

Fact Sheet

Exhibition Laura Cottingham & *The Anita Pallenberg Story*

Artist Laura Cottingham

Location Artists Space  
55 Walker Street  
New York  
NY 10013

Opening Saturday, May 6, 6 - 8 p.m.  
Duration May 7 – June 18, 2017

Hours Wednesday – Sunday: noon - 6 p.m.

Supporters The Friends of Artists Space, The Artists Space Program Fund, Lambent Foundation Fund of Tides Foundation, New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

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For Immediate Release

# Laura Cottingham & *The Anita Pallenberg Story* May 7 - June 18, 2017

Opening Saturday, May 6, 6 - 8 p.m.

Artists Space  
55 Walker Street

Artists Space presents *Laura Cottingham & The Anita Pallenberg Story*. As its centerpiece the exhibition features the rarely seen movie *The Anita Pallenberg Story* (2000) by Cottingham and Leslie Singer, which captured a social milieu in the late 1990s downtown art scene in New York, and commented on the continuous progression of a rampantly pro-market and patriarchal art system. *The Anita Pallenberg Story* was conceived, according to Cottingham, as “a satire on the arena of international fine art in the 90s, as told backstage with the Rolling Stones circa 1968.” The exhibition will present photographs from the making of the film, taken by members of cast and crew including Aaron Cobbett, Rainer Ganahl, Lucas Michael, Chuck Nanney, and Ken Okiishi. A revised edition of Cottingham’s essay *Love, Sex, Fame and The Life of the Image* (1999-2000), commissioned by Fareed Armaly for Künstlerhaus Stuttgart, will be the final component in the exhibition, detailing both personal and analytical disclosures about the film’s production.

In 1998, Laura Cottingham completed her video essay *Not For Sale: Feminism and Art in the USA during the 1970s*, a historical and theoretical account of the many groundbreaking works of the 1970s produced by feminist artists in the United States. At the time this history remained marginalized and fractured, and there is no doubt that Cottingham’s scholarship and inventive research contributed greatly to the reappraisal and recognition of many women artists from the period.

Cottingham’s experiment in lens-based criticism provoked a brave and unusual break from her then established concurrent roles—those of critic, historian, teacher, curator—as she sought to realize an altogether riskier and unconventional type of criticism that

could deploy the limitless tools and styles of filmmaking available to artists, beyond the conventions of documentary. Working in close collaboration with filmmaker Leslie Singer and accepting help from many other artist peers (Cosima von Bonin, Nicole Eisenman, Chuck Nanney) as well as her students from Cooper Union (Patterson Beckwith, Ken Okiishi, Danny McDonald), Cottingham began to conceive of *The Anita Pallenberg Story*.

The feature-length film deployed distinct actors from the art world (dealers, collectors, journalists, artists) as portrayals of the Stones and their entourage (Keith, Mick, Anita), as themselves (John Yau, Yvonne Force), or as some other cultural figure drafted in from a different decade (Julie Burchill). Rigorously researched and loosely assembled, *The Anita Pallenberg Story* binds together original footage of the Stones alongside nonchalant acting performances and cinéma vérité scenes of the film's own production, with a background of post-punk cover records and deliberately derivative camera movements from sources such as Warhol, Fassbinder, and Godard.

The intention and scope of the project is described by Cottingham herself:

If one considers telling a story, it is always a question of how to determine the difference between what is meaningful and what is trivial. Sometimes, after all, what at first appears meaningful we later assign to the trivial. At other times, the assignation of value goes in the opposite direction. What is at first trivial later becomes, apparently, profound.

This sense of a shifting emphasis is one of the conceptual principles that informs *The Anita Pallenberg Story*: what happened in the past never changes, but our understanding of it does, more often than not. Our approach to the Rolling Stones of circa 1968—their lives, their legend, their music, their art—is comprised of a reading that is dependent on the personal narratives of Leslie Singer and myself, as well as on the interpretive models made available to us through post-1960s schemas of cultural production, as offered by performance art, identity politics, women's liberation, gay rights, and Black power.

Rock and roll is one of the most vital art forms to emerge in the 1960s. During its energetic development through this decade, the primary producers, of which the great band called the Rolling Stones was one, were often struggling to assimilate their new genre into the high aims and tradition of art—and they most often fell down. The irony for us is that it appears, in the 1990s, that the contemporary fine

art arena is overwhelmed by people who want to call themselves artists but who are attempting to model their practice on rock stars, mimicking the very people who once wanted to be them—who aspired to be artists and make art. This is a debased misunderstanding. This is a silly mistake. This is a funny twist of fate. This is the basis of *The Anita Pallenberg Story*.

