Farm	Mixed media	1989	
Summer	1995		Steve Schwartz	The Damned	Mixed media	1990	
Summer	1995	70	Jason Mercier	Charlie's Angels	Poster	1994	
Summer	1995	70	Jason Mercier	Hunter	Poster	1994	
Summer	1995	70	Jason Mercier	Karen Black	Poster	1994	
Summer	1995	35	Alton Kelly	Free Food and Music	Poster	Unknown	
Summer	1995	32	Barry Jackson	Barry JacksonUntitled12	Poster	Unknown	
Summer	1995	35	Bill Graham	Jimi Hendrix	Poster	Unknown	
Summer	1995	37	Bill Graham	Led Zeppelin	Poster	Unknown	
Summer	1995	37	Bill Graham	Pink Floyd	Poster	Unknown	
Summer	1995	40	Chuck Sperry	Stone Temple Pilots	Poster	Unknown	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1995	40	Derek Hess	Girls Against Boys	Poster	Unknown	
Summer	1995	39	Derek Hess	Guided By Voices	Poster	Unknown	
Summer	1995	41	EMEK	Helmet	Poster	Unknown	
Summer	1995	41	Frank Kozik	Dinosaur Jr	Poster	Unknown	
Summer	1995	35	Gary Grimshaw	Big Brother	Poster	Unknown	
Summer	1995	35	Gary Grimshaw	Cream	Poster	Unknown	
Summer	1995	34	George Hunter	The Seed	Poster	Unknown	
Summer	1995	34	Hatchc	Elvis	Poster	Unknown	
Summer	1995	37	J. Purness	Rolling Stones	Poster	Unknown	
Summer	1995	37	James Stark	Crime	Poster	Unknown	
Summer	1995	38	James Stark	Crime	Poster	Unknown	
Summer	1995	34	Jim Franklin	Velvet Underground	Poster	Unknown	
Summer	1995	37	Jim Phillips	KFAT Halloween Party	Poster	Unknown	
Summer	1995	34	John Van Hammersveld	Jimi Hendrix	Poster	Unknown	
Summer	1995	41	Johnny Mojo	Disel Queens	Poster	Unknown	
Summer	1995	38	Kerry Jackson	Castration Squad	Poster	Unknown	
Summer	1995	40	Lindsey Khun/Swamp	Rocktober	Poster	Unknown	
Summer	1995	41	Mark Arminski	Nine Inch Nails	Poster	Unknown	
Summer	1995	40	Mats	Three Day Stumble	Poster	Unknown	
Summer	1995	39	Mr. Flotheringham/psyclog	Flop	Poster	Unknown	
Summer	1995	38	Nels Jacobsen	Dead Kennedys	Poster	Unknown	
Summer	1995	41	Pablo/pslag	Jon Spencer Blues Explosion	Poster	Unknown	
Summer	1995	41	Pablo/pslag	Melvins	Poster	Unknown	
Summer	1995	35	Randy Tuten	Hells Angels Annual Party	Poster	Unknown	
Summer	1995	37	Randy Tuten	The Who	Poster	Unknown	
Summer	1995	37	Raymond Pettibon	Black Flag	Poster	Unknown	
Summer	1995	35	Rick Griffin	Cream	Poster	Unknown	
Summer	1995	32	SF	SFUntitled33	Poster	Unknown	
Summer	1995	34	Stanley Mouse/Alton Kelly	Family Dog	Poster	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1995	35	Stanley Mouse/Alton Kelly	Greatful Dead	Poster	Unknown	
Summer	1995	35	Stanley Mouse/Alton Kelly	Human Be-In	Poster	Unknown	
Summer	1995	39	Tannis Root	Sonic Youth	Poster	Unknown	
Summer	1995	35	Unknown	Butterfifeld blues	Poster	Unknown	
Summer	1995	37	Unknown	Circle Jerks	Poster	Unknown	
Summer	1995	36	Unknown	Kiss Promo	Poster	Unknown	
Summer	1995	37	Unknown	Meat Puppets	Poster	Unknown	
Summer	1995	34	unknown	Rock Art Expo 94	Poster	Unknown	
Summer	1995	34	unknown	Rock Art Expo 94	Poster	Unknown	
Summer	1995	34	unknown	Rock Art Expo 94	Poster	Unknown	
Summer	1995	34	unknown	Rock Art Expo 94	Poster	Unknown	
Summer	1995	40	Unknown	The Whiskey A Go-Go	Poster	Unknown	
Summer	1995	47	Victor Moscoso	The Who	Poster	1968	
Summer	1995	45	Victor Moscoso	Siouxsie and the Banshees	Poster	1986	
Summer	1995	46	Victor Moscoso	I Love Hemp	Poster	1994	
Summer	1995	43	Victor Moscoso	Blues Project	Poster	Unknown	
Summer	1995	44	Victor Moscoso	DJ Burns Band	Poster	Unknown	
Summer	1995	43	Victor Moscoso	Matrix	Poster	Unknown	
Summer	1995	44	Victor Moscoso	Newsweek Plan	Poster	Unknown	
Summer	1995	42	Victor Moscoso	The Canned Heat	Poster	Unknown	
Summer	1995	32	Victor Moscoso	Victor MoscosoUntitled39	Poster	Unknown	
Summer	1995	34	Wes Wilson	Family Dog	Poster	Unknown	
Summer	1995		Brett Cook - Dizney	Censorship	Street Art	1991	
Summer	1995	33	Coop	Super Chunk	Poster	1994	Trait Complex A
Summer	1995	39	Coop	Rocket from the Crypt	Poster	Unknown	Trait Complex A
Summer	1995	40	Frank Kozik	Gas Huffer	Poster	Unknown	Trait Complex A
Summer	1995	38	Frank Kozik	Pain Teens	Poster	Unknown	Trait Complex A
Summer	1995	38	Frank Kozik	Scratch Acid	Poster	Unknown	Trait Complex A
Summer	1995	30	Jim Shaw	Anima Figure	Oil on canvas	1988	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1995	30	Jim Shaw	Anima Figure #4	Oil on canvas	1988	Trait Complex A
Summer	1995	26	Jim Shaw	Debemus	Oil on canvas	1990	Trait Complex A
Summer	1995	26	Jim Shaw	Esse	Oil on canvas	1990	Trait Complex A
Summer	1995	27	Jim Shaw	Power Battle	Gouache on board	1990	Trait Complex A
Summer	1995	29	Jim Shaw	Tower of Babel	Zinc Plate Etching	1990	Trait Complex A
Summer	1995	26	Jim Shaw	Panel from Horror a Vacui	Ink on canvas	1991	Trait Complex A
Summer	1995	30	Jim Shaw	The Temptation of Doubting Ol	Oil on canvas	1991	Trait Complex A
Summer	1995	19	Kimberly Austin	Lisa No 2	Silkscreen photo on m	1989	Trait Complex A
Summer	1995	18	Kimberly Austin	Artists's Coffin	Silkscreen photo on m	1992	Trait Complex A
Summer	1995	20	Kimberly Austin	Bride with Crutch	Silkscreen photo on m	1992	Trait Complex A
Summer	1995	18	Kimberly Austin	Lucrecia	Silkscreen photo on m	1992	Trait Complex A
Summer	1995	20	Kimberly Austin	Slave	Silkscreen photo on m	1992	Trait Complex A
Summer	1995	54	Nicoole Eisenman	Betty Gets It	Poster	1992	Trait Complex A
Summer	1995	54	Nicoole Eisenman	Tropicana	Poster	1992	Trait Complex A
Summer	1995	55	Nicoole Eisenman	Lemonade Stand	Poster	1993	Trait Complex A
Summer	1995	54	Nicoole Eisenman	Self Portrait	Poster	1994	Trait Complex A
Summer	1995	14	Dave McKay	Timelords	Poster	1993	Underground Comix
Summer	1995	14	David McKay	Stairway to Hedonism	Poster	1990	Underground Comix
Summer	1995	12	Gerry Wed	Comics	Illustration	1993	Underground Comix
Summer	1995	13	Gerry Wed	Mambo Theology	Illustration	1993	Underground Comix
Summer	1995	27	Jim Shaw	Panel from Horror a Vacui #2	Ink on canvas	1991	Underground Comix
Summer	1995	28	Jim Shaw	Comic page	comic drawing	Unknown	Underground Comix
Summer	1995	28	Jim Shaw	Family Circle Spoof	Ink Comic	Unknown	Underground Comix
Summer	1995	14	Reg Mombassa	Starving Wolves	Poster	1989	Underground Comix
Summer	1995	15	Reg Mombassa	Emperors New Clothes	Poster	1993	Underground Comix
Summer	1995	71	Jamex and Einar De La To	Lust	Poster	1994	Visionary
Summer	1995	71	Jamex and Einar De La To	Maxine Died for Your Sins	Poster	1994	Visionary
Summer	1995	71	Jamex and Einar De La To	The Tangle	Poster	1994	Visionary
Summer	1995	71	Jamex and Einar De La To	Witch Furnace and Flame Work	Poster	1994	Visionary

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1995	50	Neon Park	Sailin' Shoes	Poster	1971	
Summer	1995	53	Neon Park	Dixie Chicken	Poster	1973	
Summer	1995	Cover	Neon Park	Jesus and the Pigs	Unknown	1977	
Summer	1995	53	Neon Park	Hoy-Hoy!	Poster	1980	
Summer	1995	50	Neon Park	Ruby	Poster	1980	
Summer	1995	52	Neon Park	Baudelaire and the Chocolate N	Poster	1981	
Summer	1995	49	Neon Park	Paul and Mary	Poster	1981	
Summer	1995	48	Neon Park	Carmen Miranda South of the B	Poster	1985	
Summer	1995	51	Neon Park	Guild Sushi	Poster	1985	
Summer	1995	38	Shawn Kerri	Bad Brains	Poster	Unknown	
Summer	1995	38	Shawn Kerri	Germes	Poster	Unknown	
Fall	1995		Unknown	Circus Poster	Poster	Unknown	
Fall	1995	57	Walt Stweart	Angela Davis	Unknown	1971	
Fall	1995	58	Walt Stweart	George Jackson	Unknown	1972	
Fall	1995	57	Walt Stweart	Manson Family	Unknown	1975	
Fall	1995	59	Walt Stweart	Patty Hearst	Unknown	1976	
Fall	1995	56	Walt Stweart	Charles Manson	Unknown	1980	
Fall	1995	58	Walt Stweart	Hells Angels	Unknown	1988	
Fall	1995	56	Walt Stweart	Edmund Kemper	Unknown	1992	
Fall	1995		Toonz	Graffiti Splash Page	Unknown	1994	
Fall	1995	73	Carl Barks	A Tall Ship and a Star to Steer H	Oil on canvas	1971	
Fall	1995	74	Cooper	Who Enters Here Leaves Hope I	Oil on canvas	1919	
Fall	1995	75	Gerald Gregg	The Camera Clue	Acrylic on canvas	1943	
Fall	1995	10	Illya Kabakov	I WILL Return on April 29, 199	Installation	1995	
Fall	1995	10	Patrick Raynaud	Ablutions	Installation	1992	
Fall	1995	75	Smith	Headhunder	Oil on Masonite	1940	
Fall	1995	31	David Perry	Chute	Photograph	1992	
Fall	1995	31	David Perry	Lead Feet	Photograph	1992	
Fall	1995	32	David Perry	Roaster on a Pass	Photograph	1992	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1995	30	David Perry	Sneaky Pete Grindin'	Photograph	1992	
Fall	1995	32	David Perry	Two Dirty Couopes and a Racer	Photograph	1992	
Fall	1995	31	David Perry	Keith Welsner and his Shoebox	Photograph	1993	
Fall	1995	28	David Perry	1940 Coupe at Takeoff	Photograph	1995	
Fall	1995	77	Cabral	El Medico de las Locas	Poster	1954	
Fall	1995	73	Jack Davis	Frankenstein Poster	Poster	1964	
Fall	1995	77	Unknown	La Bete Humaine	Poster	1938	
Fall	1995	10	Martin Kippenberger	Miete Strom Gas	Poster	1986	
Fall	1995	70	Chaz Bojorquez	Chaz BojorquezUntitled15	Unknown	Unknown	Trait Complex A
Fall	1995	66	Greg Gibbs	Hambone	Unknown	Unknown	Trait Complex A
Fall	1995	78	Joseph Seeman	Alice in Manhattanland	Unknown	Unknown	Trait Complex A
Fall	1995	51	Mark Gonzales	Black Label Graphics for John C	Spray Acrylic	1992	Trait Complex A
Fall	1995	51	Mark Gonzales	5,000 Remarks	Mixed media	1994	Trait Complex A
Fall	1995	50	Mark Gonzales	60/40 Skateboard Collaboration	Skateboard	1994	Trait Complex A
Fall	1995	53	Mark Gonzales	I Hate to Fight	Unknown	1994	Trait Complex A
Fall	1995	52	Mark Gonzales	Mark GonzalesUntitled90	Unknown	1994	Trait Complex A
Fall	1995	53	Mark Gonzales	Mark GonzalesUntitled91	Unknown	1994	Trait Complex A
Fall	1995	52	Mark Gonzales	Relocate 1951	Unknown	1994	Trait Complex A
Fall	1995	53	Mark Gonzales	VIP	Unknown	1994	Trait Complex A
Fall	1995	21	Michael Knowlton	Poodle and Manx	Oil on canvas	1991	Trait Complex A
Fall	1995	22	Michael Knowlton	Club Me	Oil on canvas	1992	Trait Complex A
Fall	1995	23	Michael Knowlton	Single Stack	Oil on canvas	1993	Trait Complex A
Fall	1995	22	Michael Knowlton	Stacey Koon Busts Jeff Koons	Oil on canvas	1993	Trait Complex A
Fall	1995	21	Michael Knowlton	Hanging Ten	Oil on canvas	1995	Trait Complex A
Fall	1995	35	Miran Kim	Miran KimUntitled94	Mixed media Collage	1992	Trait Complex A
Fall	1995	37	Miran Kim	Chongsin Doe #1	Multimedia on Canvas	1993	Trait Complex A
Fall	1995	36	Miran Kim	The Thumb	Mixed media	1993	Trait Complex A
Fall	1995	34	Miran Kim	Somebody You know	Mixed media Collage	1994	Trait Complex A
Fall	1995	37	Miran Kim	I want to Hold On to My Pig	Acrylic and Pencil on	1995	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1995	74	Robert Williams	Backstage Johnny Express His D	Oil on canvas	1985	Trait Complex A
Fall	1995	47	S. Clay Wilson	As a Kid, the Checkered Demon	Ink and watercolor on	1987	Trait Complex A
Fall	1995	46	S. Clay Wilson	Star-Eyed Stella Blasts Rude Mu	Ink and watercolor on	1992	Trait Complex A
Fall	1995	48	S. Clay Wilson	Amazonian Piratesses Venture to	Ink and watercolor on	1993	Trait Complex A
Fall	1995	49	S. Clay Wilson	The Angel Snatches the Cape of	Ink and watercolor on	1993	Trait Complex A
Fall	1995	45	S. Clay Wilson	The Checkered Demon Deliverin	Ink and watercolor on	1993	Trait Complex A
Fall	1995	44	S. Clay Wilson	the Checkered Demon Gets Kick	Ink and watercolor on	1993	Trait Complex A
Fall	1995	46	S. Clay Wilson	Witches Cookin' the Cyclos' Dic	Ink and watercolor on	1993	Trait Complex A
Fall	1995	48	S. Clay Wilson	Star-Eyed Stella Donates to a Ho	Ink and watercolor on	1994	Trait Complex A
Fall	1995	47	S. Clay Wilson	Pursued by the Brugly Others, T	Ink and watercolor on	1995	Trait Complex A
Fall	1995	41	XNO	A Few Painters	Acrylic on canvas	1994	Trait Complex A
Fall	1995	42	XNO	Crunching Creep	Acrylic on canvas	1994	Trait Complex A
Fall	1995	40	XNO	Freaked Out Freak	Acrylic on canvas	1994	Trait Complex A
Fall	1995	43	XNO	Invasion	Acrylic on canvas	1994	Trait Complex A
Fall	1995	40	XNO	Robot Rivals	Acrylic on canvas	1994	Trait Complex A
Fall	1995	42	XNO	Nurturing Weirdness	Acrylic on canvas	1995	Trait Complex A
Fall	1995	Cover	XNO	Seasick FransenPop	Acrylic on canvas	1995	Trait Complex A
Fall	1995	42	XNO	See You Laser	Acrylic on canvas	1995	Trait Complex A
Fall	1995	39	XNO	Shortcoming	Acrylic on canvas	1995	Trait Complex A
Fall	1995	72	Basil Wolverton	Boilst (End of the World	Unknown	1954	Underground Comix
Fall	1995	74	Basil Wolverton	The Mad Reader	Ink on Paper	1954	Underground Comix
Fall	1995	75	Basil Wolverton	Spider Speederspooder	Ink on Paper	1975	Underground Comix
Fall	1995	74	Bill Elder/harvey Kurtzman	Mad #22 Cover	Ink on Paper	1955	Underground Comix
Fall	1995	77	Ever Meulon	Surprise	Ink and watercolor on	1981	Underground Comix
Fall	1995	76	Harvey Kurtzman	Mad #10 Cover Art	Ink on Paper	1954	Underground Comix
Fall	1995	77	Rory Hayes	Nutz Boy	Ink and watercolor on	1984	Underground Comix
Fall	1995	15	Alex Grey	Nervous System	Oil on linen	1980	Visionary
Fall	1995	14	Alex Grey	Psychic Energy System	Oil on linen	1980	Visionary
Fall	1995	17	Alex Grey	The Beast	Performance	1982	Visionary

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1995	16	Alex Grey	Kissing	Oil on linen	1983	Visionary
Fall	1995	16	Alex Grey	Prayer Wheel	Performance	1983	Visionary
Fall	1995	17	Alex Grey	Praying	Oil on linen	1984	Visionary
Fall	1995	12	Alex Grey	Holy Fire	Oil on linen	1987	Visionary
Fall	1995	13	Alex Grey	Tantra	Oil on linen	1991	Visionary
Fall	1995	15	Alex Grey	Journey of the Wounded Healer	Oil on linen	1984-85	Visionary
Fall	1995		Lindsay Brice	God Baby	Unknown	Unknown	
Fall	1995	73	Stanislav Szukulski	My Blacksmith Father	Bronze Casting	1912	
Winter	1995	27	Leonard Koscianski	Raptors	Oil on canvas	1984	
Winter	1995	27	Leonard Koscianski	Shadowland	Oil on canvas	1988	
Winter	1995	24	Leonard Koscianski	Fireeaters	Oil on canvas	1990	
Winter	1995	25	Leonard Koscianski	Homo Homini Lupus Est	Oil on canvas	1990	
Winter	1995	26	Leonard Koscianski	From the Window	Oil on canvas	1993	
Winter	1995	23	Leonard Koscianski	Animal Instincts	Oil on canvas	1995	
Winter	1995	22	Leonard Koscianski	Leonard KoscianskiUntitled88	Oil on canvas	Unknown	
Winter	1995	46	Jerome Witkin	Mind/Mirror	Oil on canvas	1984	
Winter	1995	44	Jerome Witkin	Mortal Sin: In the Confession of	Oil on canvas	1985	
Winter	1995	48	Jerome Witkin	Jesus for Our Time	Oil on canvas	1986	
Winter	1995	48	Jerome Witkin	In a Mind, My Vincent	Oil on canvas	1988	
Winter	1995	48	Jerome Witkin	Vincent	Charcoal	1988	
Winter	1995	49	Jerome Witkin	Crack House (First panel of Thre	Oil on canvas	1990	
Winter	1995	46	Jerome Witkin	Subway: A Mariage	Pastel on paper	1981-1983	
Winter	1995	62	Axelalia	Metallic Messiah	Bronze Casting	1980	
Winter	1995	63	Axelalia	Silver Shark Jaw Belt Buckle wi	Bronze Casting	1985	
Winter	1995	63	Axelalia	Dali Dagger	Bronze Casting	1989	
Winter	1995	63	Axelalia	Original wax for Dream Dagger	Bronze Casting	1989	
Winter	1995	63	Axelalia	Wax Mous Cap on Wax Skull	Bronze Casting	1989	
Winter	1995	63	Axelalia	Arachnoid #2	Blood and gold leaf on	1992	
Winter	1995	62	Axelalia	Self Portrait	Bronze Casting	1993	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1995	77	Anthony Ausgang	You!	Ceramic figure	Unknown	Trait Complex A
Winter	1995	65	Brad Bussey	Pyroclogrhythmic Enlightenmen	Composite image with	ca 1995	Trait Complex A
Winter	1995	78	Byron Werner	Composer Busts and Tropical Fi	Unknown	Unknown	Trait Complex A
Winter	1995	65	Conrad Haberland	5 Hands	Oil on canvas	ca 2002	Trait Complex A
Winter	1995	65	David Ho	David HoUntitled55	Mixed media	ca 2001	Trait Complex A
Winter	1995	65	Gabriel	Personality Indifference	Unknown	ca 1996	Trait Complex A
Winter	1995	29	Jane Handel	Homage to Yoshiyuki Takada	Acrylic on canvas	1987	Trait Complex A
Winter	1995	29	Jane Handel	3 plus 4 equals 7	Collage, ink, paper	1989	Trait Complex A
Winter	1995	28	Jane Handel	Time Has Run Out	Assemblage	1991	Trait Complex A
Winter	1995	29	Jane Handel	Good News for Baby Girls	Assemblage	1992	Trait Complex A
Winter	1995	28	Jane Handel	Memento Mori for My Neighbo	Assemblage	1992	Trait Complex A
Winter	1995	29	Jane Handel	Zip-ah-dee-doo-dah...everything	Assemblage	1993	Trait Complex A
Winter	1995	61	Jill Jordan	Highland Fling	Ink and prismacolor	1995	Trait Complex A
Winter	1995	58	Jill Jordan	In Suspense	Ink and prismacolor	1995	Trait Complex A
Winter	1995	61	Jill Jordan	Reigned In	Ink and prismacolor	1995	Trait Complex A
Winter	1995	60	Jill Jordan	Skippy	Unknown	1995	Trait Complex A
Winter	1995	65	Matt O'Neill	Young Buck	Oil on canvas	ca 1997	Trait Complex A
Winter	1995	65	Michael Metzger	Paradise	Collage	ca 1999	Trait Complex A
Winter	1995	64	Michael Schroeder	Stone Temple Parent	Oil on canvas	ca 1995	Trait Complex A
Winter	1995	65	Mike Pogue	Vive Rapido	Enamel on masonite	ca 2000	Trait Complex A
Winter	1995	18	Niagara	Her Motive Greed	Unknown	Unknown	Trait Complex A
Winter	1995	77	Pizz	Eldridge Cleaver	Ceramic figure	Unknown	Trait Complex A
Winter	1995	78	Pizz	The Thrill of Working with Che	Unknown	Unknown	Trait Complex A
Winter	1995	56	Ralph Steadman	Growing Fear	Silkscreen	1993	Trait Complex A
Winter	1995	55	Ralph Steadman	Terrorist	Silkscreen	1993	Trait Complex A
Winter	1995	57	Ralph Steadman	William Burroughs	Etching	1993	Trait Complex A
Winter	1995	57	Ralph Steadman	PiCastro	Silkscreen	1994	Trait Complex A
Winter	1995	56	Ralph Steadman	Bats Over Barstow	Silkscreen	1995	Trait Complex A
Winter	1995	54	Ralph Steadman	Vintage Dr. Gonzo	Silkscreen	1995	Trait Complex A

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1995	51	Robert Armstrong	Couch Potato Simulviewing Ses	Oil on paper	1983	Trait Complex A
Winter	1995	53	Robert Armstrong	Bumper Fun	Oil on canvas	1991	Trait Complex A
Winter	1995	51	Robert Armstrong	Getting Down With a Hot Group	Oil on paper	1991	Trait Complex A
Winter	1995	52	Robert Armstrong	Gallery Goers	Oil on canvas	1993	Trait Complex A
Winter	1995	51	Robert Armstrong	The Chew Out	Oil on canvas	1993	Trait Complex A
Winter	1995	53	Robert Armstrong	Mud and Slackers	Oil on canvas	1994	Trait Complex A
Winter	1995	53	Robert Armstrong	Sol Hoopi's Nightmare	Oil on canvas	1994	Trait Complex A
Winter	1995	50	Robert Armstrong	Remote Possibility	Oil and cat Pee on Cat	1995	Trait Complex A
Winter	1995	41	Robert Williams	The Imp Shepherdess	Oil on canvas	1993	Trait Complex A
Winter	1995	42	Robert Williams	The Mad Surgeon's Species-Mix	Oil on canvas	1993	Trait Complex A
Winter	1995	43	Robert Williams	Tower of Avarice	Oil on canvas	1993	Trait Complex A
Winter	1995	36	Robert Williams	Mr. Man-Baby Vs the Strip Mall	Oil on canvas	1994	Trait Complex A
Winter	1995	38	Robert Williams	The Jazz Pizzicato of Swivelling	Oil on canvas	1994	Trait Complex A
Winter	1995	40	Robert Williams	The Surrealist Nude Quiche Cad	Oil on canvas	1994	Trait Complex A
Winter	1995	37	Robert Williams	A Hair in the Soup	Oil on canvas	1995	Trait Complex A
Winter	1995	39	Robert Williams	Blue Collar Bravado Born of a T	Oil on canvas	1995	Trait Complex A
Winter	1995	34	Robert Williams	Girl With the Faberge Ass	Oil on canvas	1995	Trait Complex A
Winter	1995	Cover	Robert Williams	Murder's Head Venerated by Ro	Oil on canvas	1995	Trait Complex A
Winter	1995	65	Skee Goodhart	The Queen of Hearts	Mixed media	ca 1998	Trait Complex A
Winter	1995	60	Stacy Lande	Go-Go Girl	Acrylic and pastel on	1993	Trait Complex A
Winter	1995	61	Stacy Lande	Pan	Acylic on wood	1993	Trait Complex A
Winter	1995	61	Stacy Lande	Olympia	Acylic on wood	1995	Trait Complex A
Winter	1995	59	Stacy Lande	Shulamit	Acrylic on wood	1995	Trait Complex A
Winter	1995	65	Theresa Moore	Buena	Oil on canvas	ca 1995	Trait Complex A
Winter	1995	78	XNO	Painting from Frankenpop	Unknown	Unknown	Trait Complex A
Winter	1995	20	Robert Crumb	Sketchbook	Sketch	1993	Underground Comix
Winter	1995	31	Ahmed Kapidzic, Kenon S	War Architecture	Architecture	1982	
Winter	1995	16	Al Honig	4 Wheel Drive	Readymade	1995	
Winter	1995	16	Al Honig	Urn Series 3	Readymade	1995	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1995	33	Aleksander Wittek	War Architecture	Architecture	1896	
Winter	1995	32	Architect Unknown	War Architecture	Architecture	1592	
Winter	1995	32	Josip Vancas	War Architecture	Architecture	1913	
Winter	1995	30	Juraj Neidhardt	War Architecture	Architecture	1982	
Winter	1995	78	Neon Park	Betty Duck	Unknown	Unknown	
Spring	1996	24	Mati Klarwein	Landscape Described	Oil and casein tempera	1958	
Spring	1996	25	Mati Klarwein	Yusef	Oil and casein tempera	1958	
Spring	1996	22	Mati Klarwein	Lovers Leap	Oil and casein tempera	1986	
Spring	1996	21	Mati Klarwein	Baghdad Café	Oil and casein tempera	1990	
Spring	1996	20	Mati Klarwein	The Last Sunset	Oil and casein tempera	1994	
Spring	1996	24	Mati Klarwein	Afrodite	Oil and casein tempera	1995	
Spring	1996	37	Spain Rodriguez	The Prize	Acrylic on canvas	1978	
Spring	1996	76	Moon Unit Zappa	Moon Unit ZappaUntitled40	Mixed media	1993	
Spring	1996	49	Peter Shire	Metal Teapot	Sculpture	1992	
Spring	1996	48	Peter Shire	City on a Hill	Sculpture	1993	
Spring	1996	52	Anthony Friedkin	Divine	Gelatin silver print	1970	
Spring	1996	52	Anthony Friedkin	Clockwork Malibu	Gelatin silver print	1978	
Spring	1996	55	Anthony Friedkin	Edward James Olmos	Gelatin silver print	1978	
Spring	1996	53	Anthony Friedkin	Psycho House, Universal Studio	Gelatin silver print	1978	
Spring	1996	54	Anthony Friedkin	Offshore Winds, Zuma Beach	Gelatin silver print	1980	
Spring	1996	54	Anthony Friedkin	Death of an Angel	Gelatin silver print	1984	
Spring	1996	55	Anthony Friedkin	Andrea in the Ocean	Gelatin silver print	1991	
Spring	1996	51	Anthony Friedkin	Stairs, The Yucatan	Gelatin silver print	1991	
Spring	1996	51	Anthony Friedkin	Four Convicts, Folsom Prison	Gelatin silver print	1992	
Spring	1996	51	Anthony Friedkin	Self Portrait	Gelatin silver print	1992	
Spring	1996	53	Anthony Friedkin	LA After the Riots	Gelatin silver print	1993	
Spring	1996	36	Spain Rodriguez	Nicaragua	Pen, Ink Watercolor on	1983	
Spring	1996	33	Damien Hirst	Apomorphine	Assemblage	1991	
Spring	1996	32	Damien Hirst	One Thousand Years	Assemblage	1992	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1996	30	Damien Hirst	Away from the Flock	Assemblage	1994	
Spring	1996	31	Damien Hirst	Looking Forward to a Complete	Assemblage	1994	
Spring	1996	31	Damien Hirst	My Way	Assemblage	1994	
Spring	1996	33	Damien Hirst	Still	Assemblage	1994	
Spring	1996	32	Damien Hirst	The Physical Impossibility of De	Assemblage	1994	
Spring	1996	32	Damien Hirst	Beautiful	Assemblage	1995	
Spring	1996	61	Cost	Cost: Cost	Wood sculpture on ca	1993	
Spring	1996	61	Cost and Revs	Cost and Revs	Unknown	1992	
Spring	1996	61	Cost and Revs	Wheatpast flyers from poster ca	Unknown	1992	
Spring	1996	61	Cost and Revs	King of the Pigs	Mural	1993	
Spring	1996	61	Cost and Revs	Mt. Krushmore	Mural	1993	
Spring	1996	28	Keith Haring	Keith HaringUntitled77	Watercolor on paper	1987	
Spring	1996	29	Jeff Carr	Bowling for Pesos	Oil on canvas	1993	Trait Complex A
Spring	1996	39	Joe Coleman	Miracles for Sale	Acrylic on board	1994	Trait Complex A
Spring	1996	43	Joe Coleman	Give Me That Old Time Religio	Acrylic on board	1995	Trait Complex A
Spring	1996	38	Joe Coleman	Holy Saint Adolf II, portrait of A	Acrylic on board	1995	Trait Complex A
Spring	1996	40	Joe Coleman	Old Man Brown, portrait of John	Acrylic on board	1995	Trait Complex A
Spring	1996	42	Joe Coleman	The Man Who Walked Through	Acrylic on board	1995	Trait Complex A
Spring	1996	58	Kathy Stacio Schorr	Devil's Disc	Oil on canvas	1991	Trait Complex A
Spring	1996	59	Kathy Stacio Schorr	Francis and the Pirate	Oil on canvas	1991	Trait Complex A
Spring	1996	56	Kathy Stacio Schorr	Spook House	Oil on canvas	1991	Trait Complex A
Spring	1996	57	Kathy Stacio Schorr	Snake Charmer	Oil on canvas	1994	Trait Complex A
Spring	1996	58	Kathy Stacio Schorr	Visible Garden	Oil on canvas	1995	Trait Complex A
Spring	1996	Cover	Kathy Staico Schorr	Desert Ride	Oil on canvas	1994	Trait Complex A
Spring	1996	28	Kenny Scharf	Kenny ScharfUntitled81	Airbrush acrylic on pl	1983	Trait Complex A
Spring	1996	68	Robert Poluce	Vanishing Pint	Acrylic on canvas	1993	Trait Complex A
Spring	1996	36	Spain Rodriguez	The Dictatress	Watercolor on paper	1985	Trait Complex A
Spring	1996	34	Spain Rodriguez	Illustration for Genisis	Collage, watercolor, c	1974	Underground Comix
Spring	1996	36	Spain Rodriguez	Cover Illustration for San Franci	Illustration	1985	Underground Comix

