

I chose instead to measure myself to the landscape around where I'm from. I was aware that there was no storehouse nearby. I was particularly aware of James Agnew's *Let The Blue Prince Preserve His*, which was written about my home county. What he was writing about and the way he was doing it was precisely what I wanted to do. It is painting and didn't seem best to do. It's still not to this day artists. I can be done. I have become more conscious of



the presence of Walker Evans's photographs, especially the ones he took during his collaboration with Agnes. I had the privilege of knowing Walker for many years before his death. I went into the Blue County landscape. I saw things I put there so that this

A large body of my work, dating from 1966, made with my attention of the Blue River. One of my biggest regrets in 1966 I associated an unbelievable blue river. I can't begin to tell you how magnificent it was. I've tried to deal with this terrible subject in an installation that I call "The Blue River". It brings together the blue hills which are in actuality 12.5 miles around, or real blue hills in color and form. And the installation relates to the status of position in the Blue. For example, the white is the average blue. That's the average. The green is the Great Dragon. It's the head of the state blue. And there's one purple one, the Imperial Wizard.

In the early 1960s I moved to Memphis. Two years. The Civil Rights Movement was becoming intense. I don't feel too great about this, but it was never part of me to work in support of various things. This was my way, through drawing and sculpture, to speak about something that I thought very much, something that is very much present in our society today.

I continued the idea of a hill out of a feature line of view for the use of dolls throughout their history, and in particular the way the narrative scenes were dominated by dolls. In the early series the only dolls I could see were Ken and Barbie. In 1964, 12.5 miles apart and it was perfect because of those central history and how far away I will never forget this night. I went to a store in Memphis and bought twenty 12.5 dolls. The young lady behind the counter just couldn't contain her curiosity. She said, "What's it for? It's none of my business, but what are you going to do with twenty 12.5 dolls?" And I said, "Twenty lady, I'll tell you, you wouldn't believe me."

"The Blue River" is the issue that contained it—some looking into, in 1975. History of the piece was stolen.



In its quiet intensity and there is a lot of concern about it being so obvious, especially in Washington. But I feel that, as an artist, you can't just look away. I've had people tell me—people whom I respect, whose opinions I value—that an artist has no right to deal with such religious matters, that the Blue is not the subject matter for art. To this day and as long as I live, I will never accept that.

Walker Evans's photographs are not the only ones that I have seen. I have seen many others, including the ones that I have seen in the past. I have seen many others, including the ones that I have seen in the past. I have seen many others, including the ones that I have seen in the past.



The gathering at twilight for our first meal looked as a group. The dining room at Walker is large. The walls, ceiling, and tables are of wood and polished. In the corner of the room a table set for two was set. Crystal chandeliers hang in the side doors, casting rays of light across the room. We are grateful to find that both beer and wine are sold at the country store, at reasonable prices.

After the meal, we sat and chat on the porch, watching the landscape. The evening is soft, warm, and calm.



Among guests at the conference are two Ray area residents, Judy Irving and Chris Moore, and artist Ray Fleming. Their son, Mark Irving, was the only standing member of the 1980 New York State Festival. He's turned the rest of the state community to watch the film, clearly to be accepted in the exhibition.

As the lights are dimmed, the screen lights up. Judy Irving's narrative film the room.



Aperture Issue 93 Aperture No 93 Winter

Camilla Rothe



Aperture Issue 93 Aperture No 93 Winter:

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