– Laura Cottingham, New York, July 1999

*The Anita Pallenberg Story* premiered at Cooper Union, where parts of the footage were shot, in February 2000. It went on to be presented at Postmasters Gallery, New York, Galerie nächst St. Stephan, Vienna (both 2000), and Shoshana Wayne Gallery, Los Angeles (2001). This is the first time the project has been installed since.

*The Anita Pallenberg Story*

Dir. Laura Cottingham & Leslie Singer, 2000

Digital video, 76 min

Cast:

Cosima von Bonin as **Anita Pallenberg**

Nicole Eisenman as **Keith Richards**

Laura Cottingham as **Mick Jagger** and **Brian Jones**

Lucas Michael as **François de Menil**

Chuck Nanney as **Kenneth Anger**

Steven Parrino as a **Hells Angel**

Amy O'Neill as **Biker Girl**

Ghada Amer as a **Rolling Stone reporter**

Rainer Ganahl as a **Vogue photographer**

Stephanie Theobald as **Julie Burchill**

Gavin Brown as **Andrew Loog Oldham, the band's manager**

Colin de Land as **Robert Fraser, the Soho art dealer**

Aaron Cobbett as **Aaron, the band's makeup artist**

Clarissa Dalrymple as **Tony Sanchez, the band's drug dealer**

Yvonne Force, John Yau and others as themselves

Leslie Singer and Laura Parnes on camera; Quinn K. Pawlan on lights; Ken Okiishi on sound. Jewelry by Danny McDonald / Mended Veil, and hair and makeup by Aaron Cobbett, with James Vincent assisting. Editing on the rough cut and the trailer was done in San Antonio, Texas, with Alison White at Railyard Productions.

Production stills by Aaron Cobbett, Laura Cottingham, Lucas Michael, Ken Okiishi, and Rainer Ganahl

**Laura Cottingham** is a writer, artist, and filmmaker based in New York. Her books include *Seeing Through the Seventies* (1999), a collection of Cottingham's essays on feminist art; *Lesbians Are So Chic...* (1996), her polemic on lesbian culture as constituted through mainstream media; and her book for BFI's film classics series on Rainer Werner Fassbinder's *Fear Eats The Soul* (2005). She has contributed to many art publications and exhibition catalogues, including on the work of Hannah Wilke, Mona Hatoum, Lorraine O'Grady, and Claude Cahun. Cottingham has curated two museum surveys in Europe devoted to feminist issues and history: *Incandescent for NowHere* at the Louisiana Museum of Modern Art, Denmark, 1996; and *Vraiment féminisme et art* at Le Magasin Centre National d'Art Contemporain de Grenoble, France, 1997. Cottingham taught contemporary art issues in the College of Art at Cooper Union for the Advancement of Science and Art for more than a decade.

**Artists Space** has been the site of provocative discussion and experimentation within contemporary artistic debate, from the postmodern image (Douglas Crimp's *Pictures*, 1977) to identity politics (Adrian Piper's *It's Just Art*, 1981), to institutional critique (Michael Asher's *Untitled*, 1988) to the AIDS Crisis (Nan Goldin's *Witnesses: Against our Vanishing*, 1989), and Artists Space has introduced a number of artists to a wider public, amongst them Joan Jonas, Cindy Sherman, Jeff Koons, Sherrie Levine, Louise Lawler, Laurie Anderson, Barbara Bloom, John Miller, John Baldessari, Jack Smith, Andrea Fraser, Haim Steinbach, Tim Rollins, Lyle Ashton Harris, Ashley Bickerton, Peter Halley, Lari Pittman, Group Material, Stuart Sherman, Barbara Kruger, Laurie Simmons, Anthony McCall, Fred Wilson, Felix Gonzalez-Torres, Mike Kelley, Judith Barry, Michael Smith, Robert Longo, and Jenny Holzer.

Today the program oscillates between local and global critical debates, while creating a platform for international artists that are underrepresented within the local context of New York, such as Marc Camille Chaimowicz (*Enough Tyranny Recalled 1972-2009*, 2009), Mark Morrisroe (*From This Moment On*, 2011), Zilia Sánchez (2013), Bernadette Corporation (*2000 Wasted Years*, 2012), Hito Steyerl (2015), Tom of Finland (*The Pleasure of Play*, 2015), and Cameron Rowland (*91020000*, 2016). In addition, Artists Space has staged exhibitions that reassess historical work in relation to today's value systems, including Charlotte Posenenske (2010), and Christopher D'Arcangelo (*Anarchism Without Adjectives: On the Work of Christopher D'Arcangelo (1975–1979)*, 2011).



