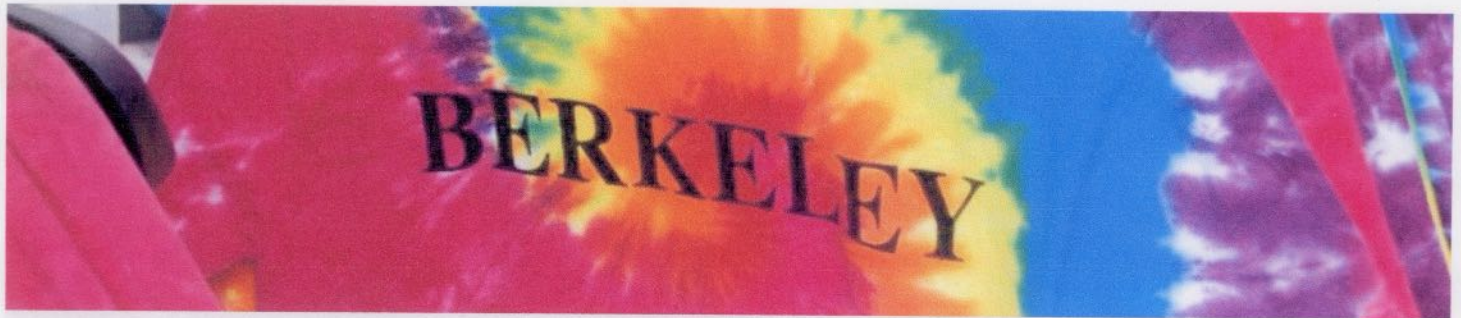


Quirky Berkeley



The Quirky Material Culture of Berkeley



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February 28, 2016 by [tomdanzell](#)

Curtis Street – The Wounded Healer’s Home



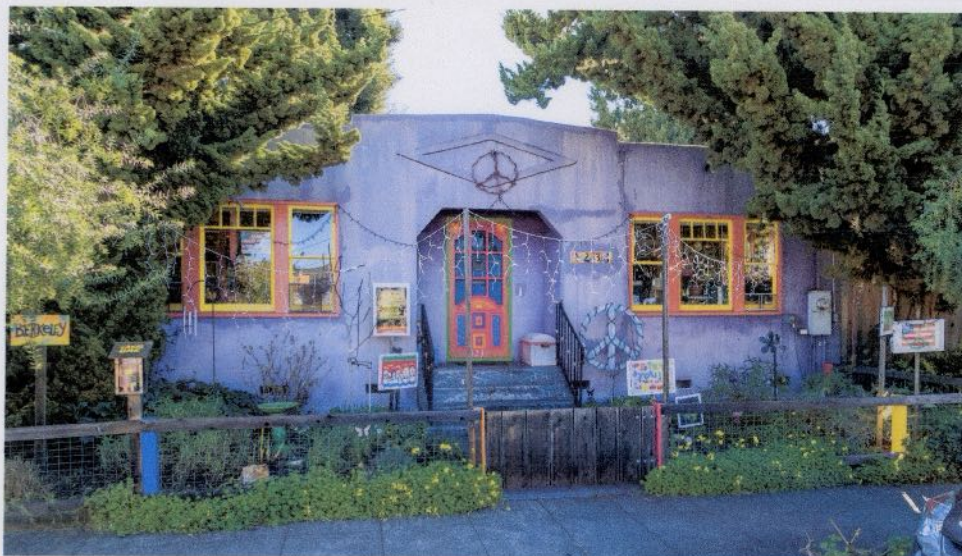
Here you will find photos of the oddball, whimsical, eccentric, and the near-rhyme quirky material culture of Berkeley.

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I was confirmed in the Episcopal Church in seventh grade. I was told that by being confirmed I would express a mature commitment to Christ and received strength from the Holy Spirit through prayer and the laying on of hands by a bishop. (It didn't last very long).

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— *Church of the Redeemer, 230 Pennswood Road, Bryn Mawr, Pennsylvania
19010*

On Sunday afternoons I went to catechism class at the Church of the Redeemer in Bryn Mawr. It was a little less than a mile from my house. I usually walked.

Rote memory was the order of the day. I remember two things. First was walking home with Doug Taft who would grab my arm and draw all over it with a ballpoint pen. Second was the definition of sacraments. To this day, more than 50 years later, I remember this question and answer from the catechism.

Q. What are the sacraments?

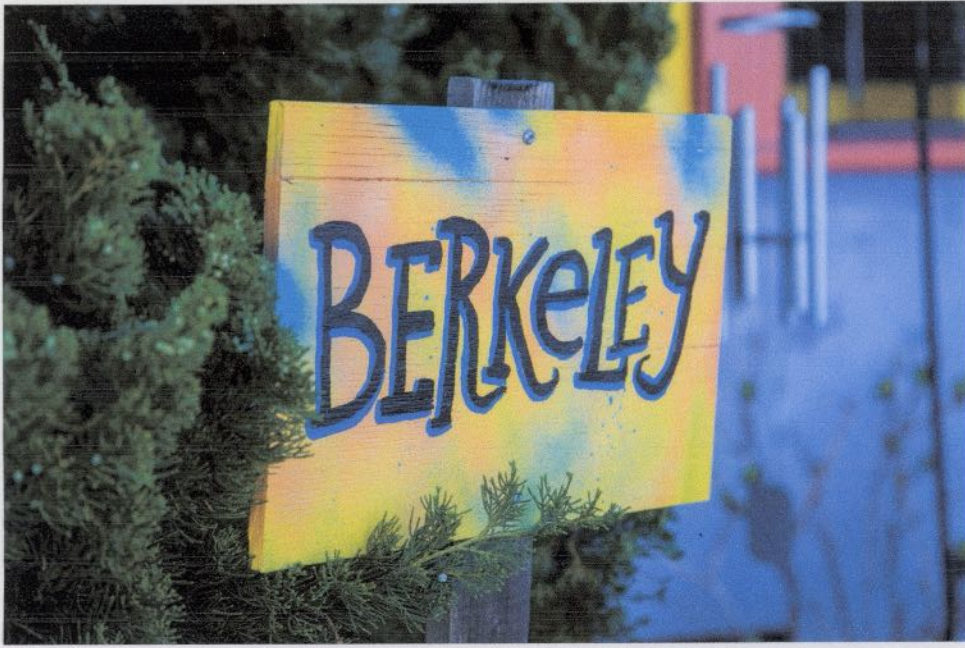
A. The sacraments are outward and visible signs of inward and spiritual grace, given by Christ as sure and certain means by which we receive that grace.

What stuck with me was the phrase “outward and visible signs of inward and spiritual grace.” As I have started knocking on Berkeley doors to meet the people who create our quirkiest front yards, I have come to understand that the front yards are often an outward and visible sign of inward and spiritual quirkiness. As in – often the tip of the iceberg.

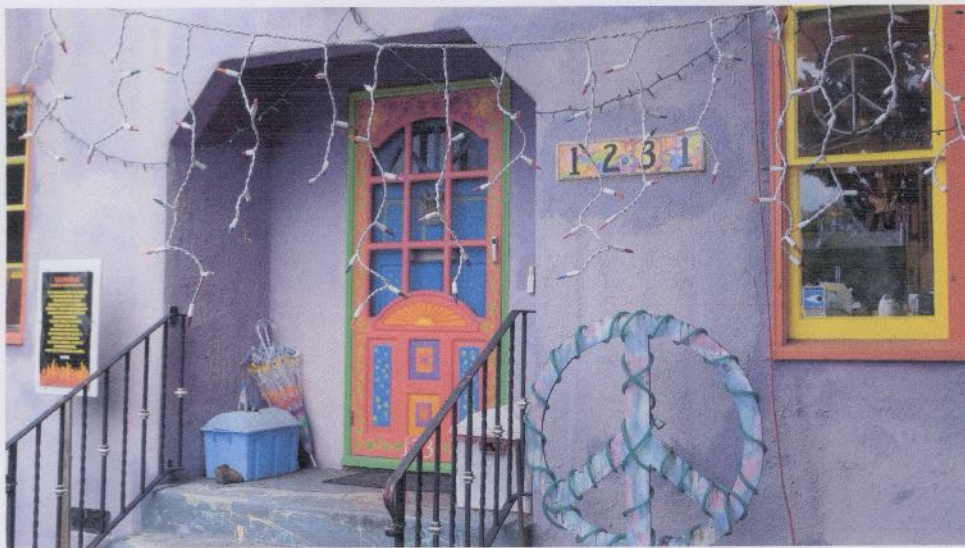
The front yard at 1231 Curtis is filled with outward and visible quirky signs.



— 1231 Curtis. Photo: Colleen Neff



— 1231 Curtis



— 1231 Curtis. Photo: Colleen Neff



— 1231 Curtis. Photo: Colleen Neff



— 1231 Curtis. Photo: Colleen Neff



— 1231 Curtis

As is the front yard on the other side of Curtis, a few houses to the north, and in a similar fashion:



— 1200 Curtis



— 1200 Curtis. Photo: Colleen Neff



— 1200 Curtis. Photo: Colleen Neff

And we have seen these SUV's around Berkeley.

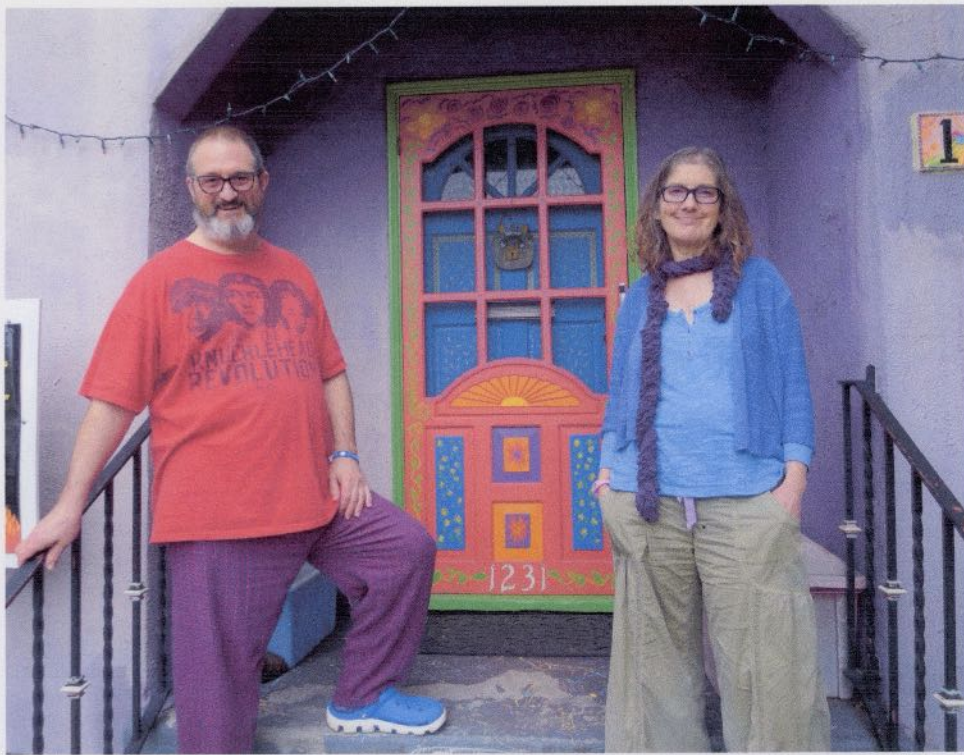


— Photo: Colleen Neff



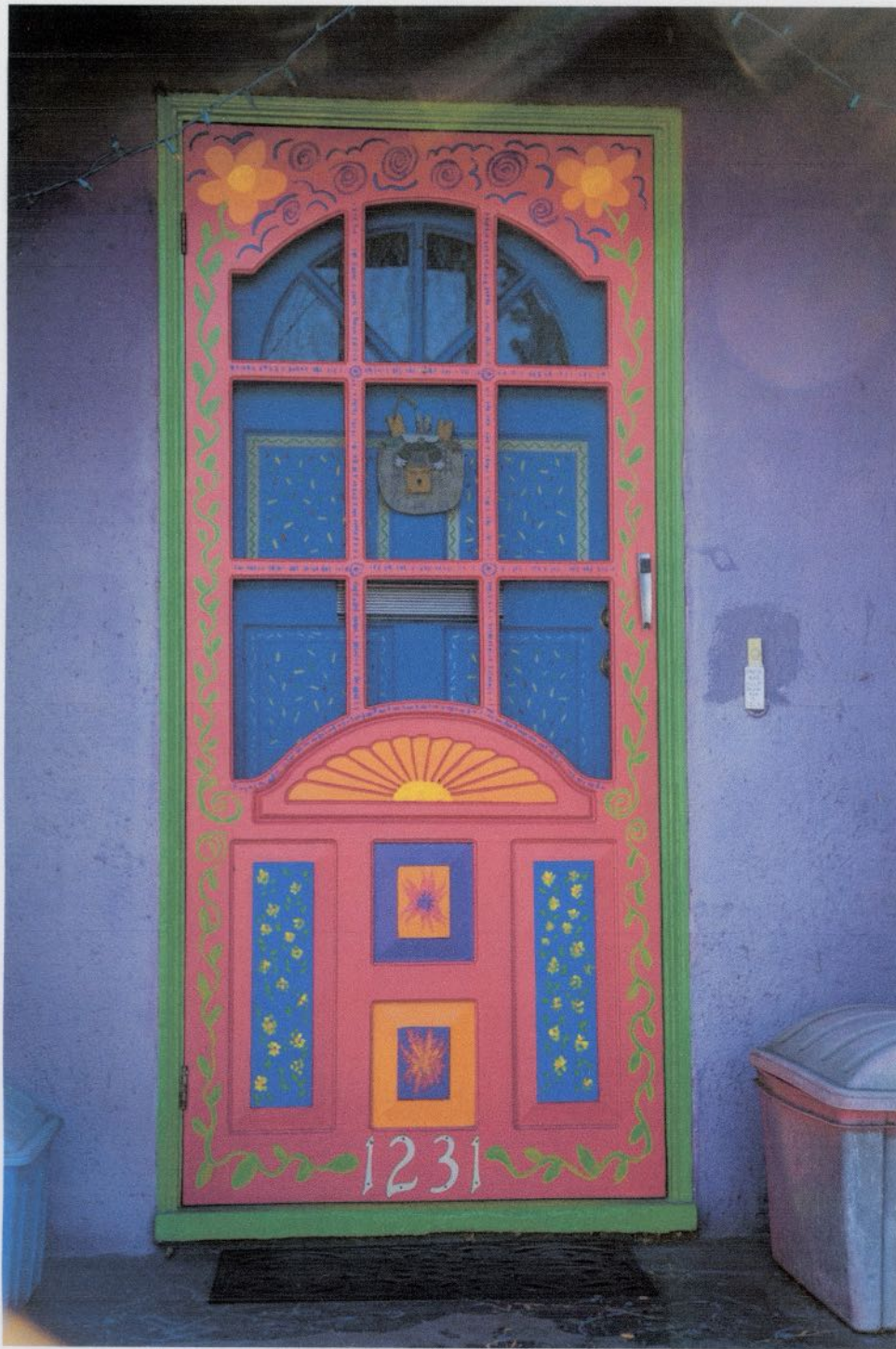
They are named LUVeRmobiles. They belong to the people in the houses on Curtis. Except for the one on Hopkins just above the intersection with Cedar – they bought it from the Curtis Street group.

What is going on here?



— Mikee Labash and Linda Mac. Photo: Colleen Neff

Mikee LaBash and Linda Mac answered the door at 1231 Curtis. It currently is leading the pack for the coolest door in Berkeley.



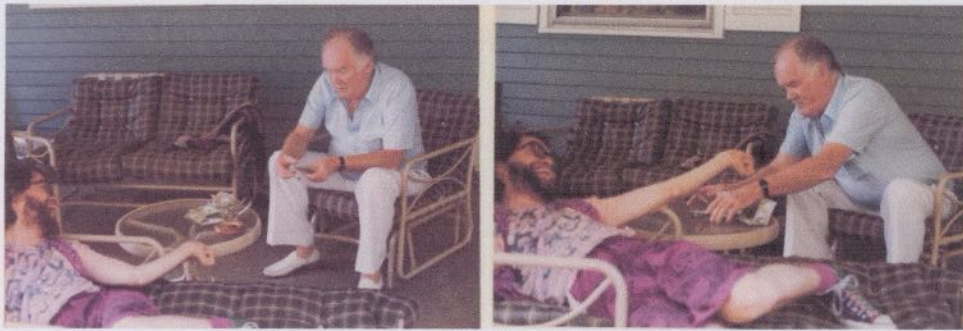
— 1231 Curtis

Mac grew up in Philadelphia, a daughter of the City of Brotherly Love! North Philly, South Philly, and then Abington Township. She went to Penn State and in 1974 came to Berkeley where she found a job at a travel agency. She was in a holding pattern, she says, hanging, waiting for her life.



— *Photo courtesy of Linda Mac*

Frank Moore came into the travel agency. She leaned over to talk to him. He looked down her shirt and offered her a part in a play. A play that may or may not have existed. It didn't matter. Prayer answered! The photo above is from about the time that Mac met Moore.

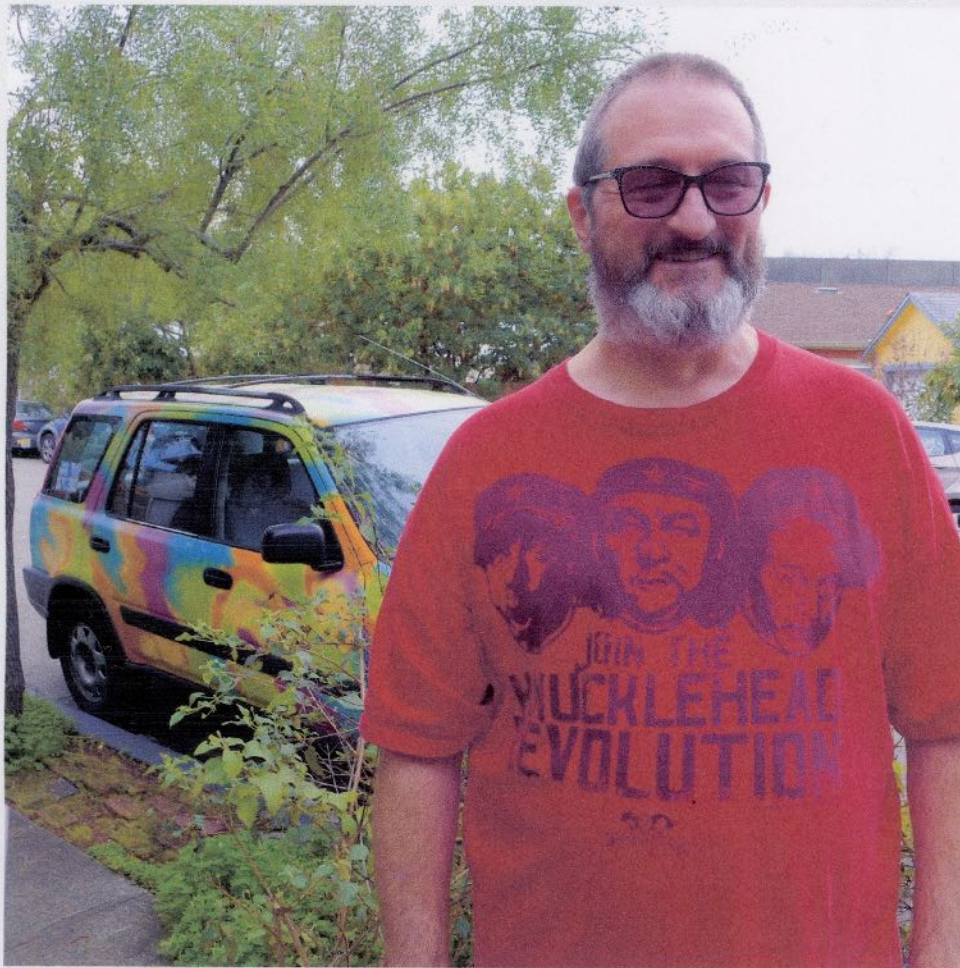


— *Photo courtesy of Linda Mac*



— Photo courtesy of Linda Mac

These photos show Moore and Mac's father Ed in the mid 1970's.



— Mikee LaBash. Photo: Colleen Neff

Mikee LaBash was born in Indiana, raised in Sydney, Australia, and returned to Indiana to attend the University of Indiana – a BFA. In the 1980s, he worked as a graphic designer in San Francisco.



— *Mike LaBash with Mr. Dog at Berkeley Square, May 9, 1987.*
<https://vimeo.com/153918567>

He was the lead singer and songwriter for the band Mr. Dog. Bandmate Dave Bryson a few years later would help found the Counting Crows.

LaBash attended a Frank Moore performance at Rather Ripped Records in Berkeley where Frank had naked body-painted dancers swirling around him with strobe lights flashing and fog machines and LaBash thought, "This guy knows how to have fun with his art!" A few weeks later Mikee quit the band. He continued his graphic arts work, but no more Mr. Dog.

They ("they" meaning Linda Mac and Mike LaBash) invited us ("us" meaning Colleen Neff and me) inside. What a house! The front yard doesn't qualify as even the tip of the tip of the iceberg. The walls are covered with paintings and drawings and photographs, evidence of Frank Moore's vision and LaBash's graphic genius.

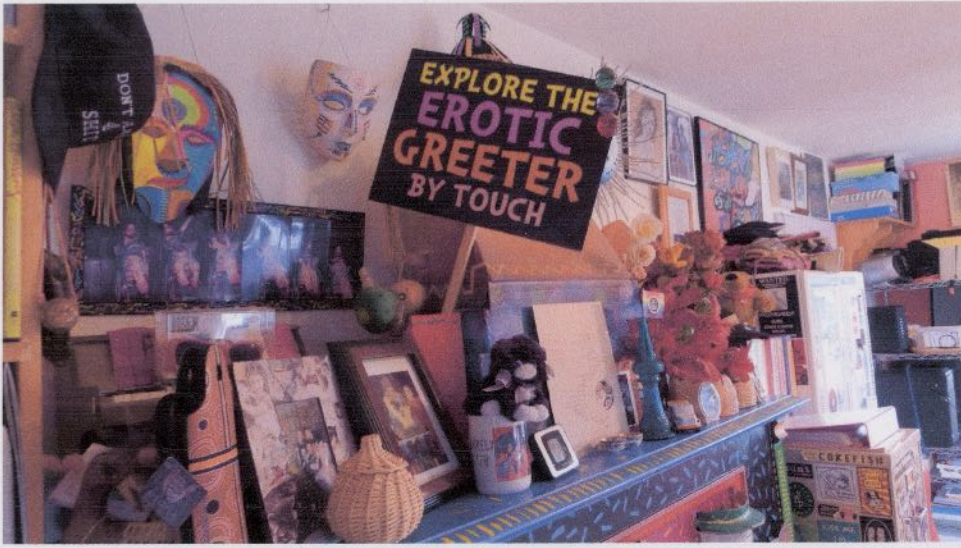
The first thing you see when you come in the door, to the degree that you can focus on any one thing, is an upright piano.



— Photo: Colleen Neff



— Photo: Colleen Neff



— Photo: Colleen Neff

Nicely painted by LaBash.

Art abounds.



