



KALI AN INTRODUCTION

BY MATT TYRNAUER

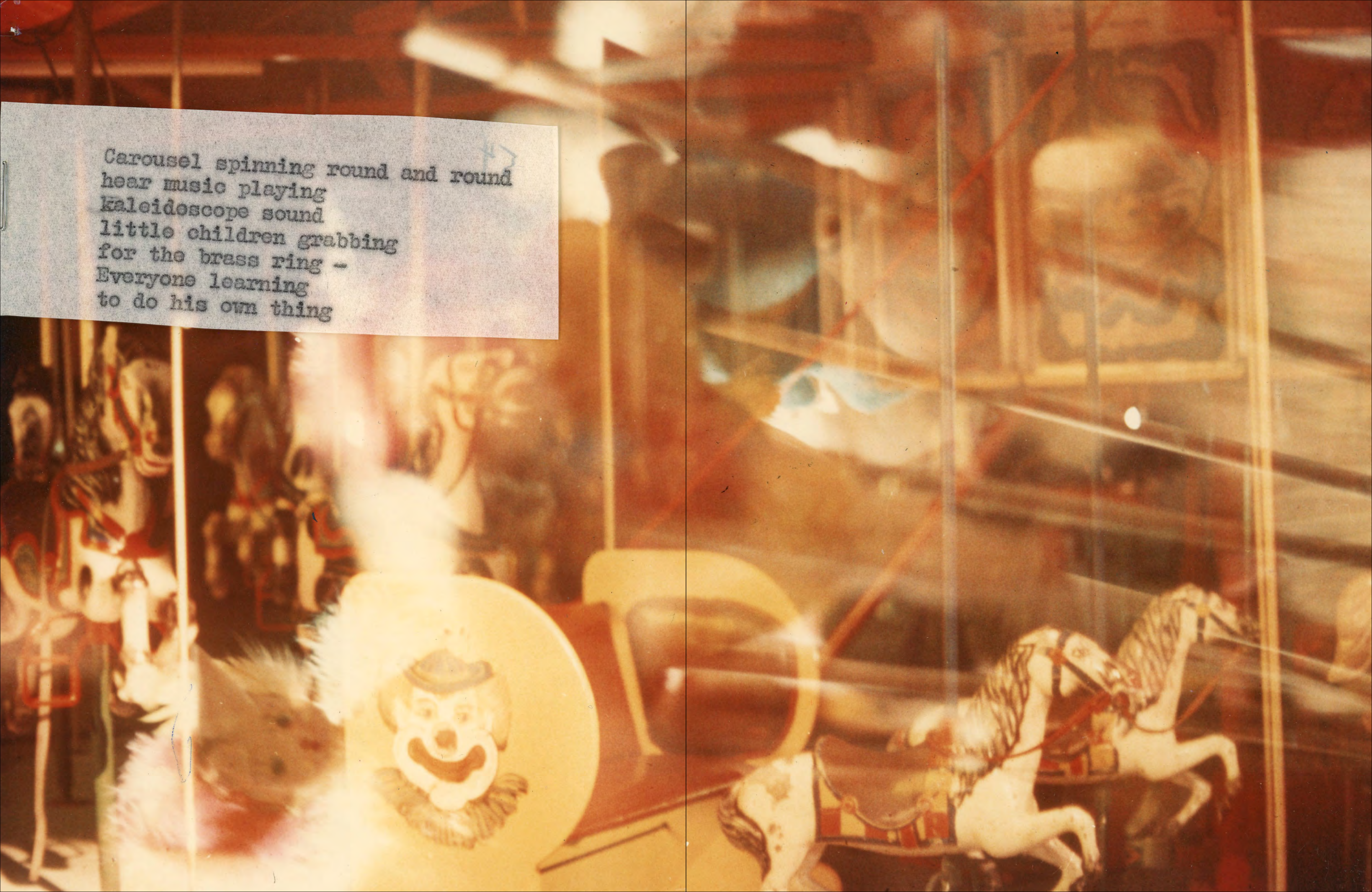


KALI
BY MATT TYRNAUER

AN INTRODUCTION

 powerHouse Books Brooklyn, NY

Carousel spinning round and round
hear music playing
kaleidoscope sound
little children grabbing
for the brass ring -
Everyone learning
to do his own thing