Laura Cottingham & Leslie Singer

*Performance: Play With Fire (Laura), 1999-2000*

*Production still from The Anita Pallenberg Story, Dir. Laura Cottingham & Leslie Singer, 2000*

Photo: Rainer Ganahl



Laura Cottingham & Leslie Singer

*Performance: Happy (Laura and Nicole), 1999-2000*

*Production still from The Anita Pallenberg Story, Dir. Laura Cottingham & Leslie Singer, 2000*

Photo: Rainer Ganahl



Laura Cottingham & Leslie Singer

*Robert Fraser Rehearses His Lines with Starbucks (Colin de Land), 1999-2000*

Production still from *The Anita Pallenberg Story*, Dir. Laura Cottingham & Leslie Singer, 2000

Photo: Rainer Ganahl



Laura Cottingham & Leslie Singer

*Andrew Loog Oldman Considers (Gavin Brown and Nicole)*, 1999-2000

Production still from *The Anita Pallenberg Story*, Dir. Laura Cottingham & Leslie Singer, 2000

Photo: Rainer Ganahl

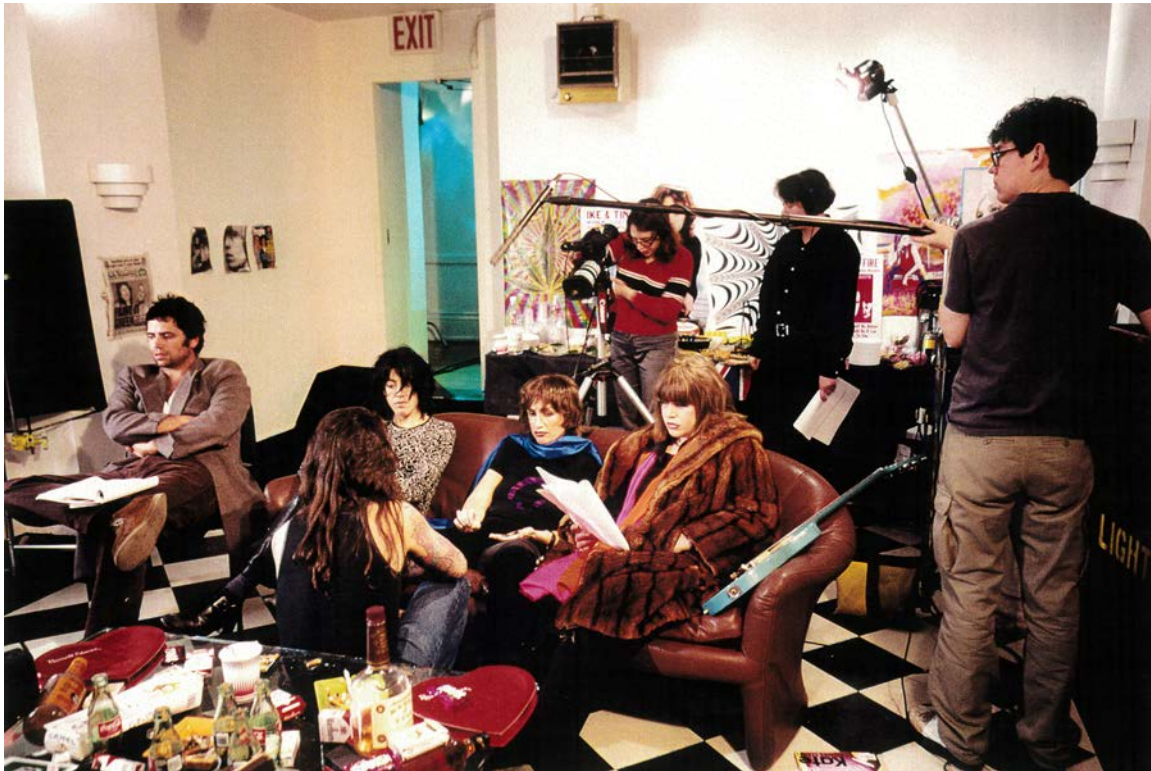


Laura Cottingham & Leslie Singer

*Anita Takes the Camera (Nicole, Laura, Cosima)*, 1999-2000

Production still from *The Anita Pallenberg Story*, Dir. Laura Cottingham & Leslie Singer, 2000

