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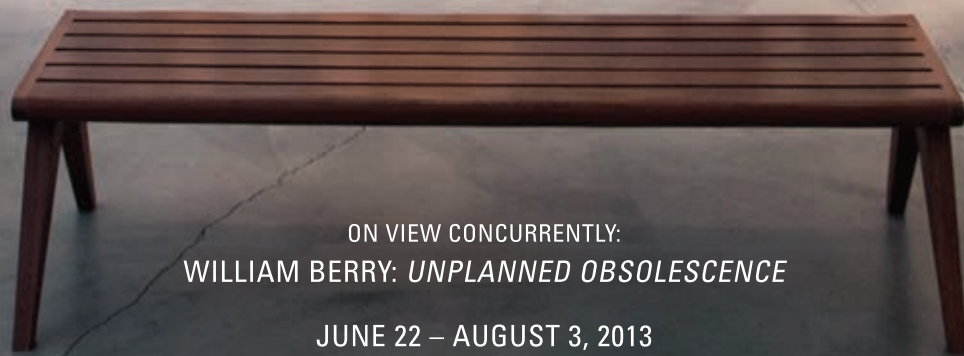
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Color, Wood, Fiberglass & Bio-Resin, 2013.

Andy Warhol, *Self-Portrait*, ca. 1982, Collection of The Andy Warhol Museum, Pittsburgh. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York.



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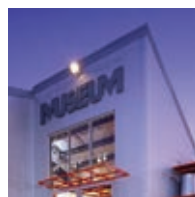
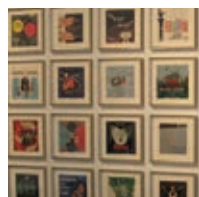
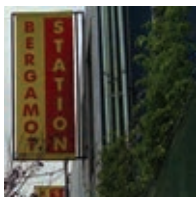
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Nadaleena Mirat Brettmann | *Eye of the storm* | 2013 | Acrylic on Canvas | 60 x 72 inches

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California Impressionism: Selections from The Irvine Museum



Guy Rose, *Laguna Eucalyptus*, c.1917
40 x 30 inches, oil on canvas



Franz A. Bischoff, *Arroyo Seco Bridge*, 1912
Oil on canvas, 30 x 40 inches



Granville Redmond, *Flowers Under the Oaks*
Oil on canvas, 20 x 25 inches

SUMMER EXHIBITIONS AT THE
BAKERSFIELD MUSEUM OF ART
JUNE 27, 2013 - SEPTEMBER 1, 2013


Bakersfield Museum of Art

Every issue of the magazine comes together in its own way, some more intentional and thematic than others. Each one starts off modestly, as a loose amalgam of candidates and possibilities, taking shape as an ever-shifting shortlist of intriguing artists, images, enthusiasms, proposals and ideas, and gradually coalescing into its own intuitive aesthetic and visual dialogue.

The artists featured in this summer issue are unusually diverse, yet all of them somehow seem to deal in culling new meanings and experiences through the act of reframing or reconfiguring the overlooked visual flotsam of the ordinary. Jess, who discarded his given surname Collins early on, may be the most obscure to casual art followers. But he remains compelling, both as an artist in his own right and as a postmodernist progenitor. His compositions are often dreamlike and surreal, strewing teasing hints of narrative, verbal and erotic play throughout their giddy, free-wheeling landscapes. Although derived from cartoons, advertisements and other popular print imagery, his collage works delve into the realm of the imaginary with potent immediacy: his eclectic lexicon is at once mythic, ribald, and slightly hallucinatory, somewhere between William Blake, Wallace Berman and L Frank Baum. In their transgressive exploration of gender roles and gay sensuality they offer a singular and significant precursor to artists' examination of queer identity in recent decades. In their dense, enigmatic visual imagery and dexterous embrace of verbal wordplay (and at times both, using words as visual elements, building them out like Lincoln Logs) they resonate today on numerous levels. As critic Peter Frank writes, he worked like a visual artist but thought like a poet. In fact, Jess was partners with the poet Robert Duncan; their relationship, and the circle of artists surrounding them, forms the heart of a new exhibition at the Crocker Museum in Sacramento. Examining the lyrical/intimate crossover between artmaking and daily life, and between literature and visual art, the show presents their household as an oasis of flourishing cultural discourse in postwar San Francisco, like that of Gertrude Stein in Paris decades earlier. In multiple ways, he invented his own world.

Light and Space pioneer James Turrell, by contrast, is so well-known by now that his name has become a kind of shorthand. But that sort of renown brings its drawbacks: for all we know about Turrell's explorations of the ineffable materiality of light and space, how well do we know the works themselves? With several exhibitions currently on view, including major shows at LACMA in LA, MFA Houston, and the Guggenheim in New York, this year offers viewers a chance to get beyond the clichés, to see and experience the truly radical perceptual experiment that is Turrell's work and vision. From his first simple explorations with projected light in the late 1960s and early '70s, at his modest studio at the Mendota Hotel on Main Street in Santa Monica, Turrell has in recent decades, gone global. Since the first aperture he cut open to the sky in the mid-'70s, he has now created more than 80 of his *Skyspaces* across five continents, and he continues work on the lifelong project that is the Roden Crater, in Northern Arizona. At the press conference for his LACMA show, the artist joked that he is now in the business of selling sky and air. Yet his work only looks like it's about the external world; for all its expansiveness, it is really no less pointed inward, into our own gates of perception, engaging them with alchemical persuasiveness, sliding in through our peripheral vision, and throwing them wide open.

