



“Boundaries are always being explored and exploited,” says Noland. “At this moment privacy is our version of the Western frontier.”²

Toward the end of the 1980s Peter Nagy asked me to look at the slides of an artist he was going to include in a group show at gallery Nature Morte. The slides were of work by Cady Noland, and consisted of found objects such as mirrors, handcuffs, railings and US flags. ‘I want to see more,’ was what I said to Peter. I met Cady at the opening, later made some studio visits, and found common ground by way of an operating theme of nihilism.

In 1988 I showed a work-in-progress called *Stockade* at Metro Pictures. This was a painting with five holes built into the stretcher. A couple of years later Cady called me to ask if it was okay to make stockade pieces. I told her that she didn't need my permission. The resulting works were functional stockades that at times she would lock herself into, walling herself into a room of beer cans and metal barriers. These were first shown at Paula Cooper in 1994.

A society infected with self-help books, litigators, thought police, sex police, etc., saw its own reflection in Cady's work. I think that her work provoked interest because it struck a chord. But art does and can transcend society, and speaks to itself of the person who makes this stuff. The reasons why I like Cady's work are based in her honesty, how it is so clear that the work and the person are one and the same. The dangerous thing about her work, and what makes it so good, is how she works with restrictions, physical and mental. The works I saw were more about how to gain control in the face of chaos. The wall of beer cans became a self-medication in the face of chaos. Things look better through beer goggles. The artist's chair in the middle of a fortress of cans.

Cady Noland's subjects are not social anthropology, but clues to herself. She uses emotional triggers that represent weakness. *Crashed Car* (Cady was in a wreck at a young age), *Plane Crash Photos* (Cady is afraid to fly), *The Family and the SLA that kidnapped Patty Hearst* (Cady has a fear of cults). What I mean is, Noland is not making arbitrary choices as a pop artist would. To pop artists all images generated by society are equal and impersonal. Cady's choices are highly personal; they are based on her fears, and how she chooses to deal with them. She aestheticises her fears and tries to control them by pinning them up. Cady seems to be carrying out the tale of the three little pigs. Trying to build a fortress against fear (ie. the wolf). The problem is that the wolf is nature. Nature is chaos. Unless you give into your fear you will always be walled in by it. I don't know if Cady knows this, but Charles Manson told his friends to ‘... give all your fears to Charly he will hold your fear ... so that you can act as the animals that we are.’ The most destructive animal in the history of this planet.

Cady retains fear, personal and cultural, as the central theme of her work. She lays it out there in all its naked honesty, even though she wants to control this fear.

In recent years Cady has become more and more retentive with her work, placing very few new pieces in public. She has also become so secretive that only she knows what is going on in her studio. Since I was asked to write about her most recent work, this left me with a problem.

HEARST, THE WIZARD OF OOZE



William Randolph Hearst, cartoon by W.A. Rogers, *Harper's Weekly*, 1906



Time-Life News Agency

THE SENATOR AND HIS FAMILY

(L to R) Senator William Langer, Cornelia Langer Noland, Mimi Langer Gokey, Lydia Langer,
(front) Emma Langer Schaeffer, Lydia Langer Irwin



(L to R) Will Ameringer, Cady Noland, Paige Rense (K. Noland's fourth or fifth wife), Kenneth Noland, Yun Yohe, James Yohe, and Thomas Britt at an exhibition of Kenneth Noland's work in 2003.

Kenneth Noland born 1924.

Cornelia Langer born 1929. Daughter of North Dakota governor and longtime Senator William "Wild Bill" Langer.

Meets David Smith through Cornelia Langer. Noland and Smith develop close friendship which lasts until Smith's death in 1965. 1950

Marries Cornelia Langer; they have three children, Lyndon, Bill and Cady.

Cady Noland born 1936 in Washington, DC.

1957

Divorced from Cornelia Langer.

Spring 1962

Kenneth Noland
Moves from Washington to New York; lives at Chelsea Hotel. Cornelia Langer presumably remains in Washington, DC and raises the couple's children.

1967

Marries Stephanie Gordon.

