



Smithsonian

Archives of American Art

Oral history interview with Marnie Weber

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Table of Contents

Collection Overview	1
Administrative Information	1
Scope and Contents.....	1
Scope and Contents.....	1
Biographical / Historical.....	1
Names and Subjects	2
Container Listing	

Collection Overview

Repository:	Archives of American Art
Title:	Oral history interview with Marnie Weber
Date:	2016 February 10
Identifier:	AAA.weber16
Creator:	Weber, Marnie (Interviewee) Drohojowska-Philp, Hunter (Interviewer)
Extent:	6 Items (sound files (3 hrs., 5 min.); digital, wav) 70 Pages (Transcript)
Language:	English .
Digital Content:	Digital Content: Oral history interview with Marnie Weber, 2016 February 10, Transcript

Administrative Information

Acquisition Information

This interview is part of the Archives of American Art Oral History Program, started in 1958 to document the history of the visual arts in the United States, primarily through interviews with artists, historians, dealers, critics and administrators.

Available Formats

Transcript is available on the Archives of American Art's website.

Biographical / Historical

Marnie Weber (1959-) is an installation artist, photographer, and musician in Los Angeles, California. Hunter Drohojowska-Philp is an art critic and writer from Beverly Hills, California.

Scope and Contents

An interview of Marnie Weber, conducted 2016 February 10, by by Hunter Drohojowska-Philp, for the Archives of American Art at Weber's studio in Los Angeles, California.

Scope and Contents

Weber discusses growing up in Connecticut and being raised by her parents Evelyn and Charles D. Weber, who was an important art historian and expert in Chinese bronzes; her happy family life in Connecticut with her brother and friends; the family's subsequent residences in California, Hawaii and Asia as a result of Mr. Weber's different teaching positions; her time at high school in Manhattan Beach, California, and her

burgeoning interest in theatrical and glam rock; the beginnings of her work with art in high school and her subsequent enrollment as an art student at USC and UCLA; her life as one of the few artists in downtown Los Angeles in the '70s and '80s; her time in the rock band Party Boys, their manager Jack Marquette, his club Anti-Club, and their performances and recordings in L.A. and time spent in London. Weber also describes the influences of Alexis Smith, George Herms and Chris Burden as art teachers, especially the influence of Ms. Smith as a woman artist and as an artist who works in collage; her early character-based performances in Los Angeles hotels; her character-based musical performances in art galleries and the use of collage work and theater in these shows; her time working as a gallery coordinator with Anne Ayres at Otis Art Institute; her work creating films and videos and use of large animal characters; her marriage to the artist Jim Shaw and the raising of their daughter Colette Weber Shaw; their friendships with Mike Kelley and other artists in Los Angeles; the formation of the theatrical rock band Spirit Girls, and their live performances and appearances in her films; her exploration of witches as characters in her two films Night of Forevermore and Day of Forevermore, the latter being a feature-length film shot primarily at Zorthian Ranch in Altadena, California; and the impact of the death of Mr. Kelley on her and Mr. Shaw and the subsequent work they did for Mr. Kelley's foundation. Weber also recalls Israel Kamakawiwo'ole, Donald Dunham, Gilleen McLeod, Marc Kreisel, Michèle Lamy, Richard Newton, Rosamund Felsen, Patrick Painter as well as Paul McCarthy, Jacci Den Hartog, Bruce Licher, Rick Owens, Dani Tull, Tanya Haden, and Tamara Sussman, among others.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Installations (Art)
- Women artists

Types of Materials:

- Interviews
- Sound recordings

Occupations:

- Musicians -- California -- Los Angeles
- Photographers -- California -- Los Angeles