—GEORGE MELROD

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Robert L. Pincus currently serves as the Senior Grants and Art Writer for the Museum of Contemporary Art San Diego, and also continues to work as a critic and art historian. His recent essays have appeared in "Behold, America! : Art of the United States from Three San Diego Museums," "Robert Wilson: Space/Time" (Silvana Editoriale) and "Ryan McGinness – Women: New (Re) Presentations" (Quint Contemporary Art).

Peter Frank is art critic for the *Huffington Post* and Adjunct Senior Curator at Riverside Art Museum. He is past critic for *Angeleno* magazine and the *LA Weekly* and was Editor for *THEmagazine Los Angeles* and *Visions Art Quarterly*. He moved from NY to LA in 1988. Frank writes for numerous publications and has curated numerous shows. Frank serves on the Public Arts Advisory Committee of Mt. San Antonio College, which is overseeing the realization of Karl Benjamin's last public project, a sequence of murals on the Mt.SAC arts campus.



Susannah Tantemsapya is a creative producer, journalist and filmmaker based in Los Angeles. In 2005, she founded Creative Migration, a non-profit that produces documentaries about art and social engagement with a focus on sustainable filmmaking practices. She has directed and produced several projects including *POST NEW BILLS: The Story of Green Patriot Posters*. She is also a regular contributor to *Whitewall Magazine*.

DeWitt Cheng is a freelance art critic, curator and blogger based in San Francisco. He writes for *art ltd.*, *East Bay Monthly*, *Artillery*, *Art Voices*, *San Jose Metro*, *Sculpture*, *VisualArtSource.com* and *Examiner.com*. He has also contributed to *Artweek*, *ArtNews*, *East Bay Express*, *San Francisco Art-Magazine.com*, *HuffingtonPost.com*, *ArtBusiness.com* and *Artslant.com*.



cover



"A MASK FOR ALL SOULS," 1969/1992
Jess
 PAPER COLLAGE, STUFFED BIRD MOUNTED ON VINTAGE PHOTOGRAPH ATTACHED TO CAP
 24" x 19" x 6", PRIVATE COLLECTION
 PHOTO: COURTESY CROCKER ART MUSEUM

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Roger Scruton



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Juliette Aristides



Juliette Aristides is author of *The Classical Drawing Atelier*, *The Classical Painting Atelier*, and *Lessons in Classical Drawing* with Random House, Watson-Guption, NY, she frequently contributes to various arts publications.

A Seattle based painter who seeks to understand and convey the human spirit through art, Aristides is actively dedicated to rebuilding a traditional arts education in the United States,

Aristides is the founder and instructor of the Aristides Atelier at the Gage Academy of Fine Art in Seattle, WA. She teaches workshops both nationally and internationally.

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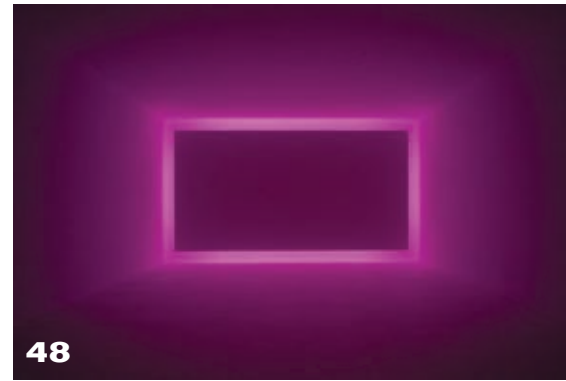
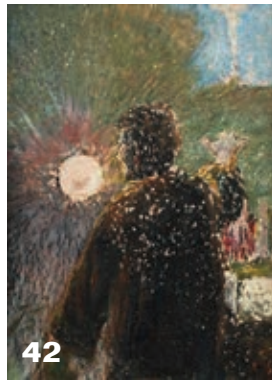
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“Gary Baseman: THE DOOR IS ALWAYS OPEN” AT THE SKIRBALL CULTURAL CENTER, VIEW OF BEDROOM, 2013
PHOTO: TIMOTHY NORRIS/COURTESY THE SKIRBALL CULTURAL CENTER

LOS ANGELES

**Gary Baseman:
“The Door is Always Open”
at Skirball Cultural Center**

Crossing the threshold into Gary Baseman’s installation “The Door is Always Open” unveils a world unto itself. Adapting the layout and rooms of his Los Angeles childhood home, Baseman invites viewers to journey with him through aspects of his cultural heritage, Jewish upbringing, and artistic development connecting the rooms of the house to different facets of his creative output. The exhibition melds reality and fantasy as well as the personal and commercial in a homey atmosphere, revealing the importance of family and childhood in Baseman’s work. The narrative that weaves through his oeuvre is one of facades, wherein human vulnerabilities are masked by cartoon stand-ins. Whimsical characters are depicted in cartoons, drawings, paintings, sculptures, toys and wallpaper that decorate each room in the faux house. *The Explosion of Dream Reality* (2009) depicts one of Baseman’s imaginary worlds. Against a light blue background we see an entanglement of animal and human forms. Within this menagerie, figures sprout tree-like appendages while animals exhibit human emotions. The painting is an image of innocence, wonder, guilt, life and death.