— *Self portrait by Frank Moore*



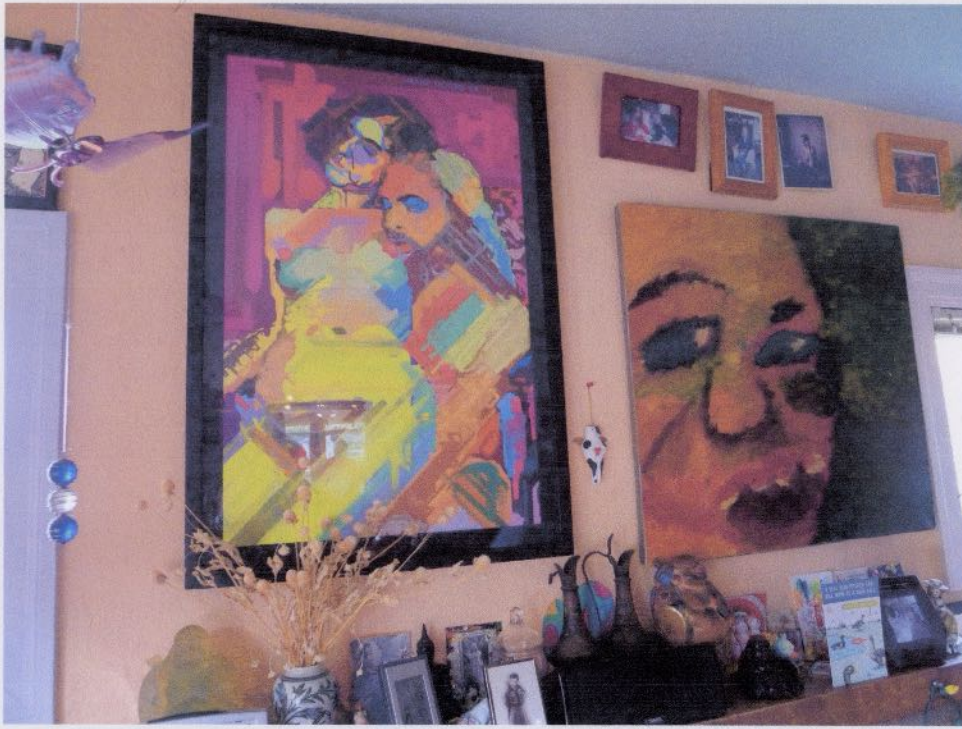
— *Rabbit on a scooter by Frank Moore*



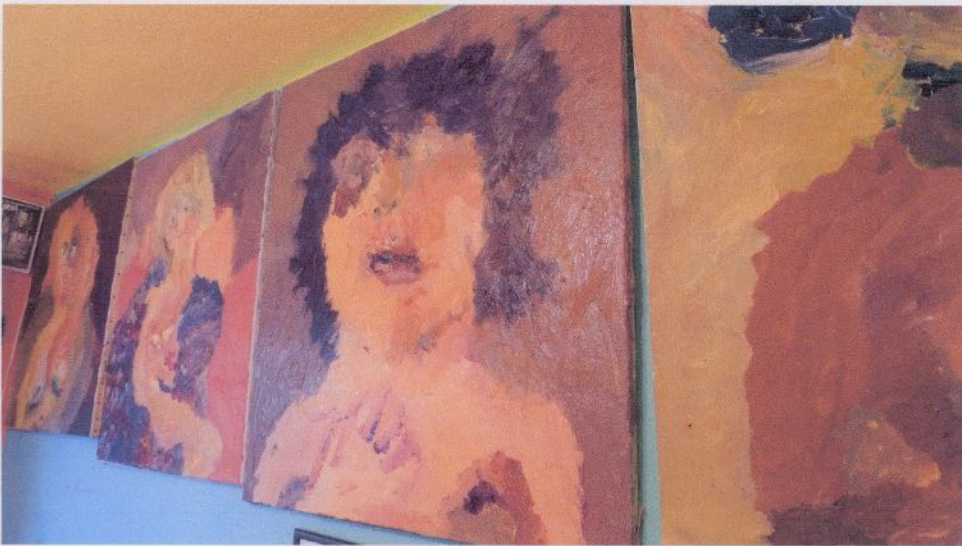
— Photo: Colleen Neff



— Photo: Colleen Neff

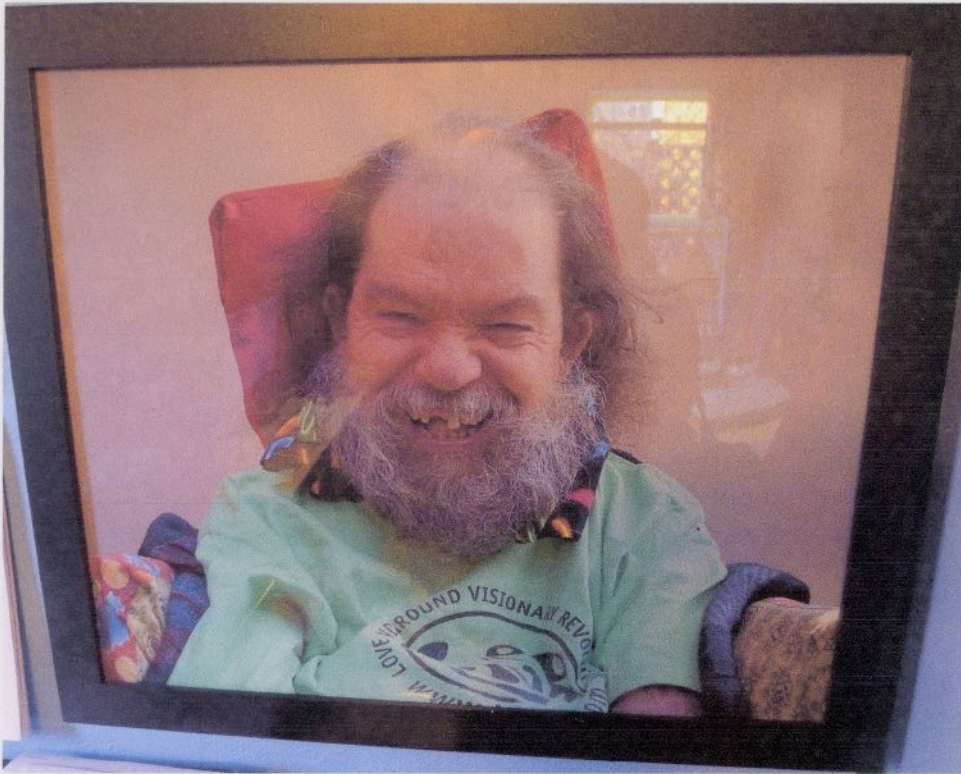


— Photo: Colleen Neff



— Photo: Colleen Neff

The paintings are all by Frank Moore. The woman in the center of this photo is Patti Smith, whom Moore met at Rather Ripped Records.

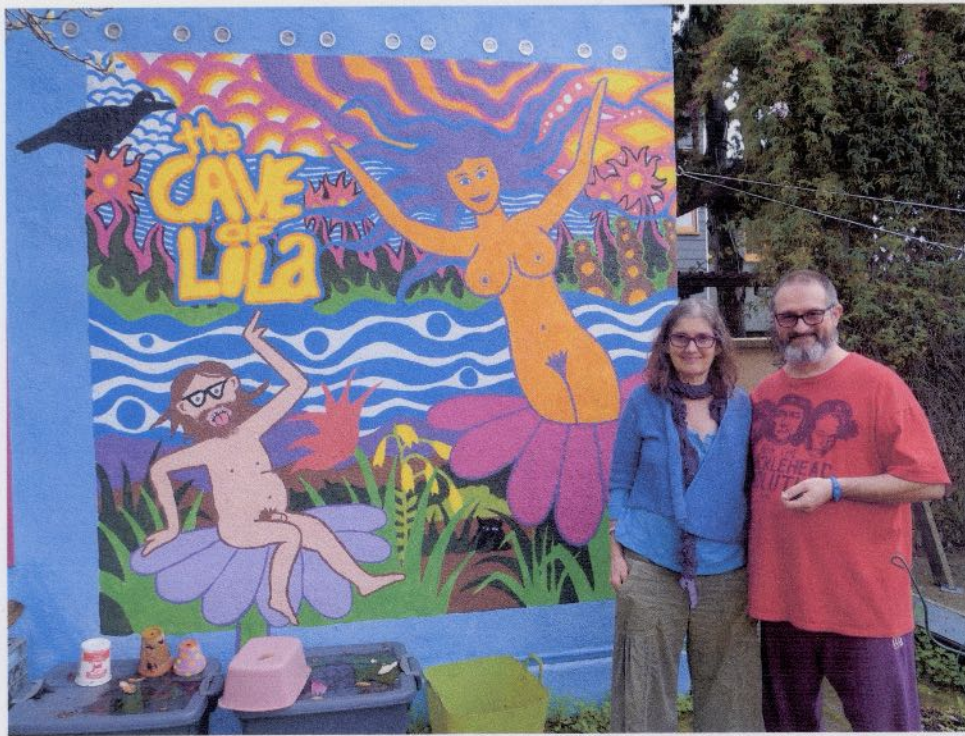


— Photo of photo: Colleen Neff

Behind the house is a studio where Moore met with people.



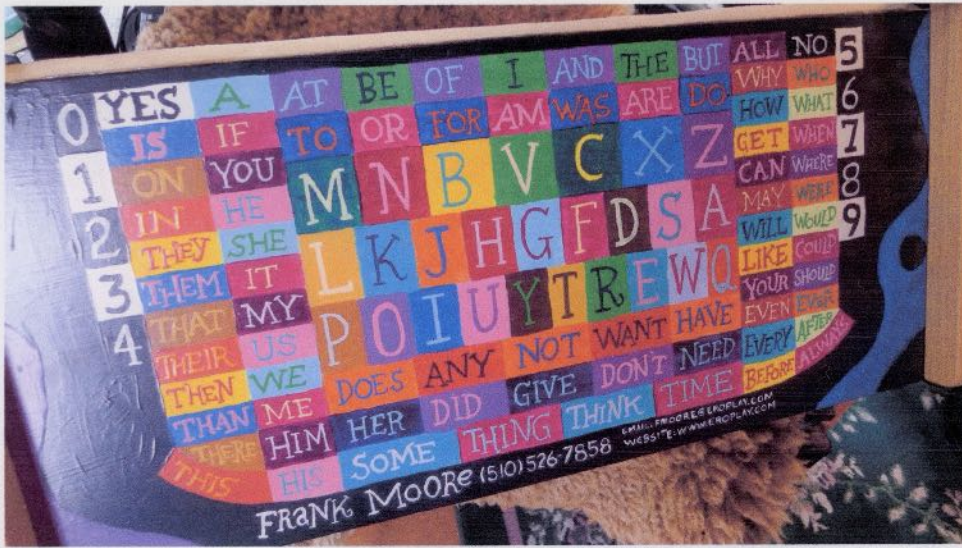
— Photo: Colleen Neff



— Linda Mac and Mike LaBash in front of studio. Photo: Colleen Neff



— Photo: Colleen Neff



— Photo: Colleen Neff

This is a board that Moore used to talk. With a pointer affixed around his head, he would point to commonly used words or would spell words out by pointing to letters.



— Photo: Annie Sprinkle

“Talking to people through my board has intimate qualities. It slows people down, bringing them into a softer, smaller, more focused reality. It also reveals things about them through Freudian slips, etc. Through the years I have designed the board around the other person who is reading the board, rather than around me.”

He painted similarly, with a paint brush on his forehead. He painted one quarter of a canvas at a time because that is all that he could reach. If you are keeping score at home, that meant that he painted upside down and sideways.



— Frank Moore and Linda Mac. Photo: eroplay.com

So who, you ask, was Frank Moore?

I find it difficult to condense what I have heard and read about Frank Moore.

For one, I don't know jack about performance art or shamanism. New territory for me. And here we have four-plus decades of something I don't know jack about. With a multiplier of a long and prolific creator.

For two, there is a question of language. Moore pushed the envelope. He

colored outside the lines. He knew no boundaries. He reached for the stars and shot the moon. Our daily lexicon doesn't serve well when trying to describe what Moore was and did. Our language seems too confining. In fact, Moore acknowledged this himself, and he published a pamphlet "Definitions of States of Magical Play," with words he coined and words he repurposed with new meanings. He explained: "I realized that one of the things that was undermining my work was the English language. There was no word, no name for the force I was dealing with. My first task was to create a new word: eroplay."

Here is what did **not** define Frank Moore:

1. He was born on June 25, 1946.
2. He died on October 14, 2013.
3. He had a severe case of cerebral palsy, a group of permanent movement disorders. He could not walk or talk.

As I said, none of those facts defined him.

Cerebral palsy is a confining, defining condition. Moore's parents rejected suggestions that their child had no intelligence and should be placed in an institution. They rejected, he said, cultural expectations, and they had to "passionately live their choice every day, every minute" caring for Moore at home.

Cerebral palsy's chains drove Moore to nearly pure freedom, to pursue what he called "nonrational, nonlogical, nonlinear magical knowledge." He declined to be confined or defined. He wrote that his chains were his salvation: "It was just my luck to be born into the long tradition of the deformed shaman, the wounded healer, the blind prophet, the club-footed 'idiot' court jester." Diane Arbus photographed freaks. She explained why: "Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've passed their test in life. They're aristocrats." Get it?

Forget the not walking and not talking – he wrote many books, directed plays and films, gave poetry readings, played piano, sang, and painted. I think of the famous quote about Ginger Rogers and Fred Astaire- "Sure he was great, but don't forget that Ginger Rogers did everything he did, backwards and in high heels." Moore did everything he did without the ability to walk or talk.

Moore was not afraid to fail. He saw himself as a revolutionary, and wrote that revolutionaries are “mutations of evolution.” While acknowledging that most revolutionaries fail, he believed that “even in failure, change and new possibilities are created.”

In a somewhat linear fashion, here are some highlights from the public life of a man who shunned the thought of linear anything.

After dropping out of college in California, Moore lived in New Mexico.



He found life too comfortable, and so went to Warwick/Northfield, Massachusetts and lived in the Brotherhood of the Spirit commune. It was in existence from 1968 through 1988, under the charismatic leadership of Michael Metelica. The commune’s spiritual belief system was based on aspects of Buddhism, New Age thinking, Gnostic Christianity, reincarnation, meditation, and the power of positive thought.

He danced with the commune’s band the Spirit in Flesh. After a year there, he moved back to New Mexico with a wife to build a “personal community.” With a “communal family of four as a core,” he started drop-in workshops at a pre-school. In 1973, he did his first 24-hour performance, enchanted with “the magical quality of extended time lengths.”

His art there was too radical for the small town, so he and his community of seven moved to New York. They set up shop at 32nd and Fifth Avenue, and

began performances. In 1975 he left New York, feeling that he "never broke into anything." Moore moved to Berkeley, hoping to form a "tribal body" here built on a group marriage.


The "tribal body" in Berkeley eventually included Moore, Mac, LaBash, and three others, Corey Nicholl Alexi Malenky, and Erika Shaver-Nelson. They evolved into two houses on Curtis, the Purple House (1231) and the Blue House (1200).

He worked as a relationship counselor, but from the start had big ideas. He evolved from relationship counselor through performance artist to shaman, although "through performance artist" is misleading on account of that never stopped. His performances were often very long, ritualistic, and featured nudity, eroticism, and audience participation.

Moore cited as major influences Anna Halprin, the Living Theatre, Richard Schechner, Jerry Grotowski, and Antonin Artaud. Much of what he did over the years he called shamanistic art, which he described as "a focused use of rituals to call forth dream trance in which reality can be reshaped in nonlinear ways." I don't pretend to know what that means.

In the late 1970s, Moore created The Theater of Human Melting and produced the Outrageous Beauty Revue.

The Theater of Human Melting
IN ASSOCIATION WITH

Dirksen-Miller Productions 

present:

▶▶▶ OUTRAGEOUS

**▶▶▶ BEAUTY
REVUE™ ◀◀◀**



For the Revue, Moore partnered with Dirk Dirksen.

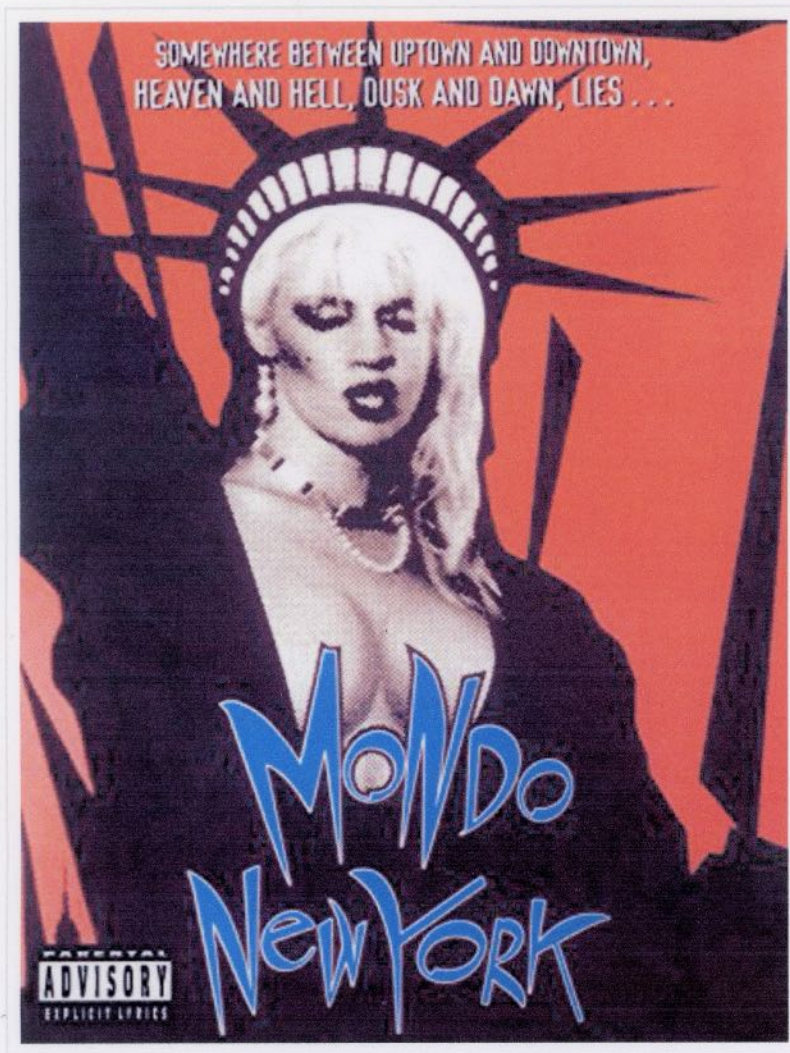


— Photo: Punkglobe.com

Dirksen, nicknamed the Pope of Punk, was a music promotor, the emcee at San Francisco's Mabuhay Gardens, and the producer of all the shows at that time at Mabuhay Gardens, where many of the Moore performances took place.

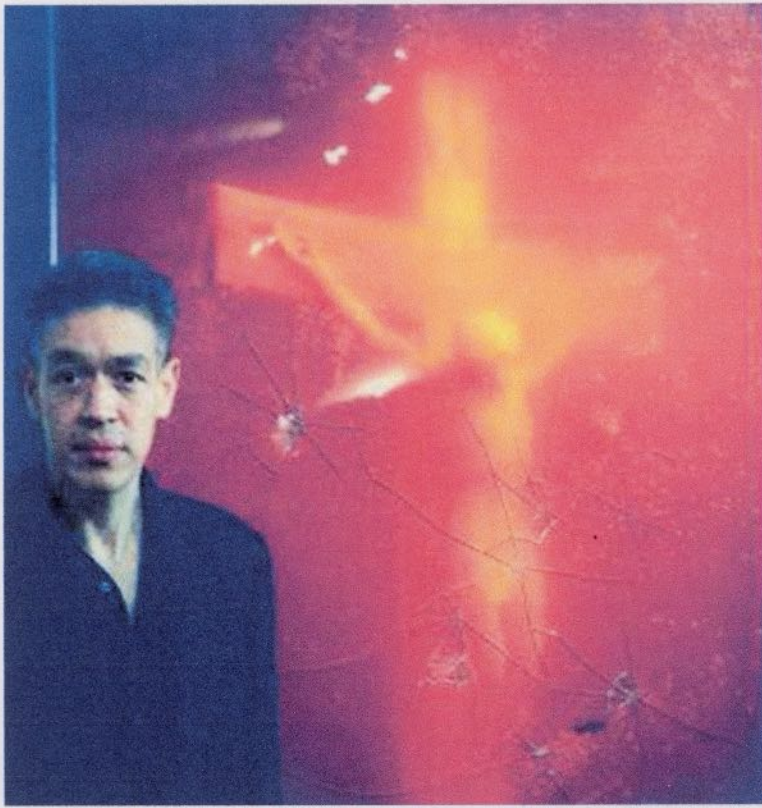
This was a near hit/near miss on fame, something which Moore shunned.

Moore wrote: "I had to work hard to not let it get big or lose its edge, to keep it underground where you have the most effect and freedom." Over the years, Moore tried to keep his work "surfing just below the 'fame wave.'"



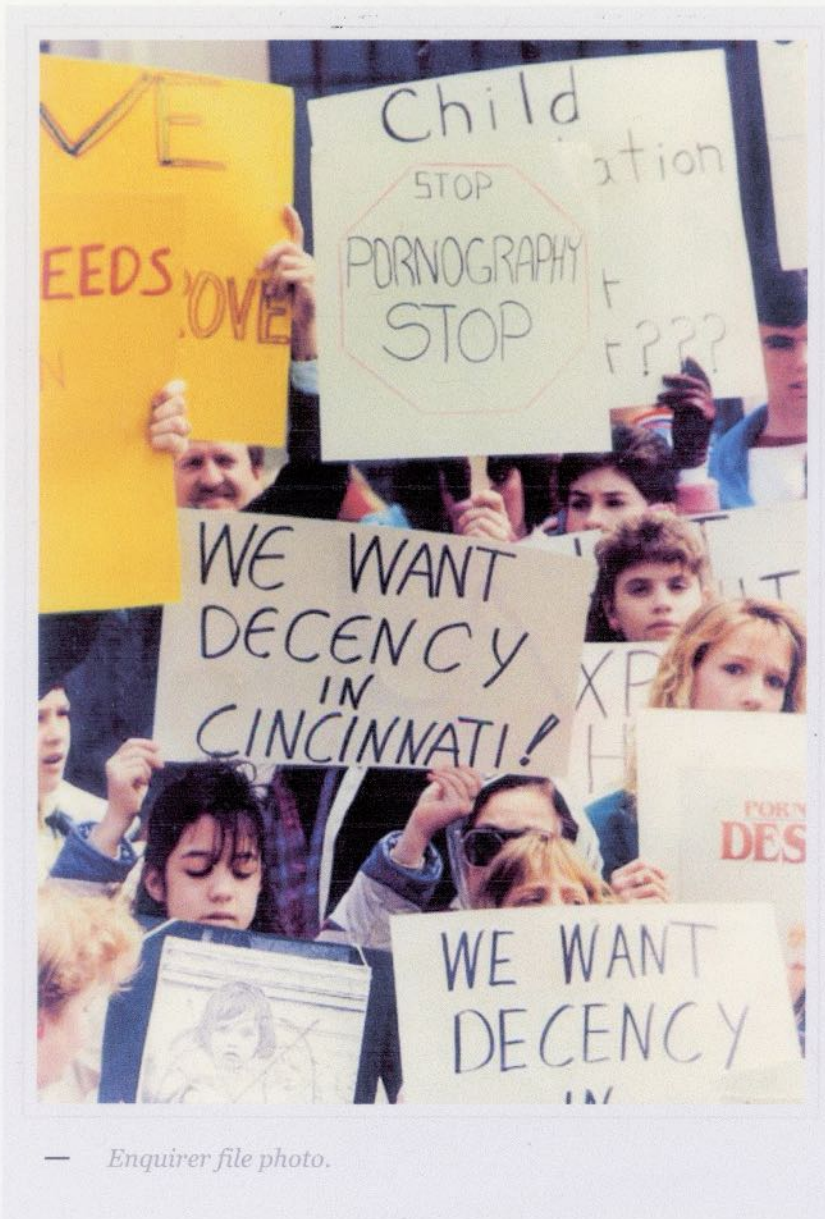
In 1988, Moore was featured in *Mondo New York*, a film about performance artists.

In 1989, Moore ended up on the receiving end of the Christian Right's attack on art and NEA funding of art.



— *Andres Serrano and Piss Christ. AP Photo*

The moral panic started with Senator Alfonse D'Amato denouncing Andres Serrano's photograph *Piss Christ*. Senator Jesse Helms jumped in and became the face of the movement, screeching that the art was "shocking, abhorrent and completely undeserving of any recognition whatsoever." The driving force behind the moral panic was the American Family Association from Tupelo, Mississippi. The mission of the American Family Association is "to inform, equip, and activate individuals to strengthen the moral foundations of American culture, and give aid to the church here and abroad in its task of fulfilling the Great Commission."



— Enquirer file photo.

The controversy spread to the photographs of Robert Mapplethorpe, and in the spring of 1990 to performance art pieces by Karen Finley, Johanna Went, Cheri Gaulke, Holly Hughes, Tim Miller, Annie Sprinkle, John Fleck, and Moore. Dick Arney called the performance pieces “morally reprehensible trash.” Moore wrote Helms directly, accusing him of creating “a political and cultural blacklist under the cover of obscenity.” Alluding to Ken Kesey’s *One Flew Over the Cuckoo Nest*, Moore came to refer to the censorship efforts as part of the “Combine Plot,” a term which he used to mean something that was internalized by people so that they limited or censored themselves. The combine plot was, he asserted, “a hidden dynamic system of power, control, and interest that keeps the tools of creation and effective change out of the hands of the common people.”



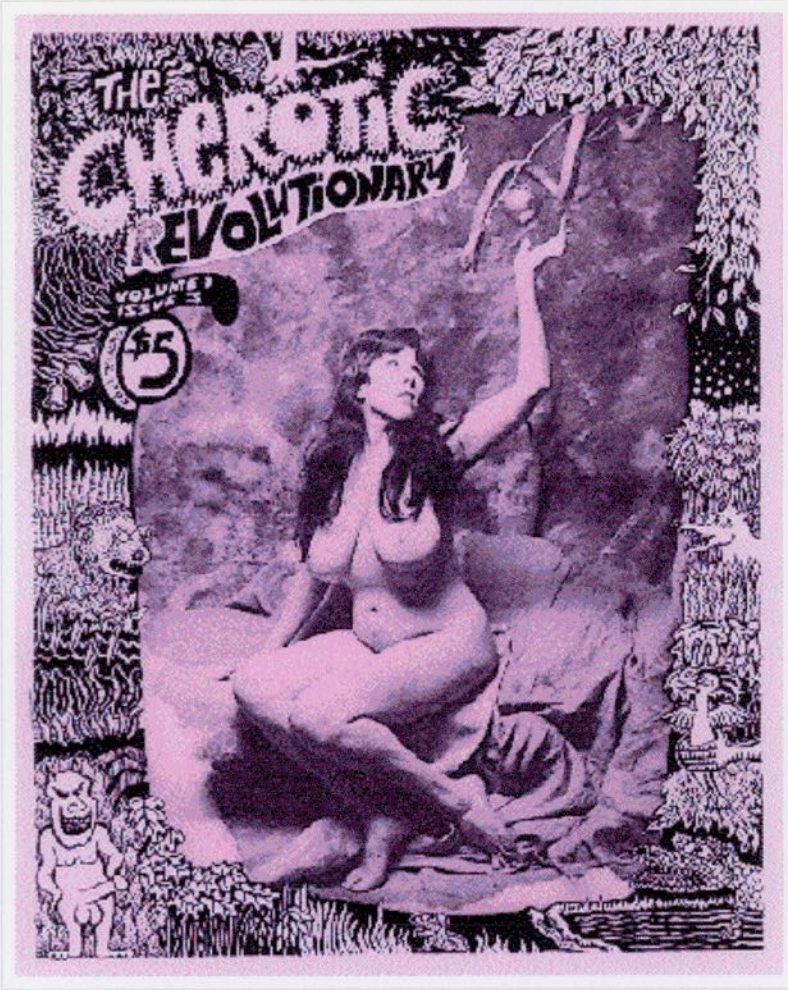
— Photo: Linda Mac

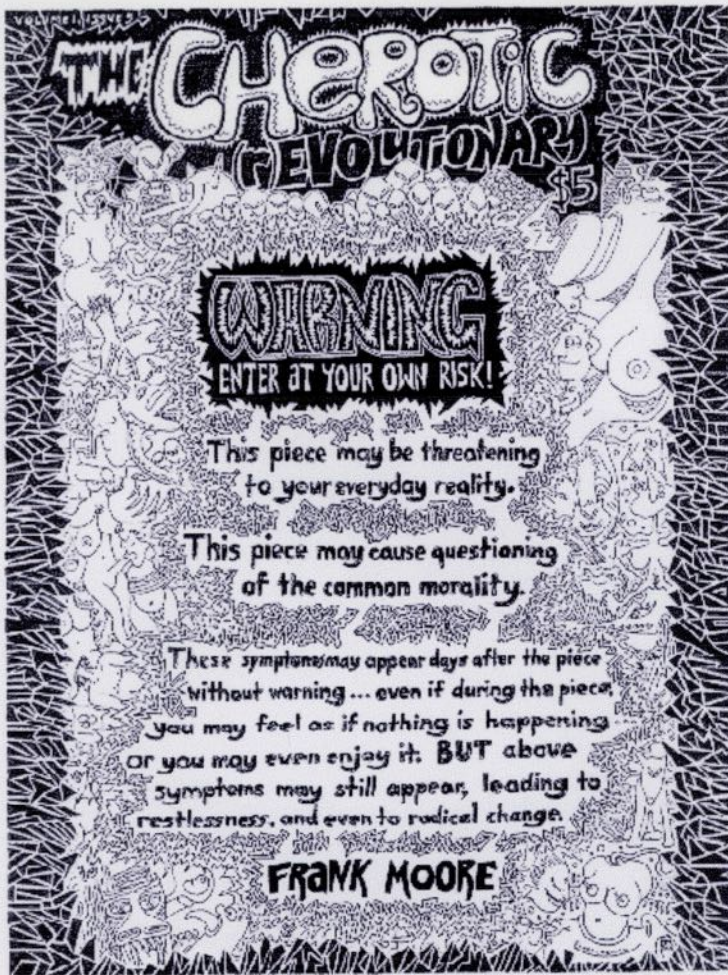
In 1991 he served as a visiting artist at the Art Institute of Chicago.