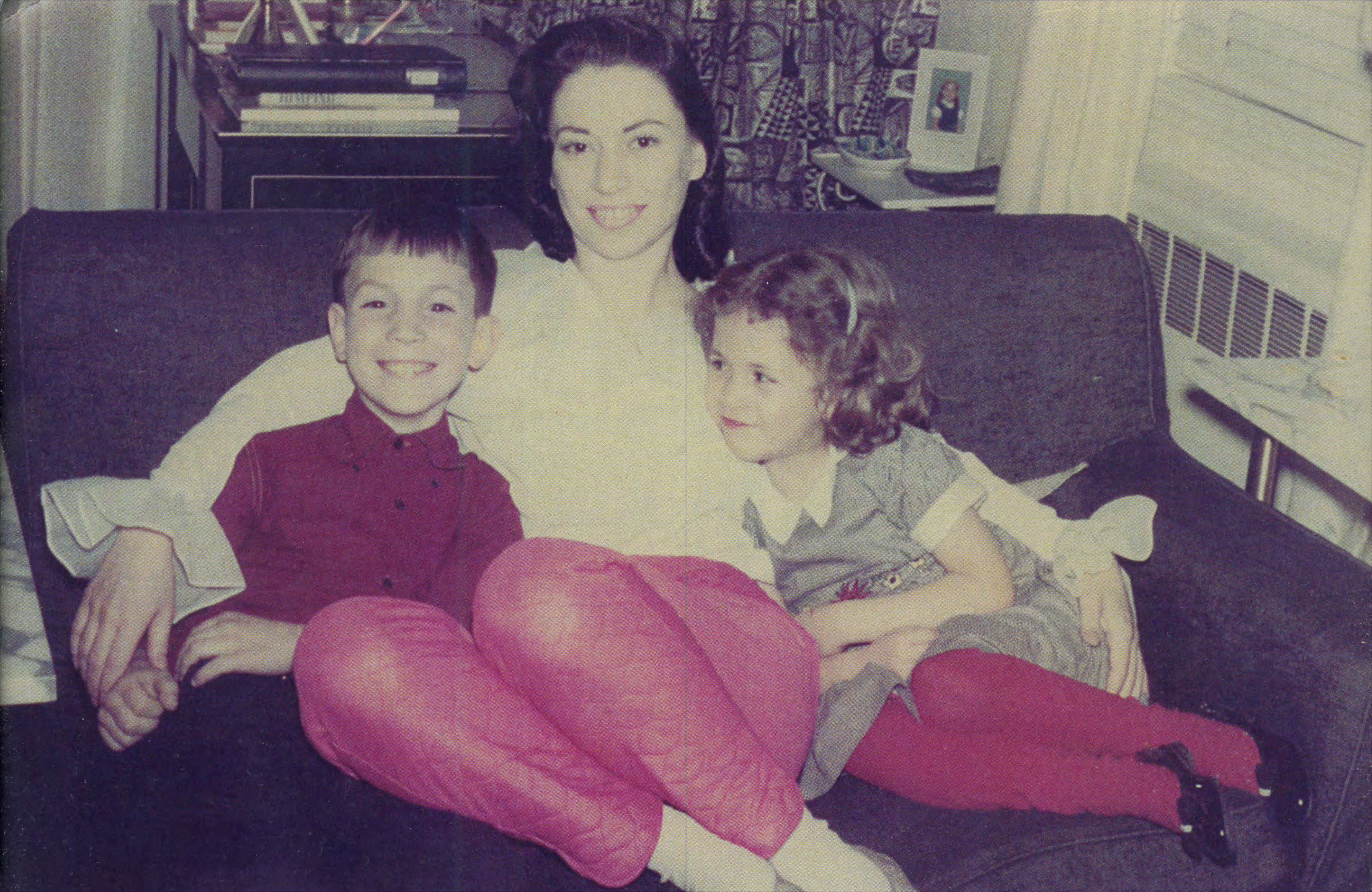




KALI BY MATT TYRNAUER

I moved recently to a house in a canyon in Los Angeles, which is similar in its situation to the house in which I grew up in a neighboring foothill section of the city. Like the house my parents had, this property has views on to nearby canyon ridges. It is all quite picturesque in these canyons—as well as voyeuristic—because of views on to the backs of other canyon homes, framed by tall, non-indigenous trees. In the distance—after dusk—there are city lights; in the foreground, coyotes. Overhead, in the L.A. canyons, with surprising frequency, there is the thunder of police helicopters. As I have not lived in an L.A. canyon for some years, the effect of returning is Proustian, being back above the city I live in, where I am from, now half-remembering, half-experiencing anew the microclimate of these hills. The marine layer, the same botanical perfumes wafting seasonally—orange blossom; then night-blooming jasmine; then frangipani; then sage—over the driveway, or the pool decks, which retain, to the touch of bare feet, the afternoon heat.

This ridge, with this view and attendant memories, is an especially good perch to be on as I peruse the photos in this book you are about to explore. The photos of Joan Archibald—or Kali, as she styled herself in about 1964—evoke a deep feeling, or





better yet, realization of Los Angeles, or greater Los Angeles, or the Southland, as local TV-news talent for some reason have long insisted on calling it. The photos in these volumes, for the most part, came from a similar, timelessly picturesque canyon; they were developed in makeshift darkrooms. Those that didn't come from the garage darkroom in the nearby canyon came from the companion terrain of the L.A. canyon dweller: the desert, developed in a master-bath darkroom in Palm Springs, to be specific.

Canyon and desert were the main environments of Kali, who, for the explosively productive years of her life—from the mid-1960s to the mid-2000s—was, a secretive and therefore obscure master of the visual arts, hidden among the mostly conventional West L.A. housewives of her generation; the woody station wagon-driving car pool moms and the occasional white Mercedes-driving grandes dames, indigenous to the Southland canyons and the stylish desert cities of the 1960s and 1970s. Joan Archibald—or Kali, in the darkroom—turns out to have been one of the great chroniclers, and interpreters, of the waning twentieth-century years of her adopted hometown; a secret historian of the era we now know mostly from the heavily marketed triumphs of The Beach Boys, The Doors, Joni Mitchell, Joan Didion, and *Shampoo*.

What you have in front of you is, in effect, a discovered memoir; an interior monologue in visual form. And, while thoroughly personal, the images—for the most part never before seen, and maybe never intended *to be seen*—will stir up memories and emotions for anyone who got even a peek at those hazy, dazed years of psychedelic, hippie, haywire L.A.—virtually indescribable to anyone who turned up here any time after the dawn of the '80s, when the city simultaneously cleaned up its air, got good restaurants, and the freeways were no longer commonly referred to by their more romantic, given names: the Santa Ana, the Ventura, the Hollywood.

Kali was born Joan Marie Yarusso in 1932, Islip, New York. She married Bob Archibald, a trumpet player. He was apparently on the road a lot. Joan Archibald was divorced by the age of thirty, and, according to her daughter, Susan Archibald, got in a car and headed across the country. She ended up in the Malibu of 1962. With her good looks and some allure, she became a fixture at the beach parties of the era, which extended from house to house, and rolled from orange-tinted sunset into the gray Malibu dawn.





From an unedited transcript of a conversation with Susan Archibald, regarding her recollections from this period:

Well my mom had two children and she needed to get away and my brother and me we went to boarding school and my mom needed to expand herself whatever she was searching for and she landed in Malibu and she was hobnobbing with Richard Chamberlain and I have a couple snapshots of him with my mom and my mom fit right in because she was a stunner. So my mom rented a place and she was in real estate for a minute and then my mom needed to find a place, through my grandmother's guidance, because my grandmother was the matriarch of the family and she told my mother that Malibu was not a place for her kids. After that, my mother went to Palm Springs and she bought Sandra Dee and Bobby Darin's house and you know you can already feel my mom is starting to break free. Frank Sinatra wanted to date my mom but my mom wanted nothing to do with him.

845 FAIR CIRCLE DRIVE, IN PALM SPRINGS—FORMER HOME OF SANDRA DEE AND BOBBY DARIN, reads the listing on a Pinterest page from a Google search. No more information. No mention of its more recent occupant: Kali. There is a single photo: Two well-pruned palm trees in the front yard; the San Jacinto Mountains in the background; a peaked roof over a mostly glass facade; a cinderblock privacy wall with dated '50s lace patterning; the front door is orange. The swimming pool in the back was probably what mattered most to Kali when she lived there, as she used it as a giant wash for photographic prints.

From the Susan Archibald transcript:

She would let the chlorine go down to ground zero. I would know that I wasn't going to be swimming that day in the pool. There would be a ton of prints floating around in the pool when I woke up and she would be having these massive prints some of them on rolls and she'd be rinsing them and drying them in the sun I mean like the old fashioned way in the 60s and 70s she was washing the prints and doing her printing in her master bathroom on Fair Circle Drive and then she would get them dry and then start to paint them with Krylon paint, she would use sand, she would use everything unconventional known to man.

Kali took photography classes at the College of the Desert, in Palm Desert, down Fred Waring Drive from Palm Springs. But no one knows exactly when and how her style developed. She had, at one time, been interested in painting. She painted