Baseman’s works draw from pop culture yet are extremely personal. His cartoon-like characters serve as his alter-ego. One character, Toby, described by Baseman as a 3-D leather friend, has traveled with him all over the world, taking his place in touristy photographs that document their local as well as international excursions. In the Skirball exhibition

these color photographs and numerous Toby dolls line the hallway that connects the various rooms of the house. Each room has a special significance for Baseman. He juxtaposes furnishings from his childhood home—a dining room table set for a holiday meal, an array of living room couches, a child’s bed—with a plethora of decorations ranging from personal mementos and family snapshots to his own framed and unframed artworks.

Although it is pleasurable to see Baseman’s iconic characters appearing on lamps and bedspreads, and as small-scale toys or life-sized figurines, the pop qualities of his production and the focus on installation diminishes the reading of the individual works as fine art. However, by creating a physical place where dreams and whimsy collide with reality, Baseman can safely articulate his fears and fantasies. While much of his work has a childlike simplicity, it resonates on multiple levels, communicating the complexity of life in a way that is understandable to all ages and all audiences.

—JODY ZELLEN

LOS ANGELES

**Simmons & Burke:
“Still Lifes & Common Names”
at Michael Kohn Gallery**

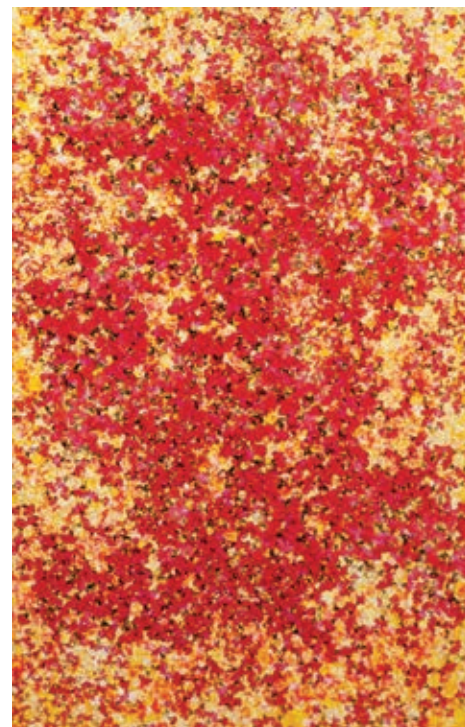
For their most recent exhibition, the LA-based art-making team of Simmons & Burke has produced work that is so hyper-saturated with florid, fecund beauty that it is almost hard to look at. It blows past conventions of both still life and landscape, along the way

“TOUCH ME NOT CHEESE WEED,” 2013
Simmons & Burke

PIGMENT PRINT AND CUSTOM FRAME, 65" X 42"
PHOTO: KARL PUCHLIK, COURTESY MICHAEL KOHN GALLERY

injecting humor into the decadent, digital vertigo. In fact, the exhibition involves several distinct sub-series, not all of which take beauty for a direct subject, but the intense palettes and patterns of the large-format digital collages are the heart-stoppers. As the pair is wont to do, they create multi-faceted, multi-platform collections that taken as a whole are meant to exhaustively explore the range of knowledge available on a given topic—in this case, the often-hilarious vernacular names of North American plants. The seven or so pigment prints in custom painted frames (all 2013) that are titled with plant names, each key off the shape and color of the flower in question to generate swirling, spiraling, proliferating algorithms that exaggerate those properties to realms far beyond the botanical. *Velvet Plant* brings an optical flatness and sublime Op Art-meets-Warhol scheme of neon pink and yellow that feels smooth and ethereal. *Blind Eyes*, *Angels Tears*, *Blue Dicks*, the pink razor-like pods of *Devil’s Tongue Woman’s Tongue*—it’s all just what it sounds like.

Perhaps the most arresting (and fun to say) is *Touch Me Not Cheese Weed*, a port-wine confection whose solar, corpuscular colors and flutter of detail were visceral, tumultuous and even painterly. *Perennial Honesty* meanwhile is the most apparently mathematical in its construction, as its crisp shards of gold and violent manipulate scale and contrast to create an almost architectural spatial recession. The remainder of the show explored salient tangents riffing off the fonts, storage envelopes, and clinical drawings common in botanical research. These manifested as a text-based wallpaper installation, a book, a





"EN PLEIN AIR," 2013, Alexis Smith, MIXED MEDIA, 12" X 24" PHOTO: COURTESY CRAIG KRULL GALLERY

pair of audio recordings, and a suite of less aesthetically emphatic pattern-based pictures, with the exception of the audacious and enormous stained-glass garden of the 99-by-159 inch pigment print *US Plant Collection Palette*. Among the most moving of the works is the analog, non-pictorial sound installation *Field Recording Collages* (2013). Playing in a darkened room behind a curtain, you hear it before you see it, and are beckoned. This unlikely symphony of birdsong, wind, rushing water, and exotic insect noise evokes another perspective on botany: the part where you go outside.