[HOME](#) · [PRESS](#) · [PHOTOS](#) · [REVIEWS](#) · [FRANK'S LETTER TO THE STUDENTS](#)

THE SCHOOL OF THE ART INSTITUTE CHICAGO
VISITING ARTISTS PROGRAM - 1991

He started a zine that year, the *Cherotic r(E)volutionary*.





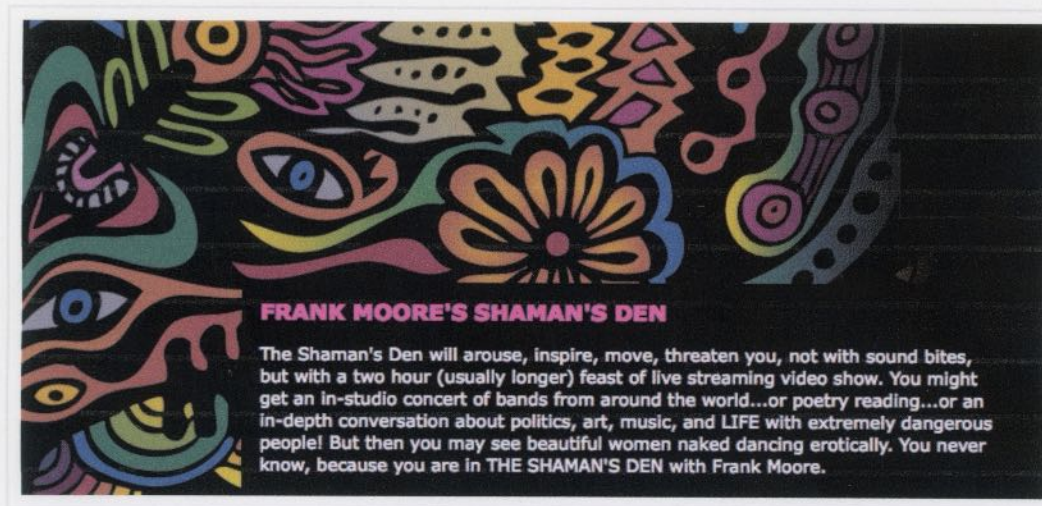
Moore described it as a “post-porn sex zine.” It ran until 1999.

He had a show on Berkeley public access cable. Mac and LaBash still produce the show from Moore’s archives.

**FRANK MOORE'S
UNLIMITED
POSSIBILITIES**

The Berkeley City Council tried to ban the show in 2002. They failed.

He launched an internet show.



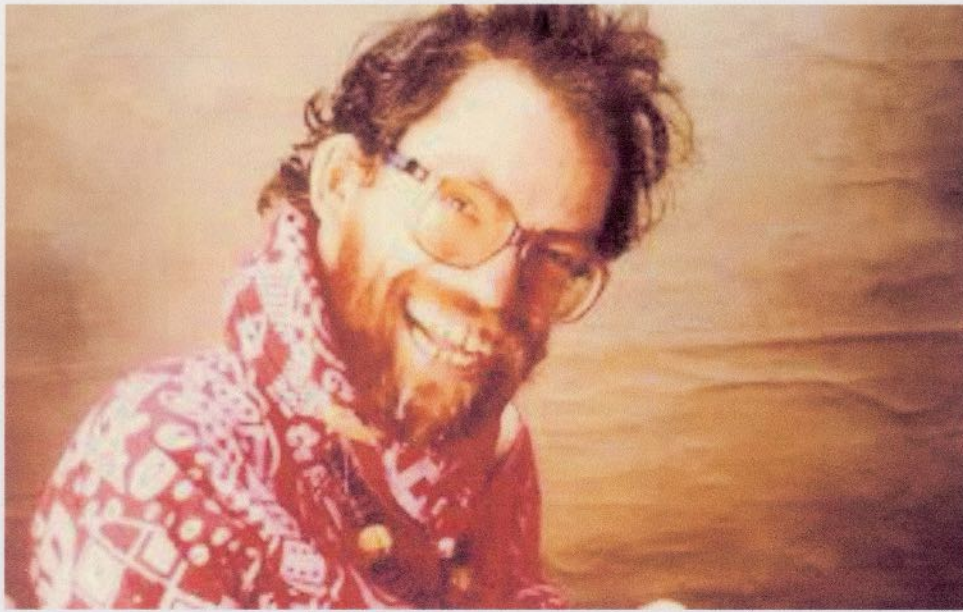
The “shows” were usually two hours long, or longer. There were bands, poetry readings, talks. This evolved into luvr.com, a “radical24/7 station with all kinds of music, news and whatever shows.” It became what Moore called “a black hole for our time and money.”

The January 29-February 4, 2003 issue of *The East Bay Express* featured Moore on its cover.



— Photo: Annie Sprinkle

This is the photo used on the cover. Headlines screened over some of the private parts.

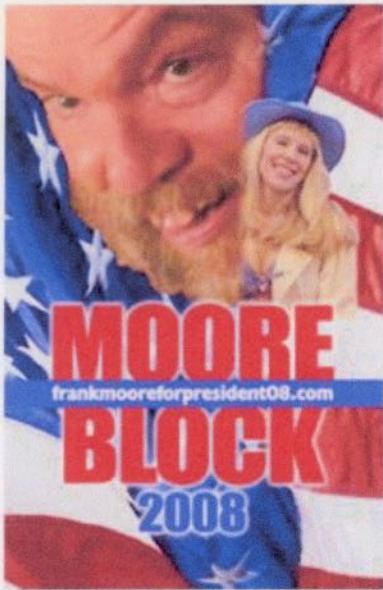


— Photo: Eric Kroll

The tease for the article was “Frank Moore’s performances feature nude grope-a-thons with no apparent point. Is it possible that they’re art?”

In 2006, Moore declared his candidacy for president of the United States.





This November,

**WRITE-IN
FRANK MOORE
for PRESIDENT**

**& SUSAN BLOCK
for VICE-PRESIDENT!**

for a humane, sustainable,
and just plain enjoyable society!

Ask your polling place how to vote
for registered write-in candidates!

<http://www.frankmooreforpresident08.com/>

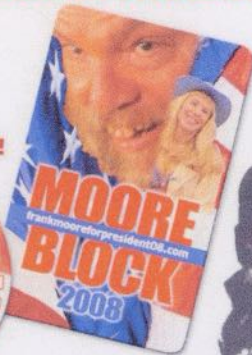
SUPPORT THE CAMPAIGN!

Purchase merchandise at the online store
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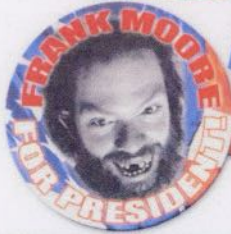
MUGS!



BUMPER STICKERS!



BUTTONS!



T-SHIRTS!

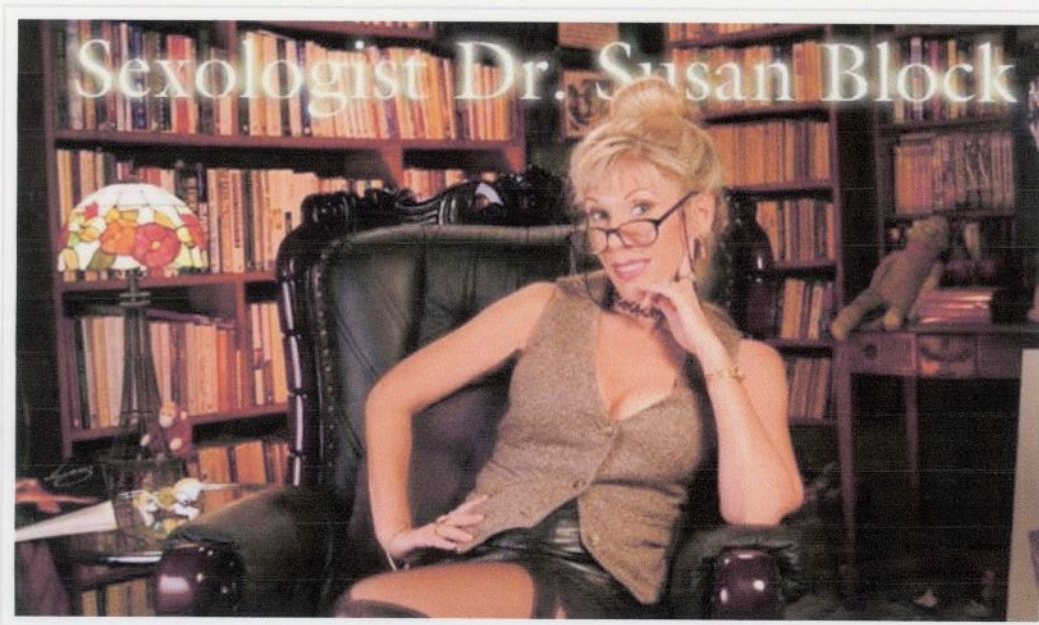


**FRANK NEEDS
ELECTORS
FOR YOUR
STATE!**

Visit the web site
below to
find out how!

www.frankmooreforpresident08.com

He qualified as a write-in candidate in 25 states. His platform reads like an early draft of a Bernie Sanders platform.



His running mate was Susan Block. Another daughter of Philadelphia! Bala Cynwyd to be precise, Block was two years behind my sister at Harrington High School. Gotta represent, as my daughter Charlotte would say sarcastically. Block is all about sex and pleasure and the bonobo. A whole other story, not to be told here.

Moore and Block didn't win. They got what he described as "a handful of votes," but that wasn't the point.

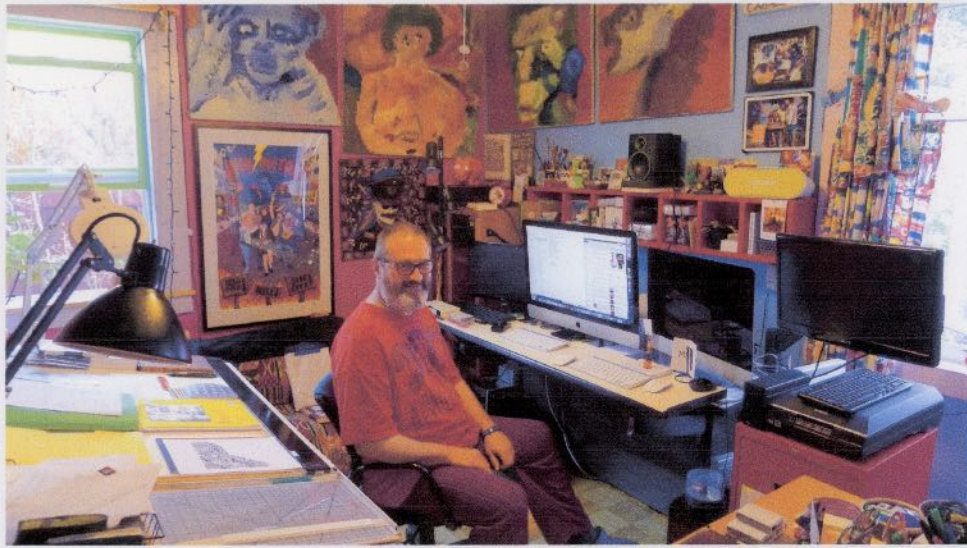
Moore continued performing until shortly before his death from pneumonia in 2013.

Moore believed in day jobs. He wrote:

so keep your day job / get a day job you like doing / because art is your
mistress of night / & you ain't her pimp / she'll take your money & time /
she will take you into the basement of the unseen

LaBash works as a graphic designer. To see more (pun!), here is a link to the LaBash website:





— Mikee LaBash. Photo: Colleen Neff

A few examples of his art:



— Photo: Colleen Neff



— Photo: Colleen Neff



— Photo: Colleen Neff

Alexi Malenky from the Blue House on Curtis works as a handyman.

HOME WHO IS ALEXI? PROJECTS CONTACT US! PRaise Buy Fun Stuff!

Alexi Malenky Handyman

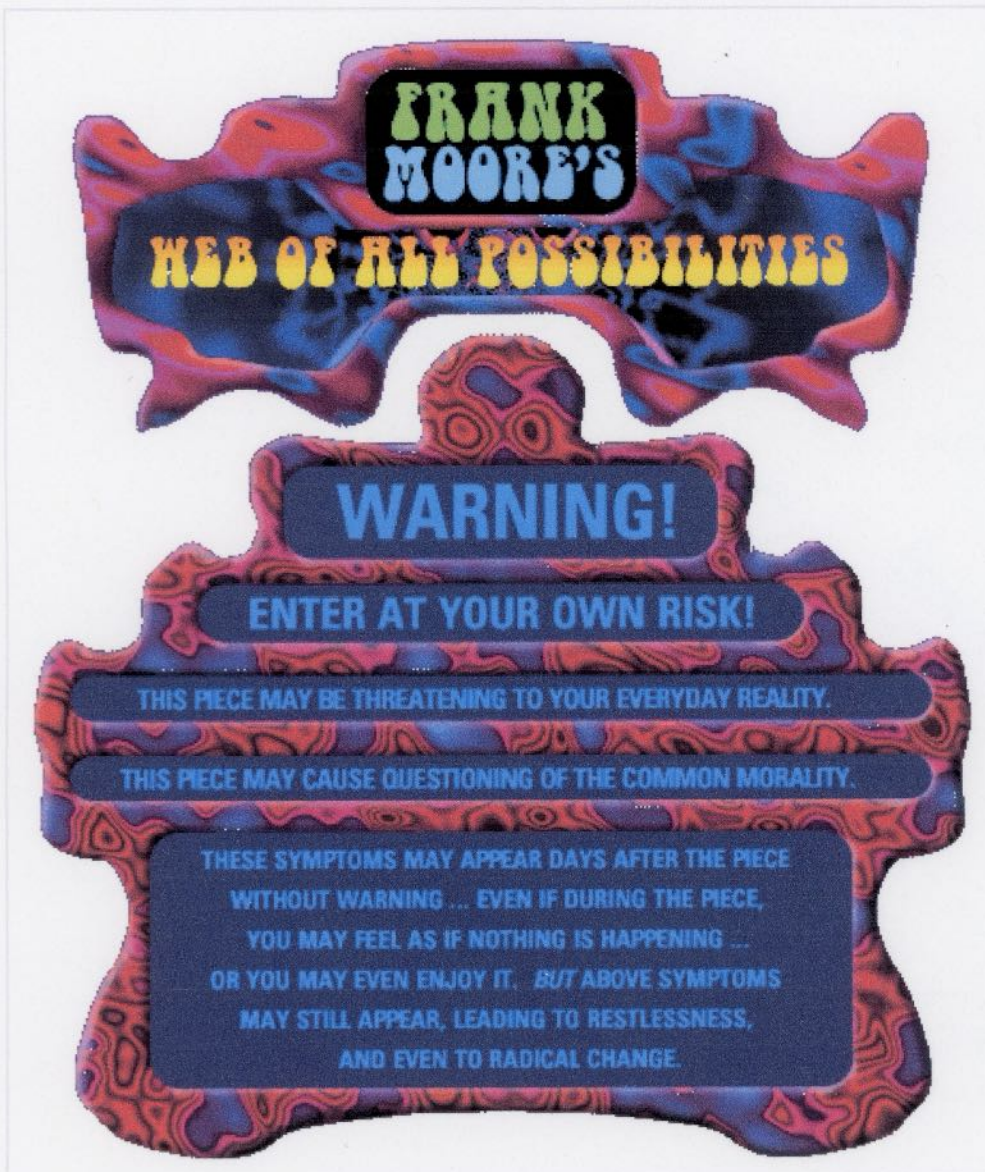
Since 1992
Large and small jobs
Green building practices & non-toxic materials
Experienced in all areas of construction

Erika Shaver-Nelson works as the Director of Activities at the Chaparral House on Allston Way, a nonprofit Skilled Nursing Eldercare Community providing resident-centered care in a home-like environment.



CHAPARRAL
HOUSE

Mac and LaBash continue to catalog and make available Moore's work, both online and at the Bancroft Library. A link to Moore's work:



Moore's books are available at eroplay.com

BOOKS BY FRANK MOORE

and/or at [Amazon](#).

I don't know to what extent I could have gone with the flow at a Frank Moore performance. I suspect – not very long. Not wired that way. But I do know that sitting and talking with Mac and LaBash was enchanting – Moore through a filter. Their world is one that could not survive or even exist in many places on the planet. We are Berkeley, though, and they exist and survive and carry on.

In the copy of *Frankly Speaking* that Mac and LaBash gave me, they wrote “Glad you knocked on our door.” I am glad that they opened their door.

I showed the photo to my friend. “Wo, hold on! I KNEW that dude at Brotherhood of the Spirit in '71. Awesome place. Moore, yeah, I knew him. Not here. Never here. Performance art ain't my thang.”

Okay, good information. What about the overall deal here?



The Bonobo Way at UC Berkeley: A Travelogue of Monogamish Nonmonogamy & Deep Memory Foam LoVE

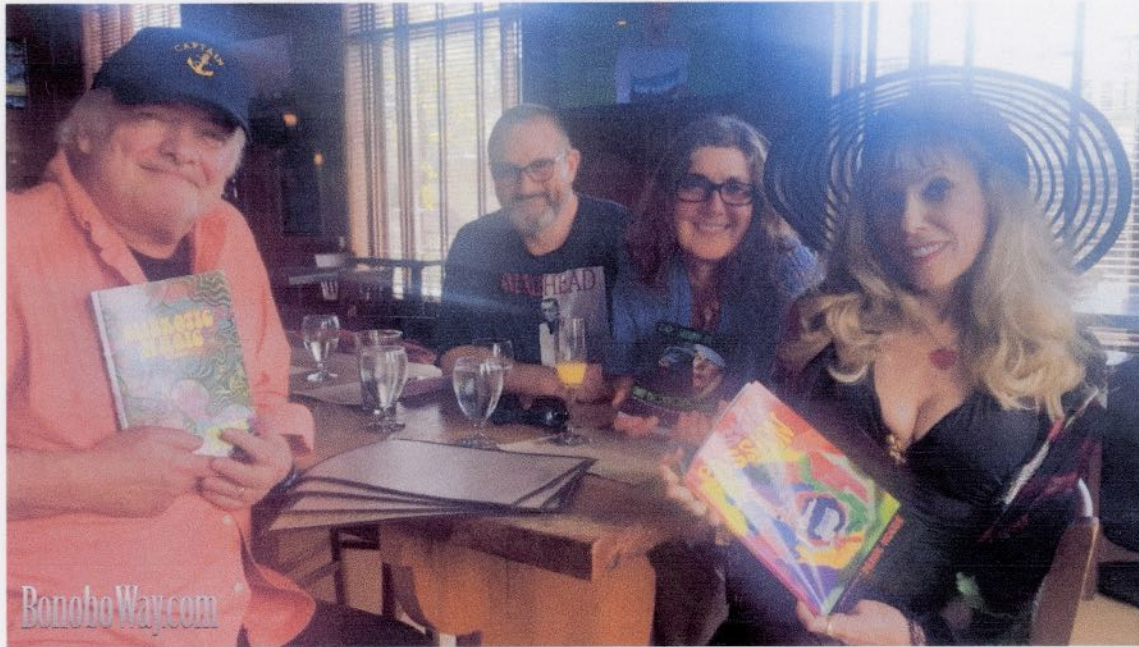
by [Dr. Susan Block](#)

For the second time in less than two weeks, I packed my [G-strings](#), [Hitachi](#) and [The Bonobo Way](#), leaving my little [Bonoboville](#) (previously a rare occurrence) on another sapiosexual mission to share love, gain wisdom and have as much fun in three days as legally and anatomically possible.

This time, instead of flying over the great American South to the Island of Enchantment's [ecosexual](#) beaches and balmy [UPRM](#) campus, [Capt'n Max](#) and I took a road trip through California's redolent cow pastures and spooky truck stops, en route to deliver our "[Gospel of the Bonobos](#)" into the hallowed, historically progressive halls of [University of California at Berkeley](#) (UCB).

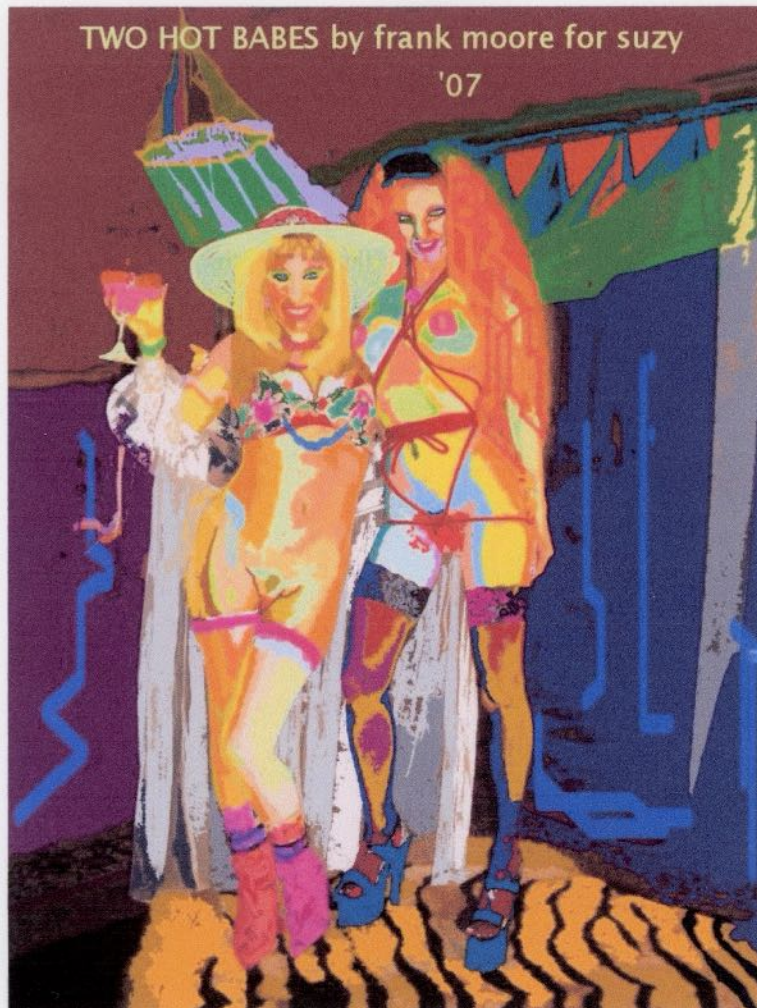
Frank Moore Family

Shortly thereafter, Max and I were honored to receive a very special Valentine's Day visit from the marvelous Linda Mac and Mikey LaBash, two of our favorite people, artists, publishers and keepers of the flame of the [late great Frank Moore](#) (also quoted in [The Bonobo Way](#)) and, well, so much MOORE.



With Max, Mikey, Linda and our books.

For over a decade and a half, Frank, Linda and Mikey have produced *The Dr. Susan Block Show*, running several times per week on Berkeley Cable TV (BCM, aka BETV, also collected on [Internet Archive](#)), along with Frank Moore's amazing *Unlimited Possibilities*. Both of our shows were targeted for [censorship by prudish old Betty Olds and the incongruously conservative Berkeley City Council in 2002](#). Ultimately Berkeley showed its true liberal colors, and we prevailed. Now our two shows are among the longest-running TV programs in the Bay Area.



From “Skin Passion” by Frank Moore.

They’re also kind of polyamorous—though only involving outercourse or what they call “[eroplay](#),” and they do cringe at the “poly” label. I couldn’t blame them for that, but it was three mimosas into V-Day, and I was seeing everyone and everything in poly-vision. Or maybe it was all those tie-dyed T-shirts.

We exchanged hugs and [books](#). They got a [Bonobo Way](#), and we got [Skin Passion](#) (which features Frank’s digital painting of me and [Annie Body](#)) and [Cherotic Magic \(revised\)](#). Thanks to Linda, Mikey and the Inter-Relation crew’s creativity and commitment, Frank Moore is publishing more after his passing than he did in life. Another one of the ironic mysteries of human death. Still, I miss Frank.

