

## Colette

*“Love in the Attic...Mermaid in the Closet”*

September 12 - October 15, 2017

### Entrance

#### *Bed Series II, 1975/76*

Image of sleep performance, Real Dream, at Clocktower.

Lightbox (perforated photograph on mylar, light, resin, fabric)



### Gallery

#### *Bed Series I, 1973/74*

Bed in living environment

Lightbox (perforated photograph on mylar, light, resin, fabric)



*“Hold on I’m on my Way” (Posing as high priestess  
in the windows of Oboro Gallery, Montreal), 1998*

Printed photograph



*Visits to Normal World (tableau installation), 1990*  
*Destroyed photograph of installation/performance,*  
*Munich, Carol Johnssen Gallery*



*Olympia (early portrait), 1991*  
B/W photograph used for post-ups downtown NYC/SoHo  
to announce the birth of a new persona



*Homage to Paul Delvaux, 1974*  
Performance photograph/object



*“Colette is Dead” with Douglas Tarnbaugh*  
and architect Chris McNair, Jan. 1978  
Performance at P.S.1 introducing “Justine and  
the Victorian Punks”



*“Colette is Dead” with Douglas Tarnbaugh*  
and architect Chris McNair, Jan. 1978  
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the Victorian Punks”



*Transformation as Princess Victoria Von Preussen, 1988*  
for installation at Frauen Museum inaugurating Bonn  
as the capital of West Germany  
Altered photograph



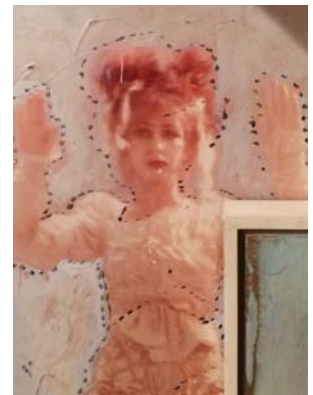
*Femme Fatale sleeping in a box (East 77th St.), 1977*  
Photograph documenting street work of artist sleeping in a blue  
satin box at the opening of an exhibition at the Eugenia  
Cucalon Gallery



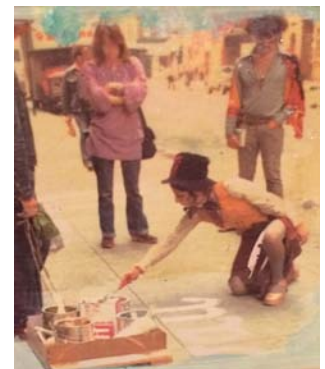
*LP of Justine of Colette is Dead, 1978*



Pink Beautiful Dreamer uniform series, 1980-82



*Street Performance, SoHo, 1972*



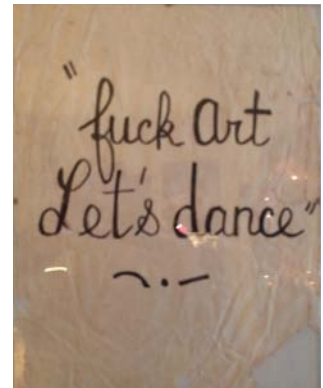
*Beautiful Dreamer (décapité), 1980-2017*

Lifesize photograph of the artist in Beautiful Dreamer uniform posing as a living doll (head cut off by landlord in hallway of Pearl Street apartment)



*fuck Art Let's dance*

original drawing for opening of *Danceteria*, 1980



Box of LPs: 30 Album Covers from all living personas, 1970s-2010s

black and white Olympia, Justine-78 of the Colette is Dead Co aka justine and the Victorian Punks 78-83, Mata Hari 84-86, Countess Reichenbach 86- 90, House of Olympia( 90's ), Lumiere 2001-present



*Love in the Closet (Love in Ruins/The Artist and Her Muse),*

1987-1990 for Solo Exhibition at Empire Gallery, NYC  
From the Bavarian Adventure Series: The Secret Lives of Count and Countess Reichenbach, 1986-90

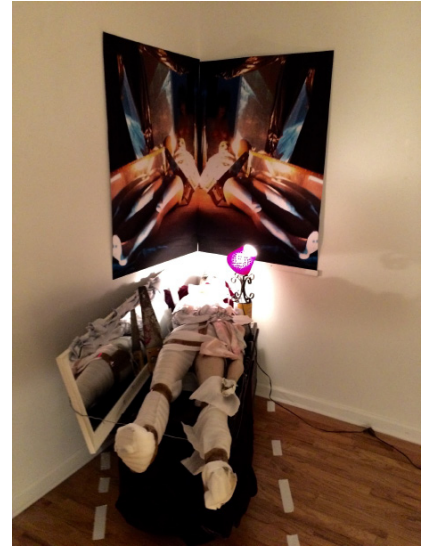


*From Dial C for Scandal Series: "If men want to look at me... why shouldn't they pay for it," 1987-88*