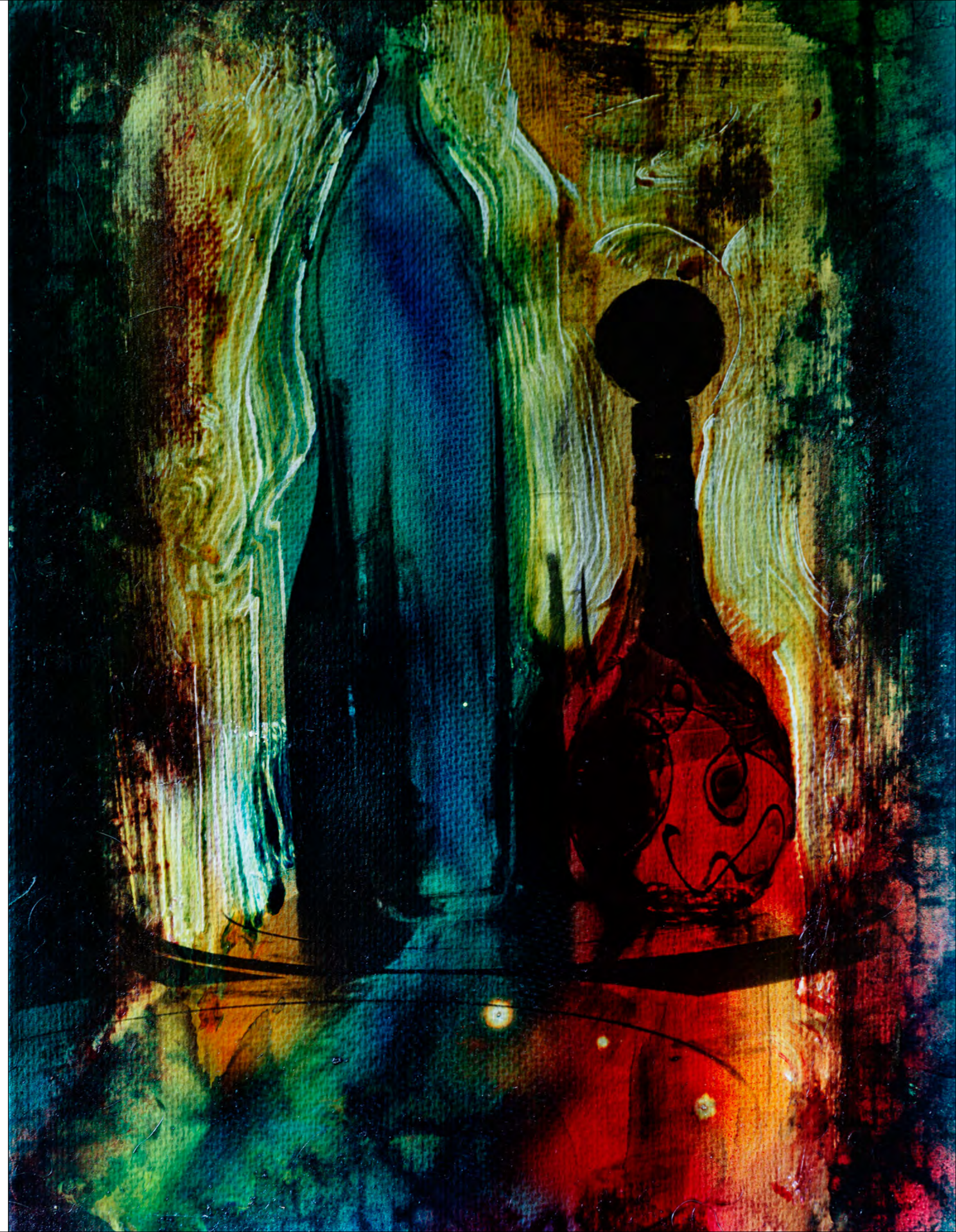
wine bottles. Only one of those wine bottles survived a flood and break-ins at the house on Fair Circle Drive. The urge to paint never was sublimated by a consuming, seemingly manic, foray into photography. An improvised darkroom in the master bath in the Palm Springs house—where Sandra Dee put on her face and Bobby Darin greased his pompadour—started churning out sixteen-by-twenty, black-and-white prints on silver-gelatin Portriga paper, semigloss or canvas textured, all with rough edges. Many of them multiple exposures. Then, after a stop bath in Sandra Dee’s Roman tub, the prints were floated in the pool; the water of the pool would become colored with Dr. Ph. Martin’s inks, for tints; spray developer maybe applied, which could create abstraction; swirling prints in the uncleaned pool caught bugs and desert sand on the surface for texture. The prints were sun dried on the pool deck, where more sand or bugs may have stuck to them.

After this process, the prints ceased to be simply photography. They were impressionistic or expressionistic works. They seemed to have no category, which prompted Kali to register a trademark for her work: Artography. This went along with the name change to Kali (probably in 1964), and a business name of Kali Kolor, Ltd. The backs of the works were stamped with a woodcut-style “Kali” logo. Its design shrieks psychedelic era. The name Kali, for Joan Archibald of Islip, Long Island, is a kind of rebranding inspiration rivaling Rock Hudson for Roy Harold Scherer, Jr., or, for that matter, Sandra Dee for Alexandra Zuck.

Her portrait and landscape subjects, and treatment of these images, depict a serial acid trip—one she may or may not, in fact, have been on—articulated as well as anyone who ever made the attempt. Certain characters recur: Debbie, classic beauty; Susan, model, daughter; Mary, Renaissance visage; Kali, artist on the edge; Paul in the Speedo, satellite of love.

Later on, when Polaroid film became the rage, she added a new step to her process. She would copy the swimming-pool-processed prints in slide form, then project them with her Beseler enlarger and shoot the projected images with a Polaroid camera. On occasion she would layer little pieces of transparencies over the slide, adding bridges, water, flowers, arabesques, etc.

A few days into looking at the images in the “Portraits and Landscapes” volume, I thought I should re-read Joan Didion’s *Play It As It Lays*, as I could not get what I remembered from it out of my head. As I was reading it, and, alternately, staring at the black-and-white photo of the stacked freeway overpasses, and, a few pages later, the attractive couple not quite connecting, with an overlaid





exposure of a menacing, atomic-age motherboard of some sort, it seemed to me that the text of *Play It As It Lays* could be poured in next to these images and somehow match up perfectly. Both of the works capture the disquieting potential for the devastating mood which relentlessly fair-skied Southern California can breed—a creeping ennui verging into madness that both Joan Didion’s and Joan Archibald’s work captures. They each evoke looming cataclysm; alienation underneath facades of beauty; potential loss of control in the form of Santa Ana wind, earthquake, fire, or, just possibly, in these canyons and the desert, rattlesnake.

From *Play It As It Lays*: “Again and again she returned to the intricate stretch just south of the interchange where successful passage from the Hollywood onto the Harbor required a diagonal move across four lanes of traffic. On the afternoon she finally did it without once braking or once losing the beat on the radio she was exhilarated, and that night slept dreamlessly.” And, a few pages later, “Not even the high palms moved. The stillness and clarity of the air seemed to rob everything of its perspective, seemed to alter all perception of depth, and Maria drove as carefully as if she were reconnoitering an atmosphere without gravity. Taco Bells jumped out at her. Oil rockers creaked ominously. For miles before she reached the Thriftmart she could see the big red T, a forty-foot cutout letter which seemed peculiarly illumined against the harsh unclouded light of the afternoon sky.”

In the November 1970 edition of *Camera 35* magazine, there was the only significant article ever published on the work of Kali. The article is called “Eyes by Kali,” and it ran with some of her photos focusing on young people’s eyes, the magazine’s editors clearly at pains to pick a theme from her voluminous portfolio. “Kali is . . . a young woman who lives in Palm Springs, California, and creates painterly pictures for a living,” reads the text. “Her subjects range from her teenage daughter to the family cat to anything and everything that she might encounter with her camera. . . . Kali feels that her *Artography* (a word she coined and has since copyrighted) is a category of visual communication complete unto itself. No argument there. . . . They offer physical texture and surface modulations that are beyond the capabilities of mere machines. In fact, there is no way to reproduce one of her images; as a result, each of them is an original. Which, of course, enables her to sell them in galleries, not as photographs that can be run off in multiples, but as unique works of art.”