By this time, Noland's work was included in a number of seminal group shows. For example, Greenberg visited Washington and selected three paintings by Louis and one by Noland for a group exhibition, *Emerging Talent*, which he was organizing for the Kootz Gallery in New York, held in January 1954. Besides Noland and Louis, the other participants in the exhibition were Herman Cherry, Paul Feeley, Paul Georges, Cornelia Langer, Saul Leiter, Anthony Louvis, Sue Mitchell, Philip Pearlstein, and Theophil Repke. On a visit to New York Noland took several paintings to the Poincxter Gallery. Betty Parsons called them to Dorothy Miller's attention. Dorothy Miller selected Noland's *In a Mist* (fig.) for The Museum of Modern Art's traveling exhibition, *Young American Painters*, which circulated in the United States from 1956 to 1958. Other artists in the show included Richard Diebenkorn, Ellsworth Kelly, Elaine de Kooning, Stephen Pace and Sam Francis.

Timeline + text from: Kenneth Noland: A Retrospective, 1977

35. Foreword to a Group Exhibition at the Kootz Gallery

These artists vary in direction and age, but have in common talent and seriousness—and the fact that none has yet had a

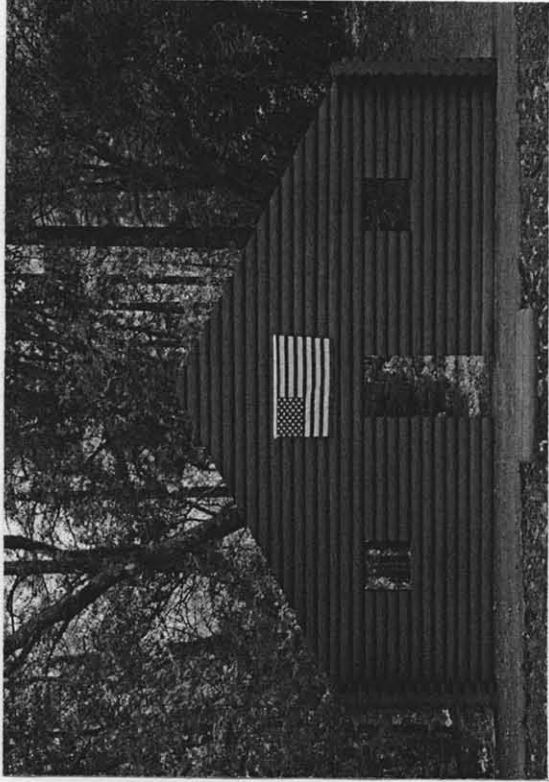
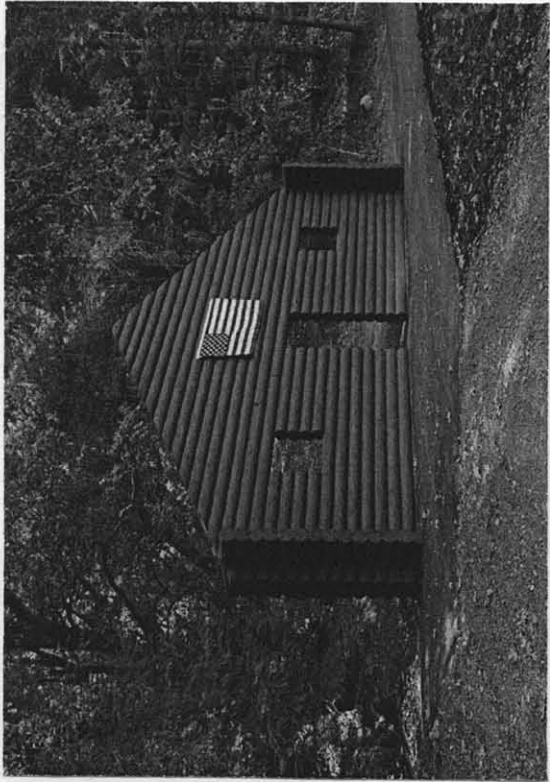
solo exhibition of painting in New York.¹ Nor, curiously, is any one of them a native of New York, city or state. Three still live elsewhere: Paul Feeley, from California, teaches painting at Bennington College; Morris Louis, from Baltimore, teaches it at Howard University in Washington, D.C.; and Kenneth Noland, from North Carolina, does the same at Catholic University, also in Washington. Saul Leiter, Philip Pearlstein, and Theophil Repke are from Pittsburgh; Herman Cherry comes from California; Paul Georges, from Oregon; Cornelia Langer, from North Dakota; Anthony Louvis, from New Jersey; and Sue Mitchell, from Tennessee, where she still lives part of the year. These eleven painters do not by any means represent all the unexhibited 'emerging talent' around, but simply some of the most interesting of that which has come within my view.