Photo: Rainer Ganahl



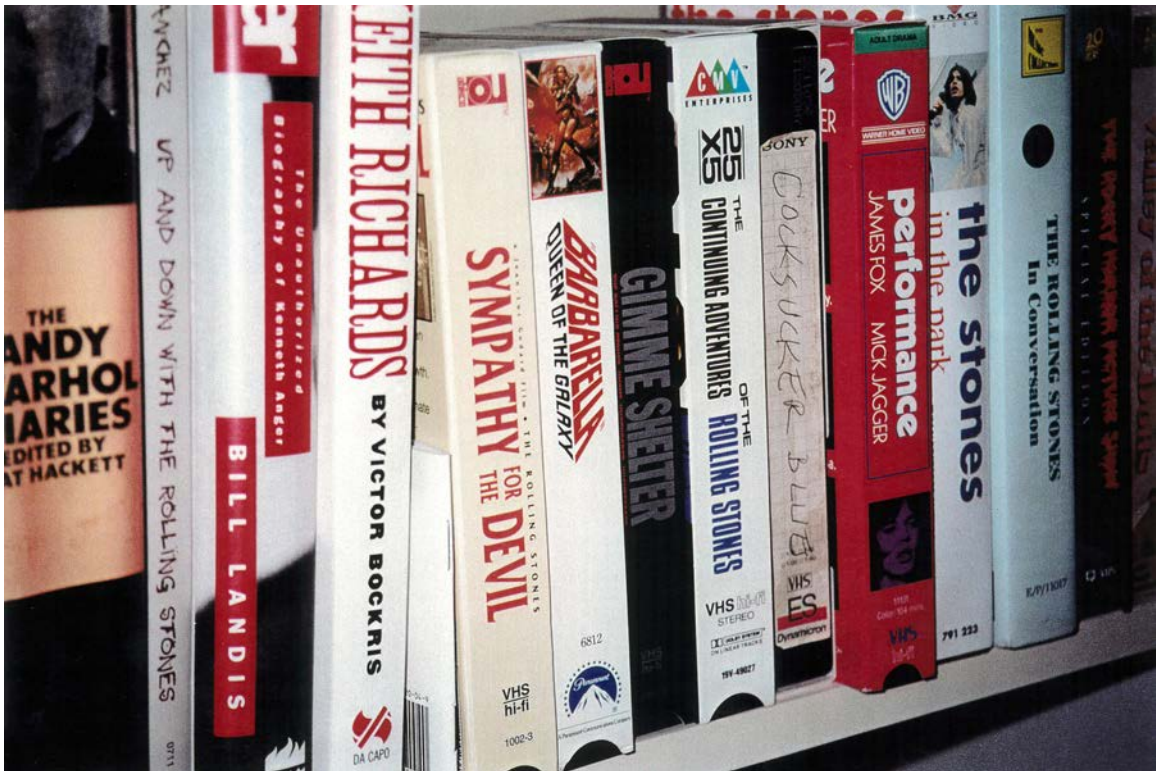
Laura Cottingham & Leslie Singer

*After Jean-Luc Godard: Setting Up the Shot (Gavin, Laura, Leslie, Ken, Cosima, Laura, Aaron, Nicole), 1999-2000*

Production still from *The Anita Pallenberg Story*, Dir. Laura Cottingham & Leslie Singer, 2000

Photo: Rainer Ganahl

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Laura Cottingham & Leslie Singer

*A Shelf from The Anita Pallenberg Story Library, 1999-2000*

Production still from *The Anita Pallenberg Story*, Dir. Laura Cottingham & Leslie Singer, 2000

Photo: Laura Cottingham

Laura Cottingham (Born 1959, Cincinnati, OH. Lives and works in New York City)

#### Education

Whitney Museum Independent Study Program, 1981-82  
University of Chicago, BA Anthropology 1981

#### Solo Exhibitions

- 2001 Project Room, Shoshana Wayne Gallery, Santa Monica, CA
- 2000 Postmasters Gallery, New York  
Galerie Nächst St. Stephan, Vienna (with Klaus vom Bruch)
- 1999 Künstlerhaus Stuttgart
- 1998 *Not For Sale*, apexart, New York