There might have been, as *Camera 35* suggests, some *Artography* sold. Susan suggests that Kali sometimes sent her





work to the Transworld Feature Syndicate, a now-defunct photo agency. There are no records of any sales. There was only one known gallery show of Kali's work, which was, according to Susan, near Monterey, in the early 1970s. "Ansel Adams stopped by and he saw my mother's work and was like, 'Wow, who is this person?' Ansel Adams thought something of my mother's work in the day; I believe he lived in Monterey at the time." Mostly, the hundreds of prints were tossed into storage cabinets and large, white, hard-shell American Tourister suitcases, never to be seen until now.

From the Susan Archibald transcript:

It started in Palm Springs which is pretty weird. In the late '60s, my mom would take my brother and me out in her '62 Studebaker and all of a sudden she would see something like going over a power line and at that time from Palm Springs to Indio, California wasn't that built up so it was very dark going to Indio and my mother would see these sightings and then she'd go home and call whomever. The airport, whoever would listen to her. And they basically shunned her out; they were trying to shut her up. But my mother, I remember her drawing these crazy drawings. Circular and really weird. And they never believed my mom and they shut her up.

In 1973, Kali married Karl Davis, Jr., a lawyer. They met in Palm Springs and lived together at his house at 16900 Enchanted Place, in the canyons of the Pacific Palisades, just south of Malibu. Kali set up a second darkroom in the garage, and the oval swimming pool in the backyard functioned as the wash tray. Kali continued to take the meticulously kept 1962 Studebaker Hawk Gran Turismo out to Palm Springs, though she no longer frequented the fading nightclubs of the affluent desert colony. It was at Jilly Rizzo's in Palm Springs that Kali snapped her photo of Sinatra performing over a closed-circuit monitor, in the safety of the greenroom. Sinatra used to tell her to slip in the side door of Jilly's, and to watch his show from the greenroom.

Kali did not stop taking photos and developing photos. As Karl had money there was no imperative to sell Artography, but the darkrooms were still active—especially in the Pacific Palisades, where, after Karl died in 2000, Kali became a quasi shut-in. "She always loved animals," says Susan. "When Karl died she started feeding raccoons and pumas in her yard. She had six or eight infrared cameras in the back of the Palisades house."

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May 11, 1970

Kali Archibald
845 Fair Circle Drive
Palm Springs, California

Dear Kali,

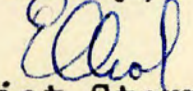
I am very happy that you finally saw CRM Books and they liked your work. If you accept any assignments from him, as your agent, we will make the assignment prices with Mr. Bolognese.

I cannot give you assignment rates as it depends on how much time is spent on the assignment and the amount of space used. As far as out percentage, we get 40% on color and 50% on black and white. Any expenses, i.e. travel, lodging, film and processing, occurred by you while on assignment is paid by the client.

It was unfortunately you were unable to see Tom Gould from Psychology Today, as I think you would fit into their magazine. I do hope you will be able to see him soon.

I will certainly get up to the advertising agencies to see your showing. In the meantime, many of your transparencies are at markets.

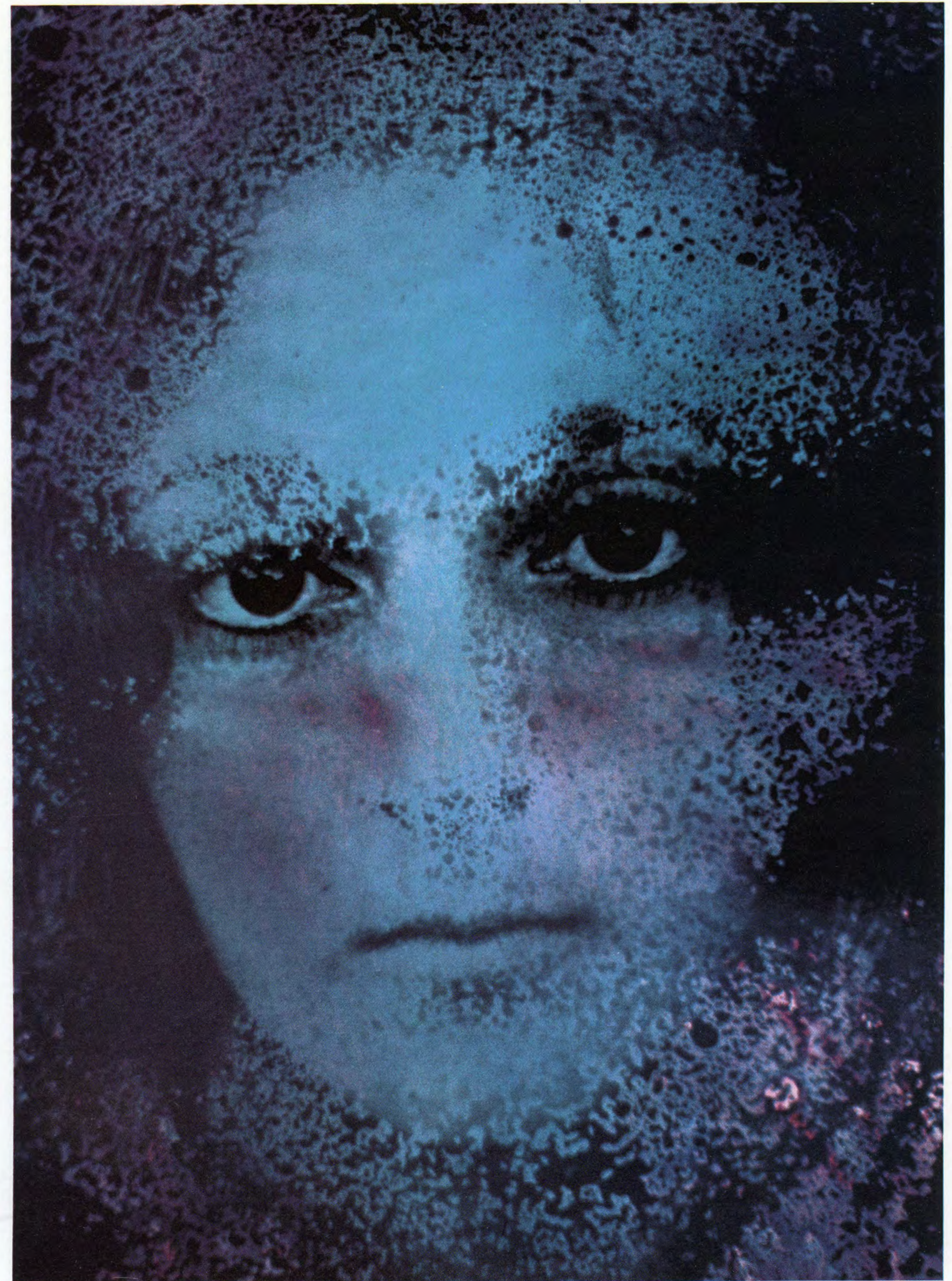
Sincerely,


Elliot Stern
President

ES/sg

EYES BY KALI

Kali is Kali Archibald, a young woman who lives in Palm Springs, California, and creates painterly pictures for a living. Her subjects range from her teenage daughter to the family cat to anything and everything that she might encounter with her camera. For this portfolio, we chose a theme that seems to run through a great deal of Kali's works: The Eyes of the Young. As you no doubt realize, Kali's color is not straight color. What does she do? For starters, she shoots in black and white. Next, in her garage-turned-studio/darkroom, she makes 16x20 prints. And then the work begins: using dyes, oil paints, thin wood shavings, glue or whatever else might be handy, she experiments on the print to take it out of the realm of photography and *almost* into the world of painting. Almost, but not quite. Kali feels that her *Artography* (a word she coined and has since copyrighted) is a category of visual communication complete unto itself. No argument there. Try as we might, there is no way magazine reproduction can do justice to a Kali creation. They offer physical texture and surface modulations that are beyond the capabilities of mere machines. In fact, there is no way to reproduce one of her images; as a result, each of them is an original. Which, of course, enables her to sell them in galleries, not as photographs that can be run off in multiples, but as unique works of art.