Emerging Talent, New York, Kootz Gallery, January 1954

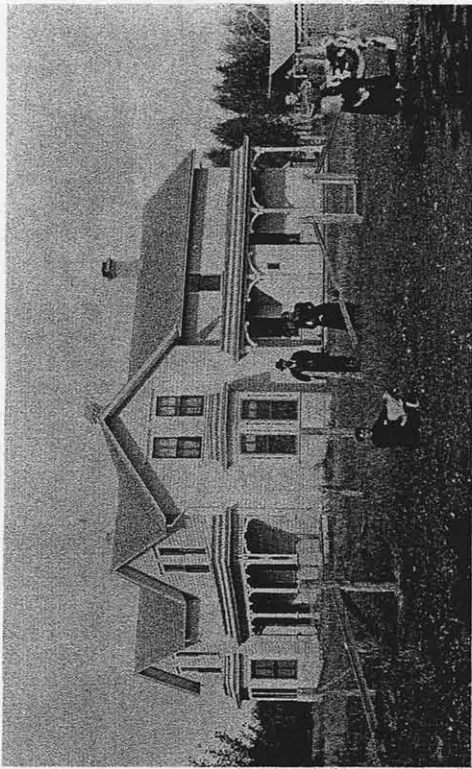
From Clement Greenberg, *Collected Essays + Criticism*, Volume 3



HARRY TRUMAN, WILLIAM LANGER
Aboard the President's campaign train in 1952



Cady Noland, Log Cabin Blank with Screw Eyes and
Cafe' Door (Memorial to John Caldwell), Not dated (c.2007),
installed at Stonescape, Calistoga, California.



WILLIAM LANGER'S BIRTHPLACE
The Frank J. Langers, parents, at fence; brother Frank E. in yard

Cassette, North Dakota

5. NATIONAL GUARD CALLED OUT AND MARTIAL LAW DECLARED IN DEFIANCE OF FEDERAL AND STATE COURTS

After Langer had been convicted of extracting campaign money from federal employees in 1934, Ole Olson, the lieutenant governor, petitioned the Supreme Court to remove Langer from the governor's chair, which he refused to vacate. The court reached its decision on July 17, but did not file the order until the following day. On the same day the court reached its decision, Langer and ten of his friends met and signed a self-styled "declaration of independence" for North Dakota. Langer then declared martial law to keep the peace.

When Langer was asked in the committee if there had been any mob violence in Bismarck and if there were any disorders, Langer answered, "There was not. There was no mob action in Bismarck. I might add just as soon as that declaration was signed, I went down there and I was in the balcony. There wasn't any mob there."

When he was asked about his intention, if it was to prevent the service of the oyster papers upon him, Langer answered, "Well, I do not know that I had any particular thought of that at that time."

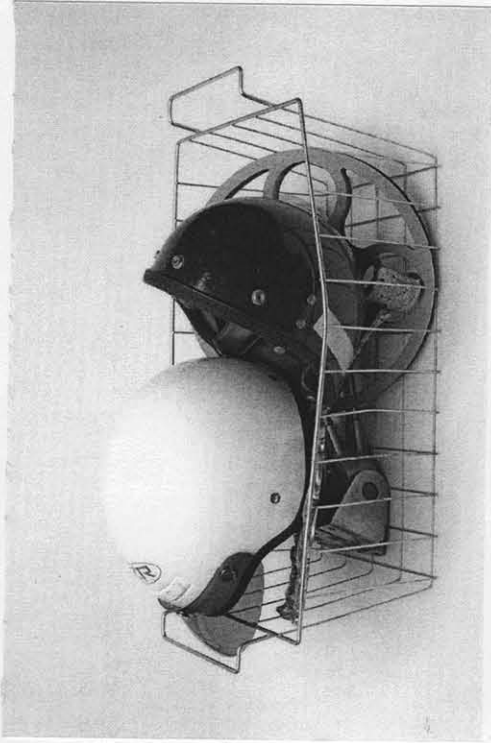
When he was asked to explain the unprecedented "declaration of independence", he said, "It meant when I was ousted as governor and when the conviction was reversed, there was a nucleus for going out and putting up one great big fight to be re-elected governor of North Dakota ... I got there two and a half years later."