From: <http://drsusanblock.com/uc-berkeley-bonobo-way>

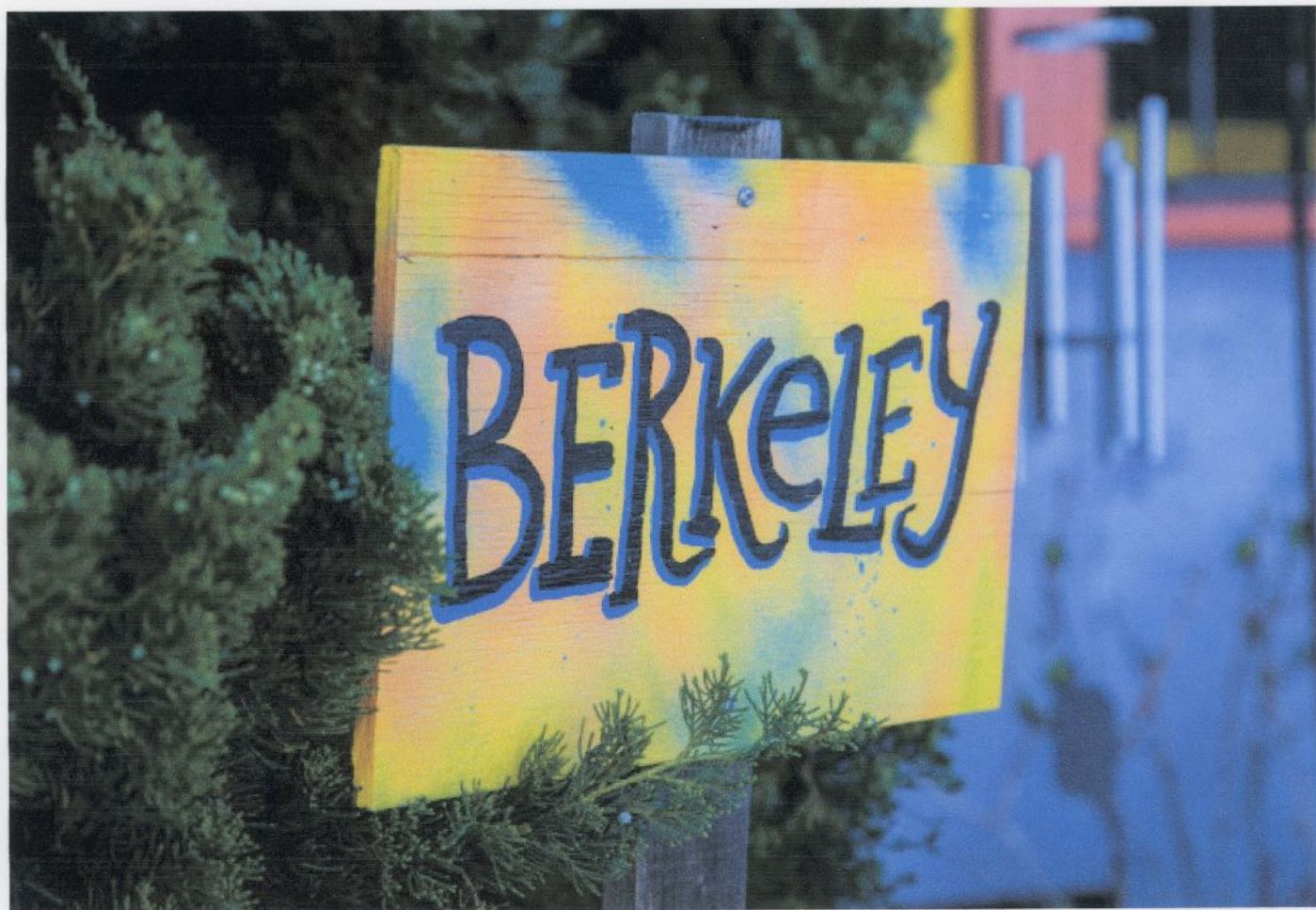
How Quirky is Berkeley? Frank Moore's Curtis Street home

April 4, 2016 7:00 am by [Tom Dalzell](#)



1231 Curtis St. Photo: John Storey

The front yard of 1231 Curtis Street is ultra-Berkeley Quirky — peace signs, bright colors, tie-dye motif, happy words.



1231 Curtis St. Photo: John Storey



1231 Curtis St. Photo: Colleen Neff

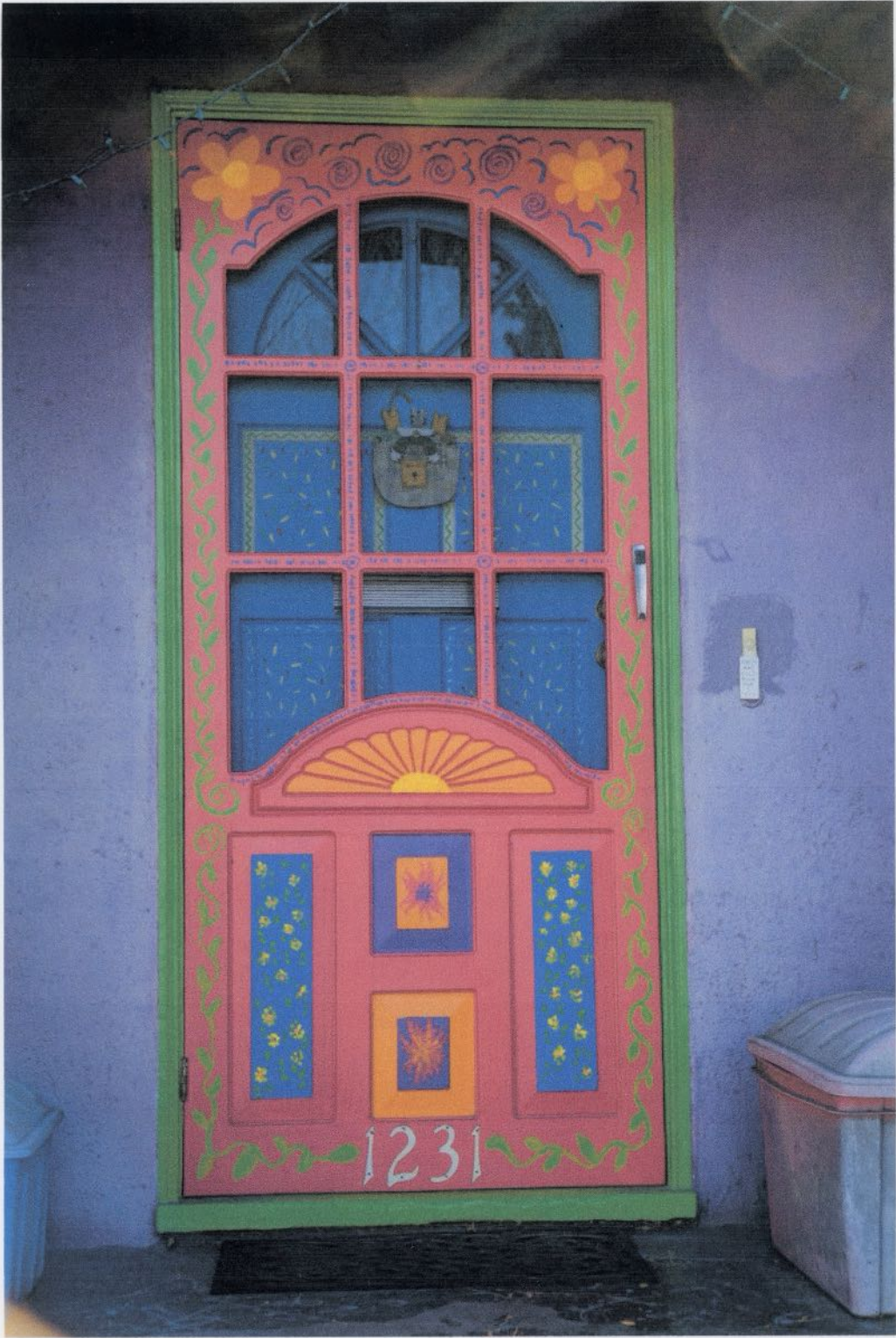


1231 Curtis St. Photo: Colleen Neff



1231 Curtis St. Photo: Colleen Neff

As things now stand, the door is in the top three for quirky Berkeley doors.



1231 Curtis St. Photo: John Storey

The SUV parked outside the house (a “LUVeRmobile) suggests the same quintessentially Berkeley quirky values.



1231 Curtis St. Photo: Colleen Neff

Linda Mac and Mikee LaBash live here.



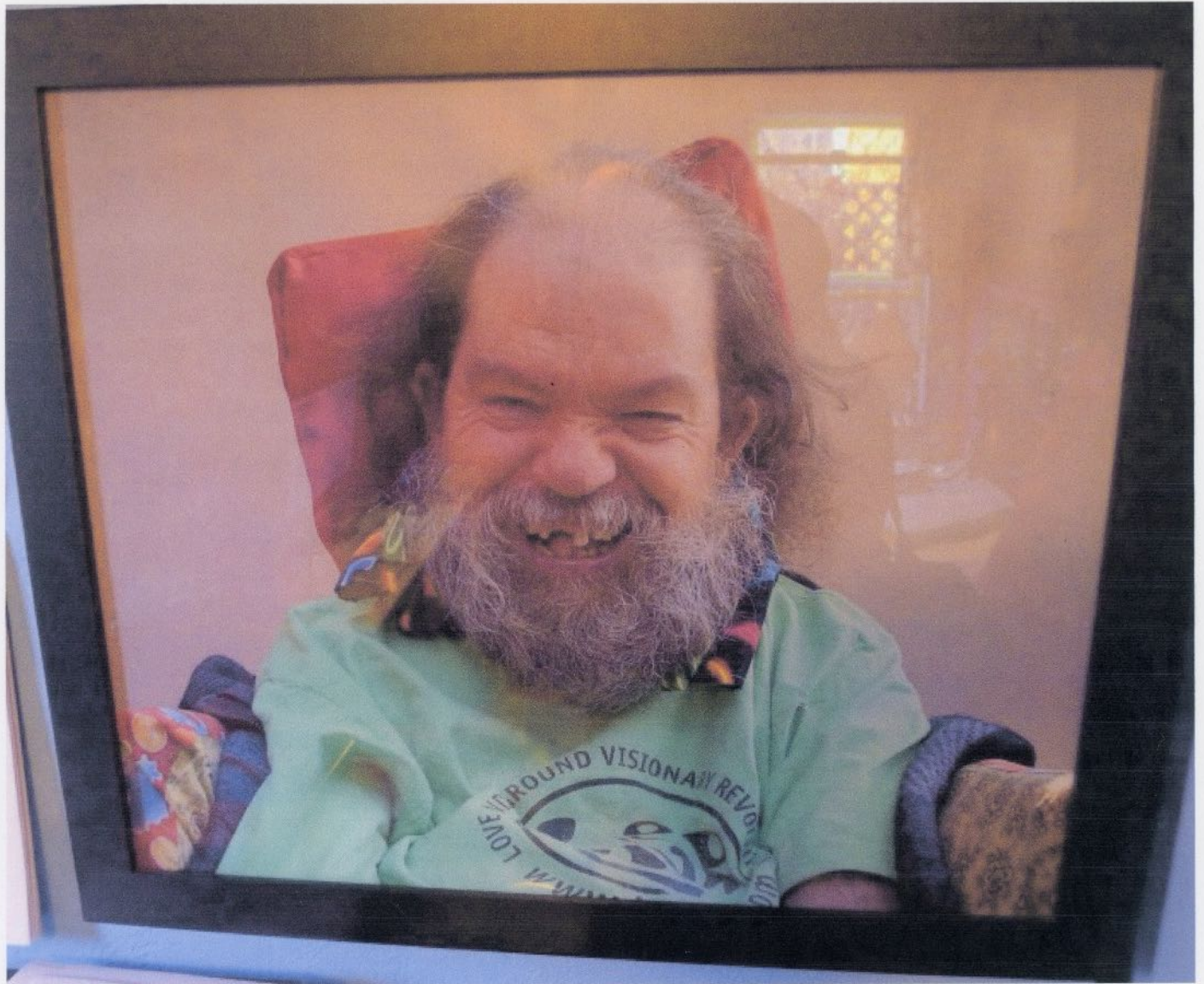
Mikee LaBash and Linda Mac. Photo: Colleen Neff

They were longtime collaborators with shaman/performance artist Frank Moore, who lived here until his death in 2013.



Frank Moore as visiting artist at the Art Institute of Chicago in 1991. Photo: Linda Mac

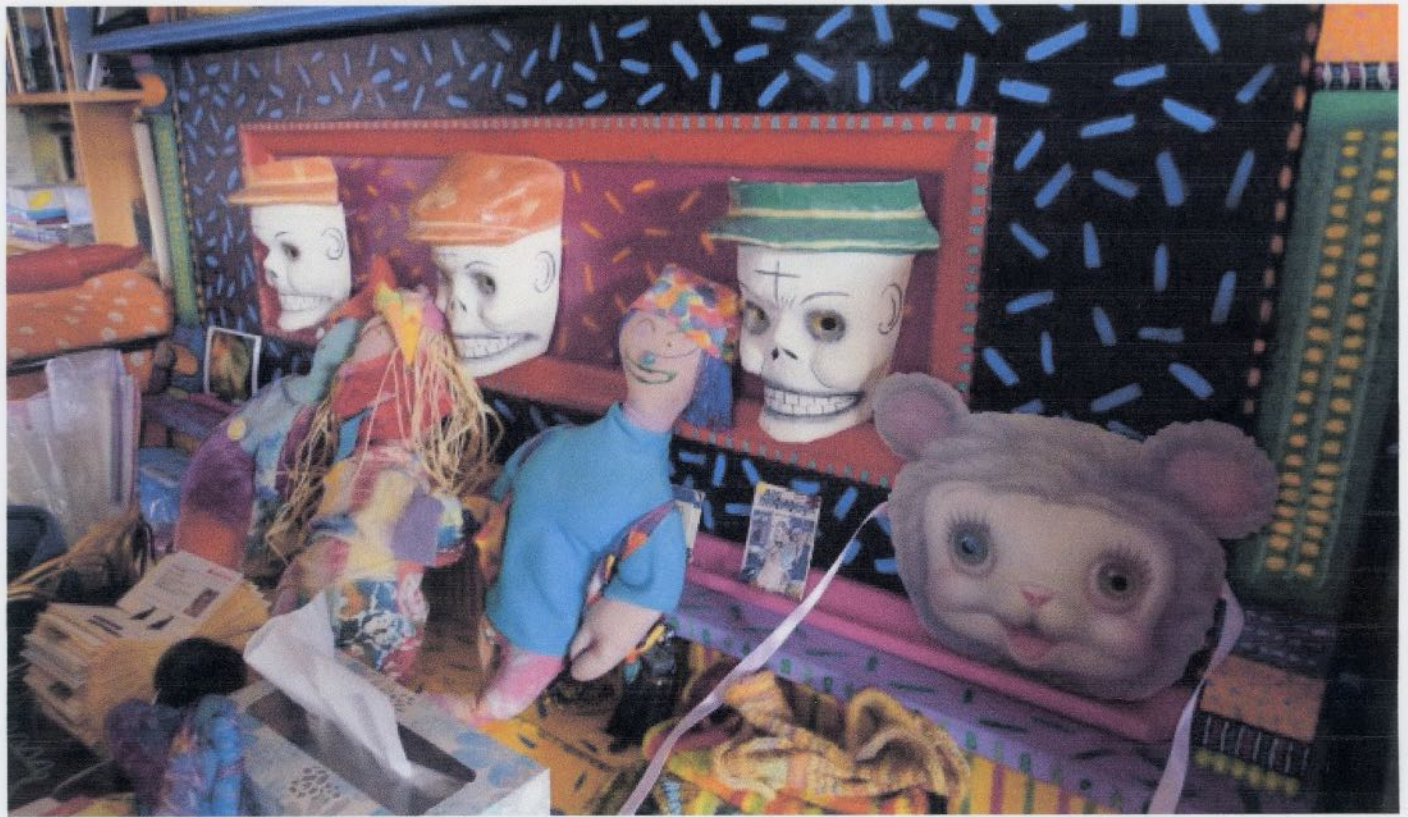
Berkeleyside published an [obituary](#) of Moore, detailing his remarkable and prolific journey of performance and writing, despite an inability to walk or talk.



Photograph of Frank Moore, 1231 Curtis St. Photo: Colleen Neff

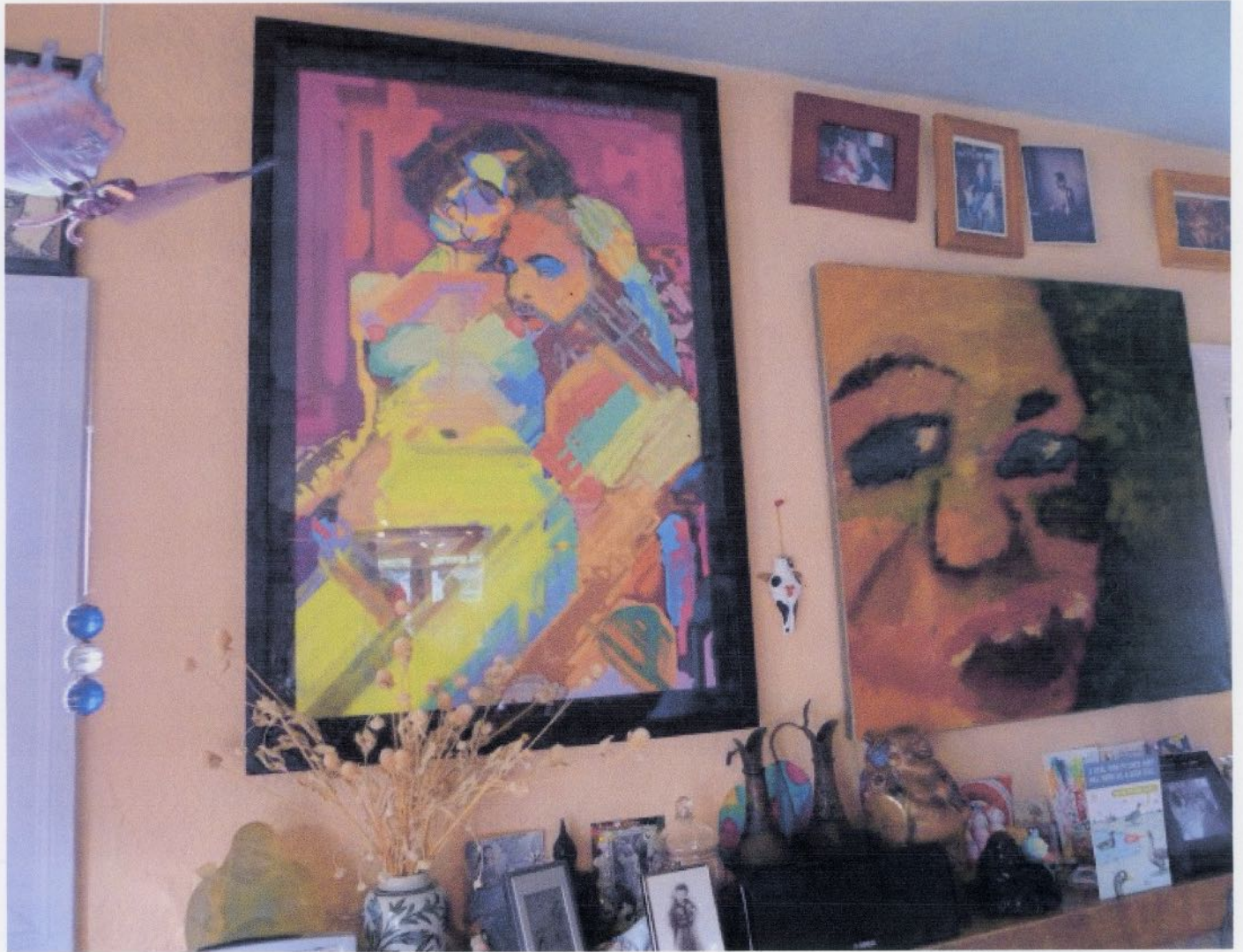
The front yard is the tip of the quirky iceberg. The interior is stunning, reflecting a lifetime of work by the self-described wounded healer, Moore, and his creative, passionate collaborators.

The first thing you see when you come in the door, to the degree that you can focus on any one thing, is an upright piano, decorated, as is the front door, by LaBash.

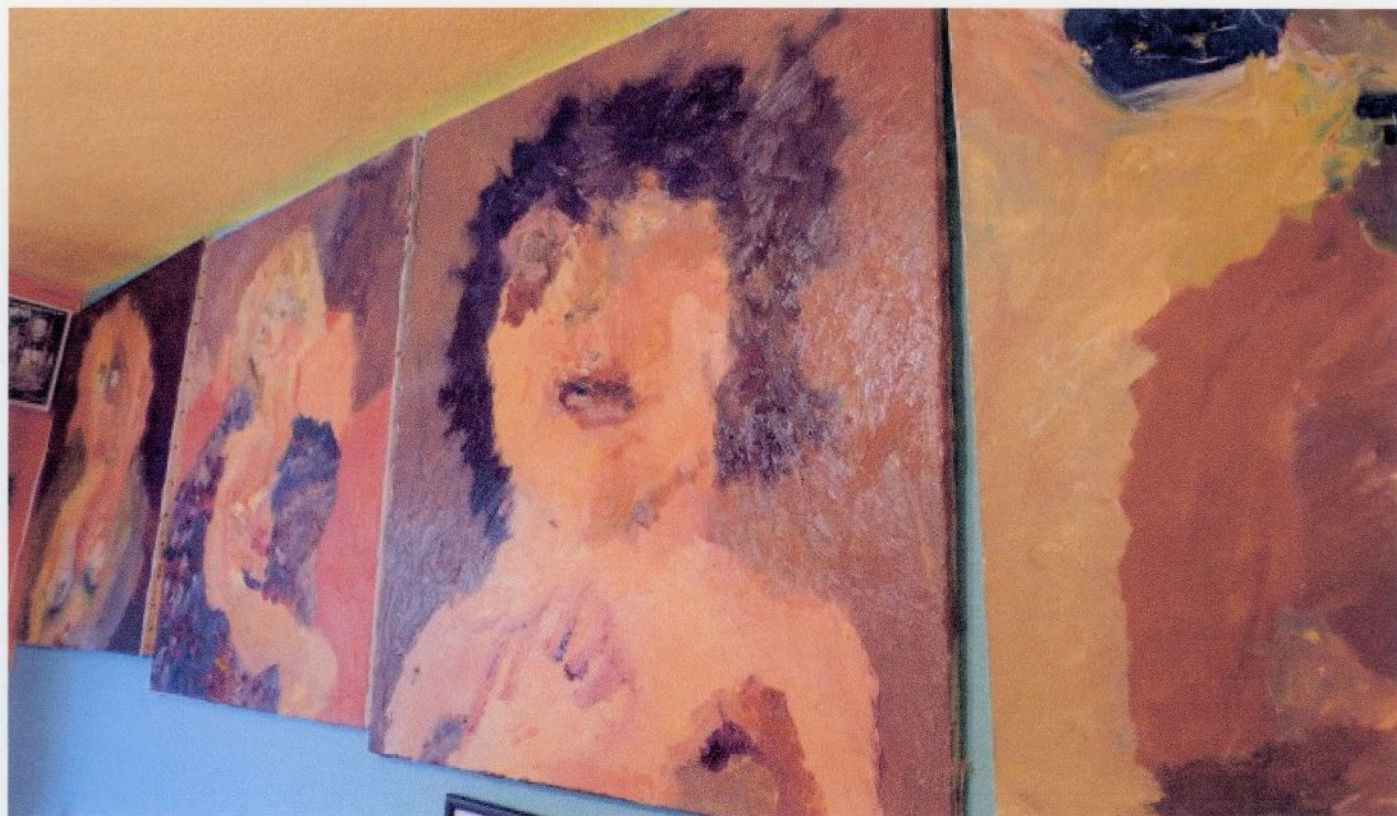


1231 Curtis St. Photo: Colleen Neff

Art abounds, much of which Moore painted using a brush attached to a headband, a quarter of the canvas at a time.