—SHANA NYS DAMBROT

LOS ANGELES

Alexis Smith: "Second Nature" at Craig Krull Gallery

Alexis Smith is a hoarder with a focused and creative touch—she recycles sidewalk and flea market finds into assemblage art which packs a socio-political punch, cushioned with a deeply wry sense of humor and astute observation. She worked her magic into her recent show at Craig Krull, some 30 works which combine found objects with backdrops provided by amateur landscape painters, some of them the paint-by-number variety. The show's title "Second Nature" is apt, and even spooky as you contemplate one work after another. They are comments on our uneasy relationship to Nature, our love and admiration for Nature battling with our need to tame and manipulate her.

There's an innocence evoked by vintage paraphernalia—those midcentury toys, slogans and souvenirs—that Smith incorporates into her work. There's a genuine fondness for that

simpler era, the era in which the artist grew up, presumably, but also a certain postmodern critique. Take *En Plein Air* (2013), a term which refers to making art out in the open. The background is a painting of an open field with a fence running along it. Smith adds two objects atop the image—one, a souvenir made up of a cross-section of a tree trunk with a small thermometer embedded in it and, two, a used palette board, coated with smears of dried paint. Here we're asked to consider reiterations of representing Nature and our need to "capture" her. In *Beware of Dog* (2013), a rusty old "Beware of Dog" plaque is attached over a peeling painting of a homestead in light snow. The mother is feeding hens in the yard, two children are at the riverbank with a house behind them. In the distance is a bridge that leads to town and the spires of a church. The irony is that there isn't a dog in this picture that one can tell, and the home is in the open, not fenced in. The sign's implied meaning—"Stay out, keep away!"—is an inherent affront to the American concept of neighborliness. There's a poignancy in the two large gashes in the canvas and the cracking paint around the edges, physical evidence of the decay of our American dream. In such a thematically coherent show, the power of these works is cumulative. And there's more to come—

Smith opens another show after the close of this one. "Slice of Life" at Honor Fraser features a different body of work, exploring portraiture and including installation.

—SCARLET CHENG

LOS ANGELES / MONTROSE

"Dangerous Beauties"

at Sturt Haaga Gallery, Descanso Gardens

The group show "Dangerous Beauties" begins with a simple enough premise; in the words of curator John O'Brien, the exhibition addresses "the dangers of confusing 'beauty' with 'goodness.'" Yet therein lies a challenge, for these ideas are not so straightforward, and divergent notions of each are apparent here. In Daniel Beltra's *Oil Spill* series, orange-red flames cut through the electric blue ocean water, with both beauty and danger readily apparent in the toxic seascapes. Contrasting Beltra's sensuous works, Michael Light's photographs focus on nuclear waste sites in rural Idaho, pairing images of no-man's-land with government facilities. The disfigured landscapes read like an ancient text, with incised imagery ranging from crosses to mysterious zigzagging symbols, which serve to heighten our apprehension of the hidden threat of radioactive interventions into the earth's crust. Juxtaposed with them, and in between, Eve Luckring's slightly voyeuristic works explore an equally uneasy relationship between man and the environment.

As notions of nature's beauty often reckon with the magnificence of the sublime, paintings by Samantha Fields strike a somber chord as sprawling vistas are consumed by flames under billowing clouds of dark smoke; a site all too familiar for residents across the Southwest. Yet Fields' landscapes seem to verge on portraiture, as each tragedy is rendered with a distinct persona, or rather, appetite. Moving into the final exhibition space, works by Fatemeh Burnes, Merion Estes and Constance Mallinson each address independent concerns, but are united by the use of pattern. Burnes' mixed-media paintings conjure both beauty and the abject, where the ornate twisted branches echo human arteries, and roughly carved wood



"EXPERIMENTAL BREEDER REACTOR - I; WORLD'S FIRST NUCLEAR ELECTRICAL GENERATION PLANT OPERATED 1951-1964; IDAHO NATIONAL LABORATORY," AND "UNKNOWN FORMATION, POSSIBLY SEISMIC MEASUREMENT APPARATUS FOR UNDERGROUND NUCLEAR DETONATION; NEAR ADVANCED TEST REACTOR COMPLEX AND NUCLEAR TECHNOLOGY AND ENGINEERING CENTER, IDAHO NATIONAL LABORATORY" 2009, Michael Light ARCHIVAL PIGMENT PRINT, 30" X 24" EACH PHOTO: COURTESY OF THE ARTIST, CRAIG KRULL GALLERY AND THE STURT HAAGA GALLERY



“SHADOWS,” 2013, Florian Morlat
 ACRYLIC PAINT, CARDBOARD, WOOD
 55" x 39" x 9"
 PHOTO: ROBERT WEDEMEYER.
 COURTESY CHERRY AND MARTIN, LOS ANGELES

panels suggest the frailty of the human psyche. Densely layered collage works by Estes overlay representation imagery with lyric patterns found in the natural world to reference the shortcomings of the past and a possible apocalyptic future. Mallinson, like Beltra and Light, addresses pollution through an aerial perspective. In her mural-size paintings, the viewer looks upon an expanse of fallen foliage, where the intense OCD-patterning of brown leaves is fragmented by discarded debris.