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1996	47	Billy Shire	Day of the Dead Festival Merma	Paper mache	1981	
Spring	1996	49	Billy Shire	Stairs and crosses made by hobo	Assemblage	1992	
Spring	1996	49	Henry Shire	Peter as a teapot	Scratchboard	1977	
Spring	1996	47	Henry Shire	LA River	Scratchboard	1991	
Spring	1996	48	Henry Shire	Self-Portrait	Pastel on paper	1930s	
Spring	1996	44	Hunter S. Thompson	Death Bomb	Marker and blood on p	1991	
Spring	1996	44	Hunter S. Thompson	Tearful Tower	Enamel on shot photo	1993	
Spring	1996	46	Peter Shire	Peter ShireUntitled95	Gouache on board	1981	
Spring	1996	61	Revs	Do you Believe in God?	Acrylic on canvas	1991	
Spring	1996	35	Spain Rodriguez	Banner for Lollapalooza	Illustration	1992	
Spring	1996	36	Spain Rodriguez	Robot Wars Poster	Poster	1994	
Spring	1996	45	William S. Burroughs	Ghost Escape	Acrylic on board with	1982	
Summer	1996	55	Unknown	Ghanian Fantasy Coffins	Unknown	Unknown	
Summer	1996	55	Unknown	Ghanian Fantasy Coffins	Unknown	Unknown	
Summer	1996	55	Unknown	Ghanian Fantasy Coffins	Unknown	Unknown	
Summer	1996	55	Unknown	Ghanian Fantasy Coffins	Unknown	Unknown	
Summer	1996	25	Justin Forbes	Getting Clean	Oil on canvas	1991	
Summer	1996	26	Justin Forbes	The Loft	Oil on canvas	1991	
Summer	1996	23	Justin Forbes	Blue Women	Oil on canvas	1992	
Summer	1996	25	Justin Forbes	Triple Date	Oil on canvas	1992	
Summer	1996	24	Justin Forbes	Naked	Oil on canvas	1993	
Summer	1996	27	Justin Forbes	A Family Gathering	Oil on canvas	1994	
Summer	1996	22	Justin Forbes	Road Trip II	Oil on canvas	1994	
Summer	1996	27	Justin Forbes	Good Times	Oil on canvas	1993-94	
Summer	1996	59	Unknown	GWAR	Unknown	1995	
Summer	1996	63	Zephyr (Andy Witten)	Wild Style Sign	Mural	1983	
Summer	1996	63	Zephyr (Andy Witten)	Subway Mural NYC	Mural	1986	
Summer	1996	63	Zephyr (Andy Witten)	Mortorcycle	Painted motorcycle	1993	
Summer	1996	62	Zephyr (Andy Witten)	The Dragon	Enamel on canvas	1993	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1996	62	Zephyr (Andy Witten)	Wall Mural (Tag)	Mural	1996	
Summer	1996	37	John Bell	Boris and Natasha	Colored pencil on pap	1995	Trait Complex A
Summer	1996	37	John Bell	Hell Yeah	Colored pencil on pap	1995	Trait Complex A
Summer	1996	36	John Bell	Hunkered Down	Colored pencil on pap	1995	Trait Complex A
Summer	1996	35	John Bell	Joyride #13	Colored pencil on pap	1995	Trait Complex A
Summer	1996	37	John Bell	Pooties Long Night	Photoillustration	1995	Trait Complex A
Summer	1996	34	John Bell	John BellUntitled74	Unknown	Unknown	Trait Complex A
Summer	1996	43	Kenny Scharf	Barbara Simpson's New Kitchen	Oil on canvas	1977	Trait Complex A
Summer	1996	Cover	Kenny Scharf	Do It Now	Oil and spraypaint on	1984	Trait Complex A
Summer	1996	40	Kenny Scharf	Ultima Suprema Deluxa	Acrylic, spraypaint, ar	1984	Trait Complex A
Summer	1996	43	Kenny Scharf	Junguloony	Oil and acrylic on can	1986	Trait Complex A
Summer	1996	38	Kenny Scharf	Admire an Admiral	Oil and acrylic on can	1988	Trait Complex A
Summer	1996	39	Kenny Scharf	Ooozolution	Oil on canvas with sill	1994	Trait Complex A
Summer	1996	40	Kenny Scharf	Prehicosmicorical	Oil on canvas with sill	1994	Trait Complex A
Summer	1996	43	Kenny Scharf	The Scharf Schak	Installation	1994	Trait Complex A
Summer	1996	42	Kenny Scharf	XRY	Oil and acrylic on can	1994	Trait Complex A
Summer	1996	42	Kenny Scharf	On the Road to the End is Near t	Oil and acrylic on can	1990-91	Trait Complex A
Summer	1996	14	Raymond Pettibon	Angels Are Surrounding You	Pen and Ink	1985	Trait Complex A
Summer	1996	16	Raymond Pettibon	Hidden Behind	Pen and Ink	1985	Trait Complex A
Summer	1996	12	Raymond Pettibon	No Title (We Traded Our Lieute	Pen and Ink	1986	Trait Complex A
Summer	1996	12	Raymond Pettibon	Not Title (Sperm, a Few Drops	Pen and Ink	1986	Trait Complex A
Summer	1996	15	Raymond Pettibon	Not Title (Sperm, a Few Drops	Pen and Ink	1989	Trait Complex A
Summer	1996	16	Raymond Pettibon	Vavoom	Pen and Ink	1992	Trait Complex A
Summer	1996	13	Raymond Pettibon	Why? That Benzedrine Bulb Ha	Pen and Ink	1992	Trait Complex A
Summer	1996	51	Terry Rowlett	An American Vision	Oil on canvas	1994	Trait Complex A
Summer	1996	52	Terry Rowlett	Death in a Cornfield	Oil on canvas	1994	Trait Complex A
Summer	1996	50	Terry Rowlett	Angela Davis	Oil on canvas	1995	Trait Complex A
Summer	1996	52	Terry Rowlett	High Tide	Oil on canvas	1995	Trait Complex A
Summer	1996	53	Terry Rowlett	Jennifer in the Desert	Oil on canvas	1995	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1996	52	Terry Rowlett	Sowing Season	Oil on canvas	1995	Trait Complex A
Summer	1996	32	Paul Laffoley	I, Robur Master of the World	Oil and acrylic on can	1968	Visionary
Summer	1996	31	Paul Laffoley	Alchemy	Oil and acrylic on can	1973	Visionary
Summer	1996	30	Paul Laffoley	It Came from Beneath Space	Oil and acrylic on can	1984	Visionary
Summer	1996	33	Paul Laffoley	The Black-White Hole	Oil and acrylic on can	1984	Visionary
Summer	1996	29	Paul Laffoley	The Search for the Urplanze	Oil and acrylic on can	1984	Visionary
Summer	1996	19	NSK	Die Liebe	Oil on board	1988	
Summer	1996	21	NSK	Kapital	Object	1989	
Summer	1996	18	NSK	Emassy Berlin	Installation	1993	
Summer	1996	20	NSK	Video Still from Laibach video I	Video	1993	
Summer	1996	20	NSK	Video Still from Laibach video I	Video	1993	
Summer	1996	44	Shirin Neshat	Offered Eyes	Photo with ink	1993	
Summer	1996	45	Shirin Neshat	Allegiance with Wakefulness	Photo with ink	1994	
Summer	1996	45	Shirin Neshat	Faceless	Photo with ink	1994	
Summer	1996	49	Shirin Neshat	Grace Under Duty	Photo with ink	1994	
Summer	1996	48	Shirin Neshat	My Beloved	Photo with ink	1994	
Summer	1996	46	Shirin Neshat	Stories of Martyrdom	Photo with ink	1994	
Summer	1996	47	Shirin Neshat	Seeking Martyrdom	Photo with ink	1995	
Fall	1996	30	Aaron Smith	The Cycle Switch	Oil on Masonite	ca 1995	Trait Complex A
Fall	1996	31	Aaron Smith	The Dagger Head Chest	Oil on Masonite	ca 1995	Trait Complex A
Fall	1996	31	Aaron Smith	The Whist Playing Automaton	Oil on Masonite	ca 1995	Trait Complex A
Fall	1996	30	Aaron Smith	The Zig Zag (Triptych)	Oil on Masonite	ca 1995	Trait Complex A
Fall	1996	58	Allen Ruppersberg	Watch Out	Silkscreen	1985	Trait Complex A
Fall	1996	23	Anya Janssen	The Fickleness of Mother Nature	Oil, Phosphorus, on ca	1993	Trait Complex A
Fall	1996	22	Anya Janssen	Animal Urge	Oil on canvas	1995	Trait Complex A
Fall	1996	20	Anya Janssen	The Church of Earthly Delights	Oil on canvas	1990-91	Trait Complex A
Fall	1996	18	Anya Janssen	A.J.N.Y I	Oil on canvas	1994-95	Trait Complex A
Fall	1996	19	Anya Janssen	A.J.N.Y III	Oil on canvas	Unknown	Trait Complex A
Fall	1996	22	Anya Janssen	Death and Girl	Oil on canvas	Unknown	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1996	22	Anya Janssen	Of Time, Passion and Dinosaur	Oil on board	Unknown	Trait Complex A
Fall	1996	61	Babriel Byrne	Babriel ByrneUntitled43	Oil on canvas	1993	Trait Complex A
Fall	1996	61	Barbara Minas	Self Portrait, Vanity Healing	Oil on canvas	1995	Trait Complex A
Fall	1996		C.R. Stecyk	Calvera Poster	Silkscreen	1985	Trait Complex A
Fall	1996	28	C.R. Stecyk	Portrait of Art Brewer	Photograph	1996	Trait Complex A
Fall	1996	58	Dave Rushing	I Saw the Figure Five in Gold, S	Mixed media	1988-1989	Trait Complex A
Fall	1996	61	David Hartz	Bleeding Gibson Byrdland	Oil and acrylic on canvas	ca 1995	Trait Complex A
Fall	1996	51	Jacques Moitoret	The Generals	Oil on canvas	1982	Trait Complex A
Fall	1996	50	Jacques Moitoret	Lion of the Desert	Oil on canvas	1985	Trait Complex A
Fall	1996	51	Jacques Moitoret	Casino Express	Oil on canvas	1987	Trait Complex A
Fall	1996	52	Jacques Moitoret	Jet City	Oil on canvas	1987	Trait Complex A
Fall	1996	61	Jere Smith	Taking the Meat to the Mountain	Unknown	1990	Trait Complex A
Fall	1996	58	Jim Shaw	Billy's Self-Portrait #1	Gouache on board	1986	Trait Complex A
Fall	1996	59	John Boskovich	Self Portrait	Text over found paint	1989	Trait Complex A
Fall	1996	61	Katherine Rathku	Church vs. State	Mixed media	1995	Trait Complex A
Fall	1996	59	Luciano Perna	Arte Povera	Assemblage	1989	Trait Complex A
Fall	1996	58	Mark Heresy	Father	Assemblage	1985	Trait Complex A
Fall	1996	36	Sadow Birk	The Course of Empire: Desolation	Oil on canvas	1995	Trait Complex A
Fall	1996	34	Sadow Birk	The Course of Empire: Destruction	Oil on canvas	1995	Trait Complex A
Fall	1996	33	Sadow Birk	The Course of Empire: The Conquest	Oil on canvas	1995	Trait Complex A
Fall	1996	32	Sadow Birk	The Course of Empire: The Past	Oil on canvas	1995	Trait Complex A
Fall	1996	32	Sadow Birk	The Course of Empire: The Savage	Oil on canvas	1995	Trait Complex A
Fall	1996	47	Todd Shorr	Do You Se Triangles?	Acrylic on canvas	1992	Trait Complex A
Fall	1996	46	Todd Shorr	The Pickled Punk Parade	Acrylic on canvas	1992	Trait Complex A
Fall	1996	44	Todd Shorr	Conjuring the Beat Worm	Acrylic on canvas	1993	Trait Complex A
Fall	1996	48	Todd Shorr	I Like My Tattoos Sunnyside Up	Acrylic on canvas	1993	Trait Complex A
Fall	1996	49	Todd Shorr	Idol Worship	Acrylic on canvas	1993	Trait Complex A
Fall	1996	48	Todd Shorr	Romantic Notions of the Myster	Acrylic on canvas	1993	Trait Complex A
Fall	1996	48	Todd Shorr	Surprise Cake	Acrylic on canvas	1993	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1996	45	Todd Shorr	A Fanciful Missing Link Hypoth	Acrylic on canvas	1995	Trait Complex A
Fall	1996	45	Todd Shorr	Five O'Clock Shadows in Disney	Acrylic on canvas	1995	Trait Complex A
Fall	1996	49	Todd Shorr	Resurrection	Acrylic on canvas	1995	Trait Complex A
Fall	1996	46	Todd Shorr	The Legend of Jenny Hanniver	Acrylic on canvas	1995	Trait Complex A
Fall	1996	Cover	Todd Shorr	Todd ShorrUntitled37	Unknown	Unknown	Trait Complex A
Fall	1996	28	Art Brewer	Nude With Light	Photograph	1968	
Fall	1996	26	Art Brewer	Gold Bar, El Salvador	Photograph	1970	
Fall	1996	25	Art Brewer	Bunker Spreckles	Photograph	1973	
Fall	1996	29	Art Brewer	Rick Griffin	Photograph	1973	
Fall	1996	29	Art Brewer	Serial Nude	Photograph	1973	
Fall	1996	28	Art Brewer	California Petroglyphs	Photograph	1975	
Fall	1996	28	Art Brewer	Tim Lary	Photograph	1975	
Fall	1996	26	Art Brewer	Checken Heads, China	Photograph	1977	
Fall	1996	26	Art Brewer	Pimp, Red Bar, Hong Kong	Photograph	1986	
Fall	1996	27	Art Brewer	Kathy Ireland, Santa Barbara	Photograph	1990	
Fall	1996	28	Art Brewer	Robert Englund	Photograph	1990	
Fall	1996	24	Art Brewer	Squid, Hand, Java	Photograph	1990	
Fall	1996	28	Art Brewer	Buffalo, Keaulana, makahoa	Photograph	1993	
Fall	1996	28	Art Brewer	Kelly Slater, Honolulu	Photograph	1995	
Fall	1996	26	Art Brewer	Transvestites, Thailand	Photograph	1995	
Fall	1996	26	Art Brewer	Vendor, Thailand	Photograph	1995	
Fall	1996	26	Art Brewer	Plane, Truk Lagoon	Photograph	1996	
Fall	1996		Dave Travous	Art Bombing	Performance with bon	1995	
Fall	1996	59	Erika Rothenberg	Cure Yourself of Racism	Acrylic on canvas	1987	
Fall	1996	55	Jacques Moitoret	Mythic Ship	Oil on canvas	1985	
Fall	1996	54	Jacques Moitoret	Harbor Scene	Oil on canvas	1993	
Fall	1996	42	Llyn Foulkes	Return Here	Collage	1959	
Fall	1996	42	Llyn Foulkes	The artist's first musical monster	Assemblage	1973	
Fall	1996	43	Llyn Foulkes	Money In the Bank	Mixed media	1977	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1996	39	Llyn Foulkes	The Crucifixion	Mixed media	1985	
Fall	1996	43	Llyn Foulkes	Pop	Mixed media	1990	
Fall	1996	43	Llyn Foulkes	Art Is Love Is God?	Mixed media	1991	
Fall	1996	39	Llyn Foulkes	Double Trouble	Mixed media	1991	
Fall	1996	42	Llyn Foulkes	The New Renaissance	Mixed media	1991	
Fall	1996	42	Llyn Foulkes	Where Did I Go Wrong	Mixed media	1991	
Fall	1996	38	Llyn Foulkes	But I Thought Art Was Special	Mixed media	1995	
Fall	1996	38	Llyn Foulkes	Post Card	Oil on canvas	1995	
Fall	1996	40	Llyn Foulkes	The Western Viewfront	Mixed media	1995	
Fall	1996	61	Owen McApley	Power of Suggestive Hobbyism	Oil on concave board	1995	
Winter	1997	52	Stanley Mouse	El Crepo Burns Rubber	Oil on board	1994	
Winter	1997	53	Stanley Mouse	Drifter	Silkscreened/airbrush	ca 1960	
Winter	1997	56	Stanley Mouse	Inner-consciousness	Collage and acrylic	1978	
Winter	1997	56	Stanley Mouse	Stanley Mouse Universe in His H	Airbrush and white pe	1982	
Winter	1997	53	Stanley Mouse	Timeless	Acrylic on photograph	1982	
Winter	1997	56	Stanley Mouse	Rejected Journey Album Cover	Oil on canvas	1984	
Winter	1997	Cover	Stanley Mouse	One More Saturday Night	Gouache on board	1989	
Winter	1997	54	Stanley Mouse	64RC14	Acrylic on illustration	1992	
Winter	1997	54	Stanley Mouse	Sunset Jester	Oil on board	1994	
Winter	1997	54	Stanley Mouse	Jerry Angel Unplugged	Oil on canvas	1995	
Winter	1997	57	Stanley Mouse	Peace Pipe	Oil on board	1996	
Winter	1997	54	Stanley Mouse	Spelling Bee	Offset lithograph post	1996	
Winter	1997	56	Stanley Mouse	Jimi Hendrix: Power of God Alt	Airbrush and ink on il	1969-70	
Winter	1997	54	Stanley Mouse	Greatful Dead Program Cover	Airbrush and acrylic o	ca 1977	
Winter	1997	58	Stanley Mouse	Lady in Red	Charcoal	1996	
Winter	1997	59	Stanley Mouse	Moraze	Charcoal and conte	1996	
Winter	1997	30	Alan Forbes	Death Skull	Acrylic on found obje	1994	Trait Complex A
Winter	1997	31	Alan Forbes	Voodoo Nurse	Acrylic on found obje	1994	Trait Complex A
Winter	1997	30	Alan Forbes	Altar For Suicide	Acrylic on found obje	1996	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1997	31	Alan Forbes	Full Blown	Acrylic on found obje	1996	Trait Complex A
Winter	1997	25	Alan Forbes	Inebriate on Air	Acrylic on found obje	1996	Trait Complex A
Winter	1997	37	Aussgang	The Pursuit of Happiness	Acrylic on canvas	1993	Trait Complex A
Winter	1997	37	Aussgang	The Transaction	Acrylic on canvas	1993	Trait Complex A
Winter	1997	33	Aussgang	Dutch Treat	Acrylic on found canv	1994	Trait Complex A
Winter	1997	33	Aussgang	3-D Dose	Acrylic on canvas	1995	Trait Complex A
Winter	1997	36	Aussgang	The Daydreamer	Acrylic on canvas	1995	Trait Complex A
Winter	1997	35	Aussgang	The Hungry I	Acrylic on canvas	1995	Trait Complex A
Winter	1997	34	Aussgang	Joined at Birth	Acrylic on canvas	1996	Trait Complex A
Winter	1997	32	Aussgang	Look at That	Acrylic on canvas	1996	Trait Complex A
Winter	1997	34	Aussgang	Ausgang in his high-performanc	Painted car	ca 1995	Trait Complex A
Winter	1997	43	Gary Panter	Gary PanterUntitled68	Acrylic on panel	1985	Trait Complex A
Winter	1997	42	Gary Panter	Coming Ashore	Acrylic on canvas	1988	Trait Complex A
Winter	1997	40	Gary Panter	Gary PanterUntitled67	Acrylic on canvas	1988	Trait Complex A
Winter	1997	42	Gary Panter	Hanged Man	Acrylic on canvas	1988	Trait Complex A
Winter	1997	43	Gary Panter	Death of Macho	Acrylic on canvas	1995	Trait Complex A
Winter	1997	39	Gary Panter	Edge of the World	Acrylic on canvas	1995	Trait Complex A
Winter	1997	38	Gary Panter	Gary PanterUntitled65	Acrylic on canvas	1995	Trait Complex A
Winter	1997	38	Gary Panter	Gary PanterUntitled66	Acrylic on canvas	1995	Trait Complex A
Winter	1997	43	Gary Panter	The Technicolor Punk Scribbling	Comic Art	Unknown	Trait Complex A
Winter	1997	43	Gary Panter	The Technicolor Punk Scribbling	Comic Art	Unknown	Trait Complex A
Winter	1997	43	Gary Panter	The Technicolor Punk Scribbling	Comic Art	Unknown	Trait Complex A
Winter	1997	43	Gary Panter	The Technicolor Punk Scribbling	Comic Art	Unknown	Trait Complex A
Winter	1997	25	John Frame	Wormwood's View	Wood, bronze, pigmer	1990	Trait Complex A
Winter	1997	28	John Frame	Views of the artist's lair. God's B	Wood, found objects,	1993	Trait Complex A
Winter	1997	28	John Frame	Old Will	Wood, found objects,	1996	Trait Complex A
Winter	1997	29	John Frame	What you Are Once Was...	Wood, found objects	ca 1995	Trait Complex A
Winter	1997	49	Man Woman	Gentle Swastika	Acrylic on canvas	1986	Trait Complex A
Winter	1997	50	Man Woman	Berlin Wall Fragment with Swas	Painted concrete wall	ca 1989	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1997	49	Manuel Ocampo	STO Thomas	Oil on canvas	1990	Trait Complex A
Winter	1997	49	Manuel Ocampo	Burt Out Europe	Oil on panel	1991	Trait Complex A
Winter	1997	61	Niagara	Hotbox	Acrylic on linen	1995	Trait Complex A
Winter	1997	62	Niagara	Noreen	Acrylic on linen	1995	Trait Complex A
Winter	1997	61	Niagara	The Pills That Mother Gives Yo	Acrylic on linen	1995	Trait Complex A
Winter	1997	62	Niagara	Wanted: Bloody Mary	Acrylic on linen	1995	Trait Complex A
Winter	1997	63	Niagara	It's Been Known to be Blacking	Acrylic on linen	1996	Trait Complex A
Winter	1997	63	Niagara	The Last Great Ride	Acrylic on linen	1996	Trait Complex A
Winter	1997	60	Niagara	The Mean Reds	Acrylic on linen	1996	Trait Complex A
Winter	1997	62	Niagara	You've Got Cop's Eyes	Acrylic on linen	1996	Trait Complex A
Winter	1997	19	R.K. Sloan	Burning of a Heretic	Acrylic on canvas	1994	Trait Complex A
Winter	1997	18	R.K. Sloan	Still Life: The Triumph of Death	Acrylic on canvas	1994	Trait Complex A
Winter	1997	20	R.K. Sloan	Caricature of an Icon	Acrylic on canvas	1995	Trait Complex A
Winter	1997	18	R.K. Sloan	Goodbye Cruel World	Acrylic on canvas	1995	Trait Complex A
Winter	1997	22	R.K. Sloan	Guilty Fingers	Acrylic on canvas	1995	Trait Complex A
Winter	1997	19	R.K. Sloan	Man's Ruin	Acrylic on canvas	1995	Trait Complex A
Winter	1997	21	R.K. Sloan	Specimin Jar	Acrylic on canvas	1995	Trait Complex A
Winter	1997	23	R.K. Sloan	The elusive master in his lair. Th	Acrylic on canvas	1995	Trait Complex A
Winter	1997	22	R.K. Sloan	Tommy Tumor	Acrylic on canvas	1995	Trait Complex A
Winter	1997	21	R.K. Sloan	Dirty Religion	Acrylic on canvas	1996	Trait Complex A
Winter	1997	48	Walter Robinson	World History	Painted wood sculpture	1992	Trait Complex A
Winter	1997	26	Walter Robinson	Stockholm Syndrome	Unknown	1993	Trait Complex A
Winter	1997	27	Walter Robinson	Transference	Unknown	1993	Trait Complex A
Winter	1997	24	Walter Robinson	Danny Boy	Painted wood	1994	Trait Complex A
Winter	1997	27	Walter Robinson	Motherland	Unknown	1995	Trait Complex A
Winter	1997	74	Robert Crumb	Devil Girl Sculpture	Lifesize Sculpture	1996	Underground Comix
Winter	1997	56	Stanley Mouse	Fred Flypogger	Acrylic on board	1978	Underground Comix
Winter	1997	59	Stanley Mouse	Illustration for National Lampoon	Oil on board	1989	Underground Comix
Winter	1997	55	Stanley Mouse	Kickin' Skulls	Watercolor on paper	1989	Underground Comix