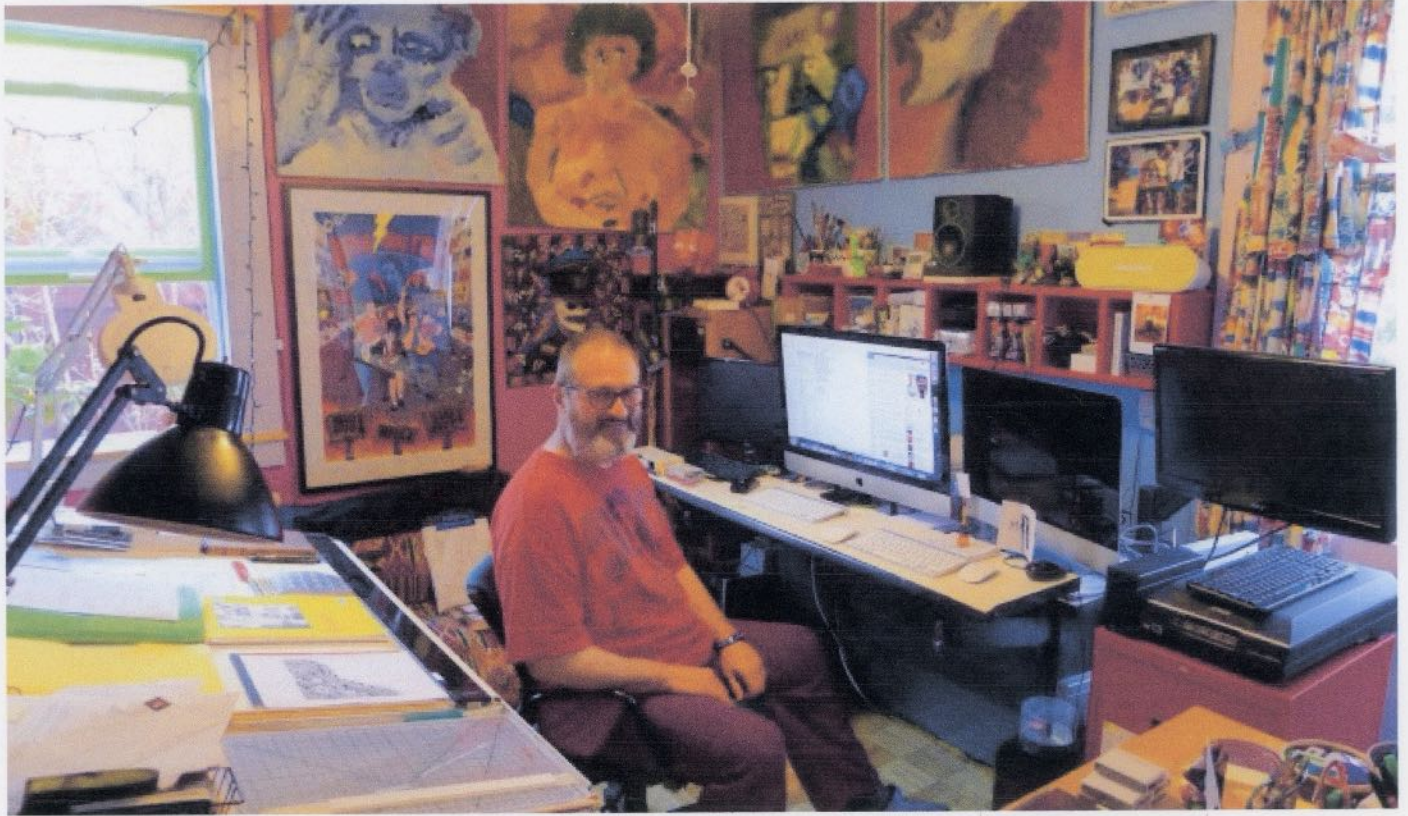
1231 Curtis St. Photo: Colleen Neff



1231 Curtis St. Photo: Colleen Neff

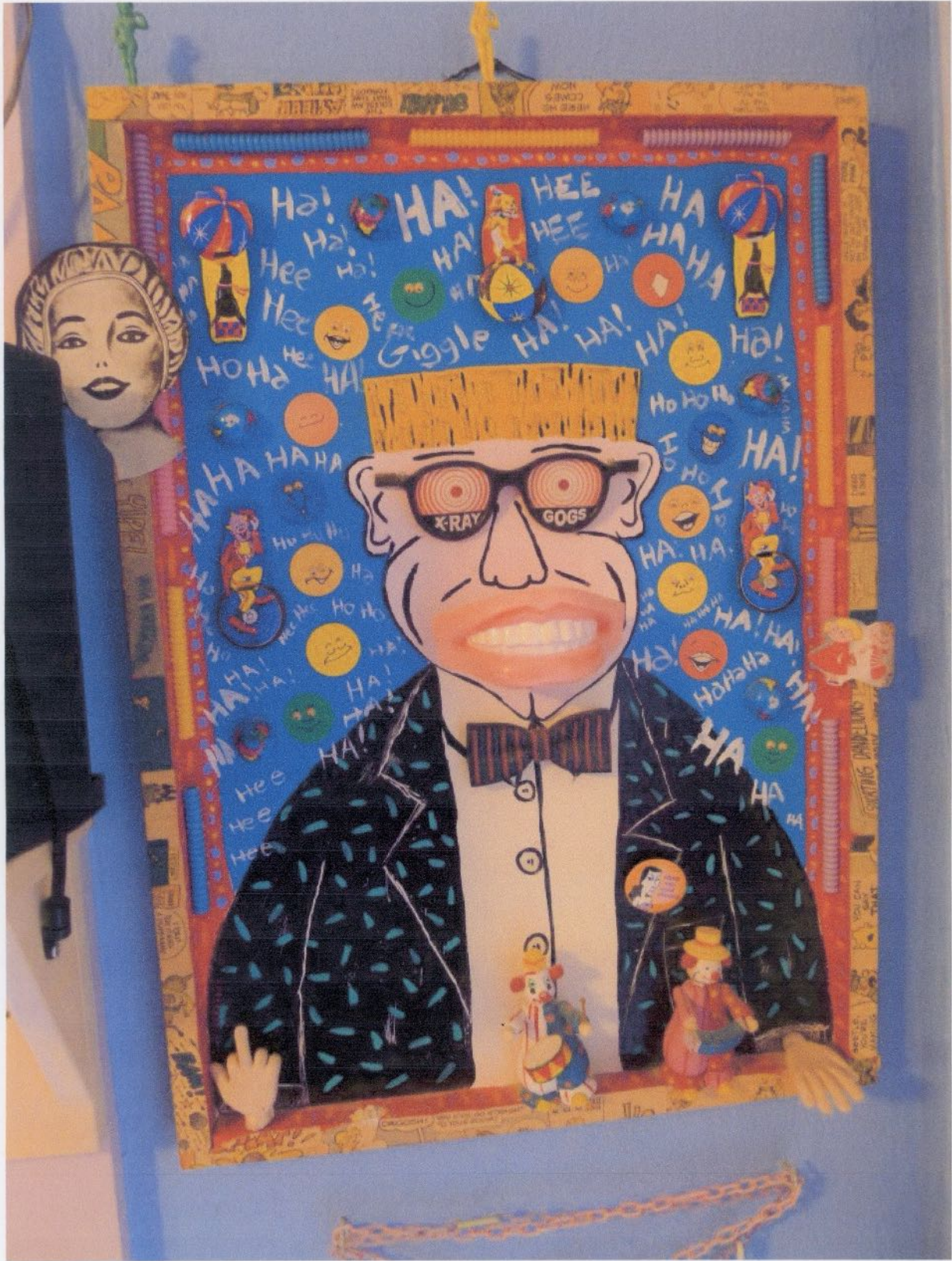
The woman depicted in the center painting is Patti Smith, whom Moore met at Berkeley's Rather Ripped Records.

LaBash works as a graphic artist.



Mike LaBash. Photo: Colleen Neff

His work blends with Moore's on the walls.



Art by Mikee LaBash, 1231 Curtis St. Photo: Colleen Neff



Art by Mikee LaBash, 1231 Curtis St. Photo: Colleen Neff

Behind the house is a studio where Moore met with visitors and friends.



1231 Curtis St. Photo: Colleen Neff

The interior reflects Moore's joy and creativity.



Studio interior, 1231 Curtis St. Photo: Colleen Neff

Mac and LaBash continue to catalog and make available Moore's work, both online and at the Bancroft Library. The opening web page to Moore's work:



I don't think that I would have lasted long at a Frank Moore performance — I'm just not wired that way. But I do know that sitting and talking with Mac and LaBash in the home infused with the spirit of the wounded healer was inspiring and energizing and door-opening.

Tom Dalzell, a labor lawyer, created a website, [Quirky Berkeley](#), to share all the whimsical objects he has captured with his iPhone. The site now has more than 8,000 photographs of quirky objects around town as well as posts where the 30-year resident muses on what it all means.

For a fuller version of this post, see [Quirky Berkeley](#).
<http://www.berkeleyside.com/2016/04/04/how-quirky-is-berkeley-frank-moores-curtis-street-home/>

EAST BAY EXPRESS

OAKLAND, BERKELEY, AND EAST BAY NEWS, EVENTS, RESTAURANTS, MUSIC, & ARTS

Music

October 11, 2017

Temescal Art Center, a Scrappy Interdisciplinary Haven, Turns 20

The unassuming and slightly secretive arts space nurtures left-field work, including that of its longtime director, Leyya Tawil.

By Sam Lefebvre



Photo by Darryl Barnes

Gillian Campbell of The New Naturalists was one of the performers at TAC's 20th anniversary.

One day in 2012, Leyya Tawil donned goggles and proceeded to saw a big wooden dresser in half on the sidewalk in front of the Temescal Art Center (TAC). It was an act of healing catharsis. The dancer and TAC director hoped to usher in a new era for the venue. And it was performance, considering all of the onlookers. It also inspired a piece of hers called Destroy, which involves creating an expanded dance routine, usually with collaborators from other disciplines, and then somehow wrecking it through performance, all in one day. She's since realized Destroy dozens of times on three continents.

Tawil, 42, recounted the origin of Destroy this past Saturday during a participatory history lesson at the TAC, part of a weekend-long 20th anniversary celebration for the unassuming, 800-square-foot arts space in a former garage just off Telegraph Avenue. Attendees added to a timeline on butcher paper taped to the wall and, like Tawil, shared how TAC debuted or nurtured their most left-field work. **Linda Mac, partner of the late artist provocateur Frank Moore, whose nude "eroplay" events inflamed censors for decades, said that Moore referred to TAC as his "performance home."**

Located at 511 48th St., Temescal Art Center looks like a blank slate: one rectangular room with white walls and a sprung wooden floor, awaiting transformation. It's a dance studio, a film salon, and an experimental music venue that fosters relationships across those media.

It's also a little secretive. For the anniversary, Tawil made a glossy poster and TAC merchandise (a tote bag) for the first time in 20 years. "I had a visceral response to the branding, like, ew, I don't want a

logo," Tawil told me. During the history talk, dancer and choreographer Isabelle Sjhsam attributed TAC's longevity to this "veil of invisibility."

Tawil moved to the neighborhood from Michigan in 1997, looking to continue her dance studies at Mills College, and discovered TAC via a flyer on a telephone pole. (It was actually founded by Leigh Evans as a yoga studio in 1994.) She described early public programming as a mix of action theater and modern dance, with a distinct butoh moment. In the Aughts came punk and avant-rock groups such as Sleepytime Gorilla Museum. But in 2009, complaints from new neighbors spurred a two-year noise-probation period.

Tawil said that, years ago, people had hardly heard of Temescal. The neighborhood has dramatically gentrified, she said, recalling when TAC's neighbors were the charity thrift shop Clausen House (now Lanesplitter Pizza) and the post office (now condominiums). TAC looks pretty much the same, but it's perceived differently by virtue of its name, she noted. "People hear 'Temescal' and 'art,' and they assume we must not need any support."

Tawil became TAC's sole director in 2012 and merged the venue with her nonprofit, Dance Elixir. Effectively a volunteer, she collects no salary; she says TAC subsists on earned income, mostly from performance rentals. (It's a satellite studio for the Shawl-Anderson Dance Center.) Property ownership has changed repeatedly, but the rent has remained below market rate. Still, Tawil suspects that TAC's new five-year lease will be its last. "This morning I got an email with the subject 'noise,' and it's about our teen dance class on Wednesday afternoons," she said. "That kind of thing scares me."

In the meantime, TAC continues to provide a platform for underground artists. Its anniversary celebration reflected Tawil's inroads with local experimental musicians. Friday's program featured the enchanting vocals-and-percussion duo Voicehandler, whose drummer, Jacob Felix Heule, hosts a regular improvisation workshop at TAC. On Saturday was a performance by Gregory Scharpen's ensemble Thomas Carnacki, whose rotating members often voice common objects such as, say, a candleholder or a bowl of sand. Thomas Carnacki debuted at TAC more than 10 years ago; most local venues it's played since have disappeared.

Also on Saturday was a quartet led by drummer Jordan Glenn. The improvisers evinced great tactile sensitivity as they buzzed and clattered through an alternately surging and eddying piece. And then Dominic Cramp and Kelly Porter appeared as Lord Tang. Playing keyboard atop slinky beats, Cramp faced a projector that spilled animated paintings onto his white suit. Porter worked on a new canvas beside him. The vibrant colors combined with Cramp's demented gestures to charge the whole room with a sort of funhouse terror.

"People have screamed and cried and laughed here for 20 years, and the remnants of that make this room feel how it feels," said Tawil, adding that she took TAC for granted for a good decade. "What do we need in the next five years? I've never thought in those terms. But now that I'm looking backward I'm also starting to do the looking forward."

<https://www.eastbayexpress.com/oakland/temescal-art-center-a-scrappy-interdisciplinary-haven-turns-20/Content?oid=9793773>

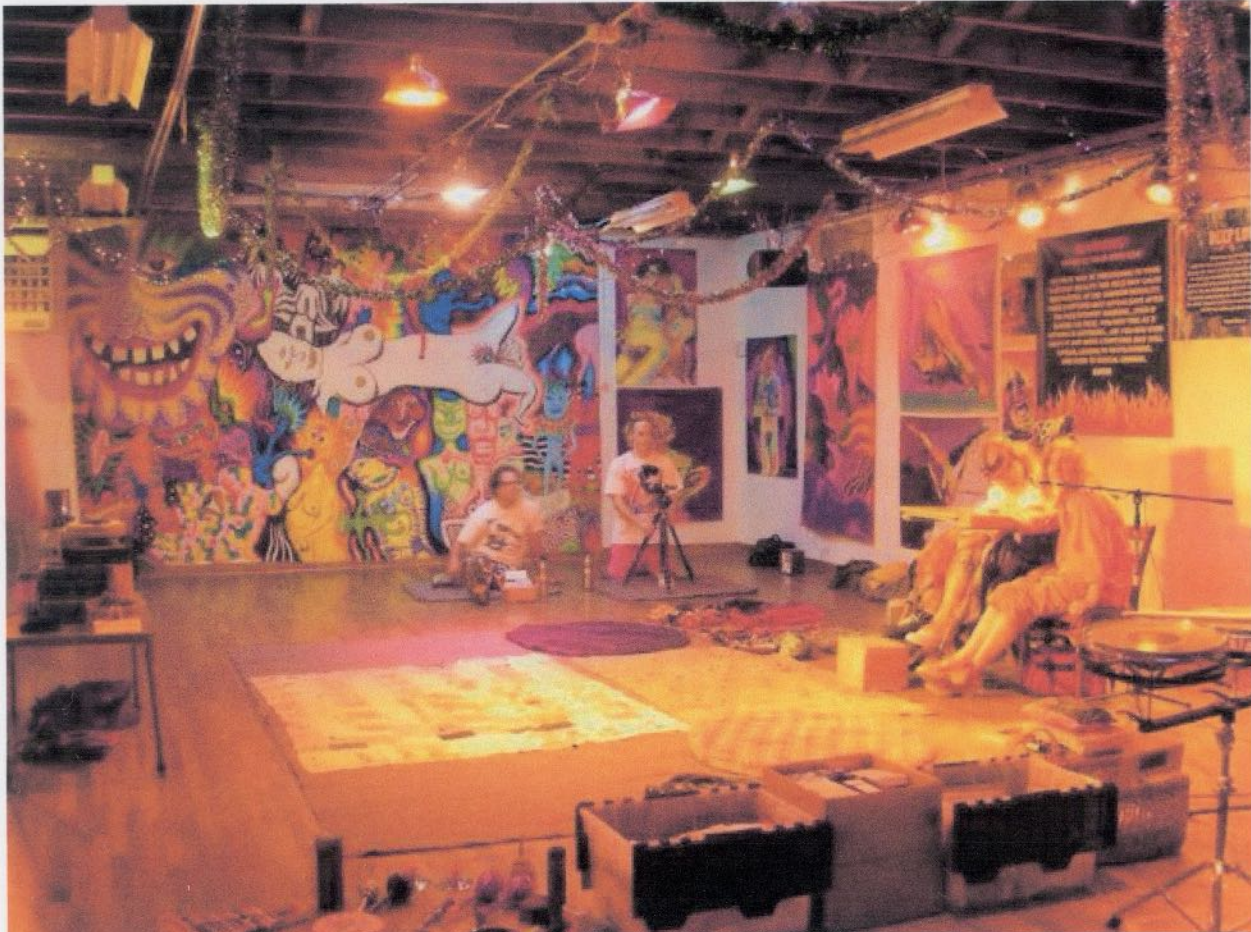
February 8, 2018

Spotlight On...

Featured Organization: TAC: Temescal Art Center

by The Editors

[Note: All answers by Leyya Tawil. —Eds.]



Frank Moore's *Erotic Risk for Deep Love* at TAC, June 2013.

Temescal Art Center (TAC) just celebrated its twentieth anniversary — congratulations! Can you tell us why it was founded, and whether its mandate has changed over the years or remained pretty consistent?

TAC was founded as a multi-disciplinary space led by five women operating in the realms of dance, theater, film, yoga, and music. Through the decades, TAC shifted organizationally — but our support for experimental, community-based, and healing arts have remained consistent. Our relevance in the Bay has changed in large part because the lay of the land has shifted so dramatically. However, the people and artists who are attracted to TAC and seek communion in our space have remained fairly consistent. We are a bit more on the radar than we used to be, and are nurturing strong relationships with other non-profits in Oakland. That feels deeply affirming.

As we understand it, TAC is part interdisciplinary community center and part subsidized rental space; you have a sliding scale for rentals, offering discounts to more experimentally-minded artists who book the space, and the door fee is often donation-based. How and why did you arrive at this model?

TAC exists for art to be made and experienced. The model we operate by was designed for survival — for our own, and for our artistic communities. Cost is a relentless hurdle. We've overcome it in many ways, including years of volunteer and bartered labor from artists, electricians, woodworkers, documentarians, and administrators.

In truly DIY fashion, we are extremely hands-off about the work that takes place in the space. This allows us to focus on other aspects of venue maintenance and programming. Recent grants have allowed us to support, with real money, specific artists in the TAC community and launch new TAC programs. This is a dream, and a long time coming.

I am overjoyed to report that in 2017, 100% of TAC's projects were offered free to the public. That includes ongoing programs such as Jacob Felix Heule's Doors That Only Open in Silence — one of my favorite monthly events, which invites musicians and dancers to improvise with one another in a casual workshop environment.

(Images from Doors that Only Open in Silence here.)

You've talked about the importance of remaining outside of the mainstream. Who is your audience, who are you trying to serve, and who do you hope to reach?

I've always said — TAC is like a unicorn. Those who are willing to believe it exists will see it and come. That pretty much determines our audiences.

What are some strongest memories from two decades of TAC? The weirdest, craziest, most sublime, etc., moments?

The most notorious moments in TAC history reside in the work of legendary performance artist Frank Moore, who produced almost fifty events at TAC between 2009 and 2013.



Frank Moore's "History Happy Hour" at the TAC 20th Anniversary celebration, 2017.

For me, personally, TAC really turned crazy (read: spiritual) during the BUILD/DESTROY weekend in June 2012. Over the course of several days, we literally destroyed the majority of internal structures that were crowding the space — an armoire, the wooden risers, a few chairs. It started with saws on the sidewalk and renegade musicians performing inside. The next day, people showed up with more power tools in order to construct new benches, paint the walls, and deep clean. It was an outpouring of effort, art, evolution, participation...

(Photo here: Leyya Tawil and Sasha Petrenko during BUILD/DESTROY weekend at TAC, June 2012.)

As for sublime, hands down it was our TAC@20 Anniversary Weekend this past October. We had twenty hours of free events; artists came out to tell stories of the early years and share what TAC means to them personally. There was an outpouring of #TACLOVE. We welcomed new visitors and veterans alike into the space, hour after hour. It felt like a necessary exercise in hope, given the current political climate. People really needed to take art-refuge together.

(Images from TAC's 20th Anniversary celebration here)

(Gregory Scharpen's letter for TAC's 20th Anniversary here)

Renny Pritikin's "Prescription for a Healthy Arts Scene" lists twenty-three requirements for a robust cultural scene in any city. How do you think the Bay Area is doing, and how does TAC fit in? (And please, feel free to disagree with Pritikin, or any of his points.)

TAC serves the part of Pritikin's prescriptions that allude to "Alternative," "Affordable," "Adventurous"... But these words in themselves create separations. In the Bay Area, TAC is a physical space that is used by outsider and emerging artists, community institutions and iconic

individuals alike. Each determines their own audience, impact, engagement; it is a room that shapeshifts.

Because we've been here for over twenty years, we are held by the community as a social space as well, a clubhouse of sorts (see Pritikin's Prescription #15). Our tagline is "A Room For Belonging" — a sanctuary space where people know they will find communion, celebration, and conversation.

TAC provides a space for those who are willing and wanting to try new things. The Bay Area, once known for this type of willingness, is in danger of succumbing to safe art practices governed by that undeniable correlation between financial freedom and risk-taking. At TAC, we try to take down the financial and psychological barriers to experimentation. We fight for those freedoms and detach, to some extent, from prescriptive success.

(Image of TAC 20th Anniversary card by Zari Le'on here)

What is the greatest challenge facing your organization currently?

TAC is a project of ELIXIR 501c3. Our location is stable for the next five years because our lease is already settled for that duration. However, things like noise complaints by nearby residents can really threaten our confidence in this security.

Our programming priority right now is TACmusic — which is a subsidized, curated, ongoing concert series featuring experimental musicians of the Bay and occasionally other touring artists. We are also launching a new program called Arab AMP (Arab Avant Music Programme), which will feature musicians and composers of the Arab avant-garde. With the advent of Arab AMP, and in tandem with Dabke With Us!, our Palestinian folk dance program, TAC is emerging as a site for Arabic arts practices. TAC is one of the only venues nationally to place Arab experimentalism centrally in its core mission.

The biggest challenge with this is to control the narrative around Arab culture, how experimental culture functions within it, and how it's relevant to the local ethos. In the next five years, I want to place ELIXIR/TAC programming within an Arab arts scene internationally, and likewise develop awareness about how we intersect with (and are vital to) cultural and artistic patterns of the Bay.

(Image from an Arab Avant Music Programme performance, 2017. Photo: Ricardo Esway here.)
(Image from a Dabke With Us! performance, 2017. Photo: Ricardo Esway here.)

What should we be asking you?

No questions — just show up!

The next big moment on the calendar is BABYLON (2018) — February 16th at 9 p.m. This is a ritual performance score performed by seventeen Oaklanders and a few guests from out of state.

<https://openspace.sfmoma.org/2018/02/featured-organization-temescal-art-center/>



Way Bay 2

Gallery Guide

Please do not
remove from
the gallery

ARTS

Amidst 'Way Bay 2,' Rediscovering the Audacious Life of Frank Moore



Frank Moore, Detail of 'Patti Smith,' 1979; Gift of Linda Mac and Michael LaBash, Inter-Relations. (Courtesy of University of California, Berkeley Art Museum and Pacific Film Archive)

Way Bay 2, the second installment of the Berkeley Art Museum and Pacific Film Archive's Bay Area survey, opened on June 13 with some changes to the [previous show](#). Part California history lesson and part fine art exhibit, the exhibition offers a marriage of known and unknown Bay Area artists, with nods to underground art trends and moving pictures from the museum's film archives.

Highlights include a loudly ringing bell encased in plastic, silencing it for the outside world (Zarouhie Abdalian's *As a Demonstration*) and a painting portraying the impending extinction of the white rhino (William T. Wiley's 1966

piece *The White Rhino Injured*), a work that takes on special meaning now, a mere month after the last white male rhino died. In fact, much of *Way Bay 2* is about preservation of memory, both past and present.

The show also features one of the late artist Frank Moore's paintings, an aggressively abstract and eponymously titled portrait of *Patti Smith*. BAMPFA director and Way Bay curator Larry Rinder sought out Moore's paintings last year, securing a promised gift from the estate. But *Patti Smith* arrived at BAMPFA earlier than planned; the estate needed to send the painting over post haste, they were moving. Frank Moore's Berkeley home had gone on the market.



Moore and Linda Mac in front of their purple Berkeley home; the bedroom gallery, featuring many of Moore's paintings. (Courtesy of Inter-Relations)

Born with cerebral palsy in 1946, Moore was unable to communicate without the assistance of a family member until age 17, when he invented his own speech board. Known for his exhibitionism and performance art pieces, rumors of him

traveling the streets of Berkeley followed by naked women come up at the very mention of his name.

SPONSORED BY

Moore, who passed away in 2013, led such an audacious life he is now the subject of a new documentary by local filmmaker Keith Wilson. *Deep inside the Shaman's Den* is set to release in the summer of 2019 with support from the Bay Area Video Coalition.

Moore was many things—a shaman, a punk singer, a radio DJ, a writer, director and a [2008 write-in presidential candidate](#) whose platform called for a minimum monthly income, universal health care and a ban on international arms sales.



The street number at Moore's colorful home (inside and out). *(Courtesy of Inter-Relations)*

With so much character to explore, Wilson aims to tell his story in a “Frank Moore” style: fast paced and colorful. Reflecting on his documentary, Wilson says, “I don't plan on providing simple answers or easy takeaways for an artist who himself refused to be pigeon-holed. I want viewers to question their relationship to (dis)ability.”

“Easy was never an option for Frank,” says Wilson. Moore spent most of his daily life fighting against the limitations of an ableist society. Moore described himself as “spastic and lucky”—lucky to be born into a body fit for performance art with an extroverted personality ready to push boundaries. He even went so far as to express remorse for those born with the burden of being non-disabled.

Wilson first became aware of Moore during a working lunch with documentarian and performance artist [Annie Sprinkle](#); she recalled the spectacle that dining with Moore always offered. Vaguely aware of Moore's name, Wilson dug

deeper and soon found himself spelunking, as he says, “deep into a cave of long and lusty performance videos that were both disturbing and alluring.”



The front door of Moore's home before and after renovations to facilitate the sale of the house. (Courtesy of *Inter-Relations* and Keith Wilson)

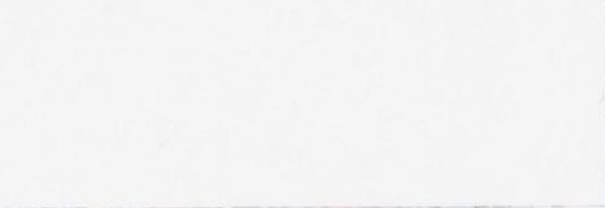
“Frank's life and work comes from his boundless and contagious belief in possibilities,” Wilson says. “Much of his work is about dismissing the limitations placed on us by society and by ourselves.” In his self-published 2011 autobiography, Moore recalls hitchhiking cross-country, executing “non-film productions” and performance art pieces that lasted through the night.

The plan to sell Moore's house rattled Wilson at first. The house served as a character in both Moore's life and Wilson's documentary—it was a connection to the fading free love movement of the 1960s and Frank Moore's creativity. Moore's home was also his work space; subjects sat for paintings there, disciples arrived to study his spiritual teachings. The walls of the house were covered in large canvases, all painted by Moore with a brush affixed to his head. The house served as a museum dedicated to a man who lived to overcome.

But Wilson took the sale of the house in stride. He's now in the process of creating a virtual reality project where viewers will be able to interact with Moore's work. Of this project, Wilson says, "It will serve as a new model for experiencing and researching archives."



SPONSORED BY



Frank Moore's work is on view at the Berkeley Art Museum and Pacific Film Archive in 'Way Bay 2' through Sept. 2, [details here](#). Keith Wilson speaks on Frank Moore's life at 1:30pm on June 30 at BAMPFA, [details here](#).