The Sturt Haaga Gallery resides within Descanso Gardens, and intermingled with the artworks were poisonous, carnivorous and thorny plants, which embody O'Brien's theme as means for their own survival. Marc Licari embraced this duality for his mural on the gallery's exterior-facing wall, depicting various cacti wrapping around small succulents mounted on the wall in hand-blown glass terrariums, which, in earthquake-prone Southern California, may prove to be the most beautiful danger of all.

—MOLLY ENHOLM

LOS ANGELES

Florian Morlat: “Sticks And Stones, Pt 1 and Pt 2” at Cherry & Martin

Working in the tradition of German Abstract Surrealism and The New Objectivity, combined with 1960s Pop culture with its bright colors and bold irreverence, Florian Morlat, born and raised in Munich, has created a forceful and fiercely seductive series of objects in his first exhibition at Cherry & Martin. His works pledge allegiance to no specific tradition or perspective, but instead synthesize a variety of art historical tropes to serve his own unique vision. The exhibition was di-

vided into two separate parts that were connected both materially and stylistically. In both shows, Morlat utilized cardboard, paint, plaster and wood, along with organic materials like straw and bananas to encompass a more “process oriented” approach to object making that falls squarely in the tradition of artists like Richard Tuttle. The work also simultaneously addresses Mondrian in the way the artist incorporates vertical and horizontal space in pieces like *Shadows* in which sections of colored wood hang vertically against a solid black background like the trailing light from falling stars.

The first installment of the exhibition reprised a motif of singular and vaguely narrative imagery including a bicorne hat, which originated during the Napoleonic era. This curious image repeats again and again as a stylized representation of an entire historic period, yet its simplicity transforms the objects beyond any obvious narrative content. It is also a cultural reference to 1960s rock and roll, when bands like Paul Revere & the Raiders sported bicorne hats as fashion statements for a liberated youth culture. Part II of the exhibition was even more playful and humorous. Works like *Untitled (Where The Action Is)* (2013), show that same bicorne hat sprouting pieces of straw. This work in particular is very funny, as though Paul Revere had taken a nasty spill into a haystack and this was all that was left of him. Morlat's shapes are more biomorphic than they are geometric and it is their ambiguity and simplicity that are most compelling. As viewers, we are not entirely sure what these shapes are exactly, so we keep coming back to them because they are vaguely familiar and so darkly, riotously witty.

—EVE WOOD

LOS ANGELES

David Lloyd: “Two Electric Desires” at gallery km

David Lloyd's mixed-media compositions from his second solo exhibition “Two Electric Desires” at gallery km resist a singular focal point. Like a fractured pane of glass that reveals multiple perspectives in each shard, Lloyd implements a cinematic technique in each shape demarcated by bold brush strokes and vivid colors inspired by an Art Deco palette. The unusual shapes of the surfaces are reminiscent of an icon or mask worn in tribal cultures and in their re-appropriation, become icons of contemporary culture. The form of the work titled *Two Electric Desires* (2013) is inspired by the physiognomy of the face. In place of the eyes are mirrored images of an obscured figure, swaying, as if caught in the middle of a dance. A suggestion of a nose is marked by

“TWO ELECTRIC DESIRES,” 2013

David Lloyd

MIXED MEDIA ON WOOD, 84" x 67" x 2"

PHOTO: COURTESY GALLERY KM

two inverted triangles and prose occupies the lower portion symbolizing the mouth. The verse is meant to speak; it begins with “The super intelligence sits in its own space-time,” and concludes “inward and expanding outward, its potential both violent and benign.” The exhibition considers this duality between the “violent and benign,” the metaphysical and the philosophical, and familiar and unfamiliar.

Eternal Return (2012) is neither a true hexagon nor diamond shape, but feels like a series of triangles that have been mended together by paint. On either side of the panel, rendered in a faded bubble gum pink and orange paint, the artist writes “oblivious to the forces around them, the ground opens up and swallows them whole.” Who is oblivious and what are these ominous forces? The opposite panels reads “the objects rotate slowly in a symmetrical dance of covalence.” Are these “objects” the spider web at the top of the panel, or the blurry photograph of a man turned on his side with a black oxygen mask hovering over his mouth? The work offers a high degree of uncertainty—the spider is too small to be identified as immediately dangerous, and the black oxygen mask also looks like a camera held vertically and pointed straight ahead. The word “covalence” is barely legible as Lloyd has run out of space and can barely fit the remaining letters in the corner. Defined as the number of electron pairs an atom can share with other atoms, it becomes a visual representation of the very word it defines. An exhibition of frames within frames and free-floating text that is both poetic and surreal, we can't help but wonder what the “two electric desires” truly are.

—A. MORET

LAGUNA BEACH

Laurie Hassold: “Nostalgia for the Future” at Art Cube Gallery

Laurie Hassold takes a fresh look at natural life systems. Her highly imaginative sculptures could be gigantic cosmos in formation,





"EXPLAINING THE FUTURE TO AN EXTINCT HARE," 2013
Laurie Hassold
 MIXED MEDIA WALL SCULPTURE, 34"x 24" x 12"
 PHOTO: COURTESY ART CUBE GALLERY

minute living creatures, or beings of indeterminate size. Pondering the nature of the universe, her art populates a believable world of deep and thoughtful possibilities; either from the distant past or from a time far into the future.