The naked Maja Colette sized from the Bavarian Adventure Series



*Hommage to Duchamp's Étant Donne (Étant pris: 1° la drapé / 2° la lampe de chevet), 2017*  
Mixed media installation



Ten "records from the story of My llife"

left side

1. justine- backstage 1978 in her dressing room posing in front of Pistoletto Mirror. Banco gallery Brescia. - before performing in window of gallery sleeping. 2. Mudd Club fashion performance - to celebrate the deadly feminine line in windows of fiorucci - 1979, 3. image of of wet magazine interview 1980, 4. justine and the victorian punks 1978- ps1, 5. Justine's thrift shop installation - multi media performance with other models in thrift shop. so ho zat . nyc 81/82

right side

6. the pearl st. mystery 2006.  
7. justine and the shades , . multi media performance.= danceteria.- 1980 performing Deadly feminine .T.M. "song for trademark of the colette is dead co, 8. Justine goes to Austria Graz to Promote her beautiful Dreamer Lp ( the records were then only conceptual, and people on street were upset they could not buy it . K&O dept store. Graz. Austria, part of art festival curated by Peter Pakesh, 9. still from "Justine and the Boys " video . film . 1979-filmed by Robert Polidori . with Jeff Koons; part one ." the Bath (footage used in film honoring Jeff Koons in LA museum of cont, art april 2017, 10. "Images of the unknown" installation at PS1 Moma. group show curated by Alanna Heiss .1987.



*The artist as Frida Khalo, 1991*  
From Love in Ruins – The Artist and their Muse  
Mixed media



*Experiment from Laboratoire Lumiere, 2001*  
Three Erlenmeyer filtering flasks



*Arrived, 2017*  
Mixed media installation



*The remains of Mermaid in the Attic, 2016/17*  
Mixed media wall fragment,



*Marat (P.S.1), 1976*

From rooms exhibition at PS1, curated by Alanna Heiss



*From Silk to Marble (Berlin), 1984*

Black and white Colette sized photograph



*Office*

*Self Portrait as a Lamp, 1986/87*

Mixed media



*Visits to the Normal World*

*Justine joins La Rocka, 1977*



*Justine in her Living Room, 1981*



*Mata Hari and Stolen Potatoes by the Berlin Wall, 1984*



*Potcards from the Story of My Life Series  
Street work, 1971-72*





## Colette

*‘Love in the Attic...Mermaid in the Closet’*

September 12 - October 15, 2017

The Mitchell Albus Gallery presents “Love in the Attic...Mermaid in the Closet,” an exhibition/installation by Colette opening Tuesday September 12. A reception for the artist will be held on the day of the opening from 6–9 pm.

Colette is an art world icon whose diverse personae have defined unique visions of the feminine complementing but distinctly different from the usual feminist perspectives. Working in performance and installation art, Colette creates immersive dreamlike environments – *tableaux vivants* composed of Baroque- inspired crushed fabric, mirrors, photographs, artificial flowers, curios, incandescent lights, paintings, autobiographical artifacts, and often the artist herself in various states of repose. Although the artist has been a well known figure since the 1970s exhibiting in museums and alternative spaces, solo exhibitions in New York have been rare.

Colette was born in Tunis, Tunisia and grew up in Nice, France. She moved to New York in the early 1970s and quickly established herself as a distinct voice in the emerging downtown performance and conceptual art scene. In 1978 Colette staged her own death in an installation performance entitled “The Last Stitch” at the Downtown Whitney. Resurrected as “Justine,” the artist posed as an entrepreneur marketing Colette’s vision and image, most famously in the windows of Fiorucci’s East 59th Street store sleeping nightly *dans la fenêtre* for the duration of her “show.” Following this window performance, in 1979 Colette designed a line of clothing for Fiorucci, “the deadly feminine line.” In 1984 Colette was invited to the city of West Berlin where she took on the persona of “Mata Hari and the Stolen Potatoes.” During Mata Hari’s Bavarian Adventure (1986-91) the Countess Reichenbach emerged. Upon returning to New York in the early 90’s Colette reigned in the “House of Olympia,” which was transformed post 9-11 into “Maison Lumiere.” It is here (in both Berlin and New York) that Colette currently resides. The artist received a Guggenheim award in 2016. Last year Colette’s work was displayed in “Forty,” P.S.1’s 40th anniversary exhibition, reprising work displayed at the institution’s opening in 1976. Colette’s art and installations are in constant evolution. The current show takes “Forty’s” installation, “Mermaid in the Attic,” as its point of departure.