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A New Ensemble Highlights the Women (Almost) Written Out of Jazz History

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artists' periodicals

A blog with texts and writings by Stephen Perkins on everything to do with artists' periodicals and more...

Thursday, May 9, 2019

The Cherotic (r)Evolutionary: 1991-1999

I have always been lucky. I have a body that is ideal for a performance artist. And I have always wanted to be a performer. When I was a kid, my younger brother used to get mad when people looked at me when he pushed me to the movies or to the teen club. He cried. But I liked people looking at me. That is what I mean I am lucky. I am lucky I am an exhibitionist in this body. One time, I was working out on the jungle gym outside of our house...a kid came by and asked if I was a monster. I just roared like a monster. It was fun...I started to see my body as a tool. I could get away with things that others couldn't.¹

With incredible humor and an infectious smile Frank Moore (1946-2013) navigated the world in a body of which he had only minimal control. Born with cerebral palsy and unable to walk or talk he used a wheelchair his entire life. When he was seventeen, he created his own personal communication system by strapping a pointer to his head which allowed him to point to letters, words and phrases on a board, and thus he was finally able to break out of his isolation and communicate with the world.

But Moore did not let his disabled body hamper his path through life, and his obituaries detail the myriad creative activities that he was engaged with including a long career as a performance artist, a shaman, poet, essayist, playwright, painter, musician, Internet TV personality, a 2008 presidential candidate and co-editor of the zine *The Cherotic (r)Evolutionary* amongst a host of other activities.² Along the way Moore also completed a BA in English (1972, University of New Mexico), an MA in Psychology (1976, University Without Walls, Berkeley) and an MFA in Performance/Video (1983, San Francisco Art Institute). Mention should also be given here to Moore's longtime partner Linda Mac and fellow collaborator Michael LaBash, both of whom were key partners, and collaborators in helping Moore realize his ideas and projects during his years living in Berkeley, California

This text concentrates on only one thin slice of Moore's extensive activities and that is his role as co-editor with Linda Mac of *The Cherotic (r)Evolutionary*, a zine that they published in Berkeley in nine issues (#0-8)

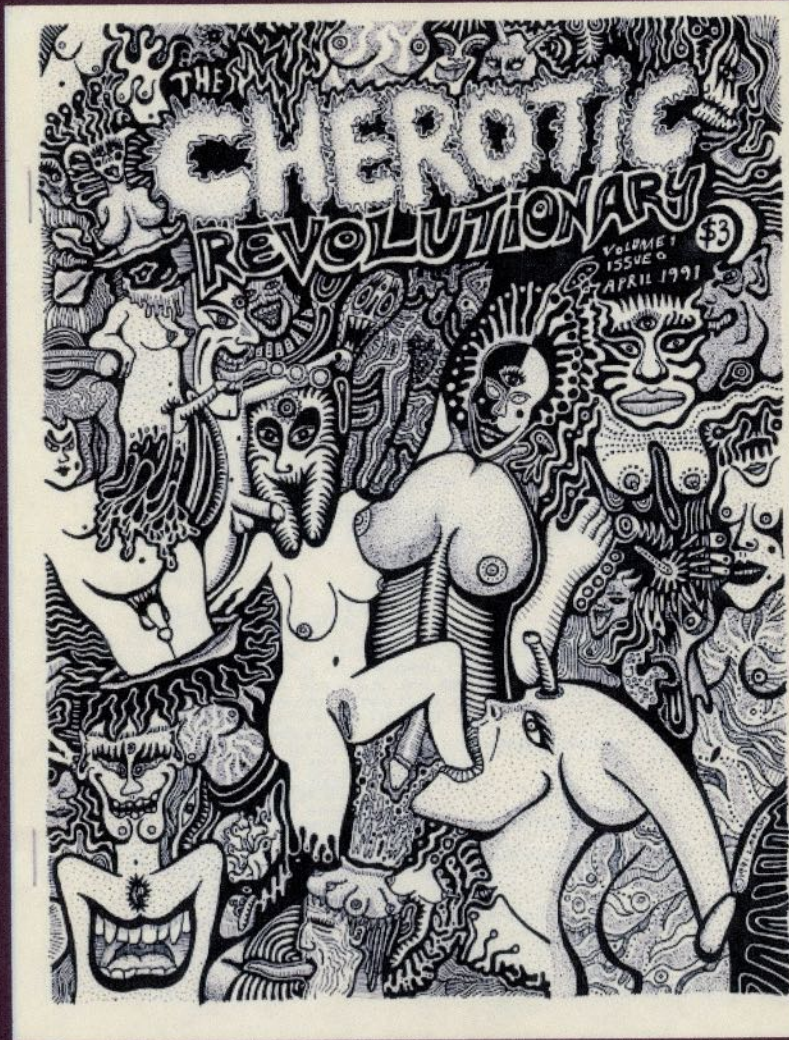
Periodicals

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between 1991-1999.³

Introduction

Looking at the inaugural issue, it is interesting to note that the first piece of news in Moore's editorial concerns the recent publication of his book *Cherotic Magic* (1990), which is an introduction to the shamanistic apprenticeship that he was offering at the time. Moore admits to this "...shameless self-promotion...for my apprenticeship, for my 6-session course, for my performance art and videos and tapes, and who knows what else."⁴ Throughout the life of the periodical, Moore would use it as a distribution outlet for the varied products of his assorted activities.



The Cherotic (r)Evolutionary, Vol., 1, #0, 1991

About the magazine Moore states in the first issue:

- [Steward Home](#)
- [Terminal Fuse](#)
- [The Act, The Shelflife](#)
- [time capsules](#)
- [Toiletpaper](#)
- [Vile](#)
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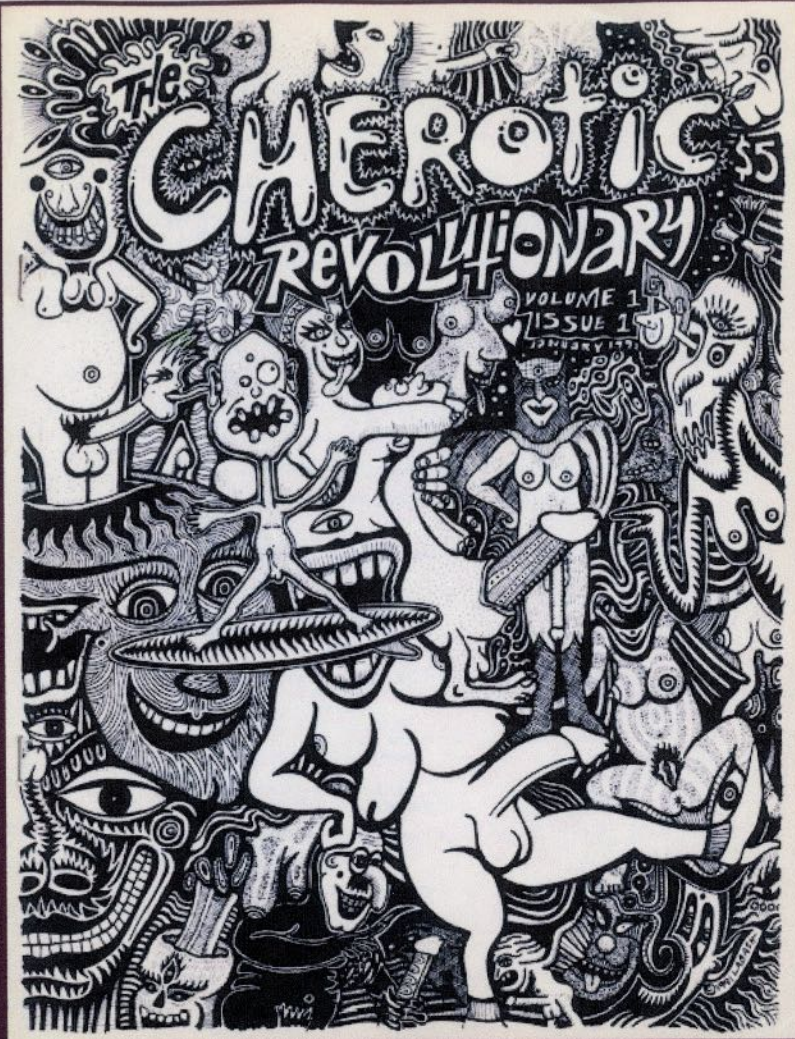
stephen perkins

I'm a curator, art historian and artist with a longstanding interest in artists' ephemera with a particular interest in artists' periodicals. For further information and inquiries please email: perkins100@gmail.com

TCR is a journal of the edge. **TCR** is an offensive movement or measure offering alternatives to the fragmentation, isolation, personal helplessness which is actively promoted by the combine of power systems. **TCR** is anarchical, based on personal responsibility to reshape reality into a more human, trusting, loving reality, full of fun and pleasure. **TCR** is not a reaction. It is a magical act of enjoying life. It is a journal of and for people who are doing this magical art....Now we magical misfits know we are not alone, that there are others out/in here/there feeling, thinking, trying, doing similar things. This just by itself should speed evolution up.⁵

Moore's desire that the magazine should provide a network of support for these 'magical misfits' is coupled with his larger vision of this movement, about which he states "I think it is very important that there be a Cherotic Movement, not unlike the so-called Sexual Revolution of the Sixties. This Cherotic Movement would be (or rather, is) a physical/spiritual movement that re-defines and expands sexual, spiritual, social concepts of reality."⁶ This latter statement outlines the core themes that would form the basis of all of Moore's work in various media, and they would provide the links to all of his different activities throughout his career. On the definition of a "cherotic (r)evolutionary" Moore wrote, "...Chero is the physical life energy. I created the word "chero" by combining "chi" and "eros". And revolution is the mutation stage/phase in the process of evolution...so an erotic mutant for life!"⁷

The most direct way through which Moore offered interested people an experience of the *cherotic* was through his performances, in which the audience was invited to actively engage in what he called 'eroplay'. Eroplay is another word that Moore created to describe the experience of "...intense physical playing and touching of oneself and others. Eroplay is also the force of energy which is released as the result of such play". Moore emphasizes that "eroplay is not foreplay, even though foreplay is eroplay..." and further that "Foreplay leads to orgasm...eroplay leads to being turned on in many different ways in all parts of the body," and he concludes "Eroplay is the blissed-out, warm, relaxed, turned-on, totally satisfying feeling of a good head rub...eroplay is that intense feeling throughout the entire body".⁸ *The Cherotic (r)Evolutionary* would be one of the mediums through which Moore communicated his expansive philosophy of the cherotic, and he challenged his readers to become 'revolutionaries' in this radical movement to reshape, and expand our physical, spiritual and sexual lives.



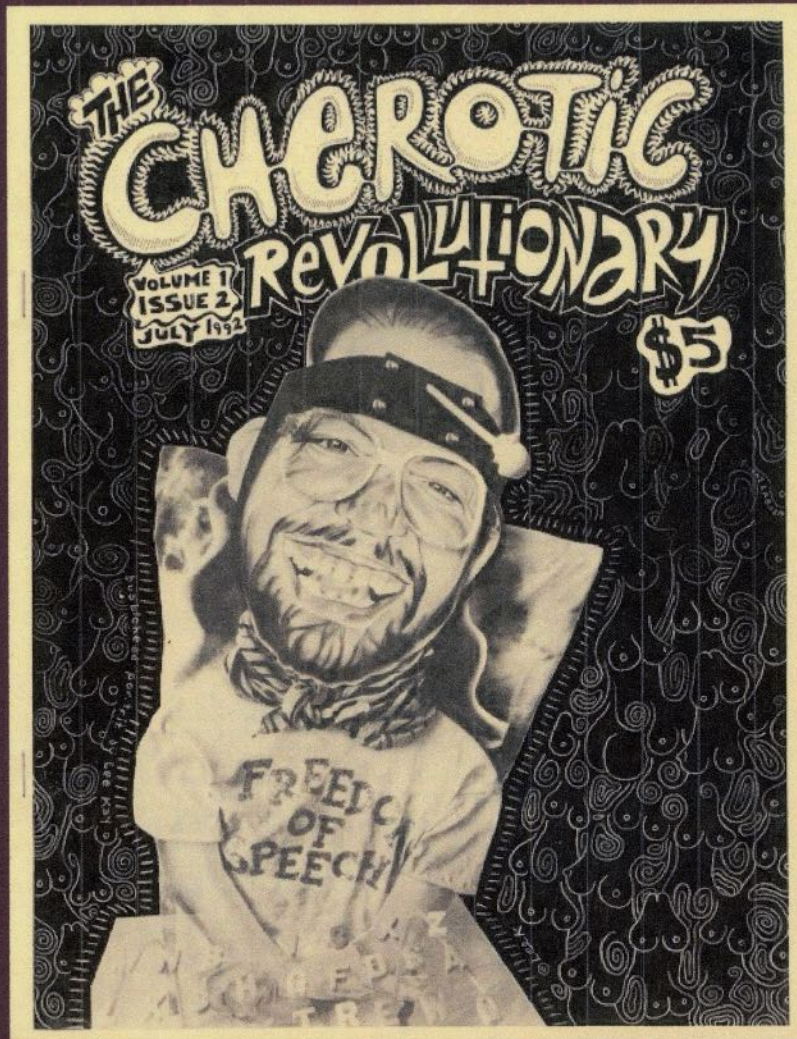
The Cherotic (r)Evolutionary, Vol., 1, #1, 1992

In Moore's editorial for the second issue he expands upon his editorial position and in his desire to keep *The Cherotic (r)Evolutionary* an open and freewheeling place he states what the magazine is not going to do:

...we will never do theme issues such as poetry, gay, sex, women, etc. This is because the theme format is a great way for editors and galleries (etc.) to keep control of content, style, point of view, and the accessibility of the communication channels they manage. The theme concept also fragments both people and dialogue into labeled bits that can be shuffled in and out of fashion time. **TCR** will follow the magic wherever it non-linearly goes. We will print what we like, what interests us..⁹

Moore was always alert to the ways systems oppress and suppress, even within the context of magazine

publishing, and all nine issues of *The Cherotic (r)Evolutionary* display a comfortably unruly aesthetic that embraces a wide variety of artists' works, poetry, writings by Moore and others, and reviews of his performances and publications.¹⁰



The Cherotic (r)Evolutionary, Vol., 1, #2, 1992

What's in a Name?

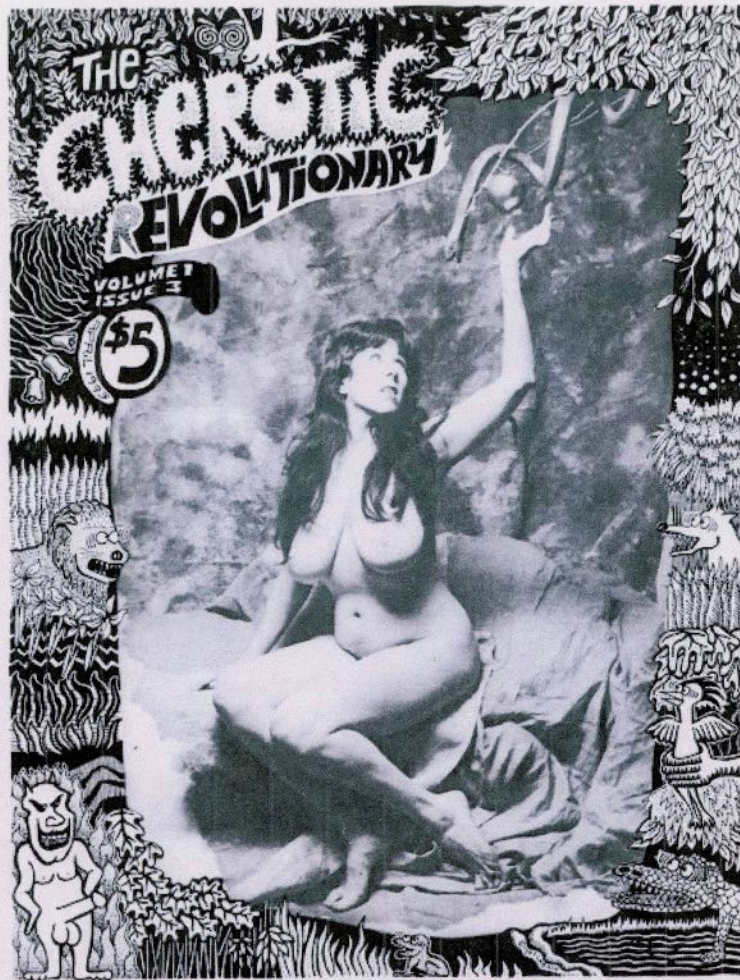
Before I explore the contents of the periodical there are two subjects that I want to address, and the first is the name of the periodical. A look at all nine issues reveals that the periodical's name for the first five issues is *The Cherotic Revolutionary* and from the sixth issue the title has been changed to *The Cherotic (r)Evolutionary*. In editorials for issues #3 (1993) and #4 (1994), Moore spells the name of the periodical "*The Cherotic rEvolutionary*" with a lower case "r" and the title on the covers reflect this emphasis on the "R" by printing them with a screen that distinguishes the letter "R" from the rest of the word. By issue #5 (1995) the title of the periodical is *The Cherotic (r)Evolutionary*. In his editorial in issue #3 (1993) Moore explores

the background around the eventual name change:

There are changes around here. Well, what do you expect from a zine with "revolution" in its last name? And that may be one of the changes...our name appears to be in the process of changing itself from The Cherotic Revolutionary to the Cherotic Evolutionary. A revolution is a mutation from the normal as-is reality, an experiment and adventure in newness. The purpose of a revolution, and any mutation, is to break new ground for evolution...to prod evolution along.¹¹

The second subject, and question that I want to explore is, what to call this periodical? In the first two issues Moore describes it as both a 'magazine' and a 'journal.' In the third issue he refers to the periodical as a 'zine' and by the next issue *zine* is used not only in the editorial but in the masthead for all futures as well. It's perhaps unsurprising that this new descriptor also parallels the period when the title of the periodical was in flux. I would agree with the use of the word 'zine' to describe this periodical, as its anarchic, and low-tech production, certainly displays all the features of a periodical published by enthusiasts and non-professionals. However, at one level Moore's original use of the term 'journal' is also appropriate as well. Journals have historically been the site where the activities, and research of specialized groups was communicated to their professional community. Moore, in his editorial for the first issue, describes the periodical as being just such a place, albeit comprised of an 'unprofessional' community, but with the same theme of sharing their research within this group. Moore writes that the periodical will provide a site for this community to address:

...magical issues that I for one have been hungry to talk about for a long time in the depths that it is possible with people who have committed their lives to going across the taboo border to effect evolutionary change. In future issues of TCR, I hope we will move far beyond the book, *Cherotic Magic*, and give one another aid and comfort on the edge by linking together, by announcing new findings in our hidden *experiments* [my emphasis] on nonlinear change."¹²



The Cherotic (r)Evolutionary, Vol. 1, #3, 1993

Inside the (r)Evolution

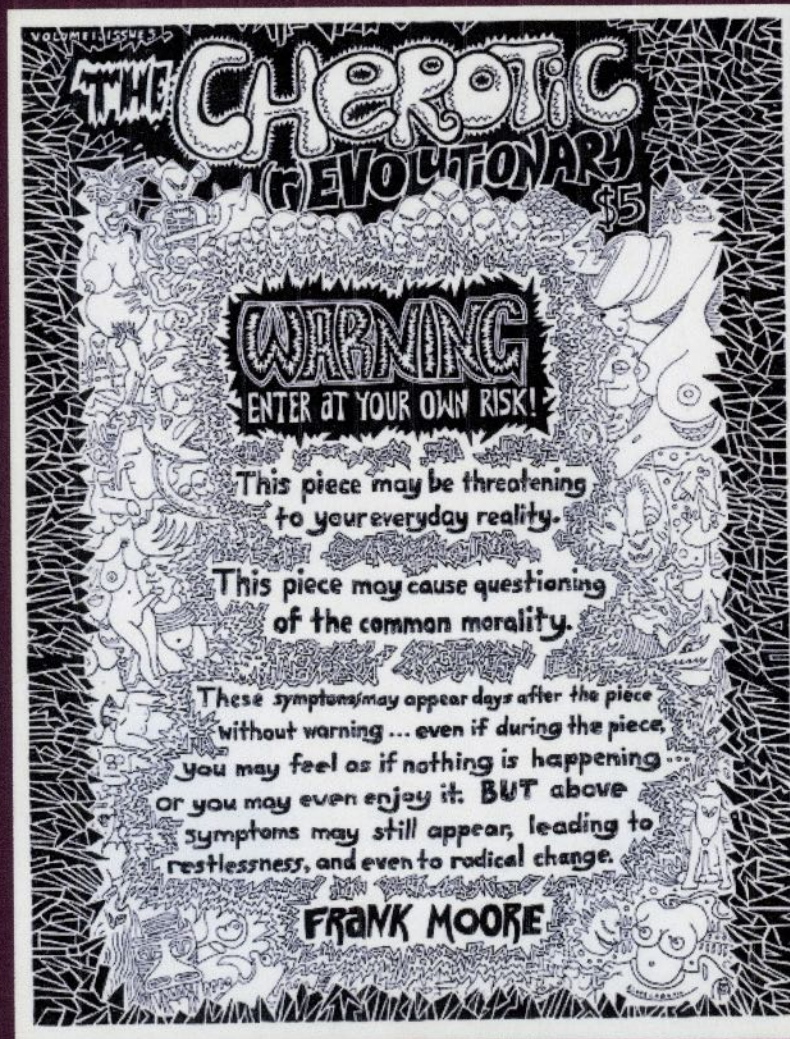
All nine issues of *The Cherotic (r)Evolutionary* present a smorgasbord of works by a variety of writers and visual artists, and the following overview includes the names of the more frequent contributors in different media. The periodical publishes a wide range of writings including poetry (Jessie Beagle, Robert Howington), reviews of the periodical, Moore's performances and other events (Kyle Griffith, Barbara Smith), texts related to shamanism (Kyle Griffith, Brenda Tatelbaum), personal stories about sex (Carol A. Queen, Veronica Vera), performance art (Annie Sprinkle, Karen Finley, Linda Montano), sex and spirituality (Chief Distant Eagle), and disability issues (Steve A. Brown). On the visual front the periodical is copiously illustrated (Michael LaBash, John Seabury, Brian Viveros), and throughout there are black and white photographs, and featured portfolios (Tony Ryan).

On the technical side, *The Cherotic (r)Evolutionary* was a photocopied periodical and beginning with the third

issue was published by Frank Moore's and Linda Mac's Inter-Relations, their publishing arm that took over from the original publishers, S/R Press. Coinciding with this issue was their acquisition of a Mac computer, and with Michael LeBash as art editor, the quality of the overall design improves substantially, and would continue throughout the life of the periodical. However, even in the final issue (#8, 1999) where the design is at its tightest, there is still an element of the early anarchic quality that grounds the periodical within the larger history of zines. The periodical was an annual publication with the exception of #1 and #2, both published in 1992.

At the back of each issue is information about acquiring previous issues of the magazine as well as details about other products available from Frank Moore's assorted projects. Later issues also included a page that featured readers' and advertisers' works and products, as well as their contact information. The periodical ceased publication when Moore and Mac started their internet radio station *LUVeR (Love Underground Visionary (r)Evolution*, and "We were just too busy to do both...".¹³

Kramer, described as these "New Barbarians". The censorship wars of this period raged across the artworld and nobody in this community was unaffected by this controversy. Artists doing provocative works were an easy target for conservatives in whipping up hysteria about the use of public funds for this type of 'pornography'. Sadly, they were ultimately successful in changing the granting process in order give local communities a greater say, and control, over who did and who did not receive grants. Attempts to cut the amount of funds provided annually to the NEA (National Endowment for the Arts) were ultimately not successful, but within this hostile climate there would be no move to increase the funding either.



The Cherotic (r)Evolutionary, Vol. 1, #5, 1995

Further into the above issue #0 (1991) Moore publishes an open letter to Jesse Helms and demands to have a dialogue with him writing "Why are you closing channels of expression and funding to me without due process of law?" claiming that this campaign is a way of smearing the artists' reputations and thus making them "...untouchable, unfundable, unbookable".¹⁴ Moore concludes his text with one final address to Helms

stating "If you have anything to say to me or to ask me, come to talk to me man to man. Otherwise, get your Big Brother foot off my back".¹⁵ One result of this controversy is that in future issues Moore would feature the works and writings of both Annie Sprinkle and Karen Finley, and in issue #3 (1993) six pages and the cover are devoted to the work of Sprinkle, including also Veronica Vera's important *Post Porn Modernist Manifesto* (1989).¹⁶

Michael LaBash's Artworks

One vital and eye-catching feature of *The Cherotic (r)Evolutionary* are the illustrations that are featured in all the issues of the periodical by Michael LaBash. The artist was one of the intimates within the family group that formed around Frank Moore, and Moore always spoke very fondly of this indispensable member of the cherotic team. LaBash's drawings are powerful, humorous and slightly creepy works in which naked people couple and engage in all sorts of surreal ways. Hands and body parts couple with all sorts of real and imagined bodies, and their assorted orifices.