Senator Lucas felt that Langer's decision was one of the most important documents in the case and that it was a perfect example of moral turpitude and disrespect of law and order.

Lemke was not the kind of person who could conceal his emotions and convictions. It was during this period that he voiced his harshest criticism of Langer. "Mr. Langer is not only dishonest, but insane as well," he once said. "Yet he is shrewd and cunning, but he does not know right from wrong. If there ever was a Dr. Jekyll and Mr. Hyde, there is one."

From Agnes Geelan, *The Dakota Maverick: The Political Life of William Langer*, 1975

"I came from Washington DC, a city of facade," Noland says. "What's behind it? We're two-faced! I'm trying to break the facade—mix things up."



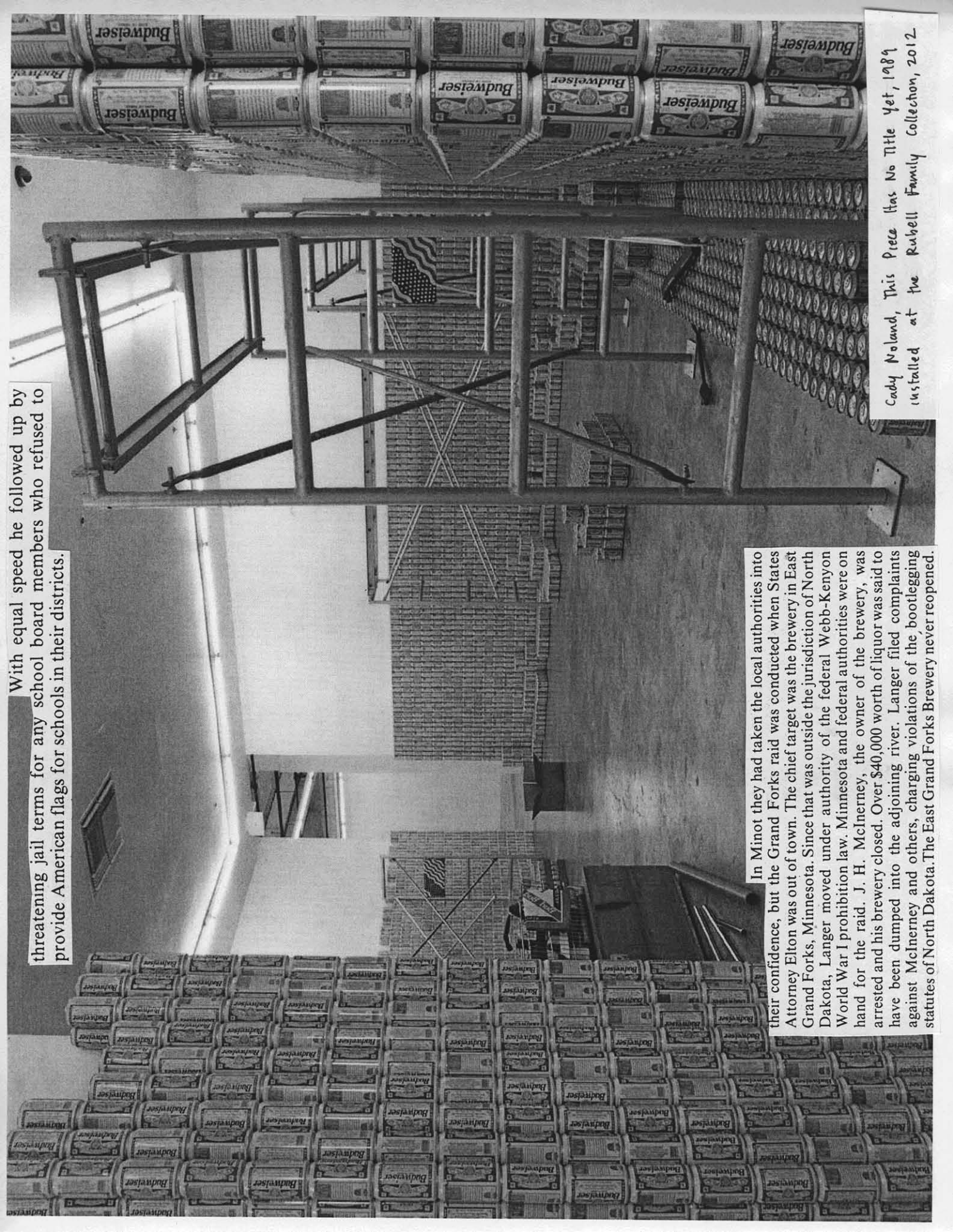
Cady Noland, *Untitled*, 2008, Walker Art Center.