Hassold's work explores her childhood interest in fairy tales and legends, which began with a book called "Wurzelkindren" or "Root Children." The handwritten translation by her grandfather tells of children sleeping underground, beneath the cold and compacted roots of winter, until they are awakened in spring to the wonder of bugs, beetles and the sparkle of life anew. Trees were always glorious for Hassold until she recently read about a couple in Griffith Park who were instantly killed by a tree that fell on them as they made love beneath its branches. According to the legend, any park ranger who has attempted to remove the fallen tree has met with illness or death, and to this day, the fallen tree remains. *What the Tree Remembers* (2013) turns the archetype of star-crossed lovers and forbidden fruit into a graceful and curvilinear forest path fraught with historic references that date back to the Tree of Knowledge of Good and Evil itself. Hassold layers wire, resin clay and found objects "until something makes sense and surprises her." Hidden niches, secret spaces, Rococo courtship all take shape. Touches of faces, jewels and half-stories ignite the imagination as we succumb to the enchantment Hassold's sculptures exude.

"UNTITLED (34)," 2013
Peter Alexander
 GOUACHE ON PLASTICIZED YUPO PAPER
 20" x 17" x 2" (FRAMED)
 © PETER ALEXANDER
 PHOTO: COURTESY THE ARTIST
 AND QUINT CONTEMPORARY ART

Explaining the Future to an Extinct Hare (2013) is a riff on Joseph Beuys' *How to Explain Pictures to a Dead Hare* (1965). It posits an existential conundrum for the future: cross-species hybrids that evolve and proliferate after the human race has become extinct, only to become extinct themselves, a relentless cycle of growth, decay and renewal. In both works, Hassold transcends time, leading the past to the present and the present to the future, breaking through barriers as her sculptures move beyond conceptual and physical limitations. Each form is intricately conceived, skillfully executed, and cleverly original. Hassold pursues her themes by going deeply beneath surfaces, to the hidden places where the essence of artistic experiences are found. Her work is stimulating, original and often extremely beautiful, but with a shudder that whispers just beneath its branches.

—ROBERTA CARASSO

SAN DIEGO

Peter Alexander: "Perception of Desire" at Quint Contemporary Art

Quint Contemporary Art, located less than a half mile from the Museum of Contemporary Art San Diego, has at times shared an aesthetic with its neighbor. In 2011, MCASD organized a celebrated Pacific Standard Time exhibition, "Phenomenal: California Light, Space, Surface." This show included work by the most significant artists of the Light and Space movement, such as Robert Irwin, James Turrell, and Peter Alexander. This spring, a mix of recent work by Alexander was on view at Quint.

Upon entering the gallery, the visitor was met with a litany of color provided by four gouache works on paper, all untitled and completed in 2013. These four works, along with two additional gouaches, are rendered with bright pink, rich orange, midnight black, and aquamarine hues. Moreover, they possess a central rectangular shape that dominates the composition. At once, these



works recall Color Field painting, suggest Minimalism, and serve as a reminder that for many iconic Southern California artists, like Irwin and Ed Ruscha, painting in the vein of Abstract Expressionism was an early inclination. These opening works were presented with a Minimalist aesthetic in mind, as was the rest of the show. For example, the layout gave plenty of room to contemplate *Red Wedge-3/2/13*, (2013); made of polyester resin, the work functions as an example of a canonical sculpture produced by a Light and Space artist. A large open room contained works with darker blue cores, that occupy a zone in between Light and Space work and the drawings by Alexander that open the show. The work with the darkest core, *12/1/12* (2012) made of urethane, evokes thoughts of the depths of the ocean as the hues change from deep purple to dark blue to a lighter blue. The messier core of this work contrasts with its finer, seemingly smooth light blue edges.

The Pacific Standard Time initiative brought due recognition for Alexander and many of his peers. This exhibition proves that Alexander is not resting on his past success. Instead, he continues to make work that explores the potential of finish, light, and—most strikingly—color.

—AMY GALPIN

ALISO VIEJO, CA

"Mexico at the Hour of Combat: Sabino Osuna's Photographs of the Mexican Revolution" at Soka University

This riveting retrospective, curated by Tyler Stallings of UC Riverside's Sweeney Art Gallery, offers a look back at the Mexican Revolution through the eyes of Sabino Osuna, a relatively unknown early 20th century Mexican photographer. While providing a history lesson of the conflict, Osuna's images—shot from 1910 to 1918—display a mastery of technique, keen understanding of formal composition, and engagement with the subjects. The 56 prints, selected from 427 recently discovered glass negatives, include dramatic images of the armed struggle, staged revolutionary moments, corpses being carried off the battlefields, portraits of prominent statesmen, and formal and candid shots of their elegantly dressed family members. The gracious wife of President Madero, *Sra. Madero handing out sandwiches to the troops*, is an example of the latter. Other prints include: *Soldier YMCA* of four intensely focused soldiers in a shot-up room, their rifles aimed out the window; and *Nurse Aiding Fallen Soldier*, a barefoot, kneeling nurse, tending to a slain soldier. While demonstrating the conflict's drama, this image is formally composed with skilled use of light and dark. Prints also include "revolutionary soldiers with cartridge belts draped across their chests and faces shaded by large sombreros, stacked rifles and uniformed soldiers resting on the ground and groups of uniformed officers with waxed, curled mustaches..." as described in the accompanying