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1997	50	Billy Shire (Pictured)	Native American Blanket with S	Blanket	Unknown	
Winter	1997	50	Kavin Ancell	Surfboard Fin with Swastica	Koa wood, resin, 1 liv	Unknown	
Winter	1997	48	Mark Heresy	Swastica Series	Mixed media	ca 1995	
Winter	1997	50	Mickey Dora "Da Cat"	Surfboard with Swastica	Painted Surf Board	ca 1966	
Winter	1997	51	Vernon Fisher	Economy of the Specific Object	Enamel on wood with	1991	
Spring	1997	29	Stanislav Szukulski	David	Plaster	1914	
Spring	1997	30	Stanislav Szukulski	Man and His Conscience	Plaster	1917	
Spring	1997	35	Stanislav Szukulski	Aesop	Plaster	1920	
Spring	1997	28	Stanislav Szukulski	A Portrait of Van Den Bergen	Plaster	1921	
Spring	1997	36	Stanislav Szukulski	Echo	Bronze	1923	
Spring	1997	34	Stanislav Szukulski	Struggle	Plaster	1923	
Spring	1997	37	Stanislav Szukulski	Adam Mickiewicz	Plaster	1926	
Spring	1997	33	Stanislav Szukulski	Heir	Conte on paper	1953	
Spring	1997	32	Stanislav Szukulski	A Submerged Town	Conte on paper	1954	
Spring	1997	37	Stanislav Szukulski	Monument for Rooster of Gaul	Conte on paper	1960	
Spring	1997	37	Stanislav Szukulski	Zermatism	Ink and watercolor on	1965	
Spring	1997	52	KAWS	Graffiti #1	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #10	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #11	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #12	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #13	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #14	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #15	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #16	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #17	Graffiti	ca 1997	
Spring	1997	52	KAWS	Graffiti #2	Graffiti	ca 1997	
Spring	1997	52	KAWS	Graffiti #3	Graffiti	ca 1997	
Spring	1997	52	KAWS	Graffiti #4	Graffiti	ca 1997	
Spring	1997	52	KAWS	Graffiti #5	Graffiti	ca 1997	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1997	52	KAWS	Graffiti #6	Graffiti	ca 1997	
Spring	1997	52	KAWS	Graffiti #7	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #8	Graffiti	ca 1997	
Spring	1997	53	KAWS	Graffiti #9	Graffiti	ca 1997	
Spring	1997	44	Seen	Graffiti Mural	Graffiti	1996	
Spring	1997	45	Unknown	Graffiti Mural	Graffiti	ca 1997	
Spring	1997	45	Unknown	Graffiti Mural	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Graffiti Train	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #1	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #2	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #3	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #4	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #5	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #6	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #7	Graffiti	ca 1997	
Spring	1997	48-49	Unknown	Mural #8	Graffiti	ca 1997	
Spring	1997	51	Chaz Bojorquez	Senor Suerte Tag (Mr. Luck)	Graffiti	1969	Trait Complex A
Spring	1997	51	Chaz Bojorquez	Words that Cut	Acrylic on canvas	1991	Trait Complex A
Spring	1997	51	Chaz Bojorquez	Por Dios y Oro (For God and Go	Acrylic on painted wo	1992	Trait Complex A
Spring	1997	50	Chaz Bojorquez	Malcolm as the Phoenix Becomi	Acrylic on canvas	1993	Trait Complex A
Spring	1997	51	Chaz Bojorquez	Rip: SK8, INSTA	Acrylic on canvas	1995	Trait Complex A
Spring	1997	20	Dave Mann	Time Travel	Acrylic and gouache d	1978	Trait Complex A
Spring	1997	23	Dave Mann	The Artist at Work. Creation	Gouache on canvaas	1981	Trait Complex A
Spring	1997	22	Dave Mann	Surely You Joust	Acrylic and gouache d	1983	Trait Complex A
Spring	1997	19	Dave Mann	The Grey Cat	Gouache on Masonite	1983	Trait Complex A
Spring	1997	18	Dave Mann	Skull Radio	Acrylic and gouache d	1987	Trait Complex A
Spring	1997	21	Dave Mann	Cover of Smoke, Zebra Publicat	Acrylic and gouache d	1988	Trait Complex A
Spring	1997	21	Dave Mann	Cover of the Uninvited Zebra Pu	Acrylic and gouache d	1988	Trait Complex A
Spring	1997	Cover	Dave Mann	Clawhammer	Acrylic and gouache d	1998	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1997	42	Glenn Barr	Hellbilly	Acrylic on board	1989	Trait Complex A
Spring	1997	40	Glenn Barr	Beat the Devil	Acrylic on board	1996	Trait Complex A
Spring	1997	42	Glenn Barr	Detroit Cobras	Acrylic on board	1996	Trait Complex A
Spring	1997	38	Glenn Barr	Michigan Avenue	Acrylic on Masonite	1996	Trait Complex A
Spring	1997	43	Glenn Barr	The Earth of Alternative: Orbit C	Acrylic on board	1996	Trait Complex A
Spring	1997	27	Isabel Samaras	Gilligan's Island	Acrylic and enamel on	1991	Trait Complex A
Spring	1997	25	Isabel Samaras	Frank	Acrylic and enamel on	1994	Trait Complex A
Spring	1997	27	Isabel Samaras	Raft of the Minnow	Acrylic and enamel on	1994	Trait Complex A
Spring	1997	24	Isabel Samaras	Cats Love String	Acrylic and enamel on	1995	Trait Complex A
Spring	1997	26	Isabel Samaras	Dream of Jeannie	Acrylic and enamel on	1995	Trait Complex A
Spring	1997	27	Isabel Samaras	Déjeuner	Acrylic and enamel on	1996	Trait Complex A
Spring	1997	24	Isabel Samaras	Sammy	Acrylic on wooden ga	1996	Trait Complex A
Spring	1997	24	Isabel Samaras	The Judgement of Batman	Acrylic and enamel on	1996	Trait Complex A
Spring	1997	46	Mear One	Religion	Acrylic on board	1994	Trait Complex A
Spring	1997	47	Mear One	Consciousness	Acrylic on canvas	1995	Trait Complex A
Spring	1997	46	Mear One	Three Strikes or Apocalypse No	Acrylic and airbrush o	1995	Trait Complex A
Spring	1997	54	Pizz	Rod vs Anti-Rod	Oil on canvas	1994	Trait Complex A
Spring	1997	56	Pizz	The Chaos Theory (Part of Whe	Acrylic on canvas	1995	Trait Complex A
Spring	1997	59	Pizz	Tiki Bar	Acrylic on canvas	1995	Trait Complex A
Spring	1997	56	Pizz	Envy	Acrylic on canvas	1996	Trait Complex A
Spring	1997	58	Pizz	Gluttony	Acrylic on canvas	1996	Trait Complex A
Spring	1997	56	Pizz	<i>Pride</i>	Acrylic on canvas	1996	Trait Complex A
Spring	1997	59	Pizz	Priscilla Ua	Acrylic on canvas	1996	Trait Complex A
Spring	1997	56	Pizz	Sloth	Acrylic on canvas	1996	Trait Complex A
Spring	1997	56	Pizz	Wrath	Acrylic on canvas	1996	Trait Complex A
Spring	1997	72	Gilbert Shelton	Fabulous Freak Brothers Illustra	Cartoon illustration	Unknown	Underground Comix
Summer	1997	29	Ernst Fuchs	Crucifixion and Self-Portrait wi	Oil on wood	1945	
Summer	1997	32	Ernst Fuchs	The Angel of Death Above the E	Egg tempera and resin	1953	
Summer	1997	33	Ernst Fuchs	The Wedding of the Unicorn	Watercolor on parchm	1952-60	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1997	34	Ernst Fuchs	Christ Triumphant	Pencil on canvas	1962-65	
Summer	1997	30	Ernst Fuchs	Job and the Judgement of Paris	Pencil, charcoal, opaque	1965-66	
Summer	1997	32	Ernst Fuchs	Psalm 69	Egg tempera and resin	ca 1949-60	
Summer	1997	28	Ernst Fuchs	Madonna Stained Glass, Nymph	Stained Glass	Unknown	
Summer	1997	31	Ernst Fuchs	Nymphaum	Temple in garden of th	Unknown	
Summer	1997	31	Ernst Fuchs	Sculpture in the garden of Ernst	Sculpture	Unknown	
Summer	1997	52-53	Henry Darger	Battle Scene and Approaching S	Mixed media on Paper	Unknown	
Summer	1997	56-57	Henry Darger	Blengin and Fantasy Flowers	Unknown	Unknown	
Summer	1997	56-57	Henry Darger	Girls Being Strangled	Unknown	Unknown	
Summer	1997	54-55	Henry Darger	Girls in Concentration Camp wit	Unknown	Unknown	
Summer	1997	54-55	Henry Darger	Plot to Kill General Vivian	Unknown	Unknown	
Summer	1997	44	Eric White	A Place in the Sun	Acrylic on canvas	1996	
Summer	1997	47	Eric White	Cantinflas	Acrylic on canvas	1996	
Summer	1997	46	Eric White	Dearer Than Ever to Us	Acrylic in canvas	1996	
Summer	1997	47	Eric White	Expulsion From Paradise	Acrylic on canvas	1996	
Summer	1997	45	Eric White	You Add Fresh Eggs	Acrylic on board	1996	
Summer	1997	44	Eric White	Eric WhiteUntitled17	Acrylic on board	1997	
Summer	1997	38	Coop	Beach Bunny	Enamel one-shot on si	1993	Trait Complex A
Summer	1997	39	Coop	Big Frank	Enamel one-shot on si	1993	Trait Complex A
Summer	1997	40	Coop	Garageshock 93	Silkscreen poster	1993	Trait Complex A
Summer	1997	41	Coop	Man's Ruin	Silkscreen poster	1993	Trait Complex A
Summer	1997	39	Coop	Red Devil	Enamel one-shot on si	1993	Trait Complex A
Summer	1997	40	Coop	Butthole Surfers	Silkscreen poster	1994	Trait Complex A
Summer	1997	43	Coop	Citizens Banned in Vocation of	Acrylic on canvas	1994	Trait Complex A
Summer	1997	Cover	Coop	Ground Control to Major Hard-C	Acrylic on canvas	1994	Trait Complex A
Summer	1997	36	Coop	Keglers of Lust	Acrylic on canvas	1994	Trait Complex A
Summer	1997	42	Coop	Pearls Before Swine	Acrylic on canvas	1994	Trait Complex A
Summer	1997	39	Coop	Good to the Last Drop	Acrylic and gouache o	1995	Trait Complex A
Summer	1997	40	Coop	Blues Explosion	Silkscreen poster	1996	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1997	27	Ed Hardy	Knowledge is Power	Intaglio etching	1995	Trait Complex A
Summer	1997	25	Ed Hardy	Sacred Tiger Ascending	Intaglio etching	1995	Trait Complex A
Summer	1997	26	Ed Hardy	Tweeters Recovery	Color lithograph	1995	Trait Complex A
Summer	1997	23	Ed Hardy	A Christmas for Shacktown	Acrylic on panel	1996	Trait Complex A
Summer	1997	24	Ed Hardy	Chain of Fools	Acrylic on panel	1996	Trait Complex A
Summer	1997	23	Ed Hardy	Moon Mad	Acrylic, colored pencil	1996	Trait Complex A
Summer	1997	24	Ed Hardy	The Pest	Acrylic on panel	1996	Trait Complex A
Summer	1997	25	Ed Hardy	The Saint Manual Salute	Acrylic and varnish on	1996	Trait Complex A
Summer	1997	59	Jeffrey Vallance	Clown Oasis Installation	Installation	1995	Trait Complex A
Summer	1997	59	Jeffrey Vallance	Clowns of Turin	Installation	1995	Trait Complex A
Summer	1997	60	Jeffrey Vallance	Liberace in Full Glory	Painting	1995	Trait Complex A
Summer	1997	58	Jeffrey Vallance	Fred Vallance Dummy Case	Installation	1996	Trait Complex A
Summer	1997	58	Jeffrey Vallance	Jane Callister and Charles Morg	Installation	1996	Trait Complex A
Summer	1997	58	Jeffrey Vallance	Mike Westfall's Biotech Experim	Installation	1996	Trait Complex A
Summer	1997	59	Jeffrey Vallance	Myonghae Lee's Patrick	Installation	1996	Trait Complex A
Summer	1997	58	Jeffrey Vallance	Steven Molasky's Octavias at the	Installation	1996	Trait Complex A
Summer	1997	59	Jeffrey Vallance	Victoria Rynold's Meat	Oil on panel	1996	Trait Complex A
Summer	1997	60	Jeffrey Vallance	The Rev Ethan Acres' Carina: W	Dye Sublimation Print	1997	Trait Complex A
Summer	1997	42	Keith Weesner	Hot Rod	Model Car	Unknown	Trait Complex A
Summer	1997	51	Krystine Kryttre	Binky With No Skin	Acrylic on Masonite	1994	Trait Complex A
Summer	1997	51	Krystine Kryttre	Loving Concern	Acrylic on canvas	1994	Trait Complex A
Summer	1997	49	Krystine Kryttre	Personal Demons	Acrylic on canvas	1994	Trait Complex A
Summer	1997	50	Krystine Kryttre	Belinda	Mixed parts	1996	Trait Complex A
Summer	1997	51	Krystine Kryttre	Betty Joe	Mixed parts	1996	Trait Complex A
Summer	1997	50	Krystine Kryttre	Chauncy	Mixed parts	1996	Trait Complex A
Summer	1997	48	Krystine Kryttre	Fluffy's Solo	Acrylic on Masonite	1996	Trait Complex A
Summer	1997	51	Krystine Kryttre	Phyllis	Mixed parts	1996	Trait Complex A
Summer	1997	51	Krystine Kryttre	Puppies and Bunnies	Acrylic on Masonite	1996	Trait Complex A
Summer	1997	51	Krystine Kryttre	Tyrone	Mixed parts	1996	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1997	18	Gilbert Shelton	Freak Brothers #11 Cover	Cartoon Illustration	1985	Underground Comix
Summer	1997	20	Gilbert Shelton	Freak Brothers in the 21st Centu	Cartoon Illustration (V	1985	Underground Comix
Summer	1997	18	Gilbert Shelton	Not Quite Dead #1 Cover	Cartoon Illustration	1986	Underground Comix
Summer	1997	18	Gilbert Shelton	Wonder Wart-Hog Sits Down on	Photocopy and waterc	1987	Underground Comix
Summer	1997	21	Gilbert Shelton	Clarence "Gatemouth" Brown	Cartoon Illustration (V	1992	Underground Comix
Summer	1997	19	Gilbert Shelton	Not Quite Dead on Stage	Cartoon Illustration	1994	Underground Comix
Fall	1997	34-35	Derek Hess	Guided by Voices	Unknown	1994	
Fall	1997	34-35	Derek Hess	Jesus Lizard	Unknown	1994	
Fall	1997	34-35	Derek Hess	Concert for the Rock and Roll H	Unknown	1995	
Fall	1997	34-35	Derek Hess	Today is the Day	Unknown	1996	
Fall	1997	25	Paul Zeichner	Adam Lends a Hand	Oil on canvas	1994	
Fall	1997	25	Paul Zeichner	Adam's Dream	Oil on panel	1995	
Fall	1997	46-47	Tyree Guyton	Heidelberg Project #1	Installation	ca 1997	
Fall	1997	46-47	Tyree Guyton	Heidelberg Project #2	Installation	ca 1997	
Fall	1997	46-47	Tyree Guyton	Heidelberg Project #3	Installation	ca 1997	
Fall	1997	46-47	Tyree Guyton	Heidelberg Project #4	Installation	ca 1997	
Fall	1997	46-47	Tyree Guyton	Heidelberg Project #5	Installation	ca 1997	
Fall	1997	50	Chris Mars	Jack Neck and the Smoking Toi	Pastel on paper	1995	Trait Complex A
Fall	1997	48	Chris Mars	Newspaper Park	Pastel on paper	1995	Trait Complex A
Fall	1997	52	Chris Mars	Pale Captain Dough's Angling D	Pastel on paper	1995	Trait Complex A
Fall	1997	53	Chris Mars	Uncle Bradley's Levitational De	Pastel on paper	1995	Trait Complex A
Fall	1997	49	Chris Mars	Worrybird	Pastel on paper	1995	Trait Complex A
Fall	1997	51	Chris Mars	Dancing at Boris Crocodile's	Pastel on paper	1996	Trait Complex A
Fall	1997	52	Chris Mars	Infernal Clowns	Pastel on paper	1996	Trait Complex A
Fall	1997	48	Chris Mars	Nurse Gwendolyn	Pastel on paper	1996	Trait Complex A
Fall	1997	53	Chris Mars	The Click of the Dual-Faced Sw	Pastel on paper	1996	Trait Complex A
Fall	1997	35-36	Derek Hess	Big Boy	Plate lithograph	1992	Trait Complex A
Fall	1997	33	Derek Hess	Cleanse	Stone lithograph	1992	Trait Complex A
Fall	1997	34-35	Derek Hess	Girls Against Pys	Unknown	1994	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1997	35-36	Derek Hess	Indentured	Serigraph print	1996	Trait Complex A
Fall	1997	35-36	Derek Hess	Season to Risk/Starkweather 7"	Pen and Ink on illustration	1996	Trait Complex A
Fall	1997	32	Derek Hess	Self-Will	Serigraph print	1996	Trait Complex A
Fall	1997	34-35	Derek Hess	Buttercup	Resin Cast	1997	Trait Complex A
Fall	1997	34-35	Derek Hess	Cibo Matto	Unknown	1997	Trait Complex A
Fall	1997	34-35	Derek Hess	Strength Without Day-Glo	Unknown	1997	Trait Complex A
Fall	1997	35-36	Derek Hess	Treading Water	Serigraph print	1997	Trait Complex A
Fall	1997	31	Georganne Deen	Self-Portrait	Oil on canvas	1993	Trait Complex A
Fall	1997	30	Georganne Deen	Le Tetour du Printemps	Oil on canvas	1995	Trait Complex A
Fall	1997	28	Georganne Deen	We All Fall Down	Oil on silk	1995	Trait Complex A
Fall	1997	27	Georganne Deen	A Child's Garden of Criticism	Oil and collage on linen	1996	Trait Complex A
Fall	1997	29	Georganne Deen	Go Naked	Oil on handmade paper	1996	Trait Complex A
Fall	1997	31	Georganne Deen	Gods (Spring Eternal)	Mixed media on canvas	1996	Trait Complex A
Fall	1997	29	Georganne Deen	I Give Up	Mixed media on canvas	1996	Trait Complex A
Fall	1997	31	Georganne Deen	Popularity, Etc.	Oil on linen	1996	Trait Complex A
Fall	1997	27	Georganne Deen	Put Out to Nurse	Oil on canvas	1996	Trait Complex A
Fall	1997	29	Georganne Deen	Shhhhhh....	Mixed media on silk	1996	Trait Complex A
Fall	1997	26	Georganne Deen	Super Mirror	Mixed media	1996	Trait Complex A
Fall	1997	23	Isis Rodriguez	Freedom	Gouache on board	1996	Trait Complex A
Fall	1997	23	Isis Rodriguez	Miss World	Acrylic on carved pop	1996	Trait Complex A
Fall	1997	19	Jean Bastarache	Complications	Oil on canvas	1993	Trait Complex A
Fall	1997	21	Jeff Raglus	Trance	Acrylic on canvas	1989	Trait Complex A
Fall	1997	21	Jeff Raglus	The House on the Hill	Acrylic on wood	1995	Trait Complex A
Fall	1997	22	Jeff Starr	Joy Ride	Oil on linen	1992	Trait Complex A
Fall	1997	22	Jeff Starr	Otis	Oil on linen	1996	Trait Complex A
Fall	1997	54	John K.	Jimmy the Idoot Boy's Favorite	Cartoon Illustration	ca 1997	Trait Complex A
Fall	1997	54	John K.	Sody Pop	Cartoon Illustration	ca 1997	Trait Complex A
Fall	1997	42	Masami Teraoka	AIDS Series/Dody and Fox	Watercolor on paper	1988	Trait Complex A
Fall	1997	38	Masami Teraoka	AIDS Series/Orian and LA Fire	Unknown	1988	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1997	43	Masami Teraoka	AID Series/Kyoto Inn Waiting	Watercolor on paper	1990	Trait Complex A
Fall	1997	44	Masami Teraoka	AIDS Series/Father and Son	Watercolor on paper	1990	Trait Complex A
Fall	1997	38	Masami Teraoka	New Wave Series/Sarah and I	Watercolor on paper	1992	Trait Complex A
Fall	1997	40-41	Masami Teraoka	Hawaii Snorkel Series/Catfish E	Woodcut, etching and	1993	Trait Complex A
Fall	1997	39	Masami Teraoka	Confessional Series/Vampire Ba	Unknown	1996	Trait Complex A
Fall	1997	45	Masami Teraoka	31 Flavors Invading Japan/Frenc	Watercolor on paper	1997	Trait Complex A
Fall	1997	42	Masami Teraoka	Night Vision Inquisition	Watercolor on paper	1997	Trait Complex A
Fall	1997	24	Melinda Beck	Cop	Scratchboard, acrylic,	1995	Trait Complex A
Fall	1997	24	Melinda Beck	Children Can Be So Cruel	Scratchboard, acrylic,	1996	Trait Complex A
Fall	1997	20	Timothy Cummings	Occurance on Page Street	Acrylic on wood	1995	Trait Complex A
Fall	1997	20	Timothy Cummings	Bull's Eye Boy	Acrylic on wood and c	1996	Trait Complex A
Fall	1997	56	John K.	An Unlucky Bug Runs from Jim	Cartoon Illustration	ca 1997	Unde+K2377:K2446
Fall	1997	55	John K.	Excerpt from Remote Control Ji	Cartoon Illustration	ca 1997	Underground Comix
Fall	1997	57	John K.	George Liquor's Fishing Show C	Cartoon Illustration	ca 1997	Underground Comix
Fall	1997	56	John K.	He-Hog the Atomic Pig	Cartoon Illustration	ca 1997	Underground Comix
Fall	1997	57	John K.	Jimmy the Idiot Boy	Cartoon Illustration	ca 1997	Underground Comix
Fall	1997	Cover	Masami Teraoka	Aids Series/Picnic at Iris Pond	Watercolor on paper	1990	
Winter	1998	59	Richard Oginz	Weather Man	Painted Wood	1997	
Winter	1998	41	Irving Norman	Blind Musicians	Oil on canvas	1943	
Winter	1998	42-43	Irving Norman	A Victorious Ship	Oil on canvas	1947	
Winter	1998	35	Irving Norman	The Bridge	Oil on canvas	1953	
Winter	1998	37	Irving Norman	Related Figures	Oil on canvas	1962	
Winter	1998	44	Irving Norman	Rebellions and Revolutions	Oil on canvas	1970	
Winter	1998	40	Irving Norman	Human Condition (triptych	Oil on canvas	1975	
Winter	1998	34	Irving Norman	To Have and Have Not	Oil on canvas	1980	
Winter	1998	44	Irving Norman	MFI Complex (Military Financia	Oil on canvas	1981	
Winter	1998	36	Irving Norman	Awakening of the City	Oil on canvas	1987	
Winter	1998	39	Irving Norman	War and Peace (triptych)	Oil on canvas	1965-67	
Winter	1998	45	Irving Norman	Teaching the Young	Oil on canvas	1986-89	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1998	64	Unknown	Krumpus Illustration #1	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #10	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #11	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #12	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #13	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #14	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #15	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #16	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #17	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #18	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #2	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #3	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #4	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #5	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #6	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #7	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #8	Illustration	Unknown	
Winter	1998	65	Unknown	Krumpus Illustration #9	Illustration	Unknown	
Winter	1998	51	Niagara	Don't Those Cops Ever Miss?	Acrylic on linen	1997	
Winter	1998	54	Mati Klarwein	Grain of Sand	Oil on panel	1963-65	
Winter	1998	47	Jerome Witkin	Ingrid Bailey	Oil on canvas	1993-1994	
Winter	1998	56	Anthony Ausgang	The Chaosophist	Acrylic on canvas	1997	Trait Complex A
Winter	1998	80	Anthony Ausgang	Debi J. Collection Photo	Unknown	Unknown	Trait Complex A
Winter	1998	27	AWOL	Gil	Color print on canvas	1996	Trait Complex A
Winter	1998	27	AWOL	Hey...Fellas?	Color print	1996	Trait Complex A
Winter	1998	26	AWOL	Jack	Four color print on canvas	1996	Trait Complex A
Winter	1998	27	AWOL	Night Vision No 3	Color print	1996	Trait Complex A
Winter	1998	26	AWOL	Russian	Four color print on panel	1996	Trait Complex A
Winter	1998	53	Barry McGee (TWIST)	Barry McGee (TWIST)Untitled4	Mixed media	1997	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1998	61	Brian Elliott	Antix	Sculpture	1991	Trait Complex A
Winter	1998	60	Brian Elliott	Parker-Bee	Sculpture	1994	Trait Complex A
Winter	1998	59	Brian Elliott	Rockets	Sculpture	1995	Trait Complex A
Winter	1998	61	Brian Elliott	Sandybass	Sculpture	1993-96	Trait Complex A
Winter	1998	61	Brian Elliott	Giant Smoking Robot	Sculpture	1994-1996	Trait Complex A
Winter	1998	58	Brian Elliott	Giant Smoking Robot	Sculpture	ca 1997	Trait Complex A
Winter	1998	29	Frank Kozik	Jane's Addiction	Silkscreen poster	1994	Trait Complex A
Winter	1998	31	Frank Kozik	Girl Chases Cats with Weapons	Silkscreen poster	1996	Trait Complex A
Winter	1998	33	Frank Kozik	Hum	Silkscreen poster	1996	Trait Complex A
Winter	1998	29	Frank Kozik	Kozik Gallery Tour	Silkscreen poster	1996	Trait Complex A
Winter	1998	29	Frank Kozik	Man's Ruin	Silkscreen poster	1996	Trait Complex A
Winter	1998	30	Frank Kozik	Polar Bear	Silkscreen poster	1996	Trait Complex A
Winter	1998	32	Frank Kozik	Sebadoh	Offset Poster	1996	Trait Complex A
Winter	1998	30	Frank Kozik	The Clarke Nova	Silkscreen poster	1996	Trait Complex A
Winter	1998	30	Frank Kozik	Tribute to Preston Blair	Silkscreen poster	1996	Trait Complex A
Winter	1998	32	Frank Kozik	Slo Burn	Offset Poster	1997	Trait Complex A
Winter	1998	32	Frank Kozik	Swans	Offset Poster	1997	Trait Complex A
Winter	1998	32	Frank Kozik	Unite!	Silkscreen poster	1997	Trait Complex A
Winter	1998	30	Frank Kozik	Dictator Corner	Combine	ca 1997	Trait Complex A
Winter	1998	49	Glenn Barr	My New Gun	Acrylic on Masonite	1997	Trait Complex A
Winter	1998	22	Jeff Novak	Jeff NovakUntitled69	Unknown	1994	Trait Complex A
Winter	1998	22	Jeff Novak	Jeff NovakUntitled70	Unknown	1994	Trait Complex A
Winter	1998	22	Jeff Novak	Jeff NovakUntitled71	Unknown	1996	Trait Complex A
Winter	1998	63	Kenji Yanobe	Tanking Machine	Sculpture	1990	Trait Complex A
Winter	1998	63	Kenji Yanobe	Atom and Uran	Sculpture	1992	Trait Complex A
Winter	1998	50	Kenny Sharf	Virowow	Oil and enamel on canvas	1996	Trait Complex A
Winter	1998	53	Manuel Ocampo	Manuel OcampoUntitled89	Oil on canvas	1992	Trait Complex A
Winter	1998	55	Mark Ryden	Swap Meet Man	Acrylic on canvas	1996	Trait Complex A
Winter	1998	52	Miran Kim	Miran KimUntitled93	Phototransfer collage	1994	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1998	48	Pizz	Technicolor Composition for Re	Acrylic on canvas	1997	Trait Complex A
Winter	1998	80	R.K. Sloane	Debi J. Collection Photo	Unknown	Unknown	Trait Complex A
Winter	1998	46	Todd Shorr	Verne to Vader	Oil on canvas	1997	Trait Complex A
Winter	1998	80	Todd Shorr	Debi J. Collection Photo	Unknown	Unknown	Trait Complex A
Winter	1998	84	Todd Shorr	Painting Proccess Illustration #1	Unknown	Unknown	Trait Complex A
Winter	1998	84	Todd Shorr	Painting Proccess Illustration #2	Unknown	Unknown	Trait Complex A
Winter	1998	84	Todd Shorr	Painting Proccess Illustration #3	Unknown	Unknown	Trait Complex A
Winter	1998	84	Todd Shorr	Painting Proccess Illustration #4	Unknown	Unknown	Trait Complex A
Winter	1998	80	XNO	Debi J. Collection Photo	Unknown	Unknown	Trait Complex A
Winter	1998	80	Eric White	Debi J. Collection Photo	Unknown	Unknown	
Winter	1998	46	Georganne Deen	Billboard Design	Oil on paper	1995	
Winter	1998	Cover	Irving Norman	From Work	Unknown	1978	
Winter	1998	59	Kenji Yanobe	Foot Soldier	Sculpture	1991	
Winter	1998	62	Richard Oginz	Big Heat	Sculpture	1988	
Winter	1998	62	Richard Oginz	Wave	Sculpture	1991	
Winter	1998	62	Richard Oginz	Chair	Sculpture	1992	
Winter	1998	62	Richard Oginz	Earth	Sculpture	1993	
Winter	1998	62	Richard Oginz	Guts	Sculpture	1996	
Winter	1998	23	Yasumasa Morimura	Daughter of Art History	Unknown	1989	
Winter	1998	23	Yasumasa Morimura	Psychoborg 11	Unknown	1994	
Winter	1998	23	Yasumasa Morimura	Psychoborg 26	Unknown	1994	
Winter	1998	21	Yasumasa Morimura	Self-Portrait	Photograph	1996	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#1	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#10	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#11	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#12	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#13	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#14	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#15	Unknown	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#2	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#3	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#4	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#5	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#6	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#7	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#8	Unknown	Unknown	
Spring	1998	80-81	Unknown	Sci Fi Book Covers#9	Unknown	Unknown	
Spring	1998	44-45	David Sadlin	Welcome to Sinland Expulsion I	Oil on canvas	1990	Trait Complex A
Spring	1998	47	David Sadlin	Waltz of the Angels (Burning Ri	Oil on board	1991	Trait Complex A
Spring	1998	40-41	David Sadlin	Welcome to the Sea of Sin Reso	Oil on board	1991	Trait Complex A
Spring	1998	46	David Sadlin	Floorshow of Life's Desires	Oil on canvas	1992	Trait Complex A
Spring	1998	43	David Sadlin	Oooo Lawd, The Snakes of Jeal	Silkscreen poster	1992	Trait Complex A
Spring	1998	43	David Sadlin	Heartland of Darkness (A Sinne	Silkscreen poster	1994	Trait Complex A
Spring	1998	43	David Sadlin	Sentimental Education (A Sinne	Oil on canvas	1995	Trait Complex A
Spring	1998	46	David Sadlin	Safe, Secure, God's Arms (Wrat	Oil on canvas	1997	Trait Complex A
Spring	1998	42	David Sadlin	Welcome Sinners to Pure Town.	Oil on canvas	1997	Trait Complex A
Spring	1998	58	Fiona Smyth	All in the Family	Acrylic on canvas	1991	Trait Complex A
Spring	1998	57	Fiona Smyth	EZ Luv	Acrylic on black velv	1995	Trait Complex A
Spring	1998	59	Fiona Smyth	Fiona SmythUntitled63	Ink and gouache on pa	1995	Trait Complex A
Spring	1998	57	Fiona Smyth	Palpitations	Acrylic and ink on car	1996	Trait Complex A
Spring	1998	56	Fiona Smyth	Trollie	Acrylic and ink on car	1996	Trait Complex A
Spring	1998	59	Fiona Smyth	Circa 97	Acrylic on canvas	1997	Trait Complex A
Spring	1998	58	Fiona Smyth	Inside Out	Acrylic and ink on car	1997	Trait Complex A
Spring	1998	27	Hiroshi Kimura	People in Dusk	Oil on canvas	1991	Trait Complex A
Spring	1998	26	Hiroshi Kimura	The Head and Hand	Oil on canvas	1996	Trait Complex A
Spring	1998	26	Hiroshi Kimura	The View of the Room	Oil on canvas	1996	Trait Complex A
Spring	1998	52	Judson Huss	The Procession	Egg tempera on wood	1979	Trait Complex A
Spring	1998	53	Judson Huss	IRA (Anger)	Oil on panel	1984	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1998	55	Judson Huss	Self Portrait	Oil on panel	1985	Trait Complex A
Spring	1998	54	Judson Huss	The Temptation	Oil on canvas	1985	Trait Complex A
Spring	1998	53	Judson Huss	Evening in the City	Oil on panel	1986	Trait Complex A
Spring	1998	50	Judson Huss	Opening Act	Oil on canvas	1992	Trait Complex A
Spring	1998	55	Judson Huss	Monkey on Harp	Brown ink on paper	1993	Trait Complex A
Spring	1998	52	Judson Huss	The Outing	Brown ink on paper	1993	Trait Complex A
Spring	1998	55	Judson Huss	P.U. (Plutonium)	Casein tempera on panel	1979-80	Trait Complex A
Spring	1998	49	Kent Williams	Procession, War Prayer Series	Mixed media	1992	Trait Complex A
Spring	1998	49	Kent Williams	Sensitive Dog	Mixed media	1993	Trait Complex A
Spring	1998	49	Kent Williams	Kokoro	Mixed media	1996	Trait Complex A
Spring	1998	Cover	Kent Williams	Kotoro	Mixed media	1996	Trait Complex A
Spring	1998	48	Kent Williams	Kwaidan	Oil on canvas	1997	Trait Complex A
Spring	1998	25	Peter Hamlin	Hearty	Acrylic on board	1996	Trait Complex A
Spring	1998	25	Peter Hamlin	Mystery Writer	Acrylic on board	1996	Trait Complex A
Spring	1998	25	Peter Hamlin	Self-Portrait	Oil and gold leaf on board	1996	Trait Complex A
Spring	1998	65	Robert Williams	Desire of the Boards	Oil on canvas	1991	Trait Complex A
Spring	1998	61	Robert Williams	Infinite Einsteins and the Equations	Oil on canvas	1996	Trait Complex A
Spring	1998	60	Robert Williams	Perplexity Searching for an Enigma	Oil on canvas	1996	Trait Complex A
Spring	1998	65	Robert Williams	Dubiety of the New Millennium	Oil on canvas	1997	Trait Complex A
Spring	1998	65	Robert Williams	The Avatar of Inequity	Oil on canvas	1997	Trait Complex A
Spring	1998	64	Robert Williams	The Brain Trap	Oil on canvas	1997	Trait Complex A
Spring	1998	62-63	Robert Williams	The Four Seasons as Seen Through	Oil on canvas	1997	Trait Complex A
Spring	1998	61	Robert Williams	Harvesting Ectoplasm off the Earth	Oil on canvas	1995-97	Trait Complex A
Spring	1998	36	Ron English	X-Men	Oil on canvas	1992	Trait Complex A
Spring	1998	38	Ron English	Color Corrected	Oil on canvas	1994	Trait Complex A
Spring	1998	38	Ron English	Ron on My Thoughts	Oil on canvas	1994	Trait Complex A
Spring	1998	39	Ron English	Golden Age of Dissention	Oil on canvas	1995	Trait Complex A
Spring	1998	34-35	Ron English	Cartoon Wars	Oil on canvas	1997	Trait Complex A
Spring	1998	37	Ron English	Mother of Pop	Oil on canvas	1997	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	38	Ron English	New York Billboards	Billboard Paste-up	1997	Trait Complex A
Spring	1998	28	Sol Robbins	There are Communists Everywh	Mixed media	1995	Trait Complex A
Spring	1998	28	Sol Robbins	Dow Jones Index Goes Real Tin	Mixed media	1996	Trait Complex A
Spring	1998	29	Tim Slowinski	Tempation of St. Bosco	Acrylic on canvas	1994	Trait Complex A
Spring	1998	29	Tim Slowinski	Big Red Head	Acrylic on canvas	1995	Trait Complex A
Spring	1998	29	Tim Slowinski	Fat Black Guy	Acrylic on canvas	1996	Trait Complex A
Spring	1998	29	Tim Slowinski	Head of Inustry III	Acrylic on canvas	1997	Trait Complex A
Spring	1998	32	David Byrne	Sacred Objects Series	Installation	1993	
Spring	1998	33	David Byrne	Detail form Desire Installation a	Installation	1996	
Spring	1998	30-31	David Byrne	Installation View, Strange Ritua	Installation	1997	
Spring	1998	24	Jordan Isip	Breadcrumb Trail	Mixed media	1993	
Spring	1998	22	Jordan Isip	Cause Defect	Mixed media	1995	
Spring	1998	24	Jordan Isip	The Bull	Mixed media	1996	
Summer	1998	52	Alonso Smith	Terror	Oil on canvas	1949	
Summer	1998	52	Alonso Smith	Cosmic Encounters	Oil on canvas	1952	
Summer	1998	53	Alonso Smith	Political Malpractice	Oil on canvas	1971	
Summer	1998	50	Alonso Smith	The Godfather	Oil on canvas	1981	
Summer	1998	52	Alonso Smith	Higher Education II: Pedagogica	Oil on canvas	1985	
Summer	1998	52	Alonso Smith	Higher Education II: Star Wars	Oil on canvas	1985	
Summer	1998	51	Alonso Smith	Treachery From Lower Hell	Oil on canvas	1993	
Summer	1998	63	Jean-Marie Pigeon	Vanania	Painted plaster cast	1976	
Summer	1998	62	Jean-Marie Pigeon	Tintin and Snowy	Painted fortion cast	1980	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1998	64	Jean-Marie Pigeon	Milou from The Pharoh's Cigars	Painted plaster cast	1981	
Summer	1998	cover	Jean-Marie Pigeon	Mitsuhirato from The Blue Lotu	Plaster and polychrom	1983	
Summer	1998	63	Jean-Marie Pigeon	Marsupilani	Painted plaster cast	1990	
Summer	1998	43	Block	Culture Club Series	Photograph	1984	
Summer	1998	42	Block	The Pharcyde	Photograph	1992	
Summer	1998	40	Block	Lady of Rage	Photograph	1993	
Summer	1998	40	Block	The Beastie Boys	Photograph	1993	
Summer	1998	38-39	Block	The Whooliganz	Photograph	1993	
Summer	1998	43	Block	Boo-Ya Tribe	Photograph	1994	
Summer	1998	42	Block	Peter Distefano of Porno for Pyr	Photograph	1995	
Summer	1998	43	Block	The Pharcyde	Photograph	1996	
Summer	1998	42	Block	Jane's Addiction	Photograph	1997	
Summer	1998	41	Block	Perry Farrell	Photograph	1997	
Summer	1998	41	Block	Snoop Dogg with Lil' Snoop	Photograph	1997	
Summer	1998	42	Block	Kid Frost	Photograph	1998	
Summer	1998	55	Aidan Hughes	Crash(KMFDM cover)	Photoshop colored illu	1997	Trait Complex A
Summer	1998	54	Aidan Hughes	The Prophet	Acrylic glosso on maso	1997	Trait Complex A
Summer	1998	45	Bari Kumar	Tradition	Oil on canvas	1996	Trait Complex A
Summer	1998	34	Joe Coleman	Faith	Acrylic on masonite	1998	Trait Complex A
Summer	1998	49	Joel-Peter Witkin	Abundance	Toned gelatin silver p	1997	Trait Complex A
Summer	1998	44	Johanna St. Clair	No Chin	Oil on Masonite	1997	Trait Complex A
Summer	1998	44	Jörg Immendorff	The Rake's Progress	Oil on canvas	1993-94	Trait Complex A
Summer	1998	45	Mark Dancy	Big Blue Nothing	Acrylic on panel	1997	Trait Complex A
Summer	1998	33	Martin Wong	Clones of Bruce Lee	Acrylic on linen	1992	Trait Complex A
Summer	1998	29	Michael Ray Charles	Worlds Greatest Musicians	Oil on canvas	1989	Trait Complex A
Summer	1998	31	Michael Ray Charles	Cream of the Crop	Acrylic and tar on pap	1991	Trait Complex A
Summer	1998	24-25	Michael Ray Charles	Beware	Acrylic latex and oil v	1994	Trait Complex A
Summer	1998	28	Michael Ray Charles	I Will Dance	Acrylic on panel	1994	Trait Complex A
Summer	1998	30	Michael Ray Charles	The Great White Hope	Unknown	1994	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Summer	1998	27	Michael Ray Charles	Join the Club	Acrylic latex, maple s	1995	Trait Complex A
Summer	1998	29	Michael Ray Charles	(Forever Free) After Black (To S	Acrylic latex, stain an	1997	Trait Complex A
Summer	1998	28	Michael Ray Charles	(Forever Free) After Black (Toy	Acrylic latex, stain an	1997	Trait Complex A
Summer	1998	29	Michael Ray Charles	(Forever Free) Before Black (To	Acrylic latex, stain an	1997	Trait Complex A
Summer	1998	28	Michael Ray Charles	(Forever Free) Before Black (To	Acrylic latex, stain an	1997	Trait Complex A
Summer	1998	26	Michael Ray Charles	Have a Nice Day	Acrylic latex, stain an	1997	Trait Complex A
Summer	1998	30	Michael Ray Charles	(Forever Free) The Rise and Fal	Acrylic latex, stain an	1998	Trait Complex A
Summer	1998	58	Phyllis Davidson	Diana	Unknown	1979	Trait Complex A
Summer	1998	58	Phyllis Davidson	Like a Lion at the Dooer	Unknown	1982	Trait Complex A
Summer	1998	59	Phyllis Davidson	Christmas at Forest Lawn	Unknown	1984	Trait Complex A
Summer	1998	58	Phyllis Davidson	Moonlight Ascender	Unknown	1984	Trait Complex A
Summer	1998	59	Phyllis Davidson	Setting Free the Bears	Unknown	1989	Trait Complex A
Summer	1998	56	Phyllis Davidson	The Roadium	Unknown	1990	Trait Complex A
Summer	1998	57	Phyllis Davidson	Two Tegges	Unknown	1995	Trait Complex A
Summer	1998	48	Sacha Ecks	My Rocket	Mixed media on wood	1996	Trait Complex A
Summer	1998	46	Sacha Ecks	Don't Even Ask	Paint and gesso on ma	1997	Trait Complex A
Summer	1998	35	McKendree Robbins Long	Death Rides the Pale Horse	Oil on canvas	Unknown	Visionary
Summer	1998	35	Vonn Stropp	The End is Near	Oil on board	1996	Visionary
Summer	1998	37	Anonymous	Tattooed Queen	Signboard	ca 1900	
Summer	1998	4	Block	Snoop Dog rolls the dice	Photograph	1996	
Summer	1998	37	Howard Chandler Christy	Signing of the UN Charter	Oil on canvas	1993	
Summer	1998	60	Jack Kervorkian	Genocide	Oil on canvas	ca 1970s	
Summer	1998	60	Jack Kervorkian	War: The Gourmet	Oil on canvas	ca 1970s	
Summer	1998	22	Jerome Witkin	Boom	Oil on canvas	1995-96	
Summer	1998	23	Jerome Witkin	Pensione Ichino	Oil on linen	1997-98	
Summer	1998	33	Mona Hatoum	Current Disturbance	Mixed media	1996	
Summer	1998	37	Stephen Hendee	Cascade	Mixed media	1997	
Fall	1998	38-39	Al Hansen	Al HansenUntitled42	Mixed media	1972	
Fall	1998	40	Al Hansen	Factors for Qualtrnger	Mixed media	1972	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1998	41	Al Hansen	Savage Luxury	Mixed media	1972	
Fall	1998	40	Al Hansen	Silver Lady	Mixed media	1976	
Fall	1998	41	Al Hansen	Cigarette Venus	Mixed media	1985	
Fall	1998	41	Al Hansen	Feathered Venus	Mixed media	1985	
Fall	1998	41	Al Hansen	Gracie Mansion Makes Love in	Mixed media	1988	
Fall	1998	40	Al Hansen	Pinot Venus	Mixed media	1992	
Fall	1998	40	Al Hansen	Ginseng and Garlic Venuses	Mixed media	1994	
Fall	1998	40	Al Hansen	Opium Venus	Mixed media	1994	
Fall	1998	88	Chuck Jones	Of Course You Realize This Me	Watercolor on Paper	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 1	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 10	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 11	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 12	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 13	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 14	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 15	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 16	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 17	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 18	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 19	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 2	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 20	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 21	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 22	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 23	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 24	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 25	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 26	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 27	Unknown	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 28	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 29	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 3	Unknown	Unknown	
Fall	1998	26-27	Unknown	Art Car Photos 30	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 31	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 32	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 33	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 34	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 35	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 36	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 37	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 38	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 39	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 4	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 40	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 41	Unknown	Unknown	
Fall	1998	28-29	Unknown	Art Car Photos 42	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 43	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 44	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 45	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 46	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 47	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 48	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 49	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 5	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 50	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 51	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 52	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 53	Unknown	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1998	30-31	Unknown	Art Car Photos 54	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 6	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 7	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 8	Unknown	Unknown	
Fall	1998	24-25	Unknown	Art Car Photos 9	Unknown	Unknown	
Fall	1998	42	Beck	BeckUntitled47	Mixed media	1990-90	
Fall	1998	43	Beck	BeckUntitled48	Mixed media	1990-91	
Fall	1998	44-45	Brant Schuller	Hypothesis #5	c-print	1996	
Fall	1998	50	Kevin Willis	Kevin WillisUntitled82	Acrylic on canvas	1996	
Fall	1998	62-63	Liza Lou	Back Yark Installation 1	Installation	ca 1998	
Fall	1998	62-63	Liza Lou	Back Yark Installation 2	Installation	ca 1998	
Fall	1998	62-63	Liza Lou	Back Yark Installation 3	Installation	ca 1998	
Fall	1998	22	Vincent van Gogh	Iris	Oil on canvas	1889	
Fall	1998	65	Pedro Bell	Cosmic Slop	Illustration (Album Co	1973	
Fall	1998	64	Pedro Bell	Hardcore Jollies (Pfunk Cover)	Illustration (Album Co	1976	
Fall	1998	64	Pedro Bell	One Nation Under a Groove	Illustration (Album Co	1978	
Fall	1998	52	Keith Haring	Keith HaringUntitled78	Vinyl in on tarpaulin	1981	
Fall	1998	53	Keith Haring	Keith HaringUntitled79	Vinyl in on tarpaulin	1982	
Fall	1998	53	Keith Haring	Keith HaringUntitled80	Vinyl in on tarpaulin	1989	
Fall	1998	4	Kieth Haring	Kieth HaringUntitled83	Ink on Paper	1990	
Fall	1998	56-57	Shepard Fairey	Obey Giant Street Paste	Pasted paper on wall	ca 1998	
Fall	1998	59	Shepard Fairey	Assorted Street Art 1	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 10	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 11	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 12	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 13	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 14	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 15	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 16	Unknown	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 17	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 18	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 19	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 2	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 3	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 4	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 5	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 6	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 7	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 8	Unknown	Unknown	
Fall	1998	59	Shepard Fairey	Assorted Street Art 9	Unknown	Unknown	
Fall	1998	10	Tyree Guyton	Heidelberg Project	Installation	1998	
Fall	1998	37	Charles Krafft	Disasterware Hindenburg Platter	Platter	1995	Trait Complex A
Fall	1998	37	Charles Krafft	Dutch Schultz, Beer Baron of th	Mixed media	1997	Trait Complex A
Fall	1998	36	Charles Krafft	Porcelain War Museum Project	Hand grenades and bu	1997	Trait Complex A
Fall	1998	37	Charles Krafft	Porcelain War Project: Revolver	Mixed media	1997	Trait Complex A
Fall	1998	49	David Choe	I Fuck Nerds	Mixed media	1998	Trait Complex A
Fall	1998	51	James Dykes	Moe 39	Digital montoge	1996	Trait Complex A
Fall	1998	33	Joseph Bertiers	Arafat and Rabin Signing Peace	Oil on wood	1993	Trait Complex A
Fall	1998	33	Joseph Bertiers	Tarnished Victory	Oil on wood	1994	Trait Complex A
Fall	1998	34-35	Joseph Bertiers	Our Boy is Free	Oil on wood	1995	Trait Complex A
Fall	1998	48	Mike Kelley	Chocolate Lump	Mixed media	1998	Trait Complex A
Fall	1998	47	Alfredo Esquillo	Daang Ligid Krus (Maze	Oil and sawdust on ca	1996	
Fall	1998	55	Iris Polos	Keeper of the Book	Mixed media	1995	
Fall	1998	55	Iris Polos	The Gambler	Mixed media	1995	
Fall	1998	54	Iris Polos	Tyger, Tyger, Burning Bright	Mixed media	1998	
Fall	1998	46	Paul Fortunato	Lunchtime	Oil, fur and feathers o	1997	
Fall	1998	22-23	Unknown	Getty Center Photos 1	Unknown	Unknown	
Fall	1998	22-32	Unknown	Getty Center Photos 10	Unknown	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Fall	1998	22-33	Unknown	Getty Center Photos 11	Unknown	Unknown	
Fall	1998	22-24	Unknown	Getty Center Photos 2	Unknown	Unknown	
Fall	1998	22-25	Unknown	Getty Center Photos 3	Unknown	Unknown	
Fall	1998	22-26	Unknown	Getty Center Photos 4	Unknown	Unknown	
Fall	1998	22-27	Unknown	Getty Center Photos 5	Unknown	Unknown	
Fall	1998	22-28	Unknown	Getty Center Photos 6	Unknown	Unknown	
Fall	1998	22-29	Unknown	Getty Center Photos 7	Unknown	Unknown	
Fall	1998	22-30	Unknown	Getty Center Photos 8	Unknown	Unknown	
Fall	1998	22-31	Unknown	Getty Center Photos 9	Unknown	Unknown	
Winter	1998	36	Maxon Crumb	Maxon CrumbUntitled92	Painting	ca 1996	
Winter	1998	30	Andres Serrano	Piss Christ	Photograph	1987	
Winter	1998	28-29	Andres Serrano	Klansman, Great Titan of the In	Photograph	1990	
Winter	1998	30	Andres Serrano	The Church	Photograph	1991	
Winter	1998	31	Andres Serrano	The Morgue (Pneumonia Due to	Photograph	1992	
Winter	1998	30	Andres Serrano	Budapest (Bath House	Photograph	1994	
Winter	1998	30	Andres Serrano	Budapest (Frida)	Photograph	1994	
Winter	1998	30	Andres Serrano	Budapest (The Lake	Photograph	1994	
Winter	1998	30	Andres Serrano	A History of Sex (Bondage in K	Photograph	1996	
Winter	1998	59	Anna Sea	Cadavers	Acrylic on canvas	1997	
Winter	1998	58	Anna Sea	Hand of Glory	Acrylic on canvas	1998	
Winter	1998	44-45	Syd Mead	Gundam Poster Art	Gouache on illustration	1985	
Winter	1998	10	Reverend Slimm Buick	Clown Bike	Custom Bike	ca 1998	
Winter	1998	10	Reverend Slimm Buick	Elivs Bike	Custom Bike	ca 1998	
Winter	1998	12	Shepard Fairey	Giant	Street Art Sticker	ca 1998	
Winter	1998	8	Barry McGee	Man and Bowl	Unknown	ca 1998	Trait Complex A
Winter	1998	56	Donald Roller Wilson	It Was All a Matter of Scale	Oil on canvas	1991	Trait Complex A
Winter	1998	52-53	Donald Roller Wilson	A Trying Day	Oil on canvas	1992	Trait Complex A
Winter	1998	54	Donald Roller Wilson	Cookie with Jack	Oil on canvas	1993	Trait Complex A
Winter	1998	54	Donald Roller Wilson	Naught Betty (Holding Jack...)	Oil on canvas	1994	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1998	54	Donald Roller Wilson	About Five Minutes Prior to the	Oil on canvas	1996	Trait Complex A
Winter	1998	54	Donald Roller Wilson	Naughty Betty	Oil on canvas	1996	Trait Complex A
Winter	1998	25	Enrique Chagoya	Color Theory After Baldessari	Mixed media	1997	Trait Complex A
Winter	1998	25	Enrique Chagoya	Temptation of the Spirit	Charcoal and pastel on	1997	Trait Complex A
Winter	1998	24	Enrique Chagoya	Book Alteration	Mixed media	ca 1997	Trait Complex A
Winter	1998	22-23	Enrique Chagoya	Enrique ChagoyaUntitled123	Mixed media	ca 1997	Trait Complex A
Winter	1998	35	John Currin	The Kennedy's	Painting	1996	Trait Complex A
Winter	1998	34	John K	Still from Bjork "I Miss You"	Animation Still	1997	Trait Complex A
Winter	1998	43	Lawrence Northey	Chantecler Eldorado	Mixed media (toy)	1997	Trait Complex A
Winter	1998	43	Lawrence Northey	Razor	Mixed media (toy)	1997	Trait Complex A
Winter	1998	43	Lawrence Northey	Spaceman Troy	Mixed media (toy)	1998	Trait Complex A
Winter	1998	39	Lennie Mace	No Hands 4	Ink on photo	1997	Trait Complex A
Winter	1998	39	Lennie Mace	Okuchi... Tokyo Jingu	Ink on photo	1997	Trait Complex A
Winter	1998	38-39	Lennie Mace	Two Faced	Ink on Paper	1997	Trait Complex A
Winter	1998	39	Lennie Mace	White Noise	Ink on Paper	1997	Trait Complex A
Winter	1998	40-41	Mariko Mori	Morrer of Water	Glass with photo layer	1996-1998	Trait Complex A
Winter	1998	76	Mark Ryden	Ecstasy of Cecelia	Oil on canvas	1998	Trait Complex A
Winter	1998	62	Mark Ryden	Inside Sue	Oil on panel	1998	Trait Complex A
Winter	1998	Cover	Mark Ryden	Princess Sputnik	Oil on canvas	1998	Trait Complex A
Winter	1998	76	Mark Ryden	Progressive illustration of Ecstasy	Oil on canvas	1998	Trait Complex A
Winter	1998	76	Mark Ryden	Progressive illustration of Ecstasy	Sketch	1998	Trait Complex A
Winter	1998	76	Mark Ryden	Progressive illustration of Ecstasy	Sketch	1998	Trait Complex A
Winter	1998	76	Mark Ryden	Progressive illustration of Ecstasy	Sketch	1998	Trait Complex A
Winter	1998	76	Mark Ryden	Progressive illustration of Ecstasy	Sketch	1998	Trait Complex A
Winter	1998	76	Mark Ryden	Progressive illustration of Ecstasy	Sketch	1998	Trait Complex A
Winter	1998	63	Mark Ryden	The Angel of Meat	Oil on panel	1998	Trait Complex A
Winter	1998	64	Mark Ryden	The Birth of Venus	Oil on panel	1998	Trait Complex A
Winter	1998	65	Mark Ryden	The Debutante	Oil on canvas	1998	Trait Complex A
Winter	1998	65	Mark Ryden	The Pumpkin President	Oil on canvas	1998	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	1998	34	Michael Bevilacqua	Banana Puddin'	Unknown	1997	Trait Complex A
Winter	1998	35	Ruth Marten	Comb Over	Painting	1996	Trait Complex A
Winter	1998	1	SHAG	Business Lunch	Acrylic on canvas	1996	Trait Complex A
Winter	1998	47	SHAG	Seafood	Acrylic on canvas	1997	Trait Complex A
Winter	1998	42	Tjarda Sixma	Paarde	Oil on canvas	1996	Trait Complex A
Winter	1998	42	Tjarda Sixma	Konyn	Oil on canvas	1997	Trait Complex A
Winter	1998	42	Tjarda Sixma	Hondje	Oil and acrylic on can	1998	Trait Complex A
Winter	1998	10	Wilson, Spain, Williams, S	Image from Zap Comix 314	Cartoon Illustration	ca 1998	Underground Comix
Winter	1998	35	Art Spiegelman	Lead Pipe	Cartoon Illustration	ca 1996	
Winter	1998	36	Jesse Crumb	Portrait of Maxon Crumb	Painting	1996	
Winter	1998	35	Mark Dean Veca	Hydrosphere	Installation	1998	
Winter	1998	86	Sepastian Kruger	Elvis Caricature	Oil on canvas	ca 1998	
Jan/Feb	1999	39	Unknown	Pierced Red Square	Oil on canvas	1998	
Jan/Feb	1999	38-39	Suzanne Williams	Point and Counterpoint	Oil on canvas	1996	
Jan/Feb	1999	43	Jerry Rothman	Coming Out	Ceramic	1974	
Jan/Feb	1999	43	Jerry Rothman	Pick a side	Ceramic	1969-70	
Jan/Feb	1999	49	Kim Black	Bald	Airbrush	ca 1998	
Jan/Feb	1999	48	Kim Black	Fuck You, Kill Me	Airbrush	ca 1998	
Jan/Feb	1999	50-51	Kim Black	Gladys	Airbrush	ca 1998	
Jan/Feb	1999	49	Kim Black	He Was Nothing Without Her	Airbrush	ca 1998	
Jan/Feb	1999	48	Kim Black	Holy Spirit	Airbrush	ca 1998	
Jan/Feb	1999	49	Kim Black	Kim BlackUntitled103	Airbrush	ca 1998	
Jan/Feb	1999	46-47	Kim Black	Kim BlackUntitled124	Airbrush	ca 1998	
Jan/Feb	1999	48	Kim Black	Kim BlackUntitled84	Airbrush	ca 1998	
Jan/Feb	1999	49	Kim Black	Kim BlackUntitled85	Airbrush	ca 1998	
Jan/Feb	1999	10	Claud Monet	The Water Lily Pond	Oil on canvas	Unknown	
Jan/Feb	1999	10	Edouard Manet	Portrait of Mademoiselle Suzette	Oil on canvas	Unknown	
Jan/Feb	1999	35	Hiroshige	Asakusa Rice Field	Woodblock Print	Unknown	
Jan/Feb	1999	35	Hiroshige	Great Bridge	Woodblock Print	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jan/Feb	1999	35	Hiroshige	Grounds of Kameido Tenjin Shr	Woodblock Print	Unknown	
Jan/Feb	1999	35	Hiroshige	Shono	Woodblock Print	Unknown	
Jan/Feb	1999	35	Hiroshige	Suddent Shower at Atake	Woodblock Print	Unknown	
Jan/Feb	1999	34	Hokusai	Fuji at Dawn	Woodblock Print	Unknown	
Jan/Feb	1999	34	Hokusai	Imagrey of the Poets	Woodblock Print	Unknown	
Jan/Feb	1999	34	Hokusai	Pontoon Bridge at Sano	Woodblock Print	Unknown	
Jan/Feb	1999	34	Hokusai	Temma Bridge in Settsu	Woodblock Print	Unknown	
Jan/Feb	1999	34	Hokusai	The Great Wave	Woodblock Print	Unknown	
Jan/Feb	1999	10	Pablo Picasso	Portrait of Dora Marr	Oil on canvas	Unknown	
Jan/Feb	1999	10	Paul Gauguin	Bathers	Oil on canvas	Unknown	
Jan/Feb	1999	27	Edgar Leeteg	Black velvet painting	Unknown	Unknown	
Jan/Feb	1999	27	Edgar Leeteg	Black velvet painting	Unknown	Unknown	
Jan/Feb	1999	27	Edgar Leeteg	Black velvet painting	Unknown	Unknown	
Jan/Feb	1999	26	Edgar Leeteg	Hina Rapa	Black velvet painting	Unknown	
Jan/Feb	1999	42	Al Farrow	Skull Fragment of Heilige Krieg	Mixed media sculptur	1996	Trait Complex A
Jan/Feb	1999	42	Al Farrow	Skull Fragment of Santo Guerro	Mixed media sculptur	1996	Trait Complex A
Jan/Feb	1999	42	Al Farrow	Trigger Finger of Santo Guerro	Mixed media sculptur	1996	Trait Complex A
Jan/Feb	1999	42	Al Farrow	Clavicle of Santo Guerro	Mixed media sculptur	1998	Trait Complex A
Jan/Feb	1999	42	Al Farrow	Leg Bone of Santo Guero	Mixed media sculptur	1998	Trait Complex A
Jan/Feb	1999	40-41	Al Farrow	Trigger Finger of Santo Guerro	Mixed media sculptur	Unknown	Trait Complex A
Jan/Feb	1999	60	Becca	Boy with crown and giraffe	Oil pastel	ca 1998	Trait Complex A
Jan/Feb	1999	59	Becca	Can't Sleep or Eat	Mixed media paste-up	ca 1998	Trait Complex A
Jan/Feb	1999	60	Becca	Champagne with red star label	Oil pastel	ca 1998	Trait Complex A
Jan/Feb	1999	60	Becca	Girl with dolls and stars	Oil pastel	ca 1998	Trait Complex A
Jan/Feb	1999	61	Becca	Girl with firecrackers	Oil pastel	ca 1998	Trait Complex A
Jan/Feb	1999	61	Becca	Girl with phone	Oil pastel	ca 1998	Trait Complex A
Jan/Feb	1999	Cover	Becca	BeccaUntitled45	Unknown	Unknown	Trait Complex A
Jan/Feb	1999	64	Hal Brooks	Fin du Jour	Acrylic on masonite	1992	Trait Complex A
Jan/Feb	1999	65	Hal Brooks	Cuick Skylark	Oil on canvas	1994	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jan/Feb	1999	65	Hal Brooks	Lady Luck	Oil on canvas	1994	Trait Complex A
Jan/Feb	1999	62-63	Hal Brooks	Airstream	Oil on canvas	1995	Trait Complex A
Jan/Feb	1999	64	Hal Brooks	Bonneville 59	Oil on canvas	1996	Trait Complex A
Jan/Feb	1999	65	Hal Brooks	Town and Country	Oil on canvas	1996	Trait Complex A
Jan/Feb	1999	65	Hal Brooks	Turquoise T	Oil on canvas	1996	Trait Complex A
Jan/Feb	1999	65	Hal Brooks	Testarossa I	Watercolor on Paper	1998	Trait Complex A
Jan/Feb	1999	14	Mark Ryden	Snow White	Oil on panel	ca 1998	Trait Complex A
Jan/Feb	1999	43	Takashi Murakami	Installation, University of Buffal	Vinyl chloride and hel	1997	Trait Complex A
Jan/Feb	1999	44-45	Takashi Murakami	Mr. Bob	Vinyl chloride and hel	1997	Trait Complex A
Jan/Feb	1999	28-29	Van Arno	The Aztec Goddess Catique, Rai	Acrylic on masonite	1995	Trait Complex A
Jan/Feb	1999	30	Van Arno	God's Gift of Spam	Acrylic on masonite	1996	Trait Complex A
Jan/Feb	1999	31	Van Arno	Lincoldn is Carried to Heaven b	Acrylic on masonite	1996	Trait Complex A
Jan/Feb	1999	32	Van Arno	The Spirit of 72	Acrylic on masonite	1996	Trait Complex A
Jan/Feb	1999	31	Van Arno	Who's That Knocking at My Do	Acrylic on masonite	1996	Trait Complex A
Jan/Feb	1999	31	Van Arno	But We Just Did Headshots	Acrylic on masonite	1997	Trait Complex A
Jan/Feb	1999		Van Arno	Course the Routine Sold Itself	Acrylic on masonite	1997	Trait Complex A
Jan/Feb	1999	33	Van Arno	Missouri Saint's Tar Party	Acrylic on masonite	1997	Trait Complex A
Jan/Feb	1999	30	Van Arno	Detroit Rock City	Acrylic on masonite	1998	Trait Complex A
Jan/Feb	1999	88	Aleister Crowley	Aleister CrowleyUntitled126	Unknown	Unknown	Visionary
Jan/Feb	1999	88	Aleister Crowley	Aleister CrowleyUntitled134	Unknown	Unknown	Visionary
Jan/Feb	1999	88	Aleister Crowley	Aleister CrowleyUntitled140	Unknown	Unknown	Visionary
Mar/Apr	1999	14	Becca	BeccaUntitled46	Oil pastel	ca 1998	Trait Complex A
Mar/Apr	1999	33	James Dykes	Blaming Forays	Digital Photo montage	Unknown	Visionary
Mar/Apr	1999	47	Aaron Hawks	Aaron HawksUntitled41	Photograph	Unknown	
Mar/Apr	1999	32	Bill Ellsworth	Bill EllsworthUntitled49	Digital render	Unknown	
Mar/Apr	1999	8	Bruce Bennet	Face of Aids 1	Photograph	ca 1998	
Mar/Apr	1999	8	Bruce Bennet	Face of Aids 2	Photograph	ca 1998	
Mar/Apr	1999	8	Bruce Bennet	Face of Aids 3	Photograph	ca 1998	
Mar/Apr	1999	56	Christian Witkin	Christian WitkinUntitled 0	Photograph	Unknown	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	1999	57	Christian Witkin	Christian WitkinUntitled 2	Photograph	Unknown	
Mar/Apr	1999	61	Christian Witkin	Christian WitkinUntitled10	Photograph	Unknown	
Mar/Apr	1999	58	Christian Witkin	Christian WitkinUntitled2	Photograph	Unknown	
Mar/Apr	1999	58	Christian Witkin	Christian WitkinUntitled4	Photograph	Unknown	
Mar/Apr	1999	59	Christian Witkin	Christian WitkinUntitled6	Photograph	Unknown	
Mar/Apr	1999	59	Christian Witkin	Christian WitkinUntitled7	Photograph	Unknown	
Mar/Apr	1999	60	Christian Witkin	Christian WitkinUntitled8	Photograph	Unknown	
Mar/Apr	1999	60	Christian Witkin	Christian WitkinUntitled9	Photograph	Unknown	
Mar/Apr	1999	32	David Blow	Pisces Self-Portrait	Digital Photo montage	Unknown	
Mar/Apr	1999	26	Dean Karr	Dean KarrUntitled125	Photograph	ca 1998	
Mar/Apr	1999	28	Dean Karr	Large woman	Photograph	Unknown	
Mar/Apr	1999	29	Dean Karr	Man with tentacles	Photograph	Unknown	
Mar/Apr	1999	26	Dean Karr	Marilyn Manson	Photograph	Unknown	
Mar/Apr	1999	27	Dean Karr	Red strings on bodice	Photograph	Unknown	
Mar/Apr	1999	76	Estevan Oriol	Estevan OriolUntitled127	Photograph	Unknown	
Mar/Apr	1999	76	Estevan Oriol	Estevan OriolUntitled135	Photograph	Unknown	
Mar/Apr	1999	76	Estevan Oriol	Estevan OriolUntitled141	Photograph	Unknown	
Mar/Apr	1999	10	Hiro Yamagata	Lazer Lights on Los Angeles Ri	Installation	ca 1998	
Mar/Apr	1999	44-45	Joanna Michaelides	Joanna MichaelidesUntitled72	Photograph	Unknown	
Mar/Apr	1999	38	John Elder	John ElderUntitled106	Photograph	Unknown	
Mar/Apr	1999	39	John Elder	John ElderUntitled108	Photograph	Unknown	
Mar/Apr	1999	40	John Elder	John ElderUntitled110	Photograph	Unknown	
Mar/Apr	1999	40	John Elder	John ElderUntitled112	Photograph	Unknown	
Mar/Apr	1999	41	John Elder	John ElderUntitled114	Photograph	Unknown	
Mar/Apr	1999	41	John Elder	John ElderUntitled116	Photograph	Unknown	
Mar/Apr	1999	42	John Elder	John ElderUntitled118	Photograph	Unknown	
Mar/Apr	1999	43	John Elder	John ElderUntitled120	Photograph	Unknown	
Mar/Apr	1999	37	John Waters	Big Monday	Photograph	1998	
Mar/Apr	1999	36	John Waters	Grace Kelly's Elbows	Chromogenic color pr	1998	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	1999	36	John Waters	Sophia Lauren Decapitated	Photograph	1998	
Mar/Apr	1999	53	Michael Farr	Michael FarrUntitled129	Photograph	Unknown	
Mar/Apr	1999	54	Michael Farr	Michael FarrUntitled137	Photograph	Unknown	
Mar/Apr	1999	55	Michael Farr	Michael FarrUntitled143	Photograph	Unknown	
Mar/Apr	1999	55	Michael Farr	Michael FarrUntitled147	Photograph	Unknown	
Mar/Apr	1999	55	Michael Farr	Michael FarrUntitled151	Photograph	Unknown	
Mar/Apr	1999	55	Michael Farr	Michael FarrUntitled154	Photograph	Unknown	
Mar/Apr	1999	55	Michael Farr	Michael FarrUntitled156	Photograph	Unknown	
Mar/Apr	1999	31	Peter Casolino	Populous	Digital Photo montage	ca 1998	
Mar/Apr	1999	33	Peter Casolino	The Forgiven Lie	Digital Photo montage	Unknown	
Mar/Apr	1999	88	Peter Garfield	Falling House 1	Photomontoge	Unknown	
Mar/Apr	1999	88	Peter Garfield	Falling House 2	Photomontoge	Unknown	
Mar/Apr	1999	50-51	Renee Roller	Renee RollerUntitled30	Photograph	Unknown	
Mar/Apr	1999	49	Roy Hsu	Roy HsuUntitled97	Photograph	Unknown	
Mar/Apr	1999	48	Ruud van Empel	Ruud van EmpelUntitled98	Photograph	Unknown	
Mar/Apr	1999	46	Serge J-F Levy	Serge J-F LevyUntitled100	Photograph	Unknown	
Mar/Apr	1999	65	Viggo Mortensen	Manhattan	Photograph	1985	
Mar/Apr	1999	65	Viggo Mortensen	Double Tap	Photograph	1998	
Mar/Apr	1999	64	Viggo Mortensen	La Reine du Soleil	Photomontoge	1998	
Mar/Apr	1999	62	Viggo Mortensen	Viggo MortensenUnitled 1	Photograph	Unknown	
Mar/Apr	1999	62	Viggo Mortensen	Viggo MortensenUntitled1	Photograph	Unknown	
Mar/Apr	1999	63	Viggo Mortensen	Viggo MortensenUntitled3	Photograph	Unknown	
Mar/Apr	1999	63	Viggo Mortensen	Viggo MortensenUntitled5	Photograph	Unknown	
May/Jun	1999	76	Archigram	ArchigramUntitled161	Architectural plan	ca 1960s	
May/Jun	1999	88	James McNulty	Bomb!	Fireworks package co	1998	
May/Jun	1999	88	James McNulty	Bomb! II	Fireworks package co	1998	
May/Jun	1999	42	Synapse Productions	Light Show Photo Still 1	Light Show	1998	
May/Jun	1999	42	Synapse Productions	Light Show Photo Still 2	Light Show	1998	
May/Jun	1999	43	Synapse Productions	Light Show Photo Still 3	Light Show	1998	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	1999	43	Synapse Productions	Light Show Photo Still 4	Light Show	1998	
May/Jun	1999	43	Synapse Productions	Light Show Photo Still 5	Light Show	1998	
May/Jun	1999	54	Tyree Guyton	Photo of Heidelberg Project Ins	Photo of installation	ca 1998	
May/Jun	1999	55	Tyree Guyton	Photo of Heidelberg Project Ins	Photo of installation	ca 1998	
May/Jun	1999	55	Tyree Guyton	Photo of Heidelberg Project Ins	Photo of installation	ca 1998	
May/Jun	1999	55	Tyree Guyton	Photo of Heidelberg Project Ins	Photo of installation	ca 1998	
May/Jun	1999	55	Tyree Guyton	Photo of Heidelberg Project Ins	Photo of installation	ca 1998	
May/Jun	1999	37	Christian Clayton	This Sailor Died	Mixed media on board	1996	Trait Complex A
May/Jun	1999	40	Christian Clayton	This Widow Cried	Mixed media on board	1996	Trait Complex A
May/Jun	1999	40	Christian Clayton	Coleman's Coming to Town	Mixed media on paper	1998	Trait Complex A
May/Jun	1999	41	Christian Clayton	The Birdwatcher	Mixed media on board	1998	Trait Complex A
May/Jun	1999	8	Gary Panter	Pink Donkey and the Fly (Anim	Animation Still	1999	Trait Complex A
May/Jun	1999	48	Joe Sorren	Joe SorrenUntitled173	Painting	ca 1998	Trait Complex A
May/Jun	1999	49	Joe Sorren	Joe SorrenUntitled174	Painting	ca 1998	Trait Complex A
May/Jun	1999	49	Joe Sorren	Joe SorrenUntitled175	Painting	ca 1998	Trait Complex A
May/Jun	1999	49	Joe Sorren	Joe SorrenUntitled176	Painting	ca 1998	Trait Complex A
May/Jun	1999	49	Joe Sorren	Joe SorrenUntitled177	Painting	ca 1998	Trait Complex A
May/Jun	1999	46	Margaret Kilgallen	Detail of Three Great Walls Inst	Unknown	1997	Trait Complex A
May/Jun	1999	47	Margaret Kilgallen	Detail of Three Sheets to the Wi	Unknown	1997	Trait Complex A
May/Jun	1999	44-45	Margaret Kilgallen	Detail of Half-Past Installation	Installation	1999	Trait Complex A
May/Jun	1999	51	Mike Cockrill	Independence Day	Oil on canvas	1995-97	Trait Complex A
May/Jun	1999	38	Rob Clayton	I Can See You	Acrylic on panel	1997	Trait Complex A
May/Jun	1999	39	Rob Clayton	Shameful Laughter	Oil on canvas	1997	Trait Complex A
May/Jun	1999	38	Rob Clayton	Watch Your Step	Acrylic on panel	1998	Trait Complex A
May/Jun	1999	52	Robert Eads	Zazo	Acrylic on canvas	1996	Trait Complex A
May/Jun	1999	50	Tim Ebner	Tim EbnerUntitled101	Oil on canvas	1994	Trait Complex A
May/Jun	1999	Cover	Walton Ford	Avatars	Watercolor, gouache a	1996	Trait Complex A
May/Jun	1999	62	Walton Ford	Devotees	Watercolor, gouache a	1996	Trait Complex A
May/Jun	1999	64	Walton Ford	Buba-B.G.	Watercolor, gouache a	1997	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	1999	63	Walton Ford	Chingado	Watercolor, gouache a	1998	Trait Complex A
May/Jun	1999	65	Walton Ford	Funk Island	Watercolor, gouache a	1998	Trait Complex A
May/Jun	1999	60-61	Walton Ford	The Orientalist	Watercolor, gouache a	1999	Trait Complex A
May/Jun	1999	28	Winston Smith	Force Fed	Montage	1982	Trait Complex A
May/Jun	1999	30	Winston Smith	Money Tree	Montage	1983	Trait Complex A
May/Jun	1999	31	Winston Smith	Winston SmithUntitled102	Montage	1984	Trait Complex A
May/Jun	1999	31	Winston Smith	Amen!	Montage	1985	Trait Complex A
May/Jun	1999	3	Winston Smith	Saving Time	Montage	1990	Trait Complex A
May/Jun	1999	29	Winston Smith	Bringing the War Home	Montage	1991	Trait Complex A
May/Jun	1999	30	Winston Smith	It's For You	Montage	1997	Trait Complex A
May/Jun	1999	76	Archigram	ArchigramUntitled162	Architectural plan	ca 1960s	
May/Jun	1999	76	Archigram	ArchigramUntitled163	Architectural plan	ca 1960s	
May/Jun	1999	34	JSG Boggs	Currency Drawing 1	Drawing	Unknown	
May/Jun	1999	35	JSG Boggs	Currency Drawing 10	Drawing	Unknown	
May/Jun	1999	34	JSG Boggs	Currency Drawing 2	Drawing	Unknown	
May/Jun	1999	34	JSG Boggs	Currency Drawing 3	Drawing	Unknown	
May/Jun	1999	34	JSG Boggs	Currency Drawing 4	Drawing	Unknown	
May/Jun	1999	35	JSG Boggs	Currency Drawing 5	Drawing	Unknown	
May/Jun	1999	35	JSG Boggs	Currency Drawing 6	Drawing	Unknown	
May/Jun	1999	35	JSG Boggs	Currency Drawing 7	Drawing	Unknown	
May/Jun	1999	35	JSG Boggs	Currency Drawing 8	Drawing	Unknown	
May/Jun	1999	35	JSG Boggs	Currency Drawing 9	Drawing	Unknown	
May/Jun	1999	32	JSG Boggs	Life Size and In Color	Drawing	Unknown	
May/Jun	1999	56-57	Ron Garrigues	Gold Condor	Gold plate cast bronze	1998	
May/Jun	1999	59	Ron Garrigues	Rizing Waters II	Cast bronze	1998	
May/Jun	1999	27	Van Gogh	Potato Eaters	Oil on canvas	1885	
May/Jun	1999	26	Van Gogh	Harvest	Oil on canvas	1888	
May/Jun	1999	27	Van Gogh	The Bedroom	Oil on canvas	1888	
May/Jun	1999	27	Van Gogh	Wheatfield	Oil on canvas	1890	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	1999	24	Van Gogh	Self Portrait	Oil on canvas	Unknown	
May/Jun	1999	25	Van Gogh	Smoking Skull	Oil on canvas	Unknown	
July/Aug	1999	88	Spencer Tunic	Urban Nudescape	Installation/performance	ca 1999	
July/Aug	1999	54-55	Alex Rockman	Creationist's Classroom	Mixed media	1998	Trait Complex A
July/Aug	1999	57	Alex Rockman	Ready to Rumble	Oil, acrylic and paper	1998	Trait Complex A
July/Aug	1999	56	Alex Rockman	Map of Cryptozoology	Oil and acrylic on panel	1998-99	Trait Complex A
July/Aug	1999	Cover	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Mural Installation	1999	Trait Complex A
July/Aug	1999	30	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	31	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	26-27	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	28	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	28	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	28	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	29	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	29	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	29	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	30	Barry McGee (TWIST)	Detail of Deitch Projects Mural	Unknown	Unknown	Trait Complex A
July/Aug	1999	64	Steve Cerio	Earthworm Disguised as a Rabbit	Acrylic on acetate	1996	Trait Complex A
July/Aug	1999	64	Steve Cerio	Inside back cover from comic Planet	Acrylic on acetate	1996	Trait Complex A
July/Aug	1999	63	Steve Cerio	Anguish Image with Spoiled Fruit	Acrylic on acetate	1997	Trait Complex A
July/Aug	1999	65	Steve Cerio	Elephant Impersonations: back cover	Acrylic on acetate	1997	Trait Complex A
July/Aug	1999	62	Steve Cerio	Image Influenced by the Song "I Wanna Be a Doctor"	Acrylic on acetate	1998	Trait Complex A
July/Aug	1999	65	Steve Cerio	P is for Peyote from Steven Cerio's "Peyote"	Acrylic on acetate	1998	Trait Complex A
July/Aug	1999	64	Steve Cerio	Klansman with Easter Eggs and a Bomb	Acrylic on acetate	1999	Trait Complex A
July/Aug	1999	59	Sue Coe	Monkey Business	Graphite, gouache, and ink	1997	Trait Complex A
July/Aug	1999	60	Sue Coe	Scientists Find a Cure for Empathy	Graphite, gouache, and ink	1997	Trait Complex A
July/Aug	1999	59	Sue Coe	Their First Little Murder	Graphite, gouache, and ink	1997	Trait Complex A
July/Aug	1999	58	Sue Coe	She Can't Catch Up	Watercolor	1998	Trait Complex A
July/Aug	1999	61	Sue Coe	The Pit	Graphite, gouache, and ink	1998	Trait Complex A