The Cherotic (r)Evolutionary, Vol. 1, #2, 1992 [Michael LaBash back cover]



The Cherotic (r)Evolutionary, Vol., 1, #5, 1995 [Michael LaBash back cover]

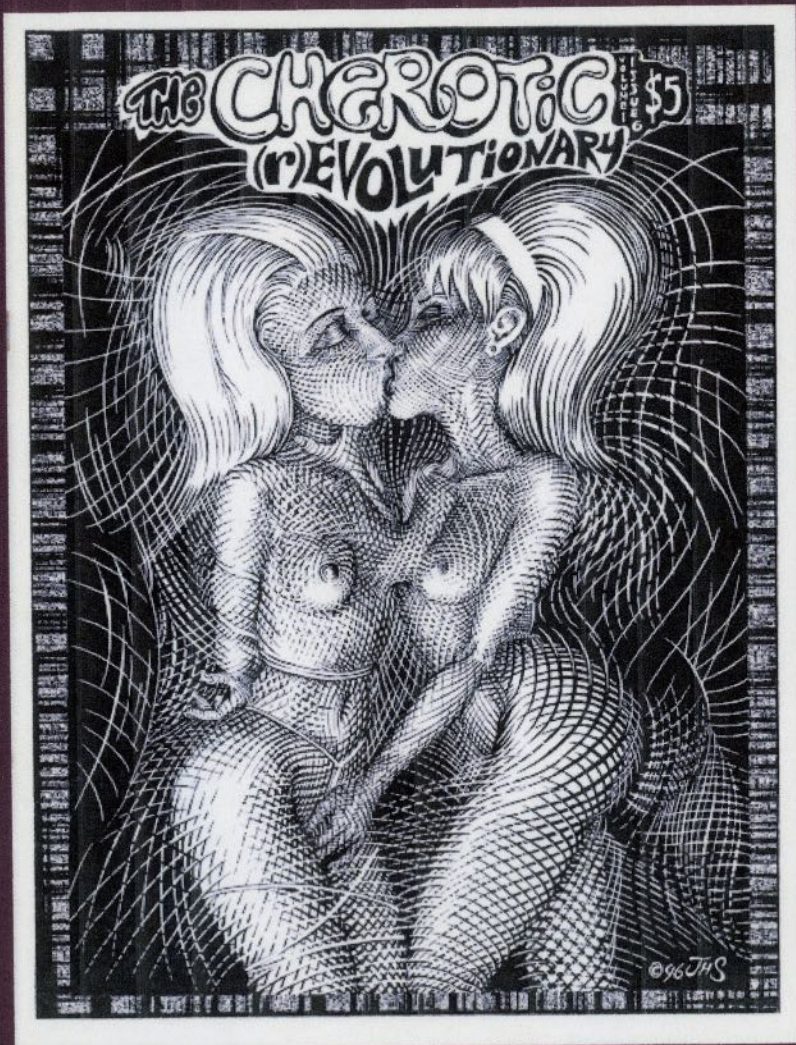
]The first two issues of *The Cherotic (r)Evolutionary* feature LaBash's works on the front covers, with all subsequent issues featuring his works on the back covers, and they provide powerful visual equivalents to Moore's eroplay teachings.¹⁷ LaBash's works are also found inside the periodical where they are published in a variety of page sizes, as well as being used as illustrations for different submissions. As one of the consistent features of the periodical they have a very powerful visual presence within the periodical, and they seem to merge with the periodical's larger project, becoming in the process visual talismans for the *cherotic (r)evolution*.

Frank Moore's Writings

It goes without saying that Moore's writings would form a key part of the periodical. Each issue includes an editorial by Moore about the contents of the current issue as well as other pertinent themes and subjects. There are three reviews by Moore of different printed matter publications, as well as his own writings which

are represented by fourteen texts spread out over the life of the periodical.¹⁸

A good proportion of Moore's writings explain and expand upon his key concepts of the *cherotic (r)evolution* and *eroplay*. In "Nonlinear Bits" (#1, 1992) he writes that "The cherotic revolution is an evolutionary movement, an anarchistic way of change, in which the single person is the center of the creative force". In the second issue he examines a theme central to his practice under the title "Cultural Subversion" (#2, 1992) and he recounts his rejection of politics as "...a means of effective subversive change..." and how this led him to begin "...looking towards art and magic for an effective channel". Coupled with this vantage point he describes how, as an artist with very limited funds, he became a "no/low tech artist," and the important role his access to this personal technology played in his work, stating "This no/low tech form is vital to work which is culturally subversive by expanding the concept of sexuality and reality beyond the frame of taboos".

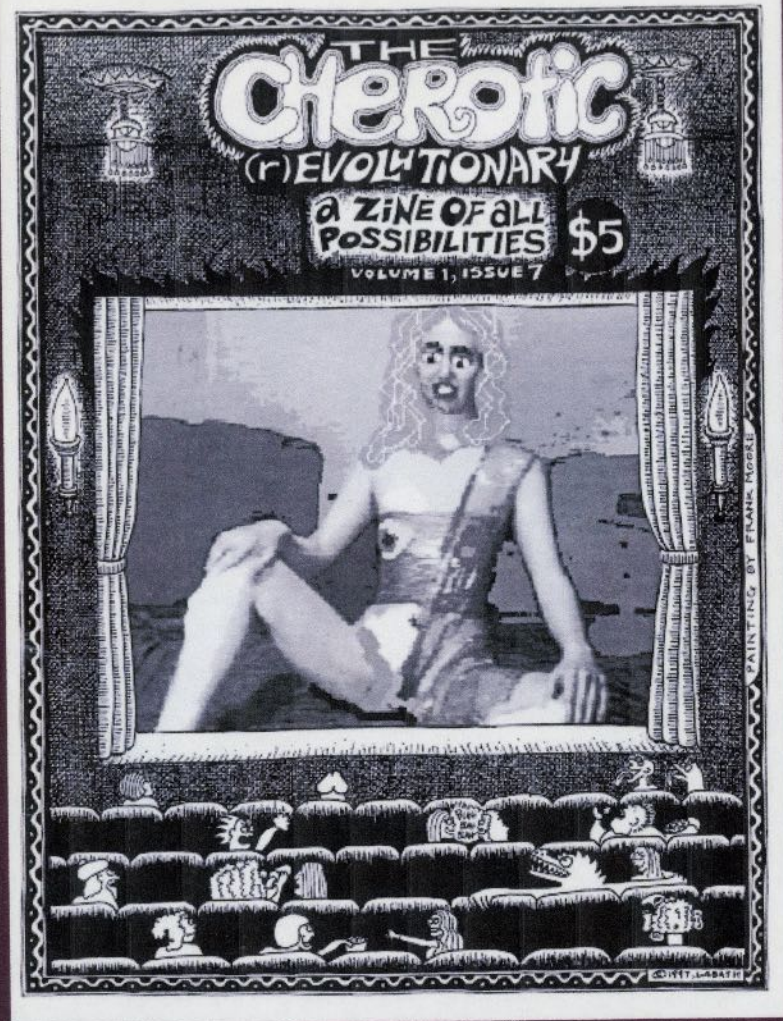


The Cherotic (r)Evolutionary, Vol. 1, #6, 1996

]In another important text in issue #3 (1993) titled "Frank Moore's Philosophy of Art", he gives a very succinct account of his philosophy writing "I'm not interested in doing art that comforts, decorates, entertains...I'm trying to go back to the time when art was the magical, irrational, non-logical channel of active impact...". Further into this text Moore takes a personal turn when he writes "In this kind of art, my body gives me a definite advantage. It links me to the wounded healer, the deformed shaman. By combining this with performance tactics, I combine realities to create awake dreams".

Other articles detail different aspects of his philosophy including a text on the importance of the open mike as a democratic channel ("A Rant On An Open Mike," #6, 1996), and with "Their Cuddling Cocoon" (#6, 1996) he describes the bodily sensations that are experienced during eroplays. Other articles deal with issues related to his practice, like ordinances regarding nudity in the town of Berkeley, the larger field of performance art, musings on the nature of fame, and an interview with his counter-cultural hero and journalist Paul Krassner, former editor of the *Realist* (#5, 1995).

A word that regularly appears in Moore's writings about his practice is the word "channel," and he uses it to describe his view that art and magic, are important *channels* in assisting the individual in their personal evolution. I would like to propose expanding the use of this term to include Frank Moore's own physical body, as the indispensable *channel* through which he developed his unique philosophy of art, and accompanying performance practice. Furthermore, *The Cherotic (r)Evolutionary* can be understood as playing a very similar role in Moore's work, which is reflected in his editorial in #5 (1995) where he addresses his take on the functionality of the periodical, "i realize that i and this zine are just middlemen, just a pipe. when art goes through the pipe, that is when the pipe is important...not before or after".



The Cherotic (r)Evolutionary, Vol., 1, #7, 1997

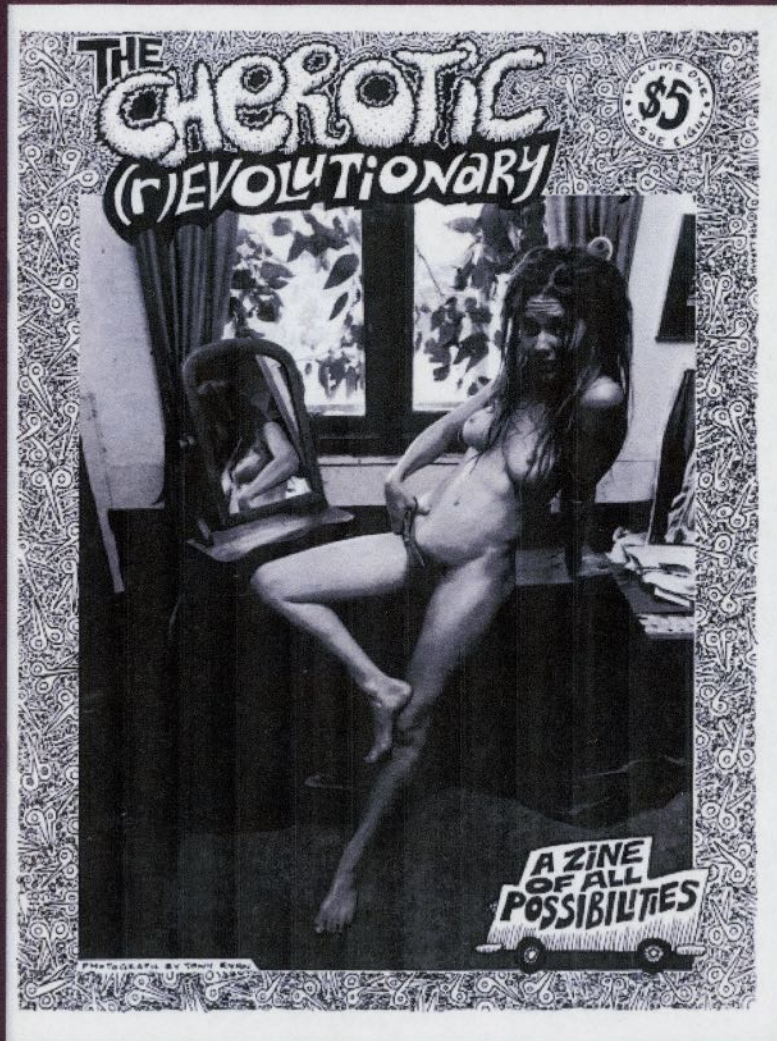
Wrapping Up

After having been immersed in *The Cherotic (r)Evolutionary* over the past month, I have to conclude that the most extraordinary thing about this zine is, that it exists at all! With Moore's restricted mobility, it required a number of extra hands to design, publish and distribute the periodical, and this is what his dedicated family unit was able to provide him. However, the contents of the periodical were Moore's decision, and they reflect a savvy intelligence in propagating his philosophy, and teachings on the art and magic of living and loving. Despite his uncooperative body, Moore's sharp mind was laser-focused on achieving his *cherotic (r)evolution*, and the zine brims with this burning desire.

For the nine years of its life *The Cherotic (r)Evolutionary* would be a virtual home for Moore's "magical misfits", and it functioned exactly as he had hoped for in his first editorial in #0 (1991) as a place where this

community could come together to "...give one another aid and comfort..."¹⁹ and also to "...know that we are not alone, that there are others out/in here/there feeling, thinking, trying, doing similar things."²⁰

A powerful theme that runs through all of Moore's writings and activities is that of 'communication,' and the zine would be one of the many channels, or media, through which he was able to satisfy his desire to be seen and heard. From the seventeen-year old who devised his own low-tech pointer communication device and breaks out of his own personal isolation, there was no holding him back. A key philosophical, and practical strategy was his appropriation of the new personal technologies, all of which would become key elements in his role as a 'no/low tech artist' who was committed to using this 'anarchistic technology' for his own cultural subversion.²¹ A prime example of this approach was Moore's use of the photocopy machine to publish the entire run of *The Cherotic (r)Evolutionary*.



The Cherotic (r)Evolutionary, Vol., 1, #8, 1999

As I have noted earlier, Moore understood *The Cherotic (r)Evolutionary* as being a part of the advance guard of the Cherotic Movement, a movement which he likened to the Sexual Revolution of the 1960s. Within this larger context *The Cherotic (r)Evolutionary* can be seen as continuing the longstanding tradition of artists' periodicals that accompanied all the avant-garde movements of the 20th century, serving both as indispensable players in communicating avant-garde intentions, and in this case preparing the way for the *cherotic (r)evolution*.

The Cherotic (r)Evolutionary at its core, is about healing the body politic, about mending the "...fragmentation, isolation, personal helplessness..." of contemporary life and creating "...a more human, trusting, loving reality, full of fun and pleasure."²² It is not without irony that the messenger, and teacher of this healing message, was someone whose own body was so severely disabled, and yet it was this same body that was the channel through which this "wounded healer...deformed shaman,"²³ would develop his profound philosophy in which *The Cherotic (r)Evolutionary* would function as one of the spear tips of the *cherotic (r)evolution*.

Footnotes

1. Moore, Frank, "Caves," Berkeley, 1987, no pagination.
2. For links to Moore's activities: <http://www.eroplay.com/>
for his videos: <https://vimeo.com/channels/frankmoore/page:1>
The *Cherotic (r)evolutionary* archive: <http://www.eroplay.com/contents.html>
3. Some basic information about the periodical. All nine issues were photocopied, with the first four issues printed in standard letter size and side stitched. The remaining five issues were photocopied in the tabloid size and then folded, and saddle stitched. The page numbers for each issue vary from 24 - 38, with an average of 31. The covers of the first four issues were photocopied onto different colored papers with the insides the traditional white. The covers for the last five issues were printed on tabloid size white card stock, and coupled with the saddle stitching, enhance the overall look and feel of the periodical.

The first three issues (#0, 1991 - #2, 1992) were published by S/R Press (Luna and Kyle Griffith) and from #3 (1993) onwards it was published by Inter-Relations, which consisted of Frank Moore and Linda Mac as the publishers/editors. Print runs for #3 (1993) was 300 copies, and by #6 (1996) it was 500 per issue, and continued until the last issue #8 (1999). Extra copies of individual issues were printed on demand. There were a few paid subscribers, and coupled with the contributors the readers were from all over the world.

Source for the above information was an email from Linda Mac (4.1.2019).

Below is a listing of the issues and their publication dates.

Vol. 1, #0, April 1991
Vol. 1, #1, January 1992
Vol. 1, #2, July 1992
Vol. 1, #3, April 1993
Vol. 1, #4, 1994
Vol. 1, #5, October 1995
Vol. 1, #6, July 1996
Vol. 1, #7, May 1997
Vol. 1, #8, April 1999

4. Moore, Frank in *The Cherotic Revolutionary*, Vol. 1, #0, 1991, p. 2.
5. Moore, Frank in *The Cherotic Revolutionary*, Vol. 1, #0, 1991, p. 2.
6. Moore, Frank in *The Cherotic Revolutionary*, Vol. 1, #0, 1991, p. 12.
7. Moore, Frank from his website (The Cherotic Revolutionary section), <http://www.eroplay.com/tcr.html>, accessed 3.22.19.
8. Moore, Frank, "Caves," Berkeley, 1987, p. 3.
9. Moore, Frank, Editorial, *The Cherotic Revolutionary*, Vol. 1, #1, 1992, p. 3.
10. In the interests of authorial integrity, I should state that I had an article of mine published in the final issue of *The Cherotic (r)Evolutionary* (Vol. 1., #8, 1999) titled "Assembling Magazines," (1997).
11. Moore, Frank, Editorial, *The Cherotic Revolutionary*, Vol. 1, #3, 1993, p. 3.
It's interesting to note that further into this editorial Moore credits Kyle Griffith as the person "...who pushed for the publishing of the book [ed. note *Cherotic Magic*, 1990]...and then strongly suggested we come out with a zine."
12. Moore, Frank, Editorial, *The Cherotic (r)Evolutionary*, Vol. 1, #0, 1991, p. 2.
13. In an email from Linda Mac (4.1.2019) she recounts the larger story around the periodical's demise, writing:

TCR was going strong when we stopped publishing it and we loved doing it! What stopped it was our starting, LUVeR (Love Underground Vision Radio, later changed to Love Underground Visionary (r)Evolution). And that is a story in itself! We were just too busy to do both, so we stopped doing TCR.

14. Moore, Frank, "An Open Letter to Sen. Jesse Helms," *The Cherotic (r)Evolutionary*, Vol. 1, #0, 1991, p. 24. Other artists attacked by Helms & Co. were: Holly Hughes, Tim Miller, John Fleck, Johanna Went and Cheri Gaulke.

15. Ibid., p. 24.

16. The text of Veronica Vera's *Post Porn Modernist Manifesto* (1989) is below:

LET IT BE KNOWN to all who read these words or witness these events that a new awareness has come over the land. We of the POST PORN MODERNIST MOVEMENT face the challenge of the Rubber Age by acknowledging this moment in our personal sexual evolutions and in the sexual evolution of the planet.

We embrace our genitals as part, not separate, from our spirits.

We utilize sexually explicit words, pictures, and performances to communicate our ideas and emotions.

We denounce sexual censorship as anti-art and inhuman.

We empower ourselves by this attitude of sex-positivism.

And with this love of our sexual selves we have fun, heal the world and endure.

17. One commentator on LaBash's works is Barbara Smith, and in her review of Moore's book *Cherotic Magic* in issue #0 (1991) she points out the discrepancy between Moore's definition of eroplay as an activity that does not lead to orgasm, and the fact that many of the figures in LaBash's works do indeed illustrate this kind sexual activity. I too hare this reservation, but within the broader reaches of what this periodical is about can reconcile their subject matter within Moore's larger philosophy.

18. Below is a listing of Frank Moore's writings in the periodical:

Editorials

One in each of the 9 issues

Reviews

#5, 1995: Annie Sprinkles *Post Porn Modernist*

#6, 1996: Barbara Golden *Multimedia Package*.

#7, 1997: Tony Ryan *Photobook*.

Texts

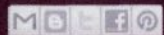
#0, 1991: An open letter to Sen. Jesse Helms

#0, 1991: *Museum of Lovemaking*

#1, 1992: *Nonlinear Bits*

- #2, 1992: Cultural Subversion
- #3, 1993: Frank Moore's Philosophy of Art (1987)
- #4, 1994: Tribal Performance (1992)
- #5, 1995: Interview with Paul Krassner
- #5, 1995: Magical Masks in dialogue with James Audlin (chief distant eagle)
- #5, 1995: In Defense of Bad Art (1993)
- #6, 1996: A Rant On An Open Mike (1995)
- #6, 1996: Their Cuddling Cocoon (1995)
- #7, 1997: Mainstream Avant-Garde (1996)
- #8, 1999: What Price Fame? (1998) first published in Performance Journal #16, Spring 1998)
- #8, 1999: Out of Isolation (1986-1994) Insert in this issue as a small 8-page pamphlet.

- 19. Moore, Frank, Editorial, *The Cherotic (r)Evolutionary*, Vol. 1, #0, 1991, p. 2.
- 20. Moore, Frank in *The Cherotic Revolutionary*, Vol. 1, #0, 1991, p. 2.
- 21. Throughout his career Moore worked in a wide variety of media including: radio, video, zine publishing, TV, performance art, writing, and he was a musician, painter and publisher of books.
- 22. Moore, Frank in *The Cherotic Revolutionary*, Vol. 1, #0, 1991, p. 2.
- 23. Moore, Frank in *The Cherotic Revolutionary*, Vol. 1, #0, 1991, p. 2.



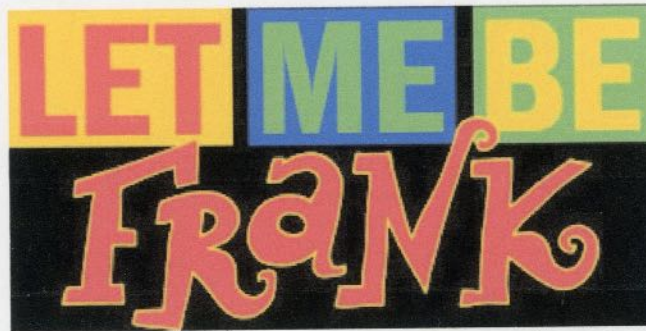
Thee Stranger News

<https://thestrangernews.blogspot.com/>

Thursday, April 9, 2020

[THEE STRANGER NEWS \(March 26th, April 2nd & 9th\)](#)

Curiata



The life and art of shaman, performance artist, writer, poet, painter, rock singer, director, TV show host, teacher & bon vivant FRANK MOORE (facebook.com/unlimitedpossibilities)!

* Episode 1: "A Lucky Guy" (frankadelic.com/episodes/episode-1.html)

- (eroplay.com/Cave/ArtShaman/artsham1.html) [archive.is/tdhUH]



* Episode 2: "A Wounded Healer" (frankadelic.com/episodes/episode-2.html)



* Episode 3: "Art of Reshaping Reality" (frankadelic.com/episodes/episode-3.html)



====*====*

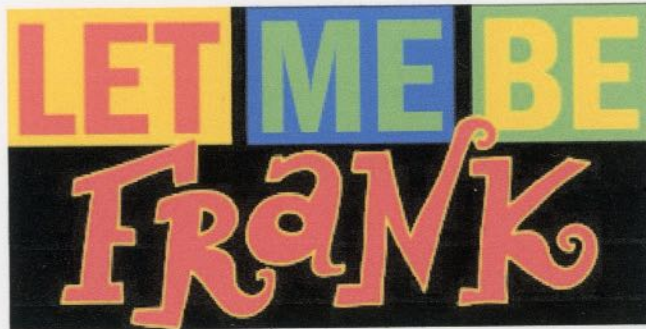
Thee Stranger News is broadcast courtesy of 89.5 FM-KZCT [OzcatRadio.com].

Tune-in online [is.gd/kJ1EUt], and, check in with **The Mothership Connection!** Broadcast Saturdays, 5 to 6pm, & Thursdays, 5:30 to 6pm, with alternative music and culture from across the Greater Bay Area!



Friday, April 17, 2020

[THEE STRANGER NEWS \(April 16th, 2020!\)](#)



The life and art of shaman, performance artist, writer, poet, painter, rock singer, director, TV show host, teacher & bon vivant FRANK MOORE!

- * EPISODE 4: "*Roots of Performance*" (frankadelic.com/episodes/episode-4.html)
- * EPISODE 5: "*A Channel, Not A Creator*" (frankadelic.com/episodes/episode-5.html)
- * EPISODE 6: "*Learning the Trickster's Art*" (frankadelic.com/episodes/episode-6.html)

Visit FRANK MOORE's official page (eroplay.com) and check out his Unlimited Possibilities public access show (eroplay.com/fmup) (facebook.com/unlimitedpossibilities)

From: <https://thestrangernews.blogspot.com/>

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[[facebook.com/The-Mothership-Connection-Ozcat-Radio-895-FM-KZCT-1441733309389969/](https://www.facebook.com/The-Mothership-Connection-Ozcat-Radio-895-FM-KZCT-1441733309389969/)]

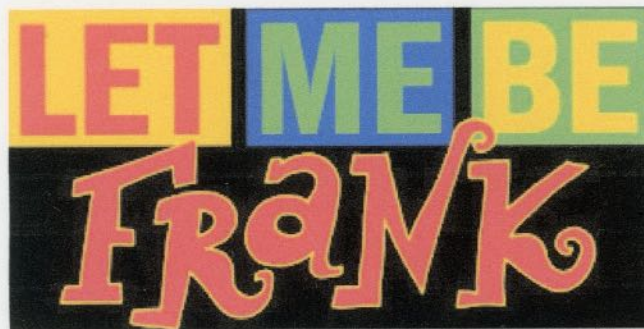
Produced by the **Northbay Uprising Media Collective** (northbayuprising@gmx.com)

* **Droneyard** [droneyard.bandcamp.com/releases], w. "Press Rewind", "Take 9"

* **Crash 45** [crash45.bandcamp.com], w. "California's Fallin' "

* **States of Nature** [statesofnature.bandcamp.com], w. "Collide-A-Scope", "Move Like A Ghost"

Featured interview with Linda Mac and Labash!, the folks behind...



The life and art of shaman, performance artist, writer, poet, painter, rock singer, director, TV show host, teacher & bon vivant FRANK MOORE!

* Episode 1: "A Lucky Guy" (frankadelic.com/episodes/episode-1.html)

- (eroplay.com/Cave/ArtShaman/artsham1.html) [archive.is/tdhUH]



* "Art is a Bitch", a poem the Frank Moore Archives (eroplay.org/art-is-a-bitch/)
[\[archive.is/lh1VL\]](http://archive.is/lh1VL):

Someone asked:

1. What were the **THREE MOST IMPORTANT** things you did to get a break and start moving toward recognition as a performance artist?
2. While you were moving toward getting to where you needed to go, how did you make enough money to survive while not taking away **TOO** much time and energy from your creative work?
3. How do you spend your days now, mostly? e.g., approximately what percentage of each day is spent writing, marketing yourself, planning shows, arranging tours, scoping out and applying for grants, bringing in outside income, acting as a mentor to other artists, etc.?
4. What do you love **MOST** about doing what you do now?
5. What do you **HATE** most about doing what you do now?

I can only answer
art is not a career
not a money maker
but a money taker
an addiction,
a life long master
who does not give
a flying fuck
what I "THE ARTIST"
loves, hates,
what I want to do,
where I want to go
the artist's job is to surrender,

to follow, to melt into art
making money is easy
but the river of art rarely flows
naturally that way
without damming the river up
so keep your day job
get a day job you like doing
because art is your mistress of night
& you ain't her pimp
she'll take your money & time
she will take you into the basement
of the unseen
you'll get old with her
attending her needs
rocking on the porch with her
no goals, no plans, no marketing,
no rush.

Just rocking, just surprises everyday,
just people dropping by,
just floating without knowing,
just doing, just suffering, just enjoying.
Just following.

Just trust the bitch art!

© Frank Moore 03/20/1999

Posted by Northbay Uprising Radio at 3:43 PM

From: <https://mothershipradio.blogspot.com/>

Why Does Art Matter ????????

An Essay by artist Edna Floretta

Nov. 18, 2020

Why does art matter? First of all, art is everywhere, down to the sweater you are wearing to the bag your fries come in. But more importantly I'd like to talk about the Fine Arts and their ability to change the world. In this essay I will be discussing two artists, myself and Frank Moore.