The model for the psychopath is a rotten egg or a wormy apple whose skin appears intact. Cleckley made an analogy between psychopathology and a medical disorder called semantic aphasia in which a trauma to or lesion on the brain affects an area which produces meaning, but where the outer apparatus of the tongue and mouth retain their apparent integrity. The patient speaks perfectly formed words and sentences, yet is unable to grasp the meaning of those words. So hidden is the psychopath's disorder that examination in a clinical setting or courtroom may reveal nothing and function merely as a showcase for a sane, charming, and hearty human being. It is through the ACTIONS of the psychopath in contrast to their hollow and well-chosen words, the yawning canyon between what they do and what they say, that the depth of disturbance and deception must be measured.

The world is polarized into two camps: those who would satisfy his needs and those who would thwart them. If one's needs, like the 10-year-olds, are experienced as all-encompassing and global, then the constant campaigning on one's own behalf has a type of logic. | X

may «stall» Y, in much the same way a politician might try to forestall a bill by filibustering.

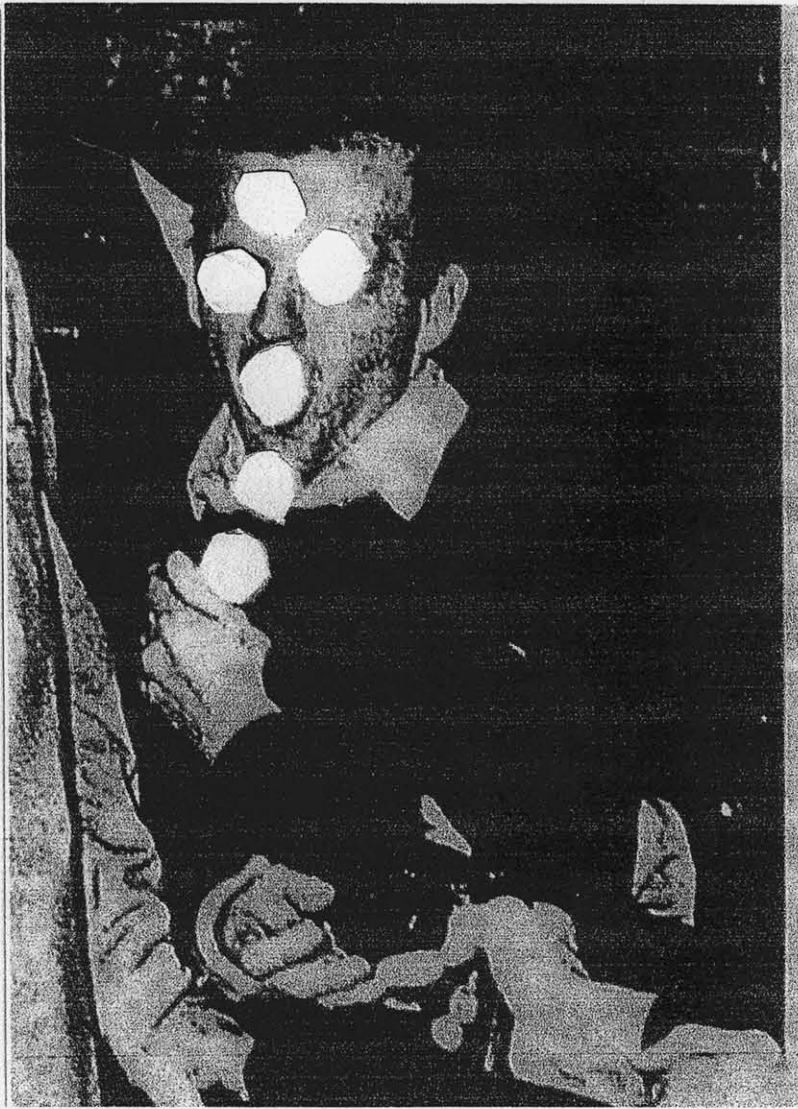
From Cady Noland, *Towards a Meta-language of Evil*, 1989 version



With equal speed he followed up by threatening jail terms for any school board members who refused to provide American flags for schools in their districts.