#### Selected Group Exhibitions

- 2007 *New York States of Mind: Art in the City*, Haus der Kulturen der Welt, Berlin  
*Gender Battle*, Centro Galego de Arte Contemporanea, Santiago de Compostela
- 2006 *If I Can't Dance, I Don't Want...*, Huis & Festival, Utrecht
- 2005 *Revolt She Said*, Le Criée Contemporary Art Center, Rennes, France
- 2004 *Numero Zwei*, Vienna Künstlerhaus
- 2003 *Project 4*, Istanbul Museum of Contemporary Art, Istanbul, Turkey
- 2002 *Dragueur*, Transmission Gallery, Glasgow, Scotland  
*Feminism and Art*, National Museum of Women in the Arts, Washington, D.C.  
*Gloria*, White Columns, New York. Traveled.
- 2001 *Feature: Art, Life and Cinema*, Govett-Brewster Art Gallery, New Zealand  
*Firemousegod*, Galerie Barbara Thumm, Berlin, Germany
- 2000 *Post-Pop, Post-Punk*, M.O.C.A., Washington, D.C.  
*The American Century*, Whitney Museum of American Art, New York
- 1999 *Zona F*, El Espai d'Art Contermporani de Castello, Spain
- 1998 *New Documentaries*, The Museum of Modern Art, New York  
*Le Table*, Galerie Air de Paris, Paris  
*Environ 27 ans*, Palais de l'Athenee, Geneva
- 1993 *Exquisite Corpse*, The Drawing Center, New York  
*The Art of Self Defense and Revenge*, Momenta Art, Brooklyn  
*In Transit*, The New Museum of Contemporary Art, New York

## Books

*Fear Eats the Soul* (London, 2005).

*Seeing Through the Seventies: Essays on Feminism and Art* (Amsterdam, 2000).

*Cherchez Claude Cahun* (Lyon, France: 2002).

*Combien de "sales" féministes faut-il pour changer une ampoule* (Lyon, France: 2000).

*Lesbians Are So Chic...* (London, 1996). Trans. into Slovenian, 2009.

## Teaching Positions

2008-2009	Lecturer-in-Discipline, Columbia University, MFA Program, New York
1993-2004	Adjunct Professor, College of Art, Cooper Union, New York
1997	Guest Instructor, Royal Academy of Fine Art, Copenhagen
1995-96	Visiting Lecturer, Graduate Visual Arts Program, Rutgers University, NJ
1994-95	Visiting Lecturer, Graduate Fine Arts, The Pratt Institute, Brooklyn
1993-94	Adjunct Instructor, Graduate Fine Arts, School of Visual Arts, New York

## Awards and Grants

Guest Artist at the Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, Aug. 2002; Artist in Residence, Die Hoge, Bassum, Germany, Summer 2000; Guest Resident, ArtPace, San Antonio, Texas, June – July 1999; Residency in Art Criticism, Villa Arson, Nice, Summer 1997; Peter Norton Family Foundation Grant, 1997, 1994; Rema Hort Mann Cultural Support Grant, 1995; Open Meadows Foundation, 1994, 1998; Residency in Art and Art Criticism, Cartier Foundation, France, 1992; Millard P. Binyon Memorial Award for Distinction in Humanistic Pursuits, 1981.

## Selected Performances

"Five-Hour Self-Portrait," Royal Academy of Fine Art, Copenhagen, 2006

Regular Contestant, *Name That Painting*, Manhattan Cable, 2004-05

Miss Julie in *Strindberg's Miss Julie*, 2004, a video by Gary Indiana

Dancer, The Stanley Love Performance Group, New York, Autumn 2000

"Homage to Jill Johnston," Guggenheim Museum Soho, 1993

"Howl 4.8.89," The Simon Watson Gallery, New York, 1991

"Howl 4.8.89," The Knitting Factory, New York, 1989

"Reading *The Making of Americans*," Paula Cooper Gallery, New York, 1983, 84

## Primary Videography

*The Anita Pallenberg Story*, with Leslie Singer, 2000. 76 minutes. Writer, co-director, editor and performer (as Mick Jagger and Brian Jones). A satire on the contemporary art scene. Features a cast of 17 players on the international gallery circuit.

Related web project: "Love, Sex, Fame and The Life of the Image," at <http://www.haussite.net/haus.0/cottingham/INDEX.HTML>

*Not for Sale: Feminism and Art in the USA during the 1970s*, 1998. 90 minutes. Writer, director, producer. An archival documentary on the feminist art movement featuring the work of over 100 artists and activists. Music by Yoko Ono.