

Colette

I used the street since 1970, and then nightclubs, and I began using windows for performances and installations in 1972 ("Homage to Delacroix"). These alternative spaces offer me creative and artistic freedom.

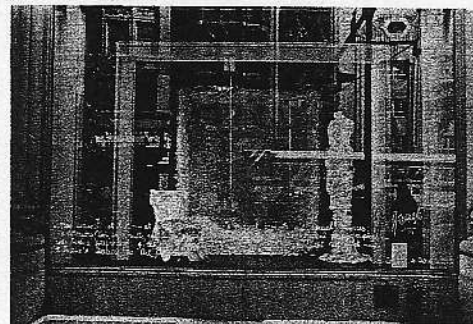
I am also interested in the natural psychological associations that come with the framework of windows—for example, the effect of glass and the likeness to a box—an enclosed space that was public and yet intimate, close and yet unapproachable. The displacement of art into an unexpected public space offered me a new audience and it was also an independent step. As a creator I have never like the idea of depending totally on the stamped approval of museums, galleries, and other art establishments to expose my work. I feel that if the work is strong enough it will eventually overcome criticism and eventually be accepted as an art form.

The "Colette is Dead" series, an ongoing conceptual work and parody of a solution to the dilemma of a contemporary innovative artist, began in January, 1978, and has included several window works. I have become a "Reverse Pop" artist—instead of placing familiar commercial images and techniques into an art context as my "Pop Art" predecessors have done, I, as Justine, president of Colette is Dead Co., have placed products inspired by my personal image into a commercial arena. C.



Available at last at Wanamaker's Justine's original products and special services

1. Interiors (beds, walls, sofas, rooms)...
2. "Deadly Feminine" Fashions
3. The original window displays with or without Justine in window
4. The actual recording of "Beautiful Dreamer"
5. Last but not least, Justine's special services as Art Consultant
Justine of Colette is Dead Co. Ltd.
Deadly Feminine T.M.



Colette, "Available at last at Wanamaker's..." window installation, John Wanamaker's, Philadelphia 1980

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