Frank Moore is an example of a person with the most extreme physical handicap. He had cerebral palsy. This left him unable to walk or talk, with little control of his arms and hands. Yet, inside his brain lay a genius of enormous importance. His life-long body of art, writing, performance art, music, and hosting radio and television shows is a more profound body of work than most people without a handicap. He communicated by using a pointer tied to his head unto a board of letters and words. The fact that he communicated at all is a miracle unto itself. But not only did he communicate, what he had to say is some of the best writing on Art and Life that I have ever read. He is best known for his Shamanic eroplay performances. Where he encouraged the audiences to get naked and touch each other erotically to break taboos. His work is being archived on the internet by his life partners Linda Mac and Michael LaBash. There are thousands of videos of both his performances and his television shows and they are still uploading. They also put together a documentary series featuring Frank's videos and writings called "Let Me Be Frank". I would have to

say that Art saved his Life and gave him purpose. Even though Life fated him to a terrible physical circumstance, he found inspiration and Beauty in Life. He most certainly had a lot to say.

The same is True for me. Art saved my Life. I was not born physically handicapped, but was diagnosed with one of the most severe mental illnesses, schizoaffective disorder. Which is schizophrenia PLUS bipolar. I can't tell you how many times I almost committed suicide, yet I chose to Live and make Art. Not only did I lose my mind to the point of being catatonic, it destroyed my body too. I gained over 100 pounds on my antipsychotic meds. It left my schizophrenia in remission, but I was still dealing with being bipolar. I, at age 48, have created a huge body of work in art, video, music, performance, and writings. While still sane, in 1999, in Berkeley Ca., I checked out a book I found in the art section of the library called "A Study in Misery". When I took it back to the Sherman House co-op where I was living, and opened it up, a voice came to me so strong which said, "the woman in the picture is you, and the man in the picture is now your friend Jacki". It was a picture of Frida and Diego. Who the hell would want to be Frida Kahlo? But when I read her life story, my whole life made sense finally. I can't tell you how much it hurts that the whole world has Frida Mania, yet no one knows of my current body of work, which I find even more diverse and intense and provocative and political.

Both Frank Moore and I had something in common. We were both highly artistic, spiritual, and had intense love for humanity. We both hoped that our Arts would create a "Butterfly Effect" in this world filled with Rotten Ass Shit!!!! And unlike our President, we believed that "Black Lives Matter". I made a performance video called, "Mommy, what does Nigger mean?" I had been horrified by the conversations I overheard while bartending in small town Ohio. When I was 15, my mother had me locked in a mental ward where I was scolded for

wanting to go to prom with a boy with black skin by the doctors and diagnosed with Oppositional Disorder. I have spent many a day in African American Churches, because to me, there is no better place to feel the human's spirit.

Both Frank and I were against War and the insane amount of money spent on military while human needs weren't being met! My father was in Vietnam in the Navy. He was drafted there against his will. He worked the flight deck, and had to load bombs that killed many people and bag the bodies that the planes brought back. Still to this day, he is a terrible alcoholic and screams at night in his sleep. It made my life one of Misery. It's a trickle-down effect. I am Vietnam. A friend of mine from high school recently got in touch with me after spending many years in the Army stationed in the Middle East. He was suffering from severe anxiety, terrible nightmares, and insomnia. Can you imagine my horror when he told me, "The thing I do best is kill people."????????? Nooooooooooooooooooooo

Both of us felt it important to be Free to express your sexuality and be accepted for who you are. My brother is Gay and I am bi-sexual. I live with so much pain because of witnessing the struggles of my dear brother to accept who he was. It was obvious from an early age. Many nights I heard him cry himself to sleep. When he finally came out of the closet as an adult, my mother said, "It is against God!" I was so fucking pissed off. "God is the one who made him that way!" I don't believe in the "human made" perceptions of God. To her benefit, now my mother fully accepts him, and treats his life partner like a son.

Both of us used self-nudity in our Arts, along with other artists such as Karen Finley. We used nudity to rebel against society's norms, to show vulnerability, sensuality, extreme emotional expressions, but most of all to reveal Honesty. He was attacked by Jessie Helms for his

use of nudity and used as an example of why not to federally fund the Arts! Being nude is an expression of Freedom. I guess Jessie Helms didn't really desire to be Free.

Both of us had a "World Mind" and were open and cared about the other countries around the World. Knowing the complete Truth, that we are all brothers. We had this despite the Propaganda that Capitalist, all powerful America is constantly pumping through the Media. Shame on America, for wanting to be Imperialists. I personally crave the culture and foods of other countries !!!!!

I am only writing this Essay, because last night I dreamt of Frank Moore, who passed away on October 14, 2013. In my dream we were alone and he suddenly died. I pumped his chest with my hands until he came alive again. Then we were with a group of artists painting murals at a school. I returned the next day to finish painting, only to find the mural that Frank and I had made together had been destroyed by a teacher. I was So flipping angry. I became physically angry during my dream. The rage led to Frank and I speaking out about why Art is important to the mass media. I awoke and knew I had to write this Essay.

Both Frank Moore and I created with intense passion. Fiercely using Art to sustain us through our disabilities, and to help us vocalize our truths and our frustrations with all the horrible, unbelievable, monstrous things of this World. Both of us collaborated with and supported and videotaped other Artists who we admired. We did so not to use Art as a Commodity or something an art critic could smugly review. But we did so because it was as natural as Breath. And because deep inside, we both hoped that someday, somehow, our work would cause a "Butterfly Effect" in this world and be a catalyst for

change to PEACE, LOVE, EXPRESSION, ACCEPTANCE, TRUTH, and HONESTY upon this Earth that we ALL share.

Note, Frank told me about the Butterfly Effect with our work in my dream. We are not the only Artists working towards the goal of peace. May the Journey continue and come to pass sooner than later, for the sake of all.

Sincerely, Edna Floretta..... a broken, poverty stricken artist who keeps on trucking..

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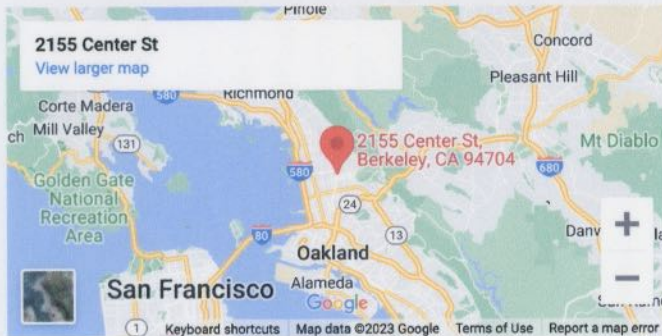
[BAMPFA](#)
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Description

Artists and guest cocurators of Frank Moore / MATRIX 280, Vincent Fecteau and Keith Wilson discuss the role of Moore's painting within his expansive body of creative, spiritual, and performance work. Vincent Fecteau is an artist living and working in San Francisco who exhibits internationally, most recently at Matthew Marks Gallery, New York. Keith Wilson is an artist and filmmaker based in Athens, Georgia, whose work has been exhibited at Sundance, the Berlinale, the Museum of Modern Art, and documenta 14.

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BAMPFA Mounts Survey of Rarely Seen Paintings by Frank Moore



On View January 25 through April 23, 2023

Frank Moore / MATRIX 280: Theater of Human Melting Marks First Museum Exhibition for Iconic Berkeley Counterculture Artist, Highlighting Works That Have Been Acquired by BAMPFA

(Berkeley, CA) November 17, 2022—The UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) will mount the first museum exhibition of work by Frank Moore, the late Berkeley artist who was an important figure in the Bay Area's counterculture movement during the 1970s. The exhibition will feature nearly thirty of Moore's paintings, an underexamined aspect of the artist's prodigious career—which also encompassed poetry, music, performance art, filmmaking, shamanic rituals, and public access television over five decades of creative output. The latest installment in the museum's MATRIX Program for Contemporary Art, *Frank Moore / MATRIX 280: Theater of Human Melting* highlights the acquisition by BAMPFA of two paintings by Moore, including his iconic portrait of the musician Patti Smith.

Born with a disability that affected his speech and movement, Moore (1946-2013) produced a vast body of work focused on the relationships between bodies and objects, subjects and observers. A graduate of the San Francisco Art Institute, Moore was deeply influenced by the countercultural currents of the Bay Area during the 1970s, becoming widely known for provocative performance art presentations that incorporated nudity and eroticism as well as shamanic practices and durational elements. Moore also published extensively as a poet, playwright, and essayist, and beginning in the

early 2000s he produced a recurring arts program for Berkeley's public access channel that later transitioned into a web series. He also remained active in radical politics until the end of his life, most notably as a write-in candidate for President in 2008.

Amid this eclectic output, Moore's work as a painter remains comparatively underrecognized, despite its centrality to his creative practice from the 1960s through the 1980s. Frank Moore / MATRIX 280: Theater of Human Melting offers an opportunity to reconsider this important aspect of Moore's artistic legacy, presenting twenty-nine works that will be displayed salon-style in the exhibition gallery. The exhibition will highlight Moore's distinctive use of oil paint to create evocative still lifes, landscapes, and portraiture, with subjects ranging from anonymous nudes to pop culture icons like Batman and Darth Vader. Among the notable works in the exhibition are a painting of Frankenstein's monster, a rarely seen self-portrait of the artist, and two paintings that were acquired by BAMPFA in 2018: Mariah (1977), and Patti Smith (1979).

Frank Moore / MATRIX 280: Theater of Human Melting is guest curated by Vincent Fecteau and Keith Wilson, both working artists with deep connections to the Bay Area. Their work on the exhibition draws in part on Moore's extensive archives, which are currently held at UC Berkeley's Bancroft Library. To provide additional context on Moore's life and work, the curators have chosen to include the video Let Me Be Frank, a trailer for a documentary series about the artist that will play on a loop in the exhibition gallery.

"We hope this exhibition provides an opportunity for Berkeley and the Bay Area to encounter Frank Moore's exuberant, confrontational, and at times discomfiting work," said Wilson. "Yes, the paintings were rendered with a brush attached to Frank's head band, but we are most interested in the way the work points to a universal desire for deeper, embodied connections in a world of increasing fragmentation and isolation."

In conjunction with the exhibition, Fecteau and Wilson will give a curator's talk at BAMPFA on Wednesday, January 25 at 5:30 p.m. BAMPFA is also publishing an illustrated brochure to accompany the exhibition, featuring a new essay by the curators that contextualizes Moore's paintings in the context of his broader creative practice. Additional public programs will be announced in the coming weeks; visit bampfa.org for the latest updates.

"BAMPFA is delighted to present the first museum exhibition of Frank Moore right here at his hometown museum, which will reintroduce our audiences to an artist whose singular vision was shaped by this vibrant creative community," said BAMPFA's Executive Director Julie Rodrigues Widholm. "Given Berkeley's proud history as the birthplace of the disability rights movement, it's especially meaningful for us to revisit the work of a Berkeley artist who was unbound by his physical limitations, and whose spirit of artistic innovation and inclusivity continues to inspire."

Sponsorship

Frank Moore / MATRIX 280: Theater of Human Melting is organized by BAMPFA staff and guest curated by Vincent Fecteau and Keith Wilson, with BAMPFA Curatorial Assistant Claire Frost. The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis.

Image credits

Frank Moore: Patti Smith, 1979; oil on canvas; 34 x 38 in.; Berkeley Art Museum and Pacific Film Archive, Gift of Linda Mac and Michael LaBash, Inter-Relations.

Frank Moore: Batman's Face, 1979; oil on canvas; 40 x 40 x 3/4 in.; collection of Michael LaBash and Linda Mac, Inter-Relations.

Tickets

\$14 general admission

\$12 non-UC Berkeley students, disabled, 65+

FREE BAMPFA members; UC Berkeley students, faculty, staff; 18 and under; one adult per child 13 and under; and artists in the BAMPFA collection/MATRIX

Address

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About BAMPFA

One of the nation's leading university museums, the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) is a forum for cultural experiences that transform individuals and advance the local, national, and global discourse on art and film. As the premier visual arts venue at the top U.S. public research university, BAMPFA is uniquely dedicated to art and film in equal measure. Its annual program encompasses exhibitions, screenings, and public programs that connect visitors from campus, across the Bay Area, and beyond with the leading artists and filmmakers of our time.

BAMPFA takes a contemporary and critical perspective on its wide-ranging collections. The museum's holdings of more than 28,000 works of art include particular strengths in 20th- and 21st-century work, including Abstract Expressionist painting, contemporary photography, conceptual art, and African American quilts, along with focused historical collections of 19th-century American folk art and early American painting, Italian Baroque painting, Old Master works on paper, and East Asian paintings. BAMPFA's collection also includes more than 18,000 films and videos, representing the largest collection of Japanese cinema outside of Japan and impressive holdings of Soviet cinema, West Coast avant-garde film, and seminal video art, as well as hundreds of thousands of articles, reviews, posters, and other ephemera related to the history of film.

Founded as the University Art Museum in 1970 and initially housed in a Brutalist structure designed by Mario Ciampi, BAMPFA relocated in 2016 to a new facility designed by Diller Scofidio + Renfro in the heart of downtown Berkeley, where it has become an anchor for the city's flourishing arts district. The museum's curatorial strategies reflect the rich diversity of the UC Berkeley campus and the greater Bay Area through programming that is interdisciplinary, intergenerational, and international in scope. A locally connected, globally relevant institution, BAMPFA is deeply dedicated to its role as an educational space for UC Berkeley scholars and the general public. It

fulfills this mission with three distinguished study centers—the James Cahill Asian Art Study Center, the Film Library and Study Center, and the Florence Helzel Works on Paper Study Center—as well as a range of collaborations with the university's academic departments and student organizations.

Posted by afox on November 16, 2022

<https://bampfa.org/press/bampfa-mounts-survey-rarely-seen-paintings-frank-moore>

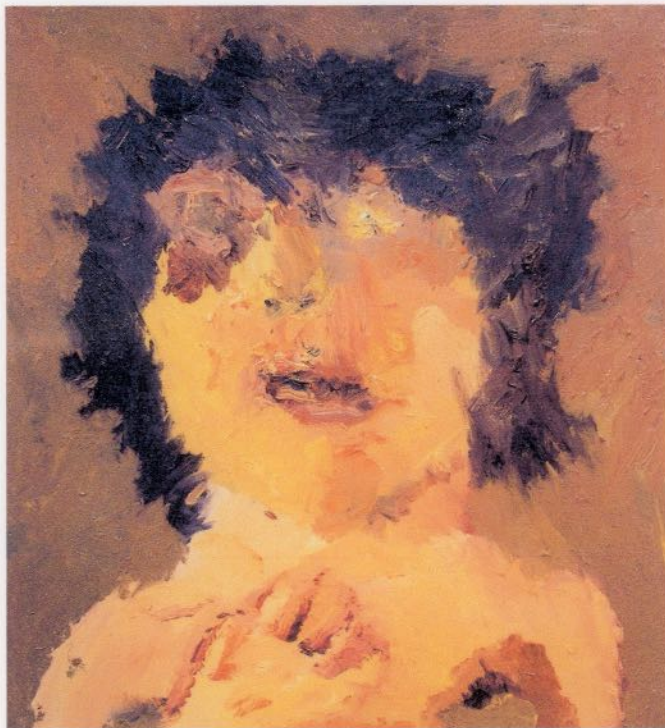
Berkeleyside

BAMPFA presents the paintings of Frank Moore — a performance artist, poet and so much more

Opening Jan. 25, exhibition focuses on the lesser-known body of work by the Berkeley countercultural activist who was also a playwright and filmmaker.

Sponsored by Berkeley Art Museum and Pacific Film Archive

Jan. 19, 2023, 8:38 a.m.



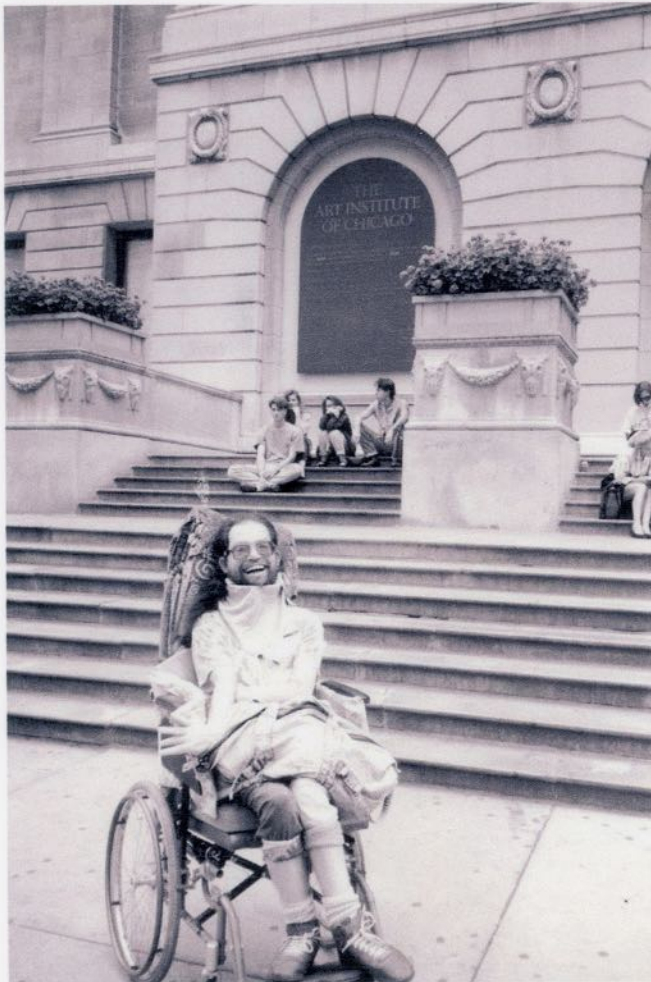
Frank Moore's portrait of musician Patti Smith was recently acquired by BAMPFA. Credit: BAMPFA

If you spent any time at Sproul Plaza on the UC Berkeley campus during the 1970s, you may have encountered a young man in a wheelchair with a mischievous smile and a long pointing stick strapped to his head of unruly brown hair. If you approached this man, you might have seen a colorful sign on his lap with a simple invitation: "Talk to Me."

This was Frank Moore, one of the most distinctive and distinguished artists to emerge from Berkeley's counterculture scene during the 1970s and '80s. A Berkeley original, Moore (1946-2013) was known by his many friends and admirers as a prodigious poet, painter, playwright, performance artist, musician, filmmaker, shaman, presidential candidate, and public access television impresario.

He was all of these things and more, all while living with a disability that limited his speech and motion but left his creative spirit unbound.

Today, Moore's legacy lives on in his voluminous archives of art, film and written work, held at UC Berkeley's Bancroft Library. This year, Bay Area audiences will have a fresh opportunity to discover a portion of that material starting Jan. 25, when the Berkeley Art Museum and Pacific Film Archive unveils Frank Moore / MATRIX 280: Theater of Human Melting — the first museum exhibition dedicated to this extraordinary artist. Unlike previous exhibitions of Moore's work, Theater of Human Melting focuses specifically on his paintings, a comparatively under-recognized aspect of his creative practice that is overdue for rediscovery.



Frank Moore as visiting artist at the Art Institute of Chicago in 1991. Credit: Linda Mac

Born and raised in San Bernardino, Moore spent his early adulthood at the Brotherhood of the Spirit commune in western Massachusetts and among radical communities in New Mexico, where he wrote articles for progressive publications under the pen name Unicorn. After relocating to the Bay Area to attend the San Francisco Art Institute, Moore became widely known for provocative performance art presentations that incorporated nudity and eroticism as well as shamanic practices and time-based elements.

In 1978, Moore converted a vacant storefront on Bancroft Avenue into The Theater of Human Melting, a workshop where he developed performances, wrote screenplays, and mentored fellow artists. Constantly experimenting with new forms of expression, he brought his creative vision to public access television in the early 2000s, producing a weekly arts program that later transitioned into a web series. Like many Berkeleyans of his generation, Moore was also active in radical politics throughout his life — most notably as a write-in candidate for President in 2008, when he ran on a platform of “radical love.”

The latest installment in the museum’s MATRIX program for contemporary art, the exhibition of paintings at BAMPFA offers a rare glimpse at Frank Moore’s prolific output as a painter, which is less widely known than his performance art but no less central to his practice.

Working with a paintbrush strapped to his forehead, Moore used oil paint to render evocative still lifes, landscapes, and portraits, ranging from anonymous nudes to pop culture icons like Batman, Darth Vader, and Frankenstein. Twenty-nine of these remarkable works will be presented at BAMPFA, including two works that were recently acquired for the museum’s permanent collection — one of which is a portrait of musician Patti Smith, Moore’s close friend and collaborator.



Silversurfer by Frank Moore. Credit: BAMPFA

“We’re delighted to present the first museum exhibition of Frank Moore right here at his hometown museum, which will reintroduce our audiences to an artist whose singular vision was shaped by this vibrant creative community,” said BAMPFA’s Executive Director Julie Rodrigues Widholm.

"Given Berkeley's proud history as the birthplace of the disability rights movement, it's especially meaningful for us to revisit the work of a Berkeley artist who was unbound by his physical limitations, and whose spirit of artistic innovation and inclusivity continues to inspire."

Theater of Melting is guest-curated by Vincent Fecteau and Keith Wilson, both working artists with deep connections to the Bay Area, who will present a curator's talk at the museum on Jan. 25 at 5:30 p.m.

To provide additional context on Moore's life and work, the curators have chosen to feature the experimental video *Let Me Be Frank*, playing on a loop in the gallery. Although Moore is credited as the director, the segment was produced posthumously by his family as the opening sequence for a video series based on his autobiography, "Art of a Shaman." *Let Me Be Frank* serves as a boisterously joyful introduction to Moore's creative vision, driven by his passionate belief in the ability of human beings to connect.

Of related interest, selected papers from the Frank Moore Archive will be on display in the exhibit cases on the 3rd floor at The Bancroft Library, UC Berkeley, Feb. 1-April 21.



The Berkeley Art Museum and Pacific Film Archive (BAMPFA) is one of the nation's leading university museums, and is a forum for cultural experiences that transform individuals and advance the local, national, and global discourse on art and film. As the premier visual arts venue at the top U.S. public research university, BAMPFA is uniquely dedicated to art and film in equal measure. Its annual program encompasses exhibitions, screenings, and public programs that connect visitors from across the Bay Area and beyond with the leading artists and filmmakers of our time.

<https://www.berkeleyside.org/2023/01/19/bampfa-presents-the-paintings-of-frank-moore-a-performance-artist-poet-and-so-much-more>

Their presentation method is purposeful. "We knew we wanted the exhibit to mimic the vibrancy and discordant nature of Frank's own walls," Wilson explained by email. "When hanging the show, we decided against organizing them by chronology or subject matter, and attempted to hang them in clusters that are both discordant and harmonious."



Frank Moore, 'Batman's Face,' 1979; Oil on canvas, 40 x 40 inches. (Whit Forester)

Moore's paintings are aggressive, frantic portraits of love, lust and icons rounded out with titles reflecting on death and absurdity (see *Corpse Love* or *Rabbit on a Scooter*). He painted similarly to how he communicated with his speech board, but in place of his pointer, he strapped a paintbrush to his head. His wife, Linda Mac, would set up his paints for him and rotate each canvas when instructed. He chose to paint portraits, he says in his book *Art of a Shaman*, "Because I wanted to see people nude, and touch them, and to create an intensity between us."

Even though the work at BAMPFA was made between the 1960s and the early 1980s, Moore's color choices remain fresh, balanced and striking. His work is linguistic; color choices speak to one another in juxtaposition rather than joining as one. Often not fully mixed, his brushstrokes could be seen as signs of his urgency to create. He was constantly working on something.

"One of the most striking things about these paintings are their expressive paint handling," Fecteau says via email. "Though they are largely representative, their goal does not seem to be perfect description. Rather they seem to be searching for something beyond the surface." The outcome is satisfying: a response Moore might not have focused on or cared about in his other mediums.

Moore was very "punk" in that way. He got a lot of satisfaction out of confusing his audiences, like the time he organized a kind of happening, directing women to flirt with men in coffee shops without the context of a stage or an announced performance. In so much of his work, Moore pushed performance past its typical setting, blurring the lines between audience and actor.



Installation of 'Frank Moore / MATRIX 280: Theater of Human Melting' at BAMPFA with a view of Moore in the trailer for 'Let Me Be Frank.' (Whit Forester)

Theater of Human Melting brings together disparate images from the pop culture Moore admired, with depictions of Batman, Frankenstein and Patti Smith (he idolized punk rockers). He chose these subjects because they brought him joy. This decision to follow fulfillment was a key element of Moore's life; one day he chose to find himself beautiful. His declaration of feeling worthy and valued moved others to see that quality in him. When the confines of society differed from his thought process, Moore turned to self-love, creating his most radical persona.

For Fecteau and Wilson, the process of working on this show has been deeply enmeshed with the ideas of disability aesthetics. "Disability is not something to overcome in order to make art or creative work. Disability itself is generative, producing art and ideas that would otherwise not be realized," Wilson says. Had Moore not been who he was, Wilson adds, "these dynamic, gestural, melting paintings would not be possible."

A decade after his death, Moore's legend continues. The BAMPFA exhibit includes the trailer for a newly launched web series called *Let Me Be Frank*, featuring a song with his vocals and samples of his performance pieces. If nothing else, this body of work at BAMPFA might make you feel a bit antagonized, and rightfully so. The essence of Frank Moore is that there can always be more: more creation, more exploration, more enjoyment in living life. And he'd want you to know that.



'Frank Moore / MATRIX 280: Theater of Human Melting' is on view at the Berkeley Art Museum and Pacific Film Archive through April 23, 2023. [Details here.](#)

Armin Rosen on **Johnny Carson's Secret**, p. 12

Michael Lind's **Cousin Jesus**, p. 7

Amanda Fortini on **Dandelions**, p. 11

Ted Mann's **Times Square**, p. 9

Music: Chandler Fritz with **Cut Worms**, Susannah Samuels on **Elliott Smith**, Dan Talamantes on **Bryan Adams**, PLUS **BRET EASTON ELLIS' CHRISTMAS PLAYLIST**



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