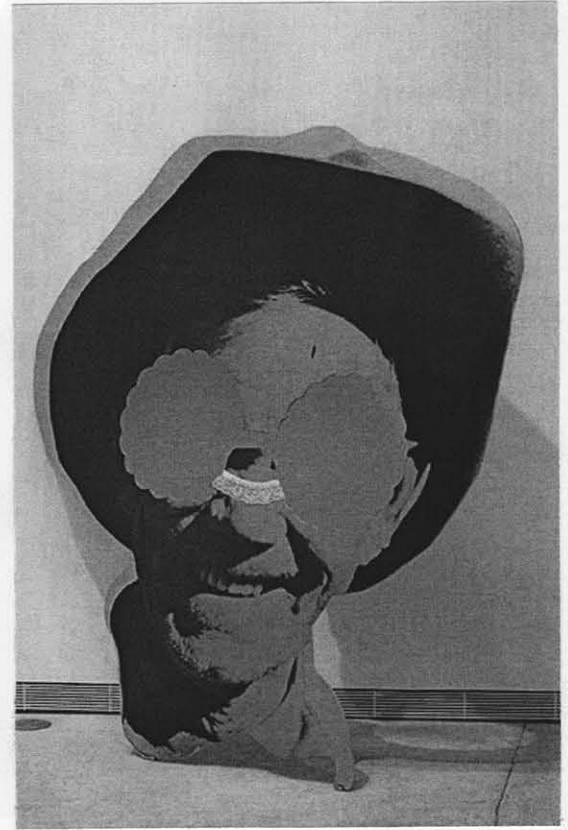
In Minot they had taken the local authorities into their confidence, but the Grand Forks raid was conducted when States Attorney Elton was out of town. The chief target was the brewery in East Grand Forks, Minnesota. Since that was outside the jurisdiction of North Dakota, Langer moved under authority of the federal Webb-Kenyon World War I prohibition law. Minnesota and federal authorities were on hand for the raid. J. H. McInerney, the owner of the brewery, was arrested and his brewery closed. Over \$40,000 worth of liquor was said to have been dumped into the adjoining river. Langer filed complaints against McInerney and others, charging violations of the bootlegging statutes of North Dakota. The East Grand Forks Brewery never reopened.

Cady Noland, This Piece Has No Title Yet, 1989
Installed at the Rubell Family Collection, 2012



Cady Noland, Study for "Oozewald.", 1989/2005, MoMA

See: "Target," 1961



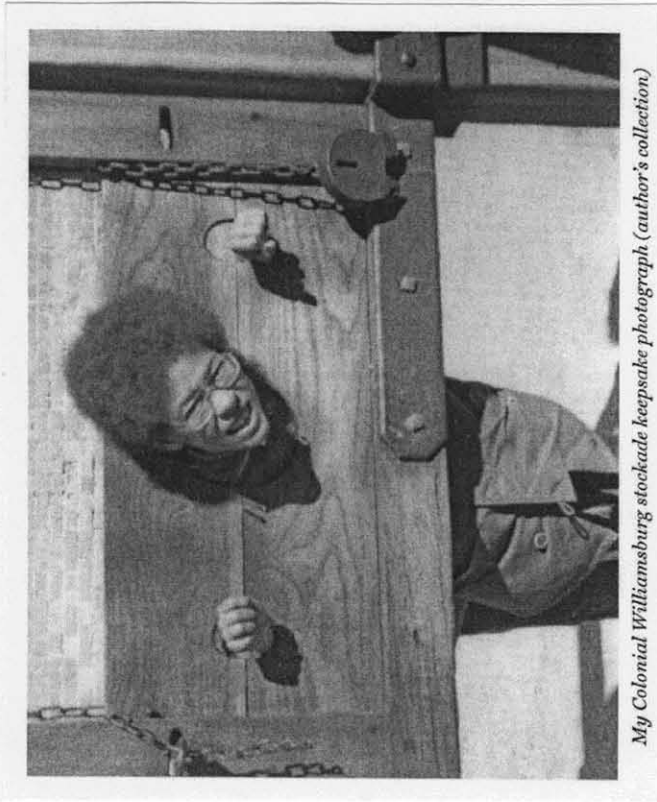
Cady Noland, Psychedelic Cowhand, Not dated, Stonescape, Calistoga, California