The first puma (or mountain lion) to be sighted in the Pacific Palisades was in 2002, in the hills around Kali's house. It was classified as P01, and tracked for seven years by remote wildlife cameras placed in the Santa Monica Mountains by the National Park Service. A few miles east of 16900 Enchanted Place, P01 was found one afternoon, in the winter of 2002, lounging on a lower branch of a magnolia tree off the master bathroom of 1740 Westridge Road, in Mandeville Canyon. The park ranger at the Mountain Recreation and Conservation Authority who answered the phone reminded me, in passing, that it was not recommended to feed the pumas coming around houses in the Santa Monica Mountains. He suggested that pets of all sizes stay indoors.

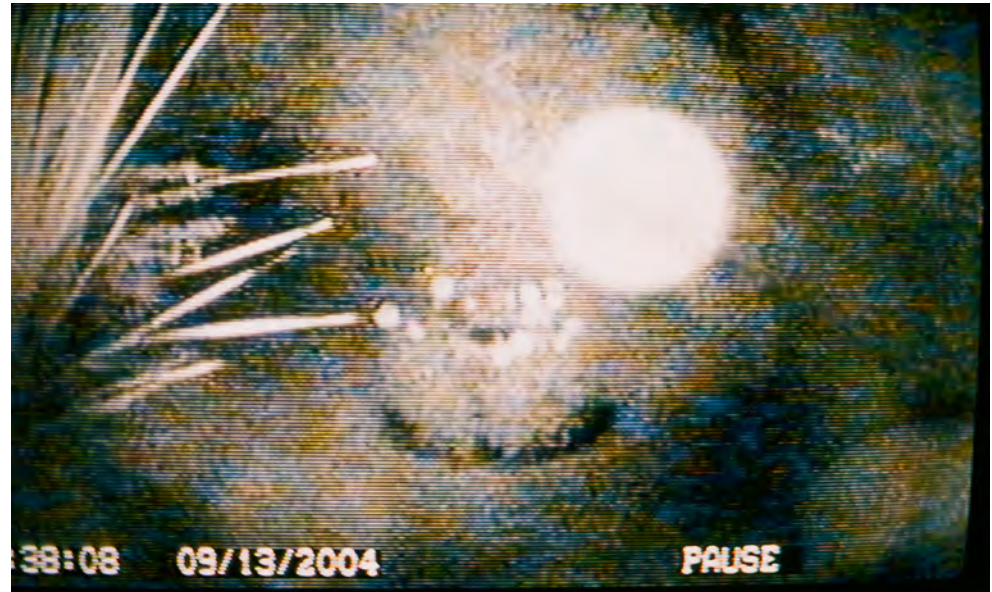
P01, according to Urban Carnivores website, which tracks the activities of the pumas in the canyons of Los Angeles, was a very aggressive cat. "In February, 2009, there was a fight between two mountain lions reported to have occurred near a house that bordered open space in a residential area," according to Urban Carnivores. "National Park Service biologists were called to investigate the scene, and were able to determine that the fight started near a tree. They left the first tree where the fight started and climbed another tree, where they continued fighting. They jumped from the second tree and chased each other to the fence line of a nearby tennis court where they continued to fight. A claw sheath was found in one of the trees where the fight started, and on the tennis court, there was also a stick with mountain lion hair and a rock with dried blood."

P01 died about a month after this fight.

The UFOs, Susan believes, had been following her mother for years in both barren Indio and in the Palisades canyon. There was an uptick in the sightings after Karl died.

From the Susan Archibald transcript:

Orbs or orbies she called them and my mother started documenting them with the film she was shooting on the infrared feeds in the Pacific Palisades house. She was doing Polaroids of these images which were outstanding. She would call me



THINGS TO DO TODAY

DATE see see later **COMPLETED**

- 1 00:17:57 print
- 2 UFO that use
- 3 the cancel ??
- 4 UFO
- 5 cancel
- 6 UFO
- 7 cancel
- 8 cancel
- 9 cancel
- 10 cancel
- 11 cancel
- 12 cancel
- 13 cancel
- 14 cancel
- 15 cancel
- 16 cancel
- 17 cancel
- 18 cancel

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up and say, "Susan you need to get up here right now!" I lived eight hours away.

Most of the film of the orbs was never processed. Kali recorded, obsessively, the appearance of the flashes and unidentified images in her closed-circuit monitors, sketched them, and made notes, logging the time codes in her journal and on the bottom of Polaroids. The unprocessed film was discovered in a flight bag by Susan in 16900 Enchanted Place. It was recently processed, and selections appear here in "Outer Space." Approximately five hundred more unprocessed rolls were mistakenly thrown out by a cleaner. The time codes in the journals, matched with the time codes from the infrared monitors on the processed film, give an immediacy and insight into Kali's late nights in the canyon house, in blue-lit rooms:

A Polaroid of the infrared screen for camera 4, labeled in pen: "01.11.14 4/23/2004 ET-LANDED-POOL CAM 4."

From the corresponding journal page, with its sketch of what Kali saw from camera 4, on the screen: "A SOLID WHITE GLOWING WINGED FLYING CREATURE THIS ONE LOOKS LIKE ALL WINGS AND NO LEGS AS ON [PAGE] 153 BUT LEGS OR EXTENSIONS COULD BE PULLED IN FOR FLIGHT. DRAWING CAN'T DO IT JUSTICE."