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
July/Aug	1999	61	Sue Coe	Eden Biotechnologies "Getting I	Graphite, gouache, and	1999	Trait Complex A
July/Aug	1999	60	Sue Coe	Go Vegetairian	Graphite, gouache, and	1999	Trait Complex A
July/Aug	1999	49	Thomas Woodruff	All Systems Go	Acrylic on canvas	1999	Trait Complex A
July/Aug	1999	53	Thomas Woodruff	All Systems Go: Mission Anemo	Acrylic on canvas	1999	Trait Complex A
July/Aug	1999	50-51	Thomas Woodruff	Detail of All Systems Go	Acrylic on canvas	1999	Trait Complex A
July/Aug	1999	52	Thomas Woodruff	Slug Fairy	Watercolor	1999	Trait Complex A
July/Aug	1999	46-47	Thomas Woodruff	Slug Fairy	Watercolor	1999	Trait Complex A
July/Aug	1999	48	Thomas Woodruff	Slug Fiary, Larvae Sola	Watercolor	1999	Trait Complex A
July/Aug	1999	44-45	David Wojnarowicz	David WojnarowiczUntitled122	Mixed media	1984	
July/Aug	1999	40	David Wojnarowicz	Heads	Collage and acrylic on	1984	
July/Aug	1999	42-43	David Wojnarowicz	Invasion of the Alien Minds	Mixed media	1985	
July/Aug	1999	41	David Wojnarowicz	History Keeps Me Awake at Nig	Mixed media	1986	
July/Aug	1999	41	David Wojnarowicz	Self Portrait	Gelatin-silver print	1993	
July/Aug	1999	38-39	David Wojnarowicz	David WojnarowiczUntitled56	Gelatin-silver print	1988-1989	
July/Aug	1999	41	David Wojnarowicz	Something from Sleep IV	Mixed media	1988-1989	
July/Aug	1999	40	David Wojnarowicz	Fear of Evolution	Mixed media	1988-89	
July/Aug	1999	33	Tony Oursler	Sybil and Me	Mixed media	1993	
July/Aug	1999	36	Tony Oursler	Sweet Talk	Mixed media	1995	
July/Aug	1999	36	Tony Oursler	Balls (Bulls)	Mixed media	1996	
July/Aug	1999	32	Tony Oursler	Below	Mixed media	1996	
July/Aug	1999	33	Tony Oursler	Come to Me	Mixed media	1996	
July/Aug	1999	34	Tony Oursler	Dust	Mixed media	1996	
July/Aug	1999	34	Tony Oursler	Rock	Mixed media	1996	
July/Aug	1999	34	Tony Oursler	Guard Booth	Mixed media	1997	
July/Aug	1999	37	Tony Oursler	Molecule	Mixed media	1997	
July/Aug	1999	36	Tony Oursler	Fulton	Mixed media	1998	
July/Aug	1999	36	Tony Oursler	Hole	Mixed media	1998	
July/Aug	1999	34	Tony Oursler	Installation View at Metro Pictu	Mixed media	1998	
July/Aug	1999	34	Tony Oursler	It Never Happened	Mixed media	1998	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	1999	12	Andre Breton	Surrealism and Painting	Unknown	Unknown	
Sept/Oct	1999	12	La Race Blanche	Rene Magrite	Unknown	Unknown	
Sept/Oct	1999	12	Le Muses Inquietantes	de Chirico	Unknown	Unknown	
Sept/Oct	1999	53	Alan Forbes	Ancient Cinese Secret	acrylic on found objec	1996	Trait Complex A
Sept/Oct	1999	53	Alan Forbes	Astro Mouse	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	52	Alan Forbes	Bliss	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	50	Alan Forbes	Cheat	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	53	Alan Forbes	Ganesa	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	52	Alan Forbes	It All Went South	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	51	Alan Forbes	Liar	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	52	Alan Forbes	Offer You Can't Refuse	acrylic on found objec	1999	Trait Complex A
Sept/Oct	1999	26	Brian Clarke	Pimps at Denny's	Oil on board	1992	Trait Complex A
Sept/Oct	1999	27	Brian Clarke	Lestat Meets Dr. Frankenstein	Oil on board	1994	Trait Complex A
Sept/Oct	1999	29	Brian Clarke	Young Glue Sniffer	Oil on board	1998	Trait Complex A
Sept/Oct	1999	24-25	Brian Clarke	Short Music for Short People	Oil on board	1999	Trait Complex A
Sept/Oct	1999	28	Brian Clarke	Sofa King Cool	Oil on board	1999	Trait Complex A
Sept/Oct	1999	32	Greg Jezewski	Neanderball	Baseball bat and Acry	1984	Trait Complex A
Sept/Oct	1999	32	Greg Jezewski	Night Game With Vampire	Teeth an Acrylic on ca	1986	Trait Complex A
Sept/Oct	1999	31	Greg Jezewski	Self-Portrait	Hand-tinted photo	1986	Trait Complex A
Sept/Oct	1999	32	Greg Jezewski	X-ray Blast	wood and Acrylic on c	1989	Trait Complex A
Sept/Oct	1999	32	Greg Jezewski	Hook, Line and Sinker	Fishing tackle and acr	1992	Trait Complex A
Sept/Oct	1999	30	Greg Jezewski	The Rookie	Acrylic on wood	1992	Trait Complex A
Sept/Oct	1999	33	Greg Jezewski	Nemisis,	Electric Kinetic Asser	1995	Trait Complex A
Sept/Oct	1999	56	Jorge Santos	Surrender	Acrylic and pencil on	1994	Trait Complex A
Sept/Oct	1999	58	Jorge Santos	Confessions II	Acrylic and pencil on	1995	Trait Complex A
Sept/Oct	1999	59	Jorge Santos	Love Lettters	Acrylic and pencil on	1995	Trait Complex A
Sept/Oct	1999	59	Jorge Santos	Tight Boundaries	Acrylic and pencil on	1995	Trait Complex A
Sept/Oct	1999	56	Jorge Santos	Toy Soldier	Acrylic and pencil on	1996	Trait Complex A
Sept/Oct	1999	57	Jorge Santos	Attempt Landing	Acrylic and pencil on	1997	Trait Complex A