From Publishers Weekly

This past July, freelance journalist Burleigh confessed, in the pages of *Mirabella*, to playing footsie with Clinton on Air Force One. Later, in a *Washington Post* story, she publicly offered to fellate the president "to thank him for keeping abortion legal." Contrast this with the politesse of Burleigh's subject, Mary Meyer, who was able to conduct an affair with President Kennedy and still get invited to dinner by Jackie. If Burleigh didn't learn discretion from her study, she still does an admirable job of conveying both the restrictive milieu of official Washington in the 1950s and early '60s (at least where women were concerned) and the personality of one woman who was, for a time, able to dictate the terms of her own life. She was born Mary Pinchot to a prominent Pennsylvania family in 1920 and, after attending Vassar, married Cord Meyer, a natural politician who resigned himself to a life behind the scenes. Burleigh repeats allegations, first published over 20 years ago, that Mary Meyer turned JFK on to marijuana and quite possibly LSD. Other notables in the book include abstract artist Ken Noland, who was Mary's lover; CIA counterintelligence chief James Angleton; acid guru Timothy Leary; and Mary's brother-in-law, *Washington Post* editor Ben Bradlee, who was instrumental in destroying Mary's diary after her 1964 murder. Though the title bills Mary's murder as "unsolved," Burleigh is forced to conclude that the man brought to trial, Raymond Crump, is the likeliest suspect and was acquitted because a spirited defense caught the prosecution off guard. Despite the absence of new information on the conspiracy front, Burleigh's biography is an excellent study of both its subject and its time.

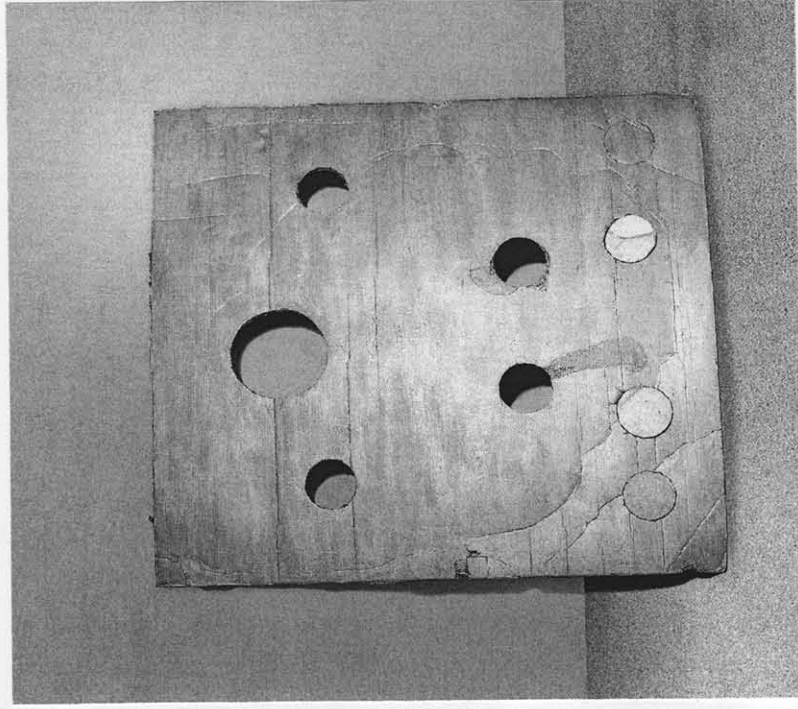
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Review of Nina Burleigh, *A Very Private Woman: The Life + Unsolved Murder of Presidential Mistress Mary Meyer*, 1998, from Amazon.com



My Colonial Williamsburg stocksake keepsake photograph (author's collection)

Photograph from Jonathan Scott Holloway, Jim Crow Wisdom,
2013. Photograph c. 1976.



Cady Noland, (Not Yet Titled), 1996, Edition for
Parkett 46