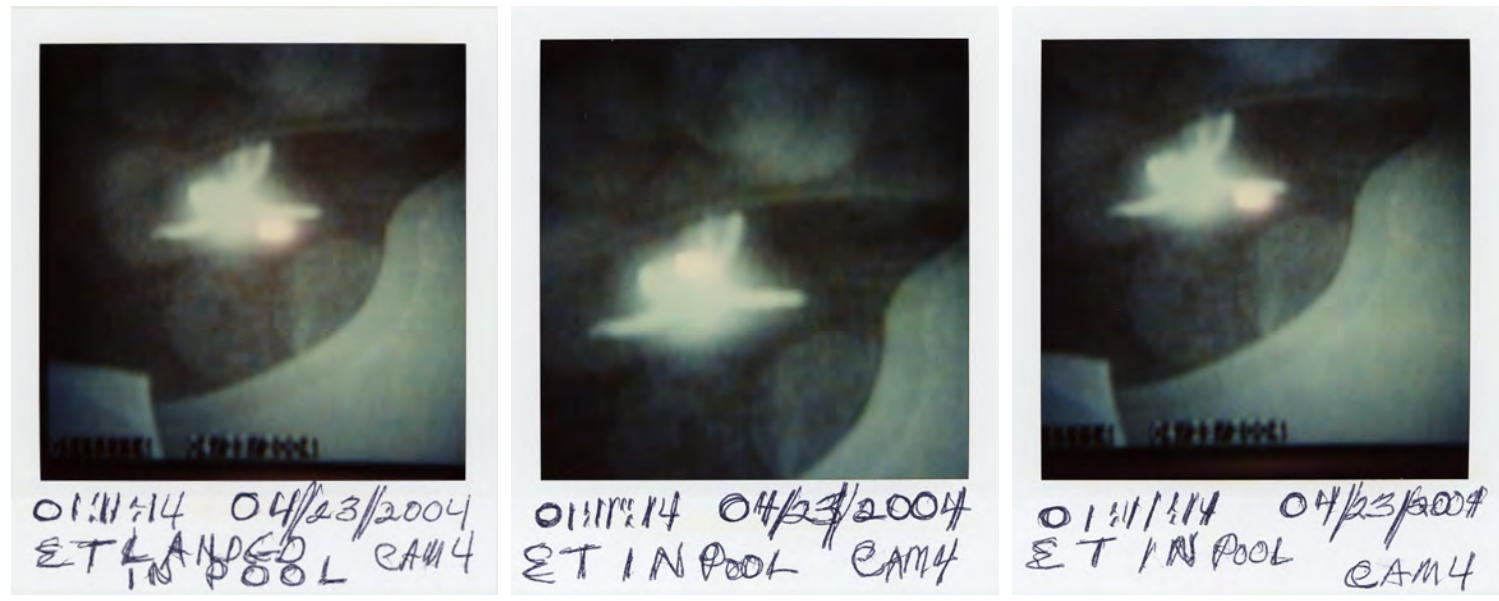
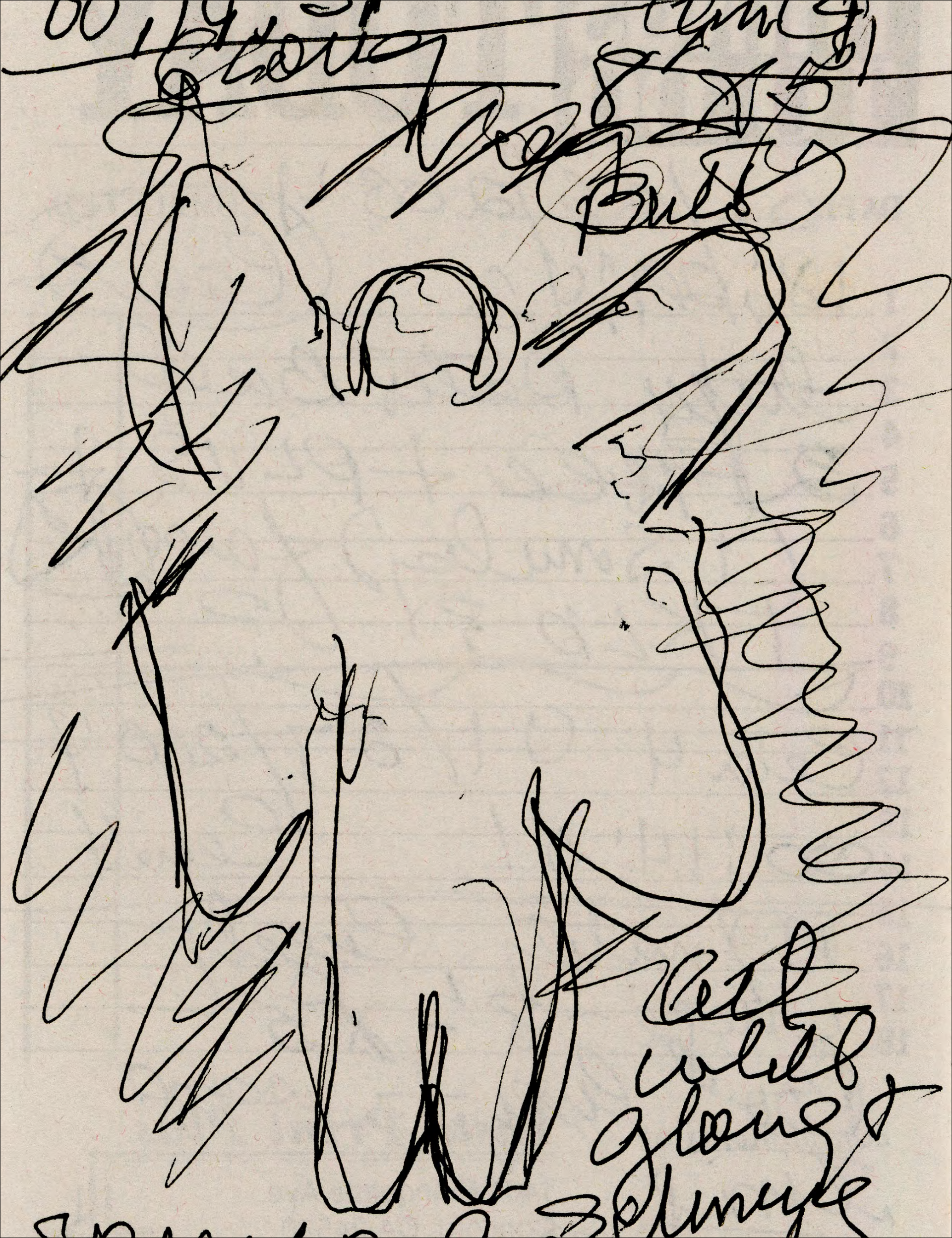
The journals are extensive. Kali frequently contacted the FBI and the Air Force to report sightings. They paid no attention. She continued to make detailed records for years.

In 2017, suffering from Parkinson's and memory loss, Kali was found wandering in the canyon near 16900 Enchanted Place. She was picked up by authorities, and placed in a public assisted-living facility. Eventually, Susan was contacted, and she was moved to a private nursing home.

As 16900 Enchanted Place was being cleared of her belongings, all of the photos in these volumes were discovered, amounting to a major discovery of an almost-lost oeuvre from a genre-defining artist.

On January 14, 2019, Kali died from complications of Parkinson's disease. She was eighty-seven.

Since the discovery of the photographs of Vivian Maier, and the posthumous publication and celebration of her work, the thrilling prospect of finding other unknown or forgotten masters of the art form has more than ever been in the back of many an aesthete's mind. The particular excitement derives from the utter improbability that there could be complete archives of unsung masters out there, either in attics or the cupboards of hoarder houses or, as was the case with Maier, in a neglected storage unit whose contents



were put up for auction. Maier, after her work was posted on a Flickr account, became a viral Web sensation, and was quickly appraised to be the equal of Diane Arbus and Robert Frank, her rough contemporaries, both celebrated in their lifetimes. Maier, in the wake of her posthumous fame (boosted by a documentary film, books, gallery exhibitions, and a raft of press coverage).