PHOTOGRAPH FROM THE EXHIBITION, "MEXICO AT THE HOUR OF COMBAT: Sabino Osuna's PHOTOGRAPHS OF THE MEXICAN REVOLUTION," CA. 1910-1918, INKJET PRINT MADE FROM ORIGINAL GLASS-PLATE NEGATIVE, 22" X 17"

PHOTO: COURTESY OF UCR ARTSBLOCK AND SPECIAL COLLECTIONS LIBRARY, UNIVERSITY OF CALIFORNIA, RIVERSIDE

book. Some of these shots, such as the regal *General Guadalupe Narváez*, are carefully staged, appearing like movie stills.

Among the portraits are several of the charismatic "Pancho" Villa, who led battles supporting Francisco Madero, aiding the dictatorial President Porfirio Díaz's defeat. One image shows the relaxed *Francisco "Pancho" Villa after dismounting his horse*, talking to a crowd. Other portraits have the kind of formal yet revealing characteristics made famous by photographer of the same era, Edward Steichen. In particular, *The new president*, depicting Victoriano Huerta, exposes a sinister oligarch, his eyes peering suspiciously at the camera. *Pascual Orozco, once Madero's "right arm," who openly rebelled against the new government in Chihuahua, March 3, 1912*, shows an intense and exhausted statesman—who supported and then turned against Madero. Two portraits of *General Alvaro Obregón*, one in business suit, the other in military uniform, illustrate a confident general who became president, but was soon after assassinated. This exhibition of 17-by-22 inch and larger images offers a comprehensive look back at a nationwide conflict filled with drama, grandeur, pathos and violence. Yet it is Osuna's broad-sweeping cinematic vision that lasts long after leaving his show.

—LIZ GOLDNER

SAN FRANCISCO

Lawrence Jordan: "Prodigies of Physical Phenomena" at K. Imperial Fine Art

Evoking an aura of the remembrance of things past, Bay Area-based artist Lawrence Jordan's collages and assemblages offer engaging works both unpretentious and highly sophisticated, meshing flora and fauna, circus ringmasters and scientific diagrams. Jordan, well known for his contributions to avant-garde cinema, founded the film department at the San Francisco Art Institute in 1969 and served as its chair for over three decades. His film and collage work share a close aesthetic, as films in his signature style may be seen as animated collages. The artist moved to the Bay Area from Denver, deciding after a yearlong detour studying science at Harvard that the burgeoning film scene in San Francisco was the place to be. He was quickly immersed in a vibrant social and collaborative circle that included Jess and partner Robert Duncan. During a spell in Greenwich Village in the 1950s Jordan encountered Joseph Cornell. "I thought it was the best work I'd seen in any of the arts and so I was completely devoted. It fit in so much with my own sensibility of delicate magic and the French literature," he later explained to Paul Karlstrom. Jordan was to become an avid disciple of Cornell, spending the summer and fall of 1965 in New York as his studio assistant.

The earliest diorama on view, *Ignus Electrici* (1964), presents a grid of shelves displaying small balls, speckled like bird's eggs; a sun with a smiling face beams above a flying parrot, while a dirigible with triangular-shaped oars sways in front of the construction. Offering as backdrop a Flemish girl in cloth cap, *Her Scales of Fate* (2000) houses a miniature porch with white columns in which a small scale is suspended—all viewed through glass



in a moody blue hue. Motion is an important component of Jordan's boxes, with parts which swing or bob, and tiny drawers that open to reveal minute treasures—as gallery director Aimee Friberg demonstrated.

Untitled (Oculus) (2012), a dense, monochromatic collage, includes an embracing couple, a looming, claw-like appendage, and an anatomical diagram of an eye that mirrors the talon. A diabolical, grinning monkey and a green and yellow parrot animate *A Heavenly Time* (2012), bicycle-riding down a mountain path flanked by a Madonna and a phrenology diagram. The animals seem ill-suited companions, the parrot's expression one of dismay, but their journey remains inviting. Jordan offers us a realm where fantasy and memory comeingling in loosely sketched reveries.

—BARBARA MORRIS

OAKLAND

Jo Ann Biagini: "Nature in Translation" Mary Curtis Ratcliff: "Charismatic Fauna" at Mercury 20 Gallery

Mercury 20 recently paired Jo Ann Biagini's "Nature in Translation," a concise edit of seven undated mixed media works on paper, with Mary Curtis Ratcliff's "Charismatic Fauna," a rambling collection of nearly 40 paintings, prints, mixed media works, and small sculptures, chronicling the artist's practice from 1983 to the present. Both artists take organic imagery as a starting point for imaginative play. Both also draw inspiration from found printed materials.

Many of Ratcliff's works are formal studies experimenting with drawing, collage, and photography, and they frequently display a Pop sensibility. Her *Gentle Giant* (2013), includes a neatly cut selection from retro green and yellow wallpaper that comes to represent thick jungle foliage when juxtaposed with a giraffe, drawn in the naturalistic style of a children's coloring book illustration.