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	1999	56	Jorge Santos	Exhibit #2	Acrylic and pencil on	1997	Trait Complex A
Sept/Oct	1999	56	Jorge Santos	Valley	Acrylic and pencil on	1997	Trait Complex A
Sept/Oct	1999	54-55	Jorge Santos	Retrieving	Oil on canvas	1998	Trait Complex A
Sept/Oct	1999	41	Moria Hahn	Los Angeles Circus Series/Blue	Watercolor	1981	Trait Complex A
Sept/Oct	1999	43	Moria Hahn	Enola Gay	Watercolor	1985	Trait Complex A
Sept/Oct	1999	42	Moria Hahn	Blue Godzilla II	Watercolor	1989	Trait Complex A
Sept/Oct	1999	38-39	Moria Hahn	Red Head	Watercolor	1992	Trait Complex A
Sept/Oct	1999	40	Moria Hahn	Self-portrait	Watercolor	1994	Trait Complex A
Sept/Oct	1999	41	Moria Hahn	Shoko Asahara	Watercolor	1995	Trait Complex A
Sept/Oct	1999	41	Moria Hahn	Sweing Bee	Watercolor	1996	Trait Complex A
Sept/Oct	1999	40	Moria Hahn	When Tigers Get the Flu	Watercolor	1998	Trait Complex A
Sept/Oct	1999	46	Timothy Cummings	Pink Steel Lie	Acrylic and glitter on	1995	Trait Complex A
Sept/Oct	1999	49	Timothy Cummings	Play Time	Acrylic on wood	1995	Trait Complex A
Sept/Oct	1999	48	Timothy Cummings	Self Portrait	Acrylic on wood	1995	Trait Complex A
Sept/Oct	1999	46	Timothy Cummings	Powder	Acrylic on wood	1996	Trait Complex A
Sept/Oct	1999	47	Timothy Cummings	The Traveling Companion	Mixed media	1996	Trait Complex A
Sept/Oct	1999	48	Timothy Cummings	Boy with Butterflies	Mixed media	1997	Trait Complex A
Sept/Oct	1999	46	Timothy Cummings	Self portrait	Mixed media	1997	Trait Complex A
Sept/Oct	1999	47	Timothy Cummings	Winged Creatures Portrait #3	Mixed media	1998	Trait Complex A
Sept/Oct	1999	46	Timothy Cummings	In the Forest Green	Mixed media	1999	Trait Complex A
Sept/Oct	1999	44-45	Timothy Cummings	Self Portrait	Mixed media	1999	Trait Complex A
Sept/Oct	1999	49	Timothy Cummings	Stinky Socks	Acrylic on wood	1999	Trait Complex A
Sept/Oct	1999	60	Kent Bash	Synthetic Sidebusters	Oil on canvas	1977	Visionary
Sept/Oct	1999	62	Kent Bash	The Function of Dream Sleep	Oil on canvas	1989	Visionary
Sept/Oct	1999	cover	Kent Bash	The Function of Dream Sleep	Oil on canvas	1989	Visionary
Sept/Oct	1999	61	Kent Bash	Last of the Hot Ones	Unknown	1997	Visionary
Sept/Oct	1999	63	Kent Bash	A Cornucopia of Cool	Unknown	1999	Visionary
Sept/Oct	1999	Cover	Kent Bash	The Function of Dream Sleep	Unknown	Unknown	
Nov/Dec	1999		Patrick Painter	Detail from Tomato Heads Insta	Mixed media	1994	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Nov/Dec	1999	35	Paul McCarthy	Stills from Death Ship Performa	Performance	1983	
Nov/Dec	1999	35	Paul McCarthy	Stills from Bossy Burger Peform	Performance	1991	
Nov/Dec	1999	36	Paul McCarthy	Mutant	Mixed media	1993	
Nov/Dec	1999	30	Paul McCarthy	Still form Pinocchio perforamnc	Performance	1994	
Nov/Dec	1999	36	Paul McCarthy	Tomato Heads Installation	Mixed media	1994	
Nov/Dec	1999	35	Paul McCarthy	The Garden	Mixed media	1991-92	
Nov/Dec	1999	31	Paul McCarthy	Cultural Gothic	Mixed media	1992-93	
Nov/Dec	1999	67	Paul McCarthy	Donald Duck	Mixed media	1992-93	
Nov/Dec	1999	34	Paul McCarthy	Pink Ken Head	Performance	1992-93	
Nov/Dec	1999	12	Warhol	Last Supper	silkscreen print	Unknown	
Nov/Dec	1999	57	Doze Green	One	Mixed media	1997	Trait Complex A
Nov/Dec	1999	54	Doze Green	Baphomet	Mixed media	1998	Trait Complex A
Nov/Dec	1999	55	Doze Green	Chronos	Mixed media	1998	Trait Complex A
Nov/Dec	1999	52-53	Doze Green	De Verdad	Mixed media	1998	Trait Complex A
Nov/Dec	1999	56	Doze Green	Doze GreenUntitled57	Mixed media	1998	Trait Complex A
Nov/Dec	1999	57	Doze Green	Elohim II	Mixed media	1998	Trait Complex A
Nov/Dec	1999	54-55	Doze Green	Ghetto Resilient	Mixed media	1998	Trait Complex A
Nov/Dec	1999	56	Doze Green	The Ascentsion of Dondi White	Mixed media	1998	Trait Complex A
Nov/Dec	1999	10	Joe Coleman	Hank Williams	Mixed media	Unknown	Trait Complex A
Nov/Dec	1999	29	Saimon chow	Bambi	Acrylic on canvas	1999	Trait Complex A
Nov/Dec	1999	28	Saimon chow	Saimon chowUntitled99	Acrylic on canvas	1999	Trait Complex A
Nov/Dec	1999	29	Saimon chow	Sci-fi Burglar	Acrylic on canvas	1999	Trait Complex A
Nov/Dec	1999	26-27	Saimon chow	Saimon chowUntitled104	Acrylic on canvas	ca 1999	Trait Complex A
Nov/Dec	1999	60-61	Eric White	Hats Off to Fission	Acrylic on wood	1995	
Nov/Dec	1999	62-63	Eric White	Czechsicle	Acrylic on canvas	1998	
Nov/Dec	1999	58	Eric White	Endorsement Deal	Acrylic on canvas	1998	
Nov/Dec	1999	60	Eric White	Laugh, Clown, Laugh	Mixed media	1998	
Nov/Dec	1999	61	Eric White	Our Beloved Ganesa	Acrylic on canvas	1998	
Nov/Dec	1999	65	Eric White	Young Guy Cooper in Termite N	Acrylic on canvas	1998	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Nov/Dec	1999	64-65	Eric White	Eric WhiteUntitled62	Oil on canvas	1999	
Nov/Dec	1999	58	Eric White	Flurries	Oil on canvas	1999	
Nov/Dec	1999	62-63	Eric White	Nam!	Oil on canvas	1999	
Nov/Dec	1999	64-65	Eric White	Production Number	Oil on canvas	1999	
Jan/Feb	2000	40	Pete Bagge	Cat	Cartoon	1998	
Jan/Feb	2000	41	Pete Bagge	Fanny	Cartoon	1998	
Jan/Feb	2000	38-39	Pete Bagge	Tecate	Cartoon	1998	
Jan/Feb	2000	35	Gomez Bueno	AC/DC	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Aerosmith	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Alice Cooper	Oil on canvas	1998	
Jan/Feb	2000	34	Gomez Bueno	All from classified series	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Boston	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Cinderella	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Dead Kennedys	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Metallica	Oil on canvas	1998	
Jan/Feb	2000	35	Gomez Bueno	Twisted Sister	Oil on canvas	1998	
Jan/Feb	2000	28	Raymond Pettibon	Raymond PettibonUntitled25	Unknown	Unknown	
Jan/Feb	2000	56-57	Unknown	Black Light Poster 1	Black Light Poster	Unknown	
Jan/Feb	2000	58	Unknown	Black Light Poster 2	Black Light Poster	Unknown	
Jan/Feb	2000	58	Unknown	Black Light Poster 3	Black Light Poster	Unknown	
Jan/Feb	2000	59	Unknown	Black Light Poster 4	Black Light Poster	Unknown	
Jan/Feb	2000	59	Unknown	Black Light Poster 5	Black Light Poster	Unknown	
Jan/Feb	2000	36-37	Gomez Bueno	Spread of street art photos	Street Art	1998	
Jan/Feb	2000	47	Joe Coleman	Portrait of Albert Fish	Acrylic on masonite	1990	Trait Complex A
Jan/Feb	2000	46	Joe Coleman	There's No Place Like Rome	Acrylic on masonite	1996	Trait Complex A
Jan/Feb	2000	Cover	Joe Coleman	A Picture from Life's Other Side	Acrylic on masonite	1998	Trait Complex A
Jan/Feb	2000	44	Joe Coleman	In the Realms of the Unreal	Acrylic on masonite	1998	Trait Complex A
Jan/Feb	2000	43	Joe Coleman	Lovesong	Acrylic on masonite	1998	Trait Complex A
Jan/Feb	2000	48-49	Joe Coleman	Public Enemy #1	Acrylic on masonite	1999	Trait Complex A

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jan/Feb	2000	55	Peter Zokosky	Death of Bali	Oil on canvas	1989	Trait Complex A
Jan/Feb	2000	50	Peter Zokosky	Ewe	Oil on canvas	1989	Trait Complex A
Jan/Feb	2000	52	Peter Zokosky	Hare and Hare After	Oil on canvas	1989	Trait Complex A
Jan/Feb	2000	54	Peter Zokosky	Treading Water	Oil on canvas	1989	Trait Complex A
Jan/Feb	2000	51	Peter Zokosky	Two Saints	Oil on canvas	1992	Trait Complex A
Jan/Feb	2000	53	Peter Zokosky	Habilis	Oil on panel	1998	Trait Complex A
Jan/Feb	2000	55	Peter Zokosky	Monkey Skeleton	Oil on panel	1998	Trait Complex A
Jan/Feb	2000	53	Peter Zokosky	Brownies	Oil on panel	1999	Trait Complex A
Jan/Feb	2000	30	Raymond Pettibon	Raymond PettibonUntitled26	Unknown	Unknown	Trait Complex A
Jan/Feb	2000	30	Raymond Pettibon	Raymond PettibonUntitled27	Unknown	Unknown	Trait Complex A
Jan/Feb	2000	31	Raymond Pettibon	Raymond PettibonUntitled28	Unknown	Unknown	Trait Complex A
Jan/Feb	2000	31	Raymond Pettibon	Raymond PettibonUntitled29	Unknown	Unknown	Trait Complex A
Jan/Feb	2000		Robert Williams	Nostradamus and the Astrologic	Unknown	Unknown	Trait Complex A
Jan/Feb	2000	26	Tom Thewes	SANDpaperSALYY	Mixed media	1999	Trait Complex A
Jan/Feb	2000	25	Tom Thewes	TARantULA	Mixed media	1999	Trait Complex A
Jan/Feb	2000	25	Tom Thewes	TARantULA 2	Mixed media	1999	Trait Complex A
Jan/Feb	2000	25	Tom Thewes	TARantULAtown	Mixed media	1999	Trait Complex A
Jan/Feb	2000	27	Tom Thewes	TEMptatION	Mixed media	1999	Trait Complex A
Jan/Feb	2000	64	Paul Laffoley	The Number Dream	Mixed media	1968	Visionary
Jan/Feb	2000	65	Paul Laffoley	The Urban Fossickated Octave	Mixed media	1968	Visionary
Jan/Feb	2000	63	Paul Laffoley	The Mellonchron	Mixed media	1985	Visionary
Jan/Feb	2000	62	Paul Laffoley	The Thanaton III	Mixed media	1989	Visionary
Jan/Feb	2000	64	Paul Laffoley	The Solitron	Unknown	1997	Visionary
Jan/Feb	2000		Paul Laffoley	The Hands of Paul Laffoley with	Unknown	Unknown	
Mar/Apr	2000	44-45	Charles Burns	Cover of Black Hole #7	Mixed media	1995	
Mar/Apr	2000	42	Charles Burns	Cover of Black Hole # 5	Comic Art Cover	1998	
Mar/Apr	2000	12	Robert Crumb	Tina Lockwood	Drawing	Unknown	
Mar/Apr	2000	30-32	Bob DeBris	All the Kings Men	Photograph	ca 2000	
Mar/Apr	2000	32	Bob DeBris	All the Kings Men 2	Photograph	ca 2000	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2000	33	Bob DeBris	All the Kings Men 3	Photograph	ca 2000	
Mar/Apr	2000	34	Bob DeBris	All the Kings Men 4	Photograph	ca 2000	
Mar/Apr	2000	34	Bob DeBris	All the Kings Men 5	Photograph	ca 2000	
Mar/Apr	2000	35	Bob DeBris	All the Kings Men 6	Photograph	ca 2000	
Mar/Apr	2000	35	Bob DeBris	All the Kings Men 7	Photograph	ca 2000	
Mar/Apr	2000	35	Bob DeBris	All the Kings Men 8	Photograph	ca 2000	
Mar/Apr	2000	38	EMEK	EMEK IN Berlin	Poster	ca 2000	
Mar/Apr	2000	39	EMEK	Marilyn Manson Poster	Poster	ca 2000	
Mar/Apr	2000	37	EMEK	Ministry Poster	Poster	ca 2000	
Mar/Apr	2000	38	EMEK	Open Your Mind	Poster	ca 2000	
Mar/Apr	2000	38	EMEK	Prodigy Poster	Poster	ca 2000	
Mar/Apr	2000	36	EMEK	Rollins Poster	Poster	ca 2000	
Mar/Apr	2000	36	EMEK	The Verve Poster	Poster	ca 2000	
Mar/Apr	2000	cover	Charles Burns	Comix Addict	silkscreen	1985	Trait Complex A
Mar/Apr	2000	41	Charles Burns	Misteroids de la Carne	Mixed media	1990	Trait Complex A
Mar/Apr	2000	40	Charles Burns	Crumb	Mixed media	1997	Trait Complex A
Mar/Apr	2000	43	Charles Burns	Big Baby	Mixed media	1999	Trait Complex A
Mar/Apr	2000	56	Coop	Still Life with Tiki	Mixed media	Unknown	Trait Complex A
Mar/Apr	2000	28	Everett Peck	Two Headed Bad Boy	Unknown	Unknown	Trait Complex A
Mar/Apr	2000	29	Gary Panter	Monstrosities	Unknown	Unknown	Trait Complex A
Mar/Apr	2000	29	Georganne Deen	Room Full of Mirrors	Unknown	Unknown	Trait Complex A
Mar/Apr	2000	49	Judith Schaechter	I've Trampled a Million Pretty F	Unknown	1995	Trait Complex A
Mar/Apr	2000	48	Judith Schaechter	At Her Best Down on Both Knees	Unknown	1997	Trait Complex A
Mar/Apr	2000	50-51	Judith Schaechter	Wait and Wreath	Unknown	1997	Trait Complex A
Mar/Apr	2000	46-47	Judith Schaechter	Road Kill Ophelia	Stained Glass	1998	Trait Complex A
Mar/Apr	2000	59	Kalynn Campbell	Primitive Loafing	Mixed media	Unknown	Trait Complex A
Mar/Apr	2000	54	KRK Ryden	Justine's Misanthropic Half Sand	Mixed media	Unknown	Trait Complex A
Mar/Apr	2000	57	Mark Ryden	Tiki God	Oil on canvas	Unknown	Trait Complex A
Mar/Apr	2000	55	Mary Fleener	Paka Loa Luau	Mixed media	Unknown	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2000	55	Michael Uhlenkott	Tiki Study	Mixed media	Unknown	Trait Complex A
Mar/Apr	2000	62	Mitch O'Connell	Cover for Johnny Dynamite #1	Comic Art Cover	1993	Trait Complex A
Mar/Apr	2000	63	Mitch O'Connell	Betties Beauty	Comic Art Cover	1995	Trait Complex A
Mar/Apr	2000	64	Mitch O'Connell	#6 In the Kids Love Tattoos	Mixed media	1996	Trait Complex A
Mar/Apr	2000	65	Mitch O'Connell	Oh Oh Oh	Mixed media	1996	Trait Complex A
Mar/Apr	2000	63	Mitch O'Connell	Hi	watercolor on paper	1997	Trait Complex A
Mar/Apr	2000	64	Mitch O'Connell	Spank	Mixed media	1999	Trait Complex A
Mar/Apr	2000		Mitch O'Connell	#6	Unknown	Unknown	Trait Complex A
Mar/Apr	2000	55	Pizz	Tiki Bar	Mixed media	Unknown	Trait Complex A
Mar/Apr	2000	26	Robert Williams	Abstratct Coochy Cooty	Oil on canvas	Unknown	Trait Complex A
Mar/Apr	2000	60	Robert Williams	Silly Symbol	Oil on canvas	Unknown	Trait Complex A
Mar/Apr	2000	56	SHAG	Banana Liqueur	Mixed media	Unknown	Trait Complex A
Mar/Apr	2000	26	XNO	Beatnik Artist-Type	Acrylic on canvas	ca 2000	Trait Complex A
Mar/Apr	2000	26	Neon Park	Caught With Meat In Your Mou	Unknown	ca 2000	
May/Jun	2000	53	Pete Wozen	Electra	Colored pencil	1950	
May/Jun	2000	52	Richard Arbib	PANDA design	Gouche	1954	
May/Jun	2000	52	Richard Arbib	design, goache	Gouche	1950	
May/Jun	2000	53	Unknown	Land/sea	Unknown	1956	
May/Jun	2000	50	Unknown	car design	Unknown	Unknown	
May/Jun	2000	39	Simon Larbalestier	As Loud as Hell	Toned silver print	1998	
May/Jun	2000	39	Simon Larbalestier	Bad Shoes	Toned silver print	1998	
May/Jun	2000	36	Simon Larbalestier	Gouge Away	Toned silver print	1998	
May/Jun	2000	39	Simon Larbalestier	Levitate Me	Toned silver print	1998	
May/Jun	2000	34	Simon Larbalestier	Monkey Gone to Heaven	Toned silver print	1998	
May/Jun	2000	38	Simon Larbalestier	Nimrod's Sone	Toned silver print	1998	
May/Jun	2000	37	Simon Larbalestier	Palace of the Brine #1	Toned silver print	1998	
May/Jun	2000	36	Simon Larbalestier	Spike	Toned silver print	1998	
May/Jun	2000	60	Anthony Ausgang	Ear Sonic Boom	Mixed media	Unknown	Trait Complex A
May/Jun	2000	51	Art Ross	design, airbrush	airbrush	1940	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	2000	52	Art Ross	design, airbrush	airbrush	1946	Trait Complex A
May/Jun	2000	60	Byron Werner	Painted Bust	Sculpture	Unknown	Trait Complex A
May/Jun	2000	64	Carlee Fernandez	7200 Buffalo	Mixed media	1999	Trait Complex A
May/Jun	2000	64	Carlee Fernandez	7300 Ram	Mixed media	1999	Trait Complex A
May/Jun	2000	65	Carlee Fernandez	7500 Boar	Mixed media	1999	Trait Complex A
May/Jun	2000	64	Carlee Fernandez	7600 Rabbit	Mixed media	1999	Trait Complex A
May/Jun	2000	64	Carlee Fernandez	7700 Antelope	Mixed media	1999	Trait Complex A
May/Jun	2000	65	Carlee Fernandez	Carnage II 7000	Mixed media	1999	Trait Complex A
May/Jun	2000	55	David Bowers	The Last Queen	Oil on canvas	Unknown	Trait Complex A
May/Jun	2000	56	Donald Roller Willson	Kathleen	Oil on canvas	Unknown	Trait Complex A
May/Jun	2000	53	Homer LaGassey	design	Gouche	1960	Trait Complex A
May/Jun	2000	32	Kalynn Campbell	Atomic	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	28	Kalynn Campbell	Damn Good	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	30	Kalynn Campbell	Eye for an Eye	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	32	Kalynn Campbell	Getting Wasted at 500	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	32	Kalynn Campbell	Hollow Ring of Trust Me	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	31	Kalynn Campbell	Kalynn CampbellUnlucky Thou	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	31	Kalynn Campbell	Kalynn CampbellUntitled19	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	32	Kalynn Campbell	Lost Innocence	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	31	Kalynn Campbell	Luring Jungle Beauties	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	30	Kalynn Campbell	Serving Strong	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	29	Kalynn Campbell	Snow Fairy	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	31	Kalynn Campbell	Start	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	30	Kalynn Campbell	The Devils BBQ Pit	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	33	Kalynn Campbell	The Thing Mystery of the Deser	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	29	Kalynn Campbell	World	Mixed media	ca 2000	Trait Complex A
May/Jun	2000	57	Mark Ryden	Snow White	Oil on canvas	Unknown	Trait Complex A
May/Jun	2000	58	Mark Ryden	The life of the master himself	Oil on canvas	Unknown	Trait Complex A
May/Jun	2000	58	Pizz	Hand Carved Design	Sculpture	Unknown	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	2000	45	Pushead	In the Garden of Attentive Desir	Mixed media	1983	Trait Complex A
May/Jun	2000	43	Pushead	Animosity	Mixed media	1984	Trait Complex A
May/Jun	2000	46	Pushead	Japanese Promo Book, Metallica	Mixed media	1989	Trait Complex A
May/Jun	2000	48-49	Pushead	Kinghorse Campaign	Mixed media	1990	Trait Complex A
May/Jun	2000	46	Pushead	Sanda Kuwait X-Mas	Mixed media	1990	Trait Complex A
May/Jun	2000	45	Pushead	Wanna Buy Some Soul-Less Ma	Mixed media	1991	Trait Complex A
May/Jun	2000	47	Pushead	Birdr Catcher	Mixed media	1994	Trait Complex A
May/Jun	2000	47	Pushead	Face Study 1	Mixed media	1994	Trait Complex A
May/Jun	2000	43	Pushead	Insector	Mixed media	1995	Trait Complex A
May/Jun	2000	44	Pushead	Positraction	Mixed media	1995	Trait Complex A
May/Jun	2000	46	Pushead	Humanity Is the Devil	Mixed media	1996	Trait Complex A
May/Jun	2000	42	Pushead	Jar of Pus	Mixed media	1996	Trait Complex A
May/Jun	2000	42	Pushead	Bad Taste	Mixed media	1997	Trait Complex A
May/Jun	2000	43	Pushead	Buning Cold	Mixed media	1999	Trait Complex A
May/Jun	2000	45	Pushead	Cococroc vinyl toy	Mixed media	1999	Trait Complex A
May/Jun	2000	43	Pushead	Hide Behind the Hand of Fate	Mixed media	1999	Trait Complex A
May/Jun	2000	45	Pushead	The Lair of the Cococroc	Mixed media	1999	Trait Complex A
May/Jun	2000	61	Robert Williams	"Guy on the Side of the Road"	Unknown	Unknown	Trait Complex A
May/Jun	2000	70	SHAG	Satan's Minions	Acrylic on panel	1997	Trait Complex A
May/Jun	2000	70	SHAG	The Conversation	Acrylic on panel	1998	Trait Complex A
May/Jun	2000	68	SHAG	The Love Letters	Acrylic on panel	1998	Trait Complex A
May/Jun	2000	70	SHAG	The Salesman	Acrylic on panel	1998	Trait Complex A
May/Jun	2000	68	SHAG	Lascaux Penthouse	Acrylic on panel	1999	Trait Complex A
May/Jun	2000	70	SHAG	Queen of Tonga	Acrylic on panel	1999	Trait Complex A
May/Jun	2000	71	SHAG	The Briefcase	Acrylic on panel	1999	Trait Complex A
May/Jun	2000	68	SHAG	The Coffee Break	Acrylic on panel	1999	Trait Complex A
May/Jun	2000	69	SHAG	The Retired Pirate	Acrylic on panel	1999	Trait Complex A
May/Jun	2000	41	Joel Otterson	Disco's Bed	Mixed media	1990	
May/Jun	2000	41	Joel Otterson	Friends	Mixed media	1990	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	2000	41	Joel Otterson	Raving Mad	Mixed media	1997	
May/Jun	2000	52	Walter Kallerman	pastel	Pastel on paper	1954	
July/Aug	2000	69	Bob Green	Mick Rock	Photograph	1999	
July/Aug	2000	67	Mick Rock	Iggy Pop	Photograph	1972	
July/Aug	2000	69	Mick Rock	Iggy Pop	Photograph	1972	
July/Aug	2000	70	Mick Rock	Lou Reed London	Photograph	1975	
July/Aug	2000	68	Mick Rock	Debbie Harry	Photograph	1977	
July/Aug	2000	30	Aaron Marshall	Unconditional Love	Mixed media	1997	Trait Complex A
July/Aug	2000	31	Aaron Marshall	Barbie-Que	Mixed media	1999	Trait Complex A
July/Aug	2000	28	Aaron Marshall	Fossil Fule Continuums	Mixed media	1999	Trait Complex A
July/Aug	2000	31	Aaron Marshall	Hunting Mysteries	Mixed media	2000	Trait Complex A
July/Aug	2000	52	Alex Gross	Gold Bond	Oil on canvas	1999	Trait Complex A
July/Aug	2000	53	Alex Gross	Suffering	Oil on canvas	1999	Trait Complex A
July/Aug	2000	55	Alex Gross	Will Make Good Friend with Yo	Unknown	1999	Trait Complex A
July/Aug	2000	54	Alex Gross	The Dream	Oil on canvas	2000	Trait Complex A
July/Aug	2000	39	F. Scott Hess	Sudden Storm	Oil on canvas	1987	Trait Complex A
July/Aug	2000	41	F. Scott Hess	The Shoot	Oil on canvas	1990	Trait Complex A
July/Aug	2000	40	F. Scott Hess	L'Orange Sauvage	Oil on canvas	1995	Trait Complex A
July/Aug	2000	38	F. Scott Hess	Fire	Oil on canvas	1998	Trait Complex A
July/Aug	2000	37	Steve Galloway	Composite 2	Pastel on paper	1984	Trait Complex A
July/Aug	2000	34	Steve Galloway	Proclamation of Higgs Metrino	Mixed media	1985	Trait Complex A
July/Aug	2000	35	Steve Galloway	House of Hand	Mixed media	1993	Trait Complex A
July/Aug	2000	33	Steve Galloway	Virtue/Evil	Mixed media	1998	Trait Complex A
July/Aug	2000	36	Steve Galloway	Town	Oil on canvas	2000	Trait Complex A
July/Aug	2000	43	Unknown	Pulp Art	Unknown	Unknown	vintage pulp art
July/Aug	2000	44	Unknown	Pulp Art 2	Unknown	Unknown	vintage pulp art
July/Aug	2000	45	Unknown	Pulp Art 3	Unknown	Unknown	vintage pulp art
July/Aug	2000	45	Unknown	Pulp Art 4	Unknown	Unknown	vintage pulp art
July/Aug	2000	46	Unknown	Pulp Art 5	Unknown	Unknown	vintage pulp art