Kali herself seems to be a different kind of rare breed. The record shows that she started to get some recognition for her work, but, then retreated. Was she insecure? Distracted? Thrown by a tragic event? Suffering a mental break? Comfortable in her identity as the wife of a prosperous lawyer, who lived in close proximity to Ronald and Nancy Reagan in the Pacific Palisades and in Sandra Dee and Bobby Darin's house in Palm Springs? Or was it the sexism of the times, combined with the lack of seriousness attached to the art of photography? We will never know for sure. But one of the key standards of artistic judgment is the so-called test of time. In that regard, the delayed discovery of Kali's complete works, long shuttered in her scattershot archive, may have been a favor to everyone—and Kali, most of all. Her '60s and '70s work is evocative of its time. Much of it looks like the Age of Aquarius, and if it had been widely known at that time, it may have been judged as dated by the time the go-go '80s had set in. Tie-dye shirts and VW buses were something to snicker at when I was in middle school. Leg warmers, Dolphin shorts, and Vuarnets had taken hold. *Hair* seemed to us what *Yankee Doodle Dandy* must have seemed like to our parents. But, by hiding her work, Kali, intentionally or not, avoids any charge that her skill—I'd venture genius—can have been diluted by having the "fashion of the day injected into it, to gain wider acceptance," as a critic once defined the main demerit of the test-of-time standard. We can, as this book proves, better appreciate, and, yes, judge the work of Joan Archibald aka Kali at a distance, and, in what amounts to a catalogue raisonné, better appraise the depth and breadth of her work: the architectural and landscape photography, the portrait work, the high Artography of the hippie era, and, finally what herein is grouped as "Outer Space." Viewed all together, it's an astonishing, coherent oeuvre, with marked stylistic shifts and distinct periods. Most of all, it's an utter joy, and the rarest kind of visual feast, not to mention a journey of discovery in multiple dimensions. Kali versus the test of time. If you are ready, turn the page!

Los Angeles, July 2020



DEDICATION: GRANDMA BETTY AND TO MY BROTHER "ARCHIE"

To the woman who watched over us all, while inspiring our life's dreams and independence. Grandma Betty looked after me throughout her life with heartfelt guidance. And most of all "Kali" her daughter (my mom) to follow her heart and soul within all realms of her original creativity in Art and Photography and her zest for life. Grandmother, you never wavered in your belief, confidence, and knowledge.

Archie!: My big brother, what more can I say ... I'm sending you the first copy to heaven of Len's book for Mom "Kali". Love you forever more ... and after that !

IN MEMORY:

"Kali" aka Joan Archibald 1932-2019...To our very own undiscovered genius. Your hidden "Artography" photographs are bringing us joy each and every day...How and when you did all these, just simply amazes me. We hope this book is something you can show your friends up there...We still feel your strength!

—SUSAN ARCHIBALD ODDO



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| 18 <i>NYC Construction Site</i> , 1966 | 51 <i>Virgo</i> from the series <i>Astrology</i> , Palm Springs, CA, 1970 |
| 19 <i>Lampposts</i> , 1969 | 52 <i>Capricorn</i> from the series <i>Astrology</i> , Palm Springs, CA, 1970 |
| 20 <i>Susan Purple Haze</i> , Palm Springs, CA, 1968 | 53 <i>Sagittarius</i> from the series <i>Astrology</i> , Palm Springs, CA, 1970 |
| 21 <i>Maine Lighthouse with Butterflies</i> , 1966 | 54 <i>Carmel Hippie with Smoke</i> , Carmel, CA, 1967 |
| 22 <i>Maine Lighthouse Composite</i> , 1966 | 55 <i>Sleeping Beauty Purple</i> , Palm Springs, CA, 1968 |
| 23 <i>T.L.S Mountains</i> , Las Vegas, Nev , 1967 | 56 <i>Untitled (Woman)</i> , Palm Springs, CA, 1972 |
| 24 <i>Highway Lampposts</i> , Los Angeles, CA, 1966 | 57 <i>Botticelli's Primavera Spring</i> , Palm Springs, CA, 1971 |
| 25 <i>Marina</i> , Monterey, CA, 1965 | 58 <i>Archie's Band</i> , Palm Springs, CA, 1970 |
| 26 <i>Clock Tower</i> , 1966 | 59 <i>Multi Faces</i> , Palm Springs, CA, 1971 |
| 27 <i>Kathy, Taj Mahal</i> , 1972 | 60 <i>Symmetry</i> , Palm Springs, CA, 1967 |
| 28 <i>Nepenthe Dark Angel #1</i> , Big Sur, CA, 1967 | 61 <i>Colorful Paul</i> , Palm Springs, CA, 1970 |
| 29 <i>Nepenthe Dark Angel #2</i> , Big Sur, CA, 1967 | 62 <i>Crystal Face</i> , Palm Springs, CA, 1972 |
| 30 <i>Brunette Model #1</i> , Carmel, CA, 1970 | 63 <i>Multi Male</i> , Palm Springs, CA, 1968 |
| 31 <i>Brunette Model #2</i> , Carmel, CA, 1970 | 64 <i>Bill Zells</i> , Palm Springs, CA, 1971 |
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| 35 <i>Untitled (Close-up #2)</i> , Palm Springs, CA, 1967 | 68 <i>Woven Su</i> , Palm Springs, CA, 1967 |
| 36 <i>Male Surfers</i> , Carmel, CA, 1967 | 69 <i>Pink Face</i> , Palm Springs, CA, 1969 |
| 37 <i>Clock Work Orange #1</i> , Palm Springs, CA, 1970 | 70 <i>Untitled (Face)</i> , Palm Springs, CA, 1968 |
| 38 <i>Clock Work Orange #2</i> , Palm Springs, CA, 1970 | 71 <i>Spotted Blue Margie</i> , Palm Springs, CA 1969 |
| 39 <i>Boat Yard</i> , Sausalito, CA, 1970 | 72 <i>Archie with Band</i> , Palm Springs, CA, 1970 |
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- 77 *Tahoe Blue*, Palm Springs, CA, 1970
- 78 *Young Boy*, Palm Springs, CA, 1968
- 79 *Globes Architecture Green*, Palm Springs, CA, 1970
- 80 *Globes Architecture Black and White*, Palm Springs, CA, 1970
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- 82 *3-Eyed Face*, Palm Springs, CA, 1967
- 82 *Young Girl*, Palm Springs, CA, 1966
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- 90 *London Lights*, 1972
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- 94 *Adam and Eve*, Palm Springs, CA, 1969
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- 124 *Fall Branches*, Great Neck, N Y , 1968
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- 2 *Urban Scene*, Carmel, CA, 1971
- 3 *Peter*, Palm Springs, CA, 1971
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- 5 *Debbie Abstract*, Palm Springs, CA, 1968
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- 8 *Mary U.S.A.*, Palm Springs, CA, 1970
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- 47 *T.L.S. Mary #7*, Palm Springs, CA, 1970
- 48 *Painted Mary #5*, Palm Springs, CA, 1970
- 49 *Lips and Texture*, Palm Springs, CA, 1969
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- 52 *Sleeping Beauty Eyes*, Palm Springs, CA, 1969
- 53 *Debbie Moon*, Palm Springs, CA, 1970
- 54 *Margie and Mary*, Palm Springs, CA, 1969
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- 69 *Winter Branches*, Palm Springs, CA, 1969
- 70 *T.L.S. Abstract*, Los Angeles, CA, 1970