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
July/Aug	2000	cover	Unknown	Vintage Pulp Art	Unknown	Unknown	vintage pulp art
July/Aug	2000	59	Benney	Death of Shoho	Unknown	Unknown	Vintage War Art
July/Aug	2000	63	Benton	Score Another for the Subs	Unknown	Unknown	Vintage War Art
July/Aug	2000	62	Boggs	Porters Carrying Equipment	Unknown	Unknown	Vintage War Art
July/Aug	2000	58	Cornwell	Antiaircraft crew	Unknown	Unknown	Vintage War Art
July/Aug	2000	57	Davis	After They're Gone	Unknown	Unknown	Vintage War Art
July/Aug	2000	59	Davis	Paris	Unknown	Unknown	Vintage War Art
July/Aug	2000	61	Eby	Sketches	Unknown	Unknown	Vintage War Art
July/Aug	2000	65	Fredenthal	Taking Cover	Unknown	Unknown	Vintage War Art
July/Aug	2000	57	Hirsch	Hi Visibility Wrap	Unknown	Unknown	Vintage War Art
July/Aug	2000	56	Lea	Fighter in the Sky	Unknown	Unknown	Vintage War Art
July/Aug	2000	58	Lea	The Price	Unknown	Unknown	Vintage War Art
July/Aug	2000	60	Lea	Thousand Yard Stare	Unknown	Unknown	Vintage War Art
July/Aug	2000	64	Sheets	Bread Line	Unknown	Unknown	Vintage War Art
July/Aug	2000	60	Unknown	Yank Cover	Unknown	Unknown	Vintage War Art
Sept/Oct	2000	56	Mark Gash	Fire Dream	Acrylic on canvas	1985	
Sept/Oct	2000	57	Mark Gash	Carma	Acrylic on canvas	1995	
Sept/Oct	2000	58	Mark Gash	Hide and Seek	Acrylic on canvas	1996	
Sept/Oct	2000	59	Mark Gash	Sabrina	Acrylic on canvas	1996	
Sept/Oct	2000	57	Mark Gash	Rosco	Acrylic on canvas	1999	
Sept/Oct	2000	55	Elisa Terravova	The Anniversary	Oil on canvas	1991	Trait Complex A
Sept/Oct	2000	52	Elisa Terravova	Self-Portrait: Madonna of the Cc	Oil on canvas	1992	Trait Complex A
Sept/Oct	2000	78	Elisa Terravova	All the Kings Horses and All the	Oil on canvas	1993	Trait Complex A
Sept/Oct	2000	53	Elisa Terravova	Self-Portrait: Recuperating at Hd	Oil on canvas	1993	Trait Complex A
Sept/Oct	2000	55	Elisa Terravova	Self-Portrait with Mark: The Big	Oil on canvas	1996	Trait Complex A
Sept/Oct	2000	54	Elisa Terravova	Self-Portrait with Mark: Up from	Oil on canvas	1998	Trait Complex A
Sept/Oct	2000	66	Kevin Ancell	Kevin AncellUntitled164	Graffiti	1990	Trait Complex A
Sept/Oct	2000	66	Kevin Ancell	C'est La Vie	Oil on surfboard	1996	Trait Complex A
Sept/Oct	2000	66	Kevin Ancell	The Consumption of Fear	Oil on surfboard	1999	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2000	61	Kevin Ancell	Hula Girl 1	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	62	Kevin Ancell	Hula Girl 2	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	62	Kevin Ancell	Hula Girl 3	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	63	Kevin Ancell	Hula Girl 4	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	63	Kevin Ancell	Hula Girl 5	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	63	Kevin Ancell	Hula Girl 6	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	67	Kevin Ancell	Hula Girl 7	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	68	Kevin Ancell	Hula Girl 8	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	64	Kevin Ancell	Skateboard Design 1	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	64	Kevin Ancell	Skateboard Design 2	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	64	Kevin Ancell	Skateboard Design 3	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	64	Kevin Ancell	Skateboard Design 4	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	65	Kevin Ancell	Skateboard Design 5	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	62	Kevin Ancell	Surfboard 1	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	63	Kevin Ancell	Surfboard 2	Unknown	ca 2000	Trait Complex A
Sept/Oct	2000	45	Sadow Birk	Outside Malibu (Raft of the Med	Oil on canvas	1989	Trait Complex A
Sept/Oct	2000	46	Sadow Birk	Memorial to the Great Battle of	Oil on canvas	1996	Trait Complex A
Sept/Oct	2000	42	Sadow Birk	Portrait of Mr. Guitar Frye	Oil on canvas	1996	Trait Complex A
Sept/Oct	2000	80	Sadow Birk	Rendezvous at Twin Peaks	Oil on canvas	1996	Trait Complex A
Sept/Oct	2000	82	Sadow Birk	Skirmishes Sout of Market	Ink and acrylic on pap	1996	Trait Complex A
Sept/Oct	2000	42	Sadow Birk	The Final Hours of Telegraph H	Oil on canvas	1996	Trait Complex A
Sept/Oct	2000	47	Sadow Birk	Air Supremacy	Oil on canvas	1998	Trait Complex A
Sept/Oct	2000	44	Sadow Birk	For the City, My Eyes	Oil on canvas	1998	Trait Complex A
Sept/Oct	2000	43	Sadow Birk	Los Angeles Triumphant	Oil on canvas	1998	Trait Complex A
Sept/Oct	2000	45	Sadow Birk	The Destruction of the LAS "Tir	Oil on canvas	1998	Trait Complex A
Sept/Oct	2000	31	Jesus Helguera	Boy with Phoenix	Unknown	Unknown	
Sept/Oct	2000	31	Jesus Helguera	Bullfighter	Unknown	Unknown	
Sept/Oct	2000	33	Jesus Helguera	Cigarette ad	Unknown	Unknown	
Sept/Oct	2000	30	Jesus Helguera	Mayan and Woman	Unknown	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2000	33	Jesus Helguera	Mayan and Woman 2	Unknown	Unknown	
Sept/Oct	2000	cover	Jesus Helguera	Portrait	Unknown	Unknown	
Sept/Oct	2000	32	Jesus Helguera	Woman and Man	Unknown	Unknown	
Sept/Oct	2000	29	Jesus Helguera	Woman with Crucifix	Unknown	Unknown	
Nov/Dec	2000	43	James Doolin	Bus Stop	Oil on canvas	1998	
Nov/Dec	2000	42	James Doolin	Crossroads	Oil on canvas	1999	
Nov/Dec	2000	68	KRK Ryden	Betty Hutton in Tikiland	Acrylic on masonite	1995	Trait Complex A
Nov/Dec	2000	70	KRK Ryden	Science 1010	Acrylic on masonite	1997	Trait Complex A
Nov/Dec	2000	67	KRK Ryden	A Sunday Drive to Hell	Acrylic on masonite	1998	Trait Complex A
Nov/Dec	2000	71	KRK Ryden	Shitzville	Acrylic on masonite	1998	Trait Complex A
Nov/Dec	2000	70	KRK Ryden	Detail of Portrait of Three Pigs	Acrylic on masonite	1999	Trait Complex A
Nov/Dec	2000	54	Mark Mothersbaugh	Mark MothersbaughUntitled21	Drawing on postcard s	Unknown	Trait Complex A
Nov/Dec	2000	52	Mark Mothersbaugh	Post Cards	Drawing on postcard s	Unknown	Trait Complex A
Nov/Dec	2000	cover	Todd Shorr	Spectre of Cartoon Appeal	Oil on canvas	Unknown	Trait Complex A
Nov/Dec	2000	65	Todd Shorr	Martian Laboratory	Acrylic on canvas	1998	Trait Complex A
Nov/Dec	2000	63	Todd Shorr	Sugar Shakes	Acrylic on canvas	1998	Trait Complex A
Nov/Dec	2000	59	Todd Shorr	Variations in Kitsch	Acrylic on canvas	1998	Trait Complex A
Nov/Dec	2000	61	Todd Shorr	Drawing for The Spectre of Cart	Drawing	2000	Trait Complex A
Nov/Dec	2000	61	Todd Shorr	Drawing for The Spectre of Mor	Drawing	2000	Trait Complex A
Nov/Dec	2000	63	Todd Shorr	Drawing for The Venus of Augm	Drawing	2000	Trait Complex A
Nov/Dec	2000	58	Todd Shorr	Pilgrims Progress	Acrylic on canvas	2000	Trait Complex A
Nov/Dec	2000	60	Todd Shorr	The Spectre of Cartoon Appeal	Acrylic on canvas	2000	Trait Complex A
Nov/Dec	2000	61	Todd Shorr	The Spectre of Monster Appeal	Acrylic on canvas	2000	Trait Complex A
Nov/Dec	2000	62	Todd Shorr	The Venus of Augmentation	Acrylic on canvas	2000	Trait Complex A
Nov/Dec	2000	56-57	Todd Shorr	Todd ShorrUntitled38	Acrylic on canvas	ca 2000	Trait Complex A
Nov/Dec	2000	27	Valentin Popov	Batman Matrioskas	Ceramic	1993	
Nov/Dec	2000	27	Valentin Popov	St. Batman	Painting on wood	1993	
Nov/Dec	2000	29	Valentin Popov	Life	Enamel on alumin+Hc	1994	
Nov/Dec	2000	28	Valentin Popov	First the Apple-Then Us	Oil and enamel on me	1996	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Nov/Dec	2000	29	Valentin Popov	Hunger Never Saw Bad Bread	Oil and enamel on me	ca 1994	
Jan/Feb	2001	33	Jim Flora	Collaboration	Album Cover	Unknown	
Jan/Feb	2001	34	Jim Flora	Hipster Flipsters	Album Cover	Unknown	
Jan/Feb	2001	33	Jim Flora	Kid Ory	Album Cover	Unknown	
Jan/Feb	2001	36	Jim Flora	Park East Cover	Album Cover	Unknown	
Jan/Feb	2001	36	Jim Flora	Park East Cover	Album Cover	Unknown	
Jan/Feb	2001	37	Jim Flora	Redskin Romp	Album Cover	Unknown	
Jan/Feb	2001	36	Jim Flora	The Panic	Album Cover	Unknown	
Jan/Feb	2001	35	Jim Flora	The Sons of Sauter Finegan	Album Cover	Unknown	
Jan/Feb	2001	36	Jim Flora	The War of the Bands	Album Cover	Unknown	
Jan/Feb	2001	32	Jim Flora	Till eulenspiegel	Album Cover	Unknown	
Jan/Feb	2001	39	William Stout	Turnaround	Acrylic on canvas	1995	
Jan/Feb	2001	43	William Stout	Who's Zoo	Album Cover	1974	
Jan/Feb	2001	43	William Stout	Yardbirds	Album Cover	1974	
Jan/Feb	2001	43	William Stout	Sabertooth sunset	Ink and watercolor on	1976	
Jan/Feb	2001	42	William Stout	The First Corpse arises	Ink and watercolor on	1983	
Jan/Feb	2001	45	William Stout	King of the Hill	Ink and watercolor on	1992	
Jan/Feb	2001	42	William Stout	Peace 97	Ink and watercolor on	1997	
Jan/Feb	2001	45	William Stout	Huyangosaurus	Ink and watercolor on	2000	
Jan/Feb	2001	44	William Stout	Upper Creataceous antartica	Oil on canvas	2000	
Jan/Feb	2001	40	William Stout	Jungle Woman	Illustration	Unknown	
Jan/Feb	2001	41	William Stout	Samuri	Illustration	Unknown	
Jan/Feb	2001	68	Dan Kennedy	Utter	Oil on canvas	1996	Trait Complex A
Jan/Feb	2001	71	Dan Kennedy	Flicker	Oil on canvas	1998	Trait Complex A
Jan/Feb	2001	70	Dan Kennedy	Trick #1	Oil on canvas	1998	Trait Complex A
Jan/Feb	2001	70	Dan Kennedy	Unnatural	Oil on canvas	1998	Trait Complex A
Jan/Feb	2001	69	Dan Kennedy	Yammerhead	Oil on canvas	1999	Trait Complex A
Jan/Feb	2001	70	Dan Kennedy	Trick #5	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	71	Dan Kennedy	Trick #6	Oil on canvas	2000	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jan/Feb	2001	48	Gary Baseman	Deaf, Dumb, Blind	Acrylic on canvas	1999	Trait Complex A
Jan/Feb	2001	46	Gary Baseman	Dumb Luck II	Acrylic on canvas	1999	Trait Complex A
Jan/Feb	2001	48	Gary Baseman	Nerve	Acrylic on canvas	1999	Trait Complex A
Jan/Feb	2001	49	Gary Baseman	Old Black Magic	Acrylic on canvas	1999	Trait Complex A
Jan/Feb	2001	47	Gary Baseman	Stupid Stupid Stupid	Acrylic on canvas	1999	Trait Complex A
Jan/Feb	2001	98	Joe Coleman	Whitney and Joe	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	50	John Gauld	The Oracle	Oil on Masonite	1999	Trait Complex A
Jan/Feb	2001	52	John Gauld	Dawn of Desire	Oil on Masonite	2000	Trait Complex A
Jan/Feb	2001	55	John Gauld	Gifts	Oil on Masonite	2000	Trait Complex A
Jan/Feb	2001	54	John Gauld	Men in Power	Oil on Masonite	2000	Trait Complex A
Jan/Feb	2001	55	John Gauld	Temptation	Oil on Masonite	2000	Trait Complex A
Jan/Feb	2001	51	John Gauld	Two de Force	Oil on Masonite	2000	Trait Complex A
Jan/Feb	2001	96	KAWS	Skully 3-D	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	28	Liz McGrath	Highway 187	Mixed media	1998	Trait Complex A
Jan/Feb	2001	27	Liz McGrath	Winter Rosebud	Acrylic on canvas	1998	Trait Complex A
Jan/Feb	2001	26	Liz McGrath	Mala and rhea the blood sucking	Mixed media	2000	Trait Complex A
Jan/Feb	2001	31	Liz McGrath	Man with Anal-Eyes	Mixed media	2000	Trait Complex A
Jan/Feb	2001	29	Liz McGrath	The beast of bourbon	Mixed media	2000	Trait Complex A
Jan/Feb	2001	30	Liz McGrath	The Serpent of Zanzibar	Mixed media	2000	Trait Complex A
Jan/Feb	2001	59	Robert Williams	The Notion That Lurks Inevitably	Oil on canvas	1998	Trait Complex A
Jan/Feb	2001	61	Robert Williams	The Psychological Profile of an	Oil on canvas	1998	Trait Complex A
Jan/Feb	2001	65	Robert Williams	A Life of Delusion	Oil on canvas	1999	Trait Complex A
Jan/Feb	2001	62	Robert Williams	Requiem for Fraudulent Ancestors	Oil on canvas	1999	Trait Complex A
Jan/Feb	2001	59	Robert Williams	Slave-Made Toys From Amiable	Oil on canvas	1999	Trait Complex A
Jan/Feb	2001	67	Robert Williams	The Appetite That Dare Not Be	Oil on canvas	1999	Trait Complex A
Jan/Feb	2001	66	Robert Williams	The Phallic Anvil-Drop	Oil on canvas	1999	Trait Complex A
Jan/Feb	2001	67	Robert Williams	A Square Peg In a Round Hole	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	64	Robert Williams	Art's Triumph Over Substance	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	64	Robert Williams	Bastardizing of the Autonomy of	Oil on canvas	2000	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jan/Feb	2001	61	Robert Williams	Child Bride	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	60	Robert Williams	Don't Feed the Dog at the Table	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	64	Robert Williams	Putting the Genie Back in the B	Oil on canvas	2000	Trait Complex A
Jan/Feb	2001	cover	Robert Williams	Putting the Genie Back in the B	Oil on canvas	2000	Trait Complex A
Mar/Apr	2001	53	Syd Mead	Emergency Hyperbaric Vehicle	Gouche	1960	
Mar/Apr	2001	56	Syd Mead	Entertainment	Gouche	1960	
Mar/Apr	2001	55	Syd Mead	Group Housing	Gouche	1960	
Mar/Apr	2001	57	Syd Mead	The Showroom	Gouche	1960	
Mar/Apr	2001	53	Syd Mead	Benz 300SL	Photograph	1999	
Mar/Apr	2001	37	Jon Sihart	Jon SihartUntitled153	Oil on panel	1981	
Mar/Apr	2001	39	Jon Sihart	Jon SihartUntitled158	Oil on panel	1982	
Mar/Apr	2001	32	Jon Sihart	Jon SihartUntitled128	Oil on panel	1984	
Mar/Apr	2001	35	Jon Sihart	Jon SihartUntitled142	Oil on canvas	1990	
Mar/Apr	2001	34	Jon Sihart	Jon SihartUntitled136	Oil on canvas	1991	
Mar/Apr	2001	36	Jon Sihart	Jon SihartUntitled150	Oil on canvas	1991	
Mar/Apr	2001	38	Jon Sihart	Jon SihartUntitled155	Oil on panel	1991	
Mar/Apr	2001	35	Jon Sihart	Jon SihartUntitled146	Oil on canvas	1994	
Mar/Apr	2001	29	Camille Rose Garcia	Parasite Model Replicant: Level	Acrylic on board	1999	Trait Complex A
Mar/Apr	2001	26	Camille Rose Garcia	Burden	Acrylic on board	2000	Trait Complex A
Mar/Apr	2001	30	Camille Rose Garcia	Cherry Girls vs Contamination	Acrylic on board	2000	Trait Complex A
Mar/Apr	2001	27	Camille Rose Garcia	Creepcake Annihilation Plan	Acrylic on board	2000	Trait Complex A
Mar/Apr	2001	31	Camille Rose Garcia	Reconditioning Hood	Acrylic on board	2000	Trait Complex A
Mar/Apr	2001	29	Camille Rose Garcia	Revenge of Peony	Acrylic on board	2000	Trait Complex A
Mar/Apr	2001	62	Robert Williams	Perplexities of the Adult World	Oil on canvas	ca 2000	Trait Complex A
Mar/Apr	2001	65	Robert Williams	Perplexities of the Adult World	Oil on canvas	ca 2000	Trait Complex A
Mar/Apr	2001	65	Robert Williams	Perplexities of the Adult World	Oil on canvas	ca 2000	Trait Complex A
Mar/Apr	2001	63	Robert Williams	Perplexities of the Adult World	Drawing	ca 2000	Trait Complex A
Mar/Apr	2001	63	Robert Williams	Perplexities of the Adult World	Drawing	ca 2000	Trait Complex A
Mar/Apr	2001	63	Robert Williams	Perplexities of the Adult World	Drawing	ca 2000	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2001	64	Robert Williams	Perplexities of the Adult World	Drawing	ca 2000	Trait Complex A
Mar/Apr	2001	64	Robert Williams	Perplexities of the Adult World	Drawing	ca 2000	Trait Complex A
Mar/Apr	2001	64	Robert Williams	Perplexities of the Adult World	Drawing	ca 2000	Trait Complex A
Mar/Apr	2001	53	Syd Mead	Camping Out	Illustration	1960	Trait Complex A
Mar/Apr	2001	49	Syd Mead	Trump Yacht Salon	Gouche	1982	Trait Complex A
Mar/Apr	2001	50	Syd Mead	Yesterday's Tomorrows	Gouche	1990	Trait Complex A
Mar/Apr	2001	49	Syd Mead	Dark St CGI	Photoshop Design	1991	Trait Complex A
Mar/Apr	2001	47	Syd Mead	Cavalcade to the Crimson Castle	Gouche	1996	Trait Complex A
Mar/Apr	2001	51	Syd Mead	Future Concours D'Elegance	Gouche	2000	Trait Complex A
Mar/Apr	2001	cover	Syd Mead	Syd MeadUntitled36	Unknown	Unknown	Trait Complex A
Mar/Apr	2001	60	Tom Sacchs	Clock	Mixed media	1998	Trait Complex A
Mar/Apr	2001	58	Tom Sacchs	Giftgas Set	Mixed media	1998	Trait Complex A
Mar/Apr	2001	59	Tom Sacchs	Detail of What Would James Br	Mixed media	1999	Trait Complex A
Mar/Apr	2001	68	Dan Clowes	Art School Confidential Page	Comic Art Page	ca 2000	Underground Comics
Mar/Apr	2001	71	Dan Clowes	Cartoon	Cartoon art	ca 2000	Underground Comics
Mar/Apr	2001	71	Dan Clowes	Cartoon 2	Cartoon art	ca 2000	Underground Comics
Mar/Apr	2001	70	Dan Clowes	Eight Ball Cover 1	Comic Art Cover	ca 2000	Underground Comics
Mar/Apr	2001	70	Dan Clowes	Eight Ball Cover 2	Comic Art Cover	ca 2000	Underground Comics
Mar/Apr	2001	70	Dan Clowes	Eight Ball Cover 3	Comic Art Cover	ca 2000	Underground Comics
Mar/Apr	2001	71	Dan Clowes	Eight Ball Cover 4	Comic Art Cover	ca 2000	Underground Comics
Mar/Apr	2001	71	Dan Clowes	Eight Ball Cover 5	Comic Art Cover	ca 2000	Underground Comics
Mar/Apr	2001	69	Dan Clowes	Page of various cartoons	Cartoon Art	ca 2000	Underground Comics
Mar/Apr	2001	61	Tom Sacchs	Lav A2	Mixed media	1999	
Mar/Apr	2001	58	Tom Sacchs	Tiffany Valuemeal	Mixed media	1999	
Mar/Apr	2001	61	Tom Sacchs	Toilet Test	Mixed media	1999	
May/Jun	2001	53	Stephen Douglas	Stephen DouglasUntitled105	Oil on linen	1998	
May/Jun	2001	39	House Industries	Font Development Illustration	Illustration	Unknown	
May/Jun	2001	38	House Industries	House Magazine Cover #1	Illustration	Unknown	
May/Jun	2001	36	House Industries	House Magazine Cover #2	Magazine cover	Unknown	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	2001	37	House Industries	Promotional Poster for AIGA	Illustration	Unknown	
May/Jun	2001	37	House Industries	Stardust Casino Logo	Illustration	Unknown	
May/Jun	2001	53	Llyn Foulkes	To Ub Iwerks (Portrait of Walt I	Mixed media	1995	
May/Jun	2001	50	Richard Shelton	Calling the Chosen	Oil on canvas	1997	
May/Jun	2001	16	Abuse	Kills It	Graffiti	ca 1992	
May/Jun	2001	18	Bash	Character Under the Freeway, L	Graffiti	1996	
May/Jun	2001	16	Eros and Chen	Bombshelter in Minneapolis	Graffiti	1997	
May/Jun	2001	18	Katch	Rodent Piece and Character San	Graffiti	1993	
May/Jun	2001	18	King 157 and Poem	LA Road Trip	Graffiti	1992	
May/Jun	2001	16	Marco and Fontski	Meadowvale, Ontario	Graffiti	ca 2000	
May/Jun	2001	18	Pok612	Mosquito Pit in Clearwater	Graffiti	1997	
May/Jun	2001	14	Revok	Graffiti Pit at Venice Beach	Graffiti	ca 1996	
May/Jun	2001	14	Saber	Banked wall tag	Graffiti	ca 1997	
May/Jun	2001	14	Seize	Mindbender in Berlin	Graffiti	ca 1995	
May/Jun	2001	18	Skil	LA Motor Wall	Graffiti	1994	
May/Jun	2001	Cover	Wang Du	Défilé	Graffiti	ca 2001	
May/Jun	2001	26	Mati Klarwein	Self-Portrait of Dorian Gray	Oil on canvas	1982	
May/Jun	2001	25	Mati Klarwein	Collect Call	Old photograph and co	1989	
May/Jun	2001	27	Mati Klarwein	Therefore I Thinkn, Therefore I	Oil on canvas	1989	
May/Jun	2001	24	Mati Klarwein	La Coiffeuse	Oil on canvas	1991	
May/Jun	2001	24	Mati Klarwein	Dat's Terrible	Oil on canvas	1992	
May/Jun	2001	26	Mati Klarwein	When I Talk	Oil on canvas	1992	
May/Jun	2001	23	Mati Klarwein	Collateral Damage	Oil on canvas	1993	
May/Jun	2001	23	Mati Klarwein	Conceptual Artist	Oil on canvas	1995	
May/Jun	2001	20	Mati Klarwein	The Pearly Gates	Oil on canvas	1999	
May/Jun	2001	22	Mati Klarwein	Creation of the Wor(l)d	Oil, gold leaf, and alar	2000	
May/Jun	2001	57	Anita Janosova	Coming of Age	Oil on linen	1993	Trait Complex A
May/Jun	2001	1	Barry McGee (TWIST)	Tag	Graffiti	ca 1997	Trait Complex A
May/Jun	2001	4	Barry McGee (TWIST)	Painted Demolition Car	Car	ca 2001	Trait Complex A

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	2001	49	Chaz Bojorquez	El Desire, El Power, El Love in	Mixed media on Paper	1995	Trait Complex A
May/Jun	2001	69	Cristina Vergano	Alexandria, April 1840	Oil on linen	2000	Trait Complex A
May/Jun	2001	69	Cristina Vergano	Borneo, October 1832	Oil on panel	2000	Trait Complex A
May/Jun	2001	65	Cristina Vergano	Camargue, November 1807	Oil on panel	2000	Trait Complex A
May/Jun	2001	67	Cristina Vergano	Escorial, Madrid, September 170	Oil on linen	2000	Trait Complex A
May/Jun	2001	64	Cristina Vergano	Martinique, December 1810	Oil on linen	2000	Trait Complex A
May/Jun	2001	66	Cristina Vergano	Ptolemy, Darwin, and Aristotle	Oil on panel	2000	Trait Complex A
May/Jun	2001	72	Cristina Vergano	Ptolemy, Darwin, and Aristotle	Oil on panel	2000	Trait Complex A
May/Jun	2001	69	Cristina Vergano	Rome, March 1850	Oil on panel	2000	Trait Complex A
May/Jun	2001	62	Cristina Vergano	Sicily, August 1521	Oil on panel	2000	Trait Complex A
May/Jun	2001	68	Cristina Vergano	Versailles, April 1786	Oil on linen	2000	Trait Complex A
May/Jun	2001	54	Dan McCleary	Seven-Eleven	Oil on canvas	1996	Trait Complex A
May/Jun	2001	50	Darlene Campbell	Orange County Wasn't Built in a	Oil on panel with gold	2000	Trait Complex A
May/Jun	2001	46	John Nava	2nd of May at LA	Oil on canvas	1992	Trait Complex A
May/Jun	2001	30	Mark Bodé	Airplane with Duck	Unknown	1996	Trait Complex A
May/Jun	2001	49	Peter Alexander	Doppelganger	Oil on canvas	1999	Trait Complex A
May/Jun	2001	52	Peter Zokosky	Peter ZokoskyUntitled96	Oil on panel	2001	Trait Complex A
May/Jun	2001	60	Ron English	Sculptures arranged and lit	Unknown	2001	Trait Complex A
May/Jun	2001	59	Ron English	Time's Square	Unknown	2001	Trait Complex A
May/Jun	2001	60	Ron English	Underpainting #1	Painting	2001	Trait Complex A
May/Jun	2001	60	Ron English	Underpainting #2	Painting	2001	Trait Complex A
May/Jun	2001	60	Ron English	Underpainting #3	Painting	2001	Trait Complex A
May/Jun	2001	60	Ron English	Underpainting #4	Painting	2001	Trait Complex A
May/Jun	2001	60	Ron English	Underpainting #5	Painting	2001	Trait Complex A
May/Jun	2001	61	Ron English	Underpainting #6	Painting	2001	Trait Complex A
May/Jun	2001	33	Mark Bodé	Bodé Girl	Cartoon Illustration	ca 2000	Underground Comix
May/Jun	2001	35	Mark Bodé	Illustration for Sauerkraut Paper	Cartoon Illustration	1997	Underground Comix
May/Jun	2001	34	Mark Bodé	Graffiti Mural	Graffiti	1999	Underground Comix
May/Jun	2001	32	Mark Bodé	Busty Hoppy	Cartoon Illustration	ca 2000	Underground Comix

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
May/Jun	2001	34	Vaughn Bodé	Cobalt 60	Cartoon Illustration	1968	Underground Comix
May/Jun	2001	32	Vaughn Bodé	Eerie cover	Cartoon Illustration	1969	Underground Comix
May/Jun	2001	33	Vaughn Bodé	Illustration for Cavalier Magazine	Cartoon Illustration	1971	Underground Comix
May/Jun	2001	54	DJ Hall	Glee	Oil on linen	1999	
May/Jun	2001	49	Enjeong Hoh	Saugus	Digitally enhanced painting	1998	
May/Jun	2001	51	John Register	Motel by the Freeway	Oil on canvas	1995	
May/Jun	2001	53	John Register	Motel by the Freeway	Oil on canvas	2000	
May/Jun	2001	51	Judith F. Baca	La Mestiza	Pastel on paper	1991	
May/Jun	2001	50	Lauren Richardson	Eve's Garden	Oil on canvas	1991	
May/Jun	2001	94	Lili Fontozzi	Lili FontozziUntitled20	Unknown	2001	
May/Jun	2001	28	Richard Edson	Richard EdsonUntitled107	Photograph	ca 2001	
May/Jun	2001	28	Richard Edson	Richard EdsonUntitled109	Photograph	ca 2001	
May/Jun	2001	28	Richard Edson	Richard EdsonUntitled111	Photograph	ca 2001	
May/Jun	2001	29	Richard Edson	Richard EdsonUntitled113	Photograph	ca 2001	
May/Jun	2001	29	Richard Edson	Richard EdsonUntitled115	Photograph	ca 2001	
May/Jun	2001	29	Richard Edson	Richard EdsonUntitled117	Photograph	ca 2001	
May/Jun	2001	29	Richard Edson	Richard EdsonUntitled119	Photograph	ca 2001	
May/Jun	2001	29	Richard Edson	Richard EdsonUntitled121	Photograph	ca 2001	
May/Jun	2001	51	Salomon Huerta	Salomon HuertaUntitled165	Oil on canvas	1997	
May/Jun	2001	55	Sarah Perry	Darwin's Portal	Mixed media	1997	
May/Jun	2001	86	Wang Du	Défilé	Installation	2001	
Jul/Aug	2001	27	James Esber	I Wuv U	Plasticine	1998	
Jul/Aug	2001	27	James Esber	Hobo	Acrylic on linen	1999	
Jul/Aug	2001	24	James Esber	Boy with Toy	Plasticine	2000	
Jul/Aug	2001	23	James Esber	Boys Club	Plasticine	2000	
Jul/Aug	2001	26	James Esber	Flasher	Acrylic on linen	2000	
Jul/Aug	2001	25	James Esber	Rabbit Talk	Acrylic on canvas	2000	
Jul/Aug	2001	61	Heavyweight	Live Painting for King Britt, Me	Acrylic on canvas	2000	
Jul/Aug	2001	58	Heavyweight	Live Painting for Nightmares on	Acrylic on canvas	2000	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jul/Aug	2001	59	Heavyweight	Live Painting for Prince Paul wi	Acrylic on canvas	2000	
Jul/Aug	2001	57	Heavyweight	Live Painting for Ritual expo	Acrylic on canvas	2000	
Jul/Aug	2001	62	Heavyweight	Live Painting for United Future	Acrylic on canvas	2000	
Jul/Aug	2001	74	Heavyweight	Live Painting from Afrika Bama	Acrylic on canvas	2000	
Jul/Aug	2001	Cover	Heavyweight	Live Painting from Afrika Bama	Acrylic on canvas	2000	
Jul/Aug	2001	66	Robert Williams	Dream Detective Animated Film		ca 2001	
Jul/Aug	2001	69	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	69	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	69	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	69	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	66	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	67	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	67	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	67	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	67	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	68	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	68	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	68	Robert Williams	Dream Detective Animated Film	Unknown	ca 2001	
Jul/Aug	2001	46	Cal Schenkel	Cover art for Ahead of Their Tir	Album Cover	1968	
Jul/Aug	2001	47	Cal Schenkel	Cover Art for Cruising with Rub	Unknown	1968	
Jul/Aug	2001	49	Cal Schenkel	Cover Art for Uncle Meat	Album Cover	1968	
Jul/Aug	2001	49	Cal Schenkel	Cover Art for Burnt Weeny Sand	Unknown	1969	
Jul/Aug	2001	51	Cal Schenkel	Cover Art for The Grand Wazzo	Album Cover	1972	
Jul/Aug	2001	49	Cal Schenkel	Cover Art for DoesHumor Belor	Album Cover	1984	
Jul/Aug	2001	50	Cal Schenkel	Ralf's Dream	Lithograph	1995	
Jul/Aug	2001	45	Cal Schenkel	Sofa	Lithograph	1997	
Jul/Aug	2001	49	Cal Schenkel	Cover Art for Cheap Thrills	Album Cover	1998	
Jul/Aug	2001	48	Cal Schenkel	Makes Its Own Sauce	Album Cover	2000	
Jul/Aug	2001	48	Cal Schenkel	A Jet	Photoshop Design	ca 2001	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jul/Aug	2001	38	Gered Mankowitz	Marianne Faithfull	Photograph	1964	
Jul/Aug	2001	41	Gered Mankowitz	Brian Jones haircut	Photograph	1965	
Jul/Aug	2001	39	Gered Mankowitz	Mick and Mic	Photograph	1965	
Jul/Aug	2001	40	Gered Mankowitz	The Rolling Stones, Ormond Ya	Photograph	1965	
Jul/Aug	2001	42	Gered Mankowitz	Yardbirds	Photograph	1965	
Jul/Aug	2001	36	Gered Mankowitz	Jimi Hendrix, Mason's Yard Stu	Photograph	1967	
Jul/Aug	2001	37	Gered Mankowitz	The Rolling Stones, Behind the	Photograph	1967	
Jul/Aug	2001	37	Gered Mankowitz	Yard Studio	Photograph	1967	
Jul/Aug	2001	43	Gered Mankowitz	The Nice	Photograph	1968	
Jul/Aug	2001	38	Gered Mankowitz	Eric Clapton	Photograph	1969	
Jul/Aug	2001	43	Gered Mankowitz	The Jam, Modern World	Photograph	1977	
Jul/Aug	2001	41	Gered Mankowitz	Oasis, Primrose Hill	Photograph	1994	
Jul/Aug	2001	18	GIANT	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	18	KAHN	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	16	KILS	Graffiti	Graffiti	ca 2001	
Jul/Aug	2001	20	Mear One	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	20	Mear One	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	16	MISK	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	18	NIMZ HM	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	18	WASP	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	20	Zephyr (Andy Witten)	Graffiti Mural	Graffiti	ca 2001	
Jul/Aug	2001	31	Pizz	Badlands Man-Hunt	Acrylic on canvas	1997	Trait Complex A
Jul/Aug	2001	28	Pizz	Death Takes a Holiday	Acrylic on canvas	1999	Trait Complex A
Jul/Aug	2001	34	Pizz	Teenage Detox Hospital	Acrylic on canvas	1999	Trait Complex A
Jul/Aug	2001	35	Pizz	Aye for an Eye	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2001	33	Pizz	Blue Chrooning Goon	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2001	31	Pizz	Four Horsemen of the Apocalyp	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2001	33	Pizz	Kitten and Cads	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2001	32	Pizz	Knoxville Girl	Acrylic on canvas	2000	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jul/Aug	2001	34	Pizz	You'll Never Go Down Fighting	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2001	52	SHAG	ShagUntitled34	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	53	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	53	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	53	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Jul/Aug	2001	54	SHAG	Study	Unknown	ca 2001	Trait Complex A
Sept/Oct	2001	48	Brett Cook-Dizney	Documentation of Integration	Mixed media	1998	
Sept/Oct	2001	48	Brett Cook-Dizney	Documentation of Blackness	Mixed media	2000	
Sept/Oct	2001	20	Fred Tauber	Brush Stroke	Unknown	Unknown	
Sept/Oct	2001	24	Ed Roth	Harley Hound	Illustration	1965	
Sept/Oct	2001	26	Ed Roth	Angel Fink	Model Car	Unknown	
Sept/Oct	2001	25	Ed Roth	Beatnik Bandit	Custom Car	Unknown	
Sept/Oct	2001	26	Ed Roth	Brother Rat Fink	Model Car	Unknown	
Sept/Oct	2001	33	Ed Roth	Business Card	Business Card	Unknown	
Sept/Oct	2001	33	Ed Roth	Business Card	Business Card	Unknown	
Sept/Oct	2001	26	Ed Roth	Drag Nut	Model Car	Unknown	
Sept/Oct	2001	25	Ed Roth	Ed Roth Business Card	Buisness Card	Unknown	
Sept/Oct	2001	25	Ed Roth	Ed Roth Business Card	Buisness Card	Unknown	
Sept/Oct	2001	26	Ed Roth	Fink-Eliminator	Model Car	Unknown	
Sept/Oct	2001	30	Ed Roth	Kustom Kook	Illustration	Unknown	
Sept/Oct	2001	22	Ed Roth	Monster Car Cartoon	Cartoon Illustration	Unknown	
Sept/Oct	2001	26	Ed Roth	Mother's Worry	Model Car	Unknown	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2001	27	Ed Roth	Mr. Gasser	Model Car	Unknown	
Sept/Oct	2001	23	Ed Roth	Orbitron Car	Custom Car	Unknown	
Sept/Oct	2001	27	Ed Roth	Outlaw with Robin Hood "Fink"	Model Car	Unknown	
Sept/Oct	2001	25	Ed Roth	Photo of Artist with California C	Custom Motorcycle	Unknown	
Sept/Oct	2001	Cover	Ed Roth	Photo of Ed	Photograph	Unknown	
Sept/Oct	2001	25	Ed Roth	Photo of the Artist with Sleeper	Custom Car	Unknown	
Sept/Oct	2001	22	Ed Roth	Picture of Artist	Photograph	Unknown	
Sept/Oct	2001	27	Ed Roth	Rat Fink	Model Car	Unknown	
Sept/Oct	2001	76	Ed Roth	Rat Fink Illustration	Illustration	Unknown	
Sept/Oct	2001	26	Ed Roth	Revell Surf Fink Model	Model Car	Unknown	
Sept/Oct	2001	27	Ed Roth	Roth Studios Catalog Cover	Model Car	Unknown	
Sept/Oct	2001	27	Ed Roth	Roth with Tweedy Bird	Custom Car	Unknown	
Sept/Oct	2001	27	Ed Roth	Seus-Fink	Model Car	Unknown	
Sept/Oct	2001	27	Ed Roth	Superfink	Model Car	Unknown	
Sept/Oct	2001	27	Ed Roth	Surfink!	Model Car	Unknown	
Sept/Oct	2001	30	Ed Roth	Surfite	Custom Car	Unknown	
Sept/Oct	2001	26	Ed Roth	Tweedy Pie with Boss-Fink	Model Car	Unknown	
Sept/Oct	2001	31	Ed Roth	Vintage Ed Roth Colorinnng Boo	Coloring Book	Unknown	
Sept/Oct	2001	28	Unknown	Mysterion	Custom Car	Unknown	
Sept/Oct	2001	28	Unknown	Rat Fink Illustration	Illustration	Unknown	
Sept/Oct	2001	29	Unknown	Wild Child Prink	Illustration	Unknown	
Sept/Oct	2001	57	Abraham Olivia	pano	Ballpoint pen on hand	ca 2001	
Sept/Oct	2001	62	Anthony Wayne Estrada	Various Portraits	Graphite on paper	ca 2001	
Sept/Oct	2001	62	David Beck Brown	Sculpture	Mixed media	ca 2001	
Sept/Oct	2001	59	James Griffiee	Desert Scene	Painting	ca 2001	
Sept/Oct	2001	60	Leslie Elliot	I love You Card	Mixed media Card	ca 2001	
Sept/Oct	2001	60	Leslie Elliot	Woman of Ebony	Mixed media Card	ca 2001	
Sept/Oct	2001	63	Orlando Chavez	pano artwork	Drawing	ca 2001	
Sept/Oct	2001	63	Robert Reynolds	LA Riots	Drawing	ca 2001	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2001	61	Scott B.	T-Shirt Art	Illustration	ca 2001	
Sept/Oct	2001	60	William Williams	Togetherness	Mixed media Card	ca 2001	
Sept/Oct	2001	44	Damian Loeb	Fish Sticks	Oil on linen	1999	
Sept/Oct	2001	44	Damian Loeb	Roseville	Oil on linen	1999	
Sept/Oct	2001	52	Jon Swihart	Jon SwihartUntitled75	Oil on panel	1984	
Sept/Oct	2001	16	Ceaze	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	16	Desa	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	17	Diet/Vault	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	17	East/Emit	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	16	Giant	Graffiti Mural	Graffiti	ca2001	
Sept/Oct	2001	16	Gigs/Trixter	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	17	Heroin TVC Bloodclots	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	16	Hex	Graffiti Mural	Graffiti	ca 1990	
Sept/Oct	2001	17	KC-Chicago	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	17	King 157	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	17	Merz	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	17	Pose	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	16	Sew	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	16	Voice	Graffiti Mural	Graffiti	ca 2001	
Sept/Oct	2001	57	Raymond Gonzalez	la Virgen	Tattoo	ca 2001	
Sept/Oct	2001	59	Unknown	Prison Tattoos	Tattoos	ca 2001	
Sept/Oct	2001	86	Axel and John John Jesse	Axel and John John JesseUntitled	Unknown	Unknown	Trait Complex A
Sept/Oct	2001	6	Barry McGee (TWIST)	Barry McGee (TWIST)Untitled	Unknown	Unknown	Trait Complex A
Sept/Oct	2001	43	David Crimson	Accumulation and Evisceration	Mixed media on Paper	1999	Trait Complex A
Sept/Oct	2001	43	David Crimson	Lovestruck	Mixed media on Paper	1999	Trait Complex A
Sept/Oct	2001	33	Ed Newton	Rat Finkn Self Portrait	Unknown	Unknown	Trait Complex A
Sept/Oct	2001	46	Gerald De Jesus	Release	Acrylic on canvas	2000	Trait Complex A
Sept/Oct	2001	45	Jason McAffe	The Sea of Red	Watercolor on Illustra	2000	Trait Complex A
Sept/Oct	2001	51	Marco Almera	Christ Defies Death	Acrylic on canvas	1999	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2001	38	Michael Hussar	Lovers	Oil and Gilt on Wood	1991	Trait Complex A
Sept/Oct	2001	35	Michael Hussar	Detail of Meet Mr. Show (The T	Oil on wood	1999	Trait Complex A
Sept/Oct	2001	39	Michael Hussar	Pandora	Oil on wood	1999	Trait Complex A
Sept/Oct	2001	35	Michael Hussar	The Womb	Oil and Gilt on Wood	1999	Trait Complex A
Sept/Oct	2001	41	Michael Hussar	The Worm	Oil and Gilt on Wood	1999	Trait Complex A
Sept/Oct	2001	40	Michael Hussar	Sing Like Sinara	Oil and Gilt on Wood	2000	Trait Complex A
Sept/Oct	2001	38	Michael Hussar	Stigmata	Oil and Gilt on Wood	2000	Trait Complex A
Sept/Oct	2001	37	Michael Hussar	Birdbath	Oil on wood	2001	Trait Complex A
Sept/Oct	2001	36	Michael Hussar	Morphine	Oil on wood	2001	Trait Complex A
Sept/Oct	2001	49	Michele Muenning	Creation, Sustenance, and Disso	Oil on canvas	1999	Trait Complex A
Sept/Oct	2001	47	Mike Sosnowski	Night of the Full Moon	Oil on canvas	1998	Trait Complex A
Sept/Oct	2001	47	Mike Sosnowski	Farewell to the Forgotten	Oil on canvas	1999	Trait Complex A
Sept/Oct	2001	42	Nicky Hoberman	Bewitched	Oil on canvas	1998	Trait Complex A
Sept/Oct	2001	32	R.K. Sloan	The Rat Fink Expirence	Unknown	Unknown	Trait Complex A
Sept/Oct	2001	33	Robert Williams	Born Dead	T-Shirt Design	Unknown	Trait Complex A
Sept/Oct	2001	30	Robert Williams	Detail of Devil with a Hammer a	Oil on canvas	Unknown	Trait Complex A
Sept/Oct	2001	50	Ryan Kelly	Smurfpast	Oil on canvas	1999	Trait Complex A
Sept/Oct	2001	58	Sadow Birk	Folsom State Prison	Unknown	ca 2001	Trait Complex A
Sept/Oct	2001	58	Sadow Birk	Richard J. Donovan Correctional	Unknown	ca 2001	Trait Complex A
Sept/Oct	2001	31	Todd Schorr	Model Fink	Unknown	Unknown	Trait Complex A
Sept/Oct	2001	86	Crash and Freddi Cerasoli	Crash and Freddi Cerasoli Untitl	Unknown	Unknown	
Sept/Oct	2001	54	Jon Swihart	Jon Swihart Untitled178	Unknown	1984	
Sept/Oct	2001	54	Jon Swihart	Jon Swihart Untitled179	Unknown	1984	
Sept/Oct	2001	54	Jon Swihart	Jon Swihart Untitled180	Unknown	1984	
Sept/Oct	2001	55	Jon Swihart	Jon Swihart Untitled181	Unknown	1984	
Sept/Oct	2001	55	Jon Swihart	Jon Swihart Untitled182	Unknown	1984	
Sept/Oct	2001	55	Jon Swihart	Jon Swihart Untitled183	Unknown	1984	
Sept/Oct	2001	55	Jon Swihart	Jon Swihart Untitled184	Unknown	1984	
Sept/Oct	2001	53	Jon Swihart	Sketch for Untitled	Conte Crayon	1984	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2001	70	Michael Hussar	East of Eden	Oil and Gilt on Wood	1999	
Sept/Oct	2001	86	Peter Cardoso	Peter CardosoUntitled24	Unknown	Unknown	
Sept/Oct	2001	86	Shepard Fairey	Shepard FaireyUntitled35	Unknown	Unknown	
Nov/Dec	2001	35	Derek Hess	Cancer of the Soule	Serigraph	2000	
Nov/Dec	2001	33	Derek Hess	Cat Scratch Derek	Serigraph	2000	
Nov/Dec	2001	34	Derek Hess	Converge	Poster	2000	
Nov/Dec	2001	35	Derek Hess	Mars	Serigraph	2000	
Nov/Dec	2001	34	Derek Hess	Finger Eleven	Mixed media	2001	
Nov/Dec	2001	63	Alice Rupp	Alice RuppUnknown300	Unknown	2001	
Nov/Dec	2001	60	Amanda Wachob	Meat Babies	Unknown	2001	
Nov/Dec	2001	63	Brad Caldwell	Brad CaldwellUnknown301	Unknown	2001	
Nov/Dec	2001	63	Christina Calle	Christina CalleUnknown302	Unknown	2001	
Nov/Dec	2001	62	Christina Hamilton	Christina HamiltonUnknown303	Unknown	2001	
Nov/Dec	2001	61	Christopher Senesi	Christopher SenesiUnknown304	Unknown	2001	
Nov/Dec	2001	63	Corey Parker	Corey ParkerUnknown305	Unknown	2001	
Nov/Dec	2001	63	Dave Pressler	Dave PresslerUnknown306	Unknown	2001	
Nov/Dec	2001	61	David Kleeman	David KleemanUnknown307	Unknown	2001	
Nov/Dec	2001	63	Doug Wright	Doug WrightUnknown308	Unknown	2001	
Nov/Dec	2001	63	Drew Mallard	Drew MallardUnknown309	Unknown	2001	
Nov/Dec	2001	63	Duke	DukeUnknown310	Unknown	2001	
Nov/Dec	2001	63	Erik Davison	Erik DavisonUnknown311	Unknown	2001	
Nov/Dec	2001	63	Greg Washer	Greg WasherUnknown312	Unknown	2001	
Nov/Dec	2001	61	Janet Csontos	Janet CsontosUnknown313	Unknown	2001	
Nov/Dec	2001	63	Jeanine Cummings	Jeanine CummingsUnknown314	Unknown	2001	
Nov/Dec	2001	63	Jennifer Lewis	Jennifer LewisUnknown315	Unknown	2001	
Nov/Dec	2001	63	John Yanok	John YanokUnknown316	Unknown	2001	
Nov/Dec	2001	63	Kate Dana	Kate DanaUnknown317	Unknown	2001	
Nov/Dec	2001	63	Keith Allen	Keith AllenUnknown318	Unknown	2001	
Nov/Dec	2001	63	Kellie Brown	Kellie BrownUnknown319	Unknown	2001	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Nov/Dec	2001	63	Keren Catastrophe	Keren CatastropheUnknown320	Unknown	2001	
Nov/Dec	2001	61	Lyon Forrest Hill	Lyon Forrest HillUnknown321	Unknown	2001	
Nov/Dec	2001	62	Matt Cipov	Matt CipovUnknown322	Unknown	2001	
Nov/Dec	2001	63	Naomi Marks	Naomi MarksUnknown323	Unknown	2001	
Nov/Dec	2001	63	Owens	OwensUnknown324	Unknown	2001	
Nov/Dec	2001	62	Patrick McLaughlin	Patrick McLaughlinUnknown32	Unknown	2001	
Nov/Dec	2001	62	Pavalina Jannissen	Pavalina JannissenUnknown326	Unknown	2001	
Nov/Dec	2001	63	Penny Jo Buckner	Penny Jo BucknerUnknown327	Unknown	2001	
Nov/Dec	2001	63	Peter Bartczak	Peter BartczakUnknown328	Unknown	2001	
Nov/Dec	2001	63	Rocco Lefevre	Rocco LefevreUnknown329	Unknown	2001	
Nov/Dec	2001	63	Ryan Embry	Ryan EmbryUnknown330	Unknown	2001	
Nov/Dec	2001	63	Steve Schopen	Steve SchopenUnknown331	Unknown	2001	
Nov/Dec	2001	61	W. Ralph Walters	W. Ralph WaltersUnknown332	Unknown	2001	
Nov/Dec	2001	38	Ed Templeton	Depression	Acrylic on canvas	1997	
Nov/Dec	2001	41	Ed Templeton	Eighth Grade Graduation Dress	Acrylic on canvas	1997	
Nov/Dec	2001	40	Ed Templeton	Morning	Photograph	1997	
Nov/Dec	2001	40	Ed Templeton	Portrait of Chris Senn	Acrylic on canvas	1997	
Nov/Dec	2001	43	Ed Templeton	Siberia	Acrylic on canvas	1997	
Nov/Dec	2001	37	Ed Templeton	Portrait of Shelley Mittleman	Acrylic on canvas	1998	
Nov/Dec	2001	41	Ed Templeton	Portrait of Tobin Yelland	Acrylic on board	1998	
Nov/Dec	2001	43	Ed Templeton	Fuck You Businessman	Acrylic on canvas	1999	
Nov/Dec	2001	42	Ed Templeton	Insecurity	Acrylic on canvas	1999	
Nov/Dec	2001	42	Ed Templeton	Teenage Smokers	Photograph	1999	
Nov/Dec	2001	39	Ed Templeton	Portrait of Mona Mukherjea	Acrylic on board	2000	
Nov/Dec	2001	43	Ed Templeton	Transistor Sect	Acrylic on canvas	2000	
Nov/Dec	2001	36	Ed Templeton	Drawing	Ink on Paper	2001	
Nov/Dec	2001	30	Derek Hess	A Disposition to Ignore	Print	2000	Trait Complex A
Nov/Dec	2001	70	Derek Hess	Avengah	Acrylic on masonite	2000	Trait Complex A
Nov/Dec	2001	32	Derek Hess	Clutch	Pen and Ink	2001	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Nov/Dec	2001	32	Derek Hess	Strhess	Mixed media	2001	Trait Complex A
Nov/Dec	2001	63	Don Erikson	Don EriksonUnknown333	Unknown	2001	Trait Complex A
Nov/Dec	2001	29	Glenn Barr	Jesus Tour	Acrylic on masonite	2000	Trait Complex A
Nov/Dec	2001	25	Glenn Barr	Keeper of the Flame	Acrylic on masonite	2000	Trait Complex A
Nov/Dec	2001	24	Glenn Barr	Monkey in the Middle	Acrylic on masonite	2000	Trait Complex A
Nov/Dec	2001	23	Glenn Barr	Betrayal	Acrylic on masonite	2001	Trait Complex A
Nov/Dec	2001	26	Glenn Barr	Cortex	Acrylic on masonite	2001	Trait Complex A
Nov/Dec	2001	27	Glenn Barr	Pete and Michell's	Acrylic on masonite	2001	Trait Complex A
Nov/Dec	2001	27	Glenn Barr	Touch of Evil	Acrylic on masonite	2001	Trait Complex A
Nov/Dec	2001	56	H.R. Giger	Biomechanoid 70	Silkscreen	1970	Trait Complex A
Nov/Dec	2001	55	H.R. Giger	Torso	Acrylic on paper	1980	Trait Complex A
Nov/Dec	2001	56	H.R. Giger	Chinese Evolution	Acrylic on paper/wood	1981	Trait Complex A
Nov/Dec	2001	59	H.R. Giger	Ghost Train Sketch	Sketch	1992	Trait Complex A
Nov/Dec	2001	59	H.R. Giger	Giger Bar	Interior Design	1992	Trait Complex A
Nov/Dec	2001	58	H.R. Giger	Emblem for a Secret Society	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	56	H.R. Giger	Mask II	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	57	H.R. Giger	Suitcase Baby	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	57	H.R. Giger	Summer Crosswatch and Winter	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	56	H.R. Giger	Watchguardian Head V	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	54	H.R. Giger	Zodiac Sign Pisces	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	54	H.R. Giger	Zodiac Sign Virgo	Cast alumnninum	1993	Trait Complex A
Nov/Dec	2001	Cover	H.R. Giger	Birth Machine	Sculpture	2000	Trait Complex A
Nov/Dec	2001	58	H.R. Giger	Korn Mic-Stand	Cast alumnninum	2000	Trait Complex A
Nov/Dec	2001	54	H.R. Giger	Biomechanoid Sketch	Sketch	Unknown	Trait Complex A
Nov/Dec	2001	47	Jeffrey Kamberos	Forty Days and Forty Nights	Oil on panel	2000	Trait Complex A
Nov/Dec	2001	49	Jeffrey Kamberos	6 is 9	Oil on linen	2001	Trait Complex A
Nov/Dec	2001	51	Jeffrey Kamberos	Art of the South	Oil on panel	2001	Trait Complex A
Nov/Dec	2001	44	Jeffrey Kamberos	Big Bang of '72	Oil on linen	2001	Trait Complex A
Nov/Dec	2001	50	Jeffrey Kamberos	George Jones and the Old Man	Oil on panel	2001	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Nov/Dec	2001	46	Jeffrey Kamberos	Naked Lunch Last Supper	Oil on linen	2001	Trait Complex A
Nov/Dec	2001	49	Jeffrey Kamberos	The Ghost of Billie Holiday	Oil on panel	2001	Trait Complex A
Nov/Dec	2001	45	Jeffrey Kamberos	White Moses, Black Moses	Oil on panel	2001	Trait Complex A
Nov/Dec	2001	6	Margaret Kilgallen	Margaret KilgallenUnknown334	Unknown	Unknown	Trait Complex A
Nov/Dec	2001	6	Margaret Kilgallen	Margaret KilgallenUnknown335	Unknown	Unknown	Trait Complex A
Nov/Dec	2001	6	Margaret Kilgallen	Margaret KilgallenUnknown336	Unknown	Unknown	Trait Complex A
Nov/Dec	2001	62	Richard Bustamante	Richard BustamanteUnknown33	Unknown	2001	Trait Complex A
Winter	2002	90	Unknown	Concert Poster for Fillmore West	Poster	1968	
Winter	2002	37	Guy Colwell	Young Line	Oil on canvas	1983	
Winter	2002	38	Guy Colwell	Plaza	Oil on canvas	1984	
Winter	2002	36	Guy Colwell	Park	Oil on canvas	1990	
Winter	2002	38	Guy Colwell	Gandhi's Morning	Oil on canvas	1991	
Winter	2002	39	Guy Colwell	Abstract Africans	Acrylic on canvas	1994	
Winter	2002	18	Arby	Train Graffiti	Train Graffiti	Unknown	
Winter	2002	18	Bles	Train Graffiti	Train Graffiti	Unknown	
Winter	2002	18	Free 5	Train Graffiti	Train Graffiti	Unknown	
Winter	2002	18	High	Train Graffiti	Train Graffiti	Unknown	
Winter	2002	58	Kurt Werner	Mantua	Sidewalk Chalk	1984	
Winter	2002	65	Kurt Werner	Mermaids	Sidewalk Chalk	1986	
Winter	2002	59	Kurt Werner	Magic Flute	Sidewalk Chalk	1990	
Winter	2002	65	Kurt Werner	Last Judgement	Sidewalk Chalk	1991	
Winter	2002	64	Kurt Werner	Merchant of Venice	Sidewalk Chalk	1992	
Winter	2002	61	Kurt Werner	Guanajuato	Sidewalk Chalk	1993	
Winter	2002	62	Kurt Werner	Cocito	Sidewalk Chalk	1994	
Winter	2002	65	Kurt Werner	Waking Giant	Sidewalk Chalk	1996	
Winter	2002	65	Kurt Werner	Aida	Sidewalk Chalk	1998	
Winter	2002	18	Unknown	Train Graffiti	Train Graffiti	Unknown	
Winter	2002	18	Worms	Train Graffiti	Train Graffiti	Unknown	
Winter	2002	29	Bob and Val Tillery	Bad Rap	Mixed media	1996	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	2002	33	Bob and Val Tillery	Tricks	Mixed media	1996	Trait Complex A
Winter	2002	30	Bob and Val Tillery	Answers	Mixed media	1997	Trait Complex A
Winter	2002	31	Bob and Val Tillery	Thrillkiller	Mixed media	1999	Trait Complex A
Winter	2002	32	Bob and Val Tillery	X	Mixed media	1999	Trait Complex A
Winter	2002	32	Bob and Val Tillery	Is That All You Have to Say	Mixed media	2000	Trait Complex A
Winter	2002	28	Bob and Val Tillery	Bob and Val TilleryUntitled14	Mixed media	2001	Trait Complex A
Winter	2002	27	Bob and Val Tillery	Get Out of My Life	Mixed media	2001	Trait Complex A
Winter	2002	26	Bob and Val Tillery	The Amazing Baby	Mixed media	2001	Trait Complex A
Winter	2002	29	Bob and Val Tillery	Sideshow #1	Mixed media	Unknown	Trait Complex A
Winter	2002	30	Bob and Val Tillery	Sideshow #1	Mixed media	Unknown	Trait Complex A
Winter	2002	33	Bob and Val Tillery	Sideshow #2	Mixed media	Unknown	Trait Complex A
Winter	2002	36	Guy Colwell	Peace Talks	Opaque watercolor	1987	Trait Complex A
Winter	2002	34	Guy Colwell	Guy ColwellUntitled18	Unknown	Unknown	Trait Complex A
Winter	2002	24	Linda Bark'Karie	Guadalupe de los Muertos	Acrylic on matte board	1999	Trait Complex A
Winter	2002	24	Linda Bark'Karie	Pasatiemp	Unknown	1999	Trait Complex A
Winter	2002	25	Linda Bark'Karie	Que Lata	Unknown	1999	Trait Complex A
Winter	2002	24	Linda Bark'Karie	San Jose: Patron de Muerte Feliz	Unknown	1999	Trait Complex A
Winter	2002	23	Linda Bark'Karie	Barbie de la Mar	Acrylic on matte board	2001	Trait Complex A
Winter	2002	57	Mark Dancy	Badmotorfinger	Album Cover	1991	Trait Complex A
Winter	2002	57	Mark Dancy	Face, Big Chief	Album Cover	1991	Trait Complex A
Winter	2002	55	Mark Dancy	No,No, Yes, No	Album Cover	1991	Trait Complex A
Winter	2002	55	Mark Dancy	Motorbooty #7 (Magazine Cover)	Magazine cover	1994	Trait Complex A
Winter	2002	56	Mark Dancy	Detail of Bastard's Last Stand	Ink on Paper	1995	Trait Complex A
Winter	2002	54	Mark Dancy	Venus, Florida	Silkscreen	1996	Trait Complex A
Winter	2002	54	Mark Dancy	An Unmasked-for Thing	Acrylic on board	1997	Trait Complex A
Winter	2002	57	Mark Dancy	El Diablo	Silkscreen	1997	Trait Complex A
Winter	2002	57	Mark Dancy	Fetal Bandito Meets Maker	Acrylic on board	1997	Trait Complex A
Winter	2002	56	Mark Dancy	Motorbooty #9 (Back Cover)	Magazine back cover	1998	Trait Complex A
Winter	2002	55	Mark Dancy	Motorbooty #9 (Magazine Cover)	Magazine cover	1998	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Winter	2002	55	Mark Dancy	Tourist Poster	Silkscreen	1998	Trait Complex A
Winter	2002	54	Mark Dancy	A Feast of the Gods	Oil on board	2000	Trait Complex A
Winter	2002	54	Mark Dancy	The Carnal Bouquet	Oil on board	2000	Trait Complex A
Winter	2002	57	Mark Dancy	The Maori Myth (Motorbooty C	Illustration	2000	Trait Complex A
Winter	2002	54	Mark Dancy	The Unspeakable Song	Oil on board	2000	Trait Complex A
Winter	2002	49	Mark Ryden	Evolution of Sphia's Mercurial V	Sketch	2001	Trait Complex A
Winter	2002	53	Mark Ryden	Jessica's Hope	Oil on canvas	2001	Trait Complex A
Winter	2002	46	Mark Ryden	Last Rabbit	Oil on canvas	2001	Trait Complex A
Winter	2002	70	Mark Ryden	Little Boy Blue	Oil on canvas	2001	Trait Complex A
Winter	2002	70	Mark Ryden	Little Boy Blue Sketch	Sketch	2001	Trait Complex A
Winter	2002	47	Mark Ryden	Puella Animo Auero	Oil on canvas	2001	Trait Complex A
Winter	2002	50	Mark Ryden	Sophia's Mercurial Water	Oil on canvas	2001	Trait Complex A
Winter	2002	52	Mark Ryden	Study fo rthe Ringmaster	Sketch	2001	Trait Complex A
Winter	2002	53	Mark Ryden	Study for Jessica's Hope	Sketch	2001	Trait Complex A
Winter	2002	49	Mark Ryden	Study for Magic Carpet	Sketch	2001	Trait Complex A
Winter	2002	52	Mark Ryden	Study for Ringmaster	Sketch	2001	Trait Complex A
Winter	2002	46	Mark Ryden	study for the Last Rabbit	Sketch	2001	Trait Complex A
Winter	2002	49	Mark Ryden	The Magic Circus	Oil on canvas	2001	Trait Complex A
Winter	2002	53	Mark Ryden	The Ringmaster (Shelly)	Oil on canvas	2001	Trait Complex A
Winter	2002	Cover	Mark Ryden	Puella Animo Aureo	Oil on canvas	Unknown	Trait Complex A
Mar/Apr	2002	32	Charles Burns	Freak Show comic Art	Album Cover	1992	
Mar/Apr	2002	30	Doug Fraser	IRS Man	Album Cover	1970s	
Mar/Apr	2002	30	Gary Panter	Buy or Die Album Cover	Album Cover	1980	
Mar/Apr	2002	31	Henrik Kam	God in Three Persons	Unknown	Unknown	
Mar/Apr	2002	30	Homer Flynn	Babyfingers	Album Cover	1970s	
Mar/Apr	2002	30	Homer Flynn	Snake finger	Album Cover	1970s	
Mar/Apr	2002	30	Homer Flynn	The Residents	Album Cover	1970s	
Mar/Apr	2002	30	Homer Flynn	Third reich n' Roll	Album Cover	1970s	
Mar/Apr	2002	29	Leigh Barber	Wormwood	Album Cover	2000	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2002	32	Savage Pencil	Freak Show comic Art	Album Cover	1994	
Mar/Apr	2002	20	Richard Colman	Cartoon	Unknown	2001	
Mar/Apr	2002	24	Howard Finster	Double Presidents Bed	Enamel on metal	ca 1977	
Mar/Apr	2002	56	Coreen Simpson	Jamier	photograph	1983	
Mar/Apr	2002	56	Davide Bertocchi	Phonograf	photograph	1998	
Mar/Apr	2002	54	Andy Warhol	ambulance disaster	screenprint	1963	
Mar/Apr	2002	55	Andy Warhol	Electric Chair	screenprint	1971	
Mar/Apr	2002	55	Andy Warhol	Statue of Liberty	screenprint	1986	
Mar/Apr	2002	62	Erró	Chaplin	Oil on canvas	1968	
Mar/Apr	2002	61	Erró	CIA-KGB	Oil on canvas	1974	
Mar/Apr	2002	60	Erró	La Renaissance du Nazisme	Oil on canvas	1974	
Mar/Apr	2002	65	Erró	Made in Kyoto	Oil on canvas	1974	
Mar/Apr	2002	63	Erró	Le Coup du Vent	Oil on canvas	1979	
Mar/Apr	2002	64	Erró	Mondrian	Oil on canvas	1979	
Mar/Apr	2002	64	Erró	Rhodesia	Oil on canvas	1979	
Mar/Apr	2002	62	Erró	Teaching the Computers	Oil on canvas	1990	
Mar/Apr	2002	59	Erró	Excalibur Saga	Oil on canvas	1999	
Mar/Apr	2002	37	Audre Zermeno	Huelga!	Poster	1965	
Mar/Apr	2002	37	Audre Zermeno	Huelga!	Poster	1965	
Mar/Apr	2002	37	Ester Hernandez	Sun Mad	Poster	1982	
Mar/Apr	2002	37	Ester Hernandez	Sun Mad	Poster	1982	
Mar/Apr	2002	37	Jose Montoya	Zoot Suit	Poster	1978	
Mar/Apr	2002	37	Jose Montoya	Zoot Suit	Poster	1978	
Mar/Apr	2002	40	Jared Joslin	Eliza	Acrylic on canvas	2001	
Mar/Apr	2002	38	Rancho Palos	Tattoo VII	Oil on canvas	2000	
Mar/Apr	2002	16	Alter	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	16	Alter	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	16	Bates	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	16	Bates and Recto	Graffiti Tag	Graffiti	ca 2001	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2002	16	Caza and Alter	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	18	Caza and Okae	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	16	Ceaze	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	19	Cense	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	19	Clear	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	19	Cope/REW	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	16	Grey Geso	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	56	Keith Haring	DJ 84	Drawing	1983	
Mar/Apr	2002	16	King Freight	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	16	King Grinch Freight	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	16	Know	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	18	Os Gemeos	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	16	Rapes	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	18	Rebel	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	16	Revok	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	19	Saber	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	16	Sever Venm	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	18	Sew	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	18	Tempt	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	18	Tlok	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	19	When/East/Seoner/Rapes	Graffiti Tag	Unknown	2001	
Mar/Apr	2002	41	Sam Yeates	woman with a blue guitar	Oil on Masonite	2002	
Mar/Apr	2002	49	Mike Davis	Tattoo 1	Tattoo	2000	
Mar/Apr	2002	49	Mike Davis	Tattoo 2	Tattoo	2000	
Mar/Apr	2002	49	Mike Davis	Tattoo 3	Tattoo	2000	
Mar/Apr	2002	49	Mike Davis	Tattoo 4	Tattoo	2000	
Mar/Apr	2002	34	Clayton Brothers	Clayton BrothersUntitled166	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	34	Clayton Brothers	Clayton BrothersUntitled167	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	34	Clayton Brothers	Clayton BrothersUntitled168	Installation	ca 2001	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2002	34	Clayton Brothers	Clayton BrothersUntitled169	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	35	Clayton Brothers	Clayton BrothersUntitled170	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	35	Clayton Brothers	Clayton BrothersUntitled171	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	35	Clayton Brothers	Clayton BrothersUntitled172	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	44	Colin batty	Devil in a Bar	Acrylic on canvas	1997	Trait Complex A
Mar/Apr	2002	36	Doug Webb	Lost in the Shuffle	Unknown	1988	Trait Complex A
Mar/Apr	2002	37	Doug Webb	Myopic vision	Unknown	1992	Trait Complex A
Mar/Apr	2002	36	Doug Webb	Legal Briefs	Unknown	1993	Trait Complex A
Mar/Apr	2002	37	Doug Webb	Medicine Cabinet	Unknown	1993	Trait Complex A
Mar/Apr	2002	35	Doug Webb	Clean air act	Unknown	1999	Trait Complex A
Mar/Apr	2002	34	Doug Webb	S.O.S.	Acrylic on linen	1999	Trait Complex A
Mar/Apr	2002	56	Edgar Arceneaux	Spock, Tuvac, Tupac	Drawing	1997	Trait Complex A
Mar/Apr	2002	43	Joe Leonard	Joe LeonardUntitled73	Acrylic on canvas	2001	Trait Complex A
Mar/Apr	2002	54	Kenny Scharf	Devil in Heaven or Heavenly Br	Oil on Masonite	2000	Trait Complex A
Mar/Apr	2002	54	Kenny Scharf	Devil in Heaven or Heavenly Br	Oil on Masonite	2000	Trait Complex A
Mar/Apr	2002	55	Kenny Scharf	Yard sculpture	Sculpture	2000	Trait Complex A
Mar/Apr	2002	Cover	Kenny Scharf	Amazon Woman	Oil on canvas	2001	Trait Complex A
Mar/Apr	2002	52	Kenny Scharf	Hopper in the Hopper	Oil on canvas	2001	Trait Complex A
Mar/Apr	2002	57	Kenny Scharf	Kembra in Prettyland	Oil on canvas	2001	Trait Complex A
Mar/Apr	2002	55	Kenny Scharf	Mount Sutherland	Oil on canvas	2001	Trait Complex A
Mar/Apr	2002	50	Kenny Scharf	Udo by the Sea	Oil on canvas	2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	A Desilu Production	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	And the Winner Is. Ann Magnus	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Angel in Hell	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Charlie Girl	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Dree Niro	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Ed Head	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Family Values	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Hell Mary	Oil on canvas	2000-2001	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2002	56	Kenny Scharf	Kitty with Kitties	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Liza Lou for Me and You	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Maharajah Shafrazi	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Miss Honeywell	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Patrick Painter	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Professor Williams	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Puppy Love	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Ru Dream	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Scoopy Reubens as Picasso	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Stephinity	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	56	Kenny Scharf	Vampira de LAX	Oil on canvas	2000-2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 1	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 10	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 2	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 3	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 4	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 5	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 6	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 7	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 8	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 9	Painted bowling pin	ca 2001	Trait Complex A
Mar/Apr	2002	40	Kirsten Easthope	Painted Bowling Pin Pinup 11	Painted bowling pin	ca 2003	Trait Complex A
Mar/Apr	2002	63	Laurie Hogin	Riches from the Four Great Rive	Unknown	1995	Trait Complex A
Mar/Apr	2002	65	Laurie Hogin	Allegories of Brand Loyalty: Al	Unknown	1997	Trait Complex A
Mar/Apr	2002	60	Laurie Hogin	Cosumer Confidence	Oil on panel	1997	Trait Complex A
Mar/Apr	2002	63	Laurie Hogin	Fabulous Exotics	Unknown	1998	Trait Complex A
Mar/Apr	2002	64	Laurie Hogin	Laurie HoginUntitled86	Unknown	1999	Trait Complex A
Mar/Apr	2002	64	Laurie Hogin	Laurie HoginUntitled87	Unknown	1999	Trait Complex A
Mar/Apr	2002	65	Laurie Hogin	Mercury in the Garden of Proser	Unknown	1999	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2002	62	Laurie Hogin	Allegories of Real Estate: The H	Unknown	2001	Trait Complex A
Mar/Apr	2002	62	Laurie Hogin	Ballard Neighborhood series #6	Unknown	2001	Trait Complex A
Mar/Apr	2002	62	Laurie Hogin	Chelsea Neighborhood series #7	Unknown	2001	Trait Complex A
Mar/Apr	2002	62	Laurie Hogin	Williamsburg Neighborhood	Unknown	2001	Trait Complex A
Mar/Apr	2002	39	Manuel Ocampo	Die Kreuzigung Christi	Acrylic mixed media	1993	Trait Complex A
Mar/Apr	2002	38	Manuel Ocampo	Installation detail 1	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	39	Manuel Ocampo	Installation detail 2	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	39	Manuel Ocampo	Installation detail 3	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	39	Manuel Ocampo	Installation detail 4	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	38	Manuel Ocampo	Mojo Manilla Installation	Installation	ca 2001	Trait Complex A
Mar/Apr	2002	57	Martin Wong	Sharp Paints a Picture	Painting	1997	Trait Complex A
Mar/Apr	2002	52	Mike Davis	Mike DavisUntitled159	Acrylic on wood	1998	Trait Complex A
Mar/Apr	2002	50	Mike Davis	Mike DavisUntitled152	Acrylic on wood	1999	Trait Complex A
Mar/Apr	2002	46	Mike Davis	Mike DavisUntitled130	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	53	Mike Davis	Mike DavisUntitled132	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	53	Mike Davis	Mike DavisUntitled133	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	47	Mike Davis	Mike DavisUntitled138	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	48	Mike Davis	Mike DavisUntitled144	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	48	Mike Davis	Mike DavisUntitled148	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	53	Mike Davis	Mike DavisUntitled160	Acrylic on wood	2000	Trait Complex A
Mar/Apr	2002	51	Mike Davis	Mike DavisUntitled157	Acrylic on wood	2001	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 1	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	25	Niagara	Pop Art 10	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	25	Niagara	Pop Art 11	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	25	Niagara	Pop Art 12	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	25	Niagara	Pop Art 13	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	25	Niagara	Pop Art 14	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 2	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 3	Acrylic mixed media	2000	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Mar/Apr	2002	24	Niagara	Pop Art 4	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 5	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 6	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 7	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Pop Art 8	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	25	Niagara	Pop Art 9	Acrylic mixed media	2000	Trait Complex A
Mar/Apr	2002	24	Niagara	Portrait	Unknown	2000	Trait Complex A
Mar/Apr	2002	45	Peter Goode	Corazon de Fuego	Acrylic on canvas	2001	Trait Complex A
Mar/Apr	2002	44	Tim Biskup	Ape Power	Gouche	2001	Trait Complex A
Mar/Apr	2002	42	Van Arno	Origins of the Specious	Oil and cel vinyl on w	2001	Trait Complex A
Mar/Apr	2002	30	Dalek	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	30	Dalek	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	30	Dalek	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	30	Dalek	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	30	Dalek	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	30	Dalek	Graffiti Tag	Graffiti	ca 2001	
Mar/Apr	2002	27	Howard Finster	Some of the Most Beautiful Flow	Enamel on wood	1977	
Mar/Apr	2002	25	Howard Finster	The Used My Cross to Crucify	Enamel on board	1977	
Mar/Apr	2002	28	Howard Finster	Vision of a Great Gulf on Planet	Enamel on wood	1980	
Mar/Apr	2002	27	Howard Finster	Army Muffin Pan	Enamel on metal	1970s	
Mar/Apr	2002	26	Howard Finster	Self Portrait	Unknown	1970s	
Mar/Apr	2002	29	Howard Finster	America is a Horse Nation	Enamel on masonite	ca 1970s	
Jul/Aug	2002	44	Kara Walker	Kara Walker Untitled76	Cut paper on paper	2000	
Jul/Aug	2002	48	Curt Kirkwood	Meat Puppets Cover	Album Cover	Unknown	
Jul/Aug	2002	6	Lisa Petrucci	World Trade Center Designs	Archetectural Design	2002	
Jul/Aug	2002	38	John Brosio	Island	Oil on canvas	2001	
Jul/Aug	2002	90	Gary Weissner	Ear of Eve, The Doors Vegas 19	screenprint	1967	
Jul/Aug	2002	18	Kaos	Graffiti Mural	Graffiti	2002	
Jul/Aug	2002	16	Newa	Visual Polution	Pasted graffiti	2002	