71 *Eyes in the Sky*, Palm Springs, CA, 1969

72 *Blue Bikini*, Palm Springs, CA, 1969

73 *Daisy Hair*, Palm Springs, CA, 1969

74 *Smile #2*, Palm Springs, CA, 1969

75 *Sail 'N*, Palm Springs, CA, 1970

76 *Bikini Cypress*, Carmel, CA, 1970

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79 *Pop Art #2*, Palm Springs, CA, 1970

80 *Beauty*, Palm Springs, CA, 1970

81 *Dreaming*, Palm Springs, CA, 1970

82 *Moody Kathy #2*, Palm Springs, CA, 1969

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86 *T.L.S. Margie*, Palm Springs, CA, 1969

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91 *Blue Dreams*, Palm Springs, CA, 1969

92 *T.L.S. Blue Kathy*, Palm Springs, CA, 1968

93 *Untitled (Collage #8)*, Palm Springs, CA, 1973

94 *Untitled (Collage #9)*, Palm Springs, CA, 1973

95 *Blonde Wig*, Palm Springs, CA, 1967

96 *Kings Point*, Long Island, N Y , 1971

97 *Cindy Keyhole*, Palm Springs, CA, 1970

98 *Blue Moon*, Palm Springs, CA, 1969

99 *Pose (Cindy)*, Palm Springs, CA, 1970

100 *Bouquet*, Palm Springs, CA, 1970

101 *Sci-fi*, Palm Springs, CA, 1970

102 *Kali Self-portrait*, Palm Springs, CA, 1974 (back cover)

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4 *Pool Orbs #1*, Pacific Palisades, CA, 2004

5 *Pool Orbs #2*, Pacific Palisades, CA, 2004

6 *Untitled (Figure #1)*, Pacific Palisades CA, 2004

7 *Blue Landing*, Pacific Palisades, CA, 2004

8 *Ghost Angel #1*, SX-70, Pacific Palisades, CA, 2003

Ghost Angel #2, SX-70, Pacific Palisades, CA, 2003

Ghost Angel #3, SX-70, Pacific Palisades, CA, 2003

Ghost Angel #4, SX-70, Pacific Palisades, CA, 2003

"WOWS," UFO notebook, no 2, Pacific Palisades, CA, 08/02/2003

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12 "EPI," UFO notebook, no 2, Pacific Palisades, CA, 08/20/2003

13 *Visitor-Angel #1*, SX-70, Pacific Palisades, CA, 2003

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Morphing Angel #3, SX-70, Pacific Palisades, CA, 2003

Angel and Orbs #4, SX-70, Pacific Palisades, CA, 2003

14 *Morphing Angel #2*, Pacific Palisades, CA, 2003

15 "WOWS," UFO notebook, no 2, Pacific Palisades, CA, 08/02/2003

16 *UFO Plus Orbs #1*, SX-70, Pacific Palisades, CA, 2003

3 Rings Together #2, SX-70, Pacific Palisades, CA, 2003

UFO Plus Orbs #3, SX-70, Pacific Palisades, CA, 2003

UFO Plus Orb #4, SX-70, Pacific Palisades, CA, 2003

17 *Bright-colored Orbs with Kodiak*, Pacific Palisades, CA, 2003

18 *Morphing #1*, SX-70, Pacific Palisades, CA, 2003

Big Ectoplasm #2, SX-70, Pacific Palisades, CA, 2003

Electrostatic Energy #3, SX-70, Pacific Palisades, CA, 2003

It's Huge #4, SX-70, Pacific Palisades, CA, 2003

"WOWS," UFO notebook, no 2, Pacific Palisades, CA, 08/02/2003

19 *Untitled (Figure #2)*, Pacific Palisades, CA, 2004

20 *Robotic Orbs*, 11:19:30, Pacific Palisades, CA, 2003

21 "WOWS," UFO notebook, no 2, 11:19:30, Pacific Palisades, CA,

07/30/2003

22 *Departure*, Pacific Palisades, CA, 2004

23 *Quad Jet Exhausts #1*, SX-70, Pacific Palisades, CA, 2003

Quad Jet Exhausts #2, SX-70, Pacific Palisades, CA, 2003

Quad Jet Exhausts #3, SX-70, Pacific Palisades, CA, 2003

Quad Jet Exhausts #4, SX-70, Pacific Palisades, CA, 2003

"WOWS," UFO notebook, no 2, 11:12:33, Pacific Palisades, CA,

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24 *Ectoplasm #2*, Pacific Palisades, CA, 2003

25 *10-Foot Globe*, Pacific Palisades, CA, 2003

UFO notebook, no 2, Pacific Palisades, CA, 07/01/2003

26 *Figure with Orbs*, Pacific Palisades, CA, 2003

27 *Huge Double Globe #1*, SX-70, Pacific Palisades, CA, 2004

Huge Double Globe #2, SX-70, Pacific Palisades, CA, 2004

Huge Double Globe #3, SX-70, Pacific Palisades, CA, 2004

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UFO notebook, no 2, 5:00 a m , Pacific Palisades, CA, 06/15/2003

28 *Orbs*, Pacific Palisades, CA, 2004

29 *Butterfly*, 15:18:39, Pacific Palisades, CA, 2003

"EPI," UFO notebook, no 2, Pacific Palisades, CA, 08/13/2003

30 *Yellow ET*, Pacific Palisades, CA, 2004

31 "EPI," UFO notebook, no 2, Pacific Palisades, CA, 08/23/2003

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33 *Orby Is Still Here*, Pacific Palisades, CA, 2003

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35 *Three Smoke Stacks*, Pacific Palisades, CA, 2003

"EPI," UFO notebook, no 2, Pacific Palisades, CA, 08/15/2003

36 *Arrival*, Pacific Palisades, CA, 2004

37 "WOWS," UFO notebook, no 2, Pacific Palisades, CA, 08/04/2003

38 *ET Landed in Pool #1*, SX-70, Pacific Palisades, CA, 2004

ET in Pool #2, SX-70, Pacific Palisades, CA, 2004

ET Landed in Pool #3, SX-70, Pacific Palisades, CA, 2004

ET in Pool #4, SX-70, Pacific Palisades, CA, 2004

39 *Untitled (Orbs and Figure)*, Pacific Palisades, CA, 2004

40 *Jets with Orbs*, Pacific Palisades, CA, 2003

41 "EPI," UFO notebook, no 2, "flying heart," Pacific Palisades, CA,

08/30/2003

42 *Morphing Angel with Jets*, Pacific Palisades, CA, 2003

43 *Dragonfly UFO*, Pacific Palisades, CA, 2003

44 "EPI," UFO notebook, no 2, Pacific Palisades, CA, 08/14/2003

45 *Untitled (Abstract)*, Pacific Palisades, CA, 2003

46 *Entity*, Pacific Palisades, CA, 2003

47 "EPI," UFO notebook, no 2, Pacific Palisades, CA, 08/16/2003

48 *The Entity*, Pacific Palisades, CA, 2004

49 *All Hell Breaks Loose*, 10:13:57, Pacific Palisades, CA, 2003

"EPI," UFO notebook, no 2, 10:13:57, Pacific Palisades, CA, 09/03/2003

50 *Untitled (Abstract #2)*, Pacific Palisades, CA, 2004



Kali
An Introduction, Portraits and Landscapes, Polaroids, Outer Space

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