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jul/Aug	2002	18	Stand	Graffiti Mural	Graffiti	2002	
Jul/Aug	2002	18	Swet	Graffiti Mural	Graffiti	2002	
Jul/Aug	2002	18	Swet	Graffiti Mural	Graffiti	2002	
Jul/Aug	2002	55	Andrea Tucker	Pickeled Pink	Oil on board	ca 2002	Trait Complex A
Jul/Aug	2002	55	Anna Cangialoso	Candy	Mixed media	ca 2002	Trait Complex A
Jul/Aug	2002	48	Curt Kirkwood	Curt KirkwoodUntitled50	Unknown	Unknown	Trait Complex A
Jul/Aug	2002	50	Curt Kirkwood	Curt KirkwoodUntitled51	Unknown	Unknown	Trait Complex A
Jul/Aug	2002	50	Curt Kirkwood	Curt KirkwoodUntitled52	Unknown	Unknown	Trait Complex A
Jul/Aug	2002	51	Curt Kirkwood	Curt KirkwoodUntitled53	Unknown	Unknown	Trait Complex A
Jul/Aug	2002	53	Curt Kirkwood	Curt KirkwoodUntitled54	Unknown	Unknown	Trait Complex A
Jul/Aug	2002	65	Frank Kozik	Man's Ruin Records Sleeve Des	Pen and Ink	1998	Trait Complex A
Jul/Aug	2002	62	Frank Kozik	Diamonds are a Girls Best Friend	Oil on wood	2001	Trait Complex A
Jul/Aug	2002	60	Frank Kozik	Frank KozikUntitled64	Mixed media	2001	Trait Complex A
Jul/Aug	2002	64	Frank Kozik	Hitler Bunny	Oil on wood	2001	Trait Complex A
Jul/Aug	2002	65	Frank Kozik	Manifest Destiny	Oil on board	2001	Trait Complex A
Jul/Aug	2002	65	Frank Kozik	MRRIP Japanese Single Sleeve	Pen and Ink	2001	Trait Complex A
Jul/Aug	2002	61	Frank Kozik	Bavarian Rhapsody	Oil on canvas	2002	Trait Complex A
Jul/Aug	2002	Cover	Frank Kozik	Fokkers Eat Sopwiths	Unknown	2002	Trait Complex A
Jul/Aug	2002	58	Frank Kozik	I Finally Found Peace	Oil on canvas	2002	Trait Complex A
Jul/Aug	2002	62	Frank Kozik	Strategic Hamlet	Oil on canvas	2002	Trait Complex A
Jul/Aug	2002	62	Frank Kozik	T-Shirt for California Choppers	T-Shirt Design	2002	Trait Complex A
Jul/Aug	2002	55	Glenn Barr	King Cyclops	Acrylic on masonite	ca 2002	Trait Complex A
Jul/Aug	2002	55	Isabel Samaras	King of Freaks	Oil on board	ca 2002	Trait Complex A
Jul/Aug	2002	51	Kathy Staico Schorr	Crossroads	Oil on canvas	1997	Trait Complex A
Jul/Aug	2002	49	Kathy Staico Schorr	On a Dreamy Night	Oil on canvas	1998	Trait Complex A
Jul/Aug	2002	6	Lisa Petrucci	Shabby	Acrylic and ultraglow	2000	Trait Complex A
Jul/Aug	2002	6	Lisa Petrucci	Shanty Tramp	Acrylic and ultraglow	2000	Trait Complex A
Jul/Aug	2002	36	Matt Gordon	Lady Bearing the Blue Devils Pt	Mixed media	1998	Trait Complex A
Jul/Aug	2002	35	Matt Gordon	Mixed Media	Pencil sketch	1999	Trait Complex A

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Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Jul/Aug	2002	33	Matt Gordon	Schlitz and Giggles for the Mess	Acrylic on board	2000	Trait Complex A
Jul/Aug	2002	35	Matt Gordon	Triggers of Parades	Acrylic on board	2000	Trait Complex A
Jul/Aug	2002	36	Matt Gordon	Bribing Young Jonathan	Acrylic on board	2001	Trait Complex A
Jul/Aug	2002	36	Matt Gordon	Carpal Tunnel Can and a Sweet	Acrylic on canvas	2001	Trait Complex A
Jul/Aug	2002	34	Matt Gordon	Jamie's Freedom (Four Panels)	Acrylic on canvases	2001	Trait Complex A
Jul/Aug	2002	37	Matt Gordon	Looking Good, Feelin' Better	Acrylic on board	2001	Trait Complex A
Jul/Aug	2002	36	Matt Gordon	Bootsie Trans-expressionist	Acrylic on board	2002	Trait Complex A
Jul/Aug	2002	45	Naoto Hattori	Sweet Dreams	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2002	52	R.K. Sloan	The Matilda Puppet	Acrylic on canvas	Unknown	Trait Complex A
Jul/Aug	2002	55	Renata Palubinskas	Real Circus I	Oil on board	ca 2002	Trait Complex A
Jul/Aug	2002	76	Richard Borge	9.11	Mixed media	2001	Trait Complex A
Jul/Aug	2002	54	Richard Borge	Two Headed Clown	Mixed media	ca 2002	Trait Complex A
Jul/Aug	2002	10	Robert Williams	Never Cut Toward Yourself	Oil on canvas	Unknown	Trait Complex A
Jul/Aug	2002	54	Sunny Buick	Victorian Freakazoid Candy	Acrylic on canvas	ca 2002	Trait Complex A
Jul/Aug	2002	56	Todd Shorr	A Clash of Holidays	Acrylic on canvas	2000	Trait Complex A
Jul/Aug	2002	57	Todd Shorr	Madam Calaveras Corporeate Id	Acrylic on canvas	2001	Trait Complex A
Jul/Aug	2002	57	Todd Shorr	Pig Skin Glory	Acrylic on canvas	2001	Trait Complex A
Jul/Aug	2002	54	Winston Smith	Under the Big top	Mixed media	ca 2002	Trait Complex A
Jul/Aug	2002	30	Mati Klarwein	Annunciation	Oil on canvas	1962	Visionary
Jul/Aug	2002	31	Mati Klarwein	Mati KlarweinUntitled23	Oil on canvas	1962	Visionary
Jul/Aug	2002	29	Mati Klarwein	Eve	Oil on canvas	1964	Visionary
Jul/Aug	2002	29	Mati Klarwein	Mati KlarweinUntitled22	Oil on canvas	1965	Visionary
Jul/Aug	2002	29	Mati Klarwein	Body Asleep	Oil on canvas	1969	Visionary
Jul/Aug	2002	31	Mati Klarwein	Evil	Oil on canvas	1971	Visionary
Jul/Aug	2002	31	Mati Klarwein	Live	Oil on canvas	1971	Visionary
Jul/Aug	2002	29	Mati Klarwein	Moses and Aaron	Oil on canvas	1971	Visionary
Jul/Aug	2002	27	Mati Klarwein	Cover for Miles Davis Bitches B	Album Cover	Unknown	
Sept/Oct	2002	36	Unknown	Tulsa Slut	Acrylic on canvas	2002	
Sept/Oct	2002	27	Edgar Leeteg	Edgar LeetegUntitled58	Velvet painting	Unknown	

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Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2002	28	Edgar Leeteg	Edgar LeetegUntitled59	Velvet painting	Unknown	
Sept/Oct	2002	28	Edgar Leeteg	Edgar LeetegUntitled60	Velvet painting	Unknown	
Sept/Oct	2002	29	Edgar Leeteg	Edgar LeetegUntitled61	Velvet painting	Unknown	
Sept/Oct	2002	43	Llyn Foulkes	Portrait of Walt	Digital print	2001	
Sept/Oct	2002	38	Jim Blanchard	Sticker Dino	Sticker	2001	
Sept/Oct	2002	38	Jim Blanchard	Sticker Frankenstein	Sticker	2001	
Sept/Oct	2002	38	Jim Blanchard	Sticker Isaac	Sticker	2001	
Sept/Oct	2002	38	Jim Blanchard	Sticker Raquel	Sticker	2001	
Sept/Oct	2002	64	Jeff Gillette	Calcutta	Photograph	2000	
Sept/Oct	2002	67	Jeff Gillette	Jesus	Mixed media	2000	
Sept/Oct	2002	67	Jeff Gillette	Mickey With Kid	Mixed media	2001	
Sept/Oct	2002	64	Jeff Gillette	Slumbay	Oil on canvas	2001	
Sept/Oct	2002	67	Jeff Gillette	Tiki	Oil on canvas	2001	
Sept/Oct	2002	66	Jeff Gillette	Treepark	Oil on canvas	2001	
Sept/Oct	2002	66	Jeff Gillette	Calcutta, 2002	Photograph	2002	
Sept/Oct	2002	66	Jeff Gillette	Howrah Bridge	Photograph	2002	
Sept/Oct	2002	67	Jeff Gillette	Overpass	Oil on canvas	2002	
Sept/Oct	2002	67	Jeff Gillette	Rickshaw	Photograph	2002	
Sept/Oct	2002	65	Jeff Gillette	Self-portrait in Slum	Photograph	ca 2001	
Sept/Oct	2002	18	Seaz	Train Graffiti	Train Graffiti	ca 2002	
Sept/Oct	2002	63	Max Ernst	The Robing of the Bride	Oil on canvas	1940	
Sept/Oct	2002	63	René Magritte	The Lovers	Oil on canvas	1928	
Sept/Oct	2002	62	Salvador Dali	The Accommodations of Desire	Oil and collage on can	1929	
Sept/Oct	2002	62	Salvador Dali	Lobster Telephone	Mixed media	1936	
Sept/Oct	2002	63	Salvador Dali	Metamorphosis of Narcissus	Oil on canvas	1937	
Sept/Oct	2002	12	Mark Gonzales	Tattoo	Tattoo	1988	
Sept/Oct	2002	12	Ricky McGee	Tattoo	Tattoo	Unknown	
Sept/Oct	2002	42	Bruno Surdo	The Re-emergence of Venus	Oil on canvas	2000	Trait Complex A
Sept/Oct	2002	41	Greg Gibbs	Self-Portrait (Frankie)	Oil on wood	2001	Trait Complex A

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2002	39	Jason D'Aquino	Fly Trap	Graphite minature	2001	Trait Complex A
Sept/Oct	2002	51	Marc Hoffman (Mad Marc	Discharge	Poster	1980s	Trait Complex A
Sept/Oct	2002	51	Marc Hoffman (Mad Marc	Friday Scream	Poster	1980s	Trait Complex A
Sept/Oct	2002	51	Marc Hoffman (Mad Marc	Misfits	Poster	1980s	Trait Complex A
Sept/Oct	2002	51	Marc Hoffman (Mad Marc	Offspring	Poster	1980s	Trait Complex A
Sept/Oct	2002	51	Marc Hoffman (Mad Marc	Ringling Sisters	Poster	1980s	Trait Complex A
Sept/Oct	2002	50	Marc Hoffman (Mad Marc	Rude Skull	Poster	1980s	Trait Complex A
Sept/Oct	2002	51	Marc Hoffman (Mad Marc	Tattoo Ritual	Poster	1980s	Trait Complex A
Sept/Oct	2002	30	Owen Smith	Illustration for Thomas Sanchez	Oil on board	1991	Trait Complex A
Sept/Oct	2002	31	Owen Smith	Trouble Ringside	Oil on board	1995	Trait Complex A
Sept/Oct	2002	32	Owen Smith	Behemoth	Oil on board	1999	Trait Complex A
Sept/Oct	2002	33	Owen Smith	Helter	Oil on board	2000	Trait Complex A
Sept/Oct	2002	70	Owen Smith	Heat	Cover Illustration of r	2001	Trait Complex A
Sept/Oct	2002	33	Owen Smith	Proposed mural for Seattle court	Oil on board	2001	Trait Complex A
Sept/Oct	2002	32	Owen Smith	Boss	Oil on board	2002	Trait Complex A
Sept/Oct	2002	34	Owen Smith	Bruiser 2	Oil on board	2002	Trait Complex A
Sept/Oct	2002	34	Owen Smith	Bruisers	Pastel on paper	2002	Trait Complex A
Sept/Oct	2002	33	Owen Smith	Builders	Oil on board	2002	Trait Complex A
Sept/Oct	2002	60	SHAG	The Effects of Space Radiation o	Acrylic on panel	2002	Trait Complex A
Sept/Oct	2002	61	SHAG	The Emperor Has Renounced Hi	Acrylic on panel	2002	Trait Complex A
Sept/Oct	2002	60	SHAG	The Emperor's Wife	Acrylic on panel	2002	Trait Complex A
Sept/Oct	2002	61	SHAG	The Royal Assassin	Acrylic on panel	2002	Trait Complex A
Sept/Oct	2002	37	Timothy Cummings	Hybrid	Multimedia	2001	Trait Complex A
Sept/Oct	2002	58	Dean Mitchell	Laid Back	Oil on panel	2001	
Sept/Oct	2002	40	Jessica Joslin	Lopo	Marionette	2000	
Sept/Oct	2002	40	Jessica Joslin	Nerva and Nevil	Mixed media figures	2000	
Sept/Oct	2002	40	Jessica Joslin	Scyllis	Mixed media figures	2002	
Sept/Oct	2002	58	Jules Arthure	Chain Gang	Charcoal on paper	2000	
Sept/Oct	2002	58	Kieth Duncan	The Conversion of Saul	Mixed media	2001	

APPENDIX CONTINUED: INDEX OF ARTWORKS FEATURED IN JUXTAPOZ: 1994-2002

Month	Year	Page	Artist	Title	Media	ArtYear	Description
Winter	1994	47	Mike Salisbury	Camel Smooth Character	Unknown	Unknown	
Sept/Oct	2002	Cover	Nicola Wood	Dodge Venice Beach	Oil on canvas	1967	
Sept/Oct	2002	47	Nicola Wood	57 Cad	Oil on canvas	1989	
Sept/Oct	2002	44	Nicola Wood	60 Chevy	Oil on canvas	1991	
Sept/Oct	2002	47	Nicola Wood	Trashy Lingerie	Oil on canvas	1993	
Sept/Oct	2002	46	Nicola Wood	B Movie	Oil on canvas	1999	
Sept/Oct	2002	58	Phillip Smallwood	Desire	Watercolor on paper	1998	
Sept/Oct	2002	54	Rob Jones	Dancer, Lazaro Cardenas	Photograph	ca 2002	
Sept/Oct	2002	56	Rob Jones	El Luchador Pequeno, Oaxaca	Photograph	ca 2002	
Sept/Oct	2002	54	Rob Jones	Girl with Skateboard	Photograph	ca 2002	
Sept/Oct	2002	53	Rob Jones	Guerrero	Photograph	ca 2002	
Sept/Oct	2002	52	Rob Jones	La Senora De La Iglesia	Photograph	ca 2002	
Sept/Oct	2002	53	Rob Jones	Mayan Girls, Chiapaas	Photograph	ca 2002	
Sept/Oct	2002	53	Rob Jones	Nine Inch Nails	Photograph	ca 2002	
Sept/Oct	2002	54	Rob Jones	Old Woman	Photograph	ca 2002	
Sept/Oct	2002	52	Rob Jones	Zapatista	Photograph	ca 2002	

VITA

Joseph R. Givens, a native of Snake Island, Arkansas, received his previous master's degree at Arkansas State University in Jonesboro in 2005 after receiving a bachelor's in 2001. Thereafter, he devoted his professional life to service in TRIO and other educational opportunity programs. He is the Director of the Louisiana State University Ronald E. McNair Scholars Program and has served as a leader in state, regional, and national educational opportunity organizations. His fascination with cartoon, caricature, and comic book art led him to discover Lowbrow Art. Givens decided to study art history at Louisiana State University under the guidance of art historian and Lowbrow Art collector, Darius Spieth. He plans to keep working as an educational opportunity authority and will continue documenting the history of Lowbrow Art.