These elements are placed over a hazy, processed digital photograph, which solidifies the overall graphic composition. The selection of found imagery, the artist's nostalgic drawing style, and the mysterious photo texture create a sentimental moment, although any potential narrative is purely implied. Similarly, *Improbable Encounter* (2001), portrays a cheetah, drawn with illustrative precision, face-to-face with an octopus. But the characters, like plastic like toys, don't actually interact. The potential for this encounter, as a metaphor or narrative, is suggested but not elaborated on. Instead, the artist relies on the dominant color, a saturated yellow, and energetic splatter marks in many colors to indicate movement and intensity. *Totem* (2001), is a large collaged piece featuring

"IGNUS ELECTRICI," 1964, Lawrence Jordan MIXED MEDIA DIORAMA, 15½" x 11" x 4½"

PHOTO: COURTESY K. IMPERIAL FINE ART



"IMPROVISATION," 2013, Jo Ann Biagini, MIXED MEDIA ON PAPER, 39" X 43"

PHOTO: COURTESY THE ARTIST

sections of a tailor's measuring tape and a central chimera drawn out of wild animals, the orange color scheme complemented with a giant blue lobster, perhaps a sly Surrealist reference. Decorated with exuberant splatters and nonsensical text, the saturated colors and uninhibited experimentation reference school age art projects, while the scale of the work demonstrates a grown-up's confidence.

Jo Ann Biagini also works with found book pages, but creates expressive planes of texture and imagery rather than direct depictions or scenes. *Improvisation* includes transferred world maps with jumbled swarms of painted dots, suggesting migrations, and evoking a sense of encroaching density, unrestrained movement, and chaos. Both artists use handmade paper detritus to display an attitude about the natural world as a safe space for play; Ratcliff's fictional characters inhabit a peaceable utopia, while Biagini's more complex explorations suggest the possibility of turbulence and flux.

—MARY ANNE KLUTH

SACRAMENTO

Ian Harvey and Koo Kyung Sook: "Together + Alone" at JayJay Gallery

In this joint exhibition, Ian Harvey and Koo Kyung Sook show several large, collaborative

"FIGURE 8," 2011, Ian Harvey + Koo Kyung
ENAMEL, POLYURETHANE, SHELLAC, GRAPHITE,
PIGMENT, SYNTHETIC GOLD AND SILVER ON PAPER
MOUNTED ON ALUMINUM PANEL, 42" X 32"

PHOTO: COURTESY JAYJAY GALLERY

paintings, interspersed with works from their individual practices. The results are dense and visceral. Heads and bodies emerge from mosaics of heavy pigment in fusions of structure and improvisation that raise urgent questions about our bodies and selves. Of the two, Sook's work, in black and white, is more spare and calligraphic; she constructs composite digital prints of gestural splashes so as to suggest fleeting images of heads and bodies. For his part, Harvey brings material weight and density. His paintings on panels combine oil, enamel, shellac, powdered pigment, acrylics and gouache, an alchemical



flux of pigments that can manifest itself in delicate washes or in highly polished globs. Rendered in a sort of organic plasma that morphs constantly as it swirls, it circulates across geometric patterns that resemble the angular architecture of Japanese screens.

The collaborative pieces develop figural images from Sook's work, endowing them with color and substance. In the process, her delicate grid is strengthened, with heavily painted 2-by-3 inch rectangles mounted on aluminum panels. An overall figure/ground pattern is established through contrasting colors, and the "figure" takes on the literal identity of a head or body. *Figure 13*, like most, sets a predominantly red/purple figure against a yellowish ground, but two smaller works, *Figure 8 (Head)* and *Figure 9 (Head)* use a red/green contrast especially effectively; in them the pattern is more dispersed, conveying the ephemerality of Sook's calligraphy and more actively engaging our perception.

The *Figures* appeal to our instinct to read faces into abstract patterns, like images reflected in agitated water. The gridded heads call to mind the paintings of Chuck Close, yet their effect is more raw and visceral; in their fragmentation, they seem less anchored in the individual and more about bodily processes. Where Close uses photographs as a guide, Sook and Harvey begin within the body, as though constructing their figures from cells and tissues. The heads have a wild quality, as though still lacking the higher functions of social existence. While they resonate with the Funk tradition of the Bay Area, as exemplified by the self-portraits of Robert Arneson, they question personal identity more deeply. They have more in common with the expressionistic cartoon heads of Joyce Pensato, which propose generic Pop characters like Homer Simpson as templates for the self.

—HEARNE PARDEE

PORTLAND

Isamu Noguchi: "We Are the Landscape of All We Know" at Portland Japanese Garden

Japanese-American sculptor and designer Isamu Noguchi (1904-1988) is perhaps most widely known for the iconic coffee table he created in 1944 for Herman Miller. It is fitting that "Isamu Noguchi: We Are the Landscape of All We Know" includes that table as a point of departure for viewers who know Noguchi only from the pages of the Design Within Reach catalogue. This populist shout-out is a well-considered move by co-curators Diane Durston, director of the garden's visual-arts programming, and Matthew Kirsch, associate curator of The Noguchi Museum (Long Island City, Queens). From this point of reference, Durston and Kirsch lead viewers through 22 works, 17 of which are installed inside a pavilion, with the remaining five outside in a rock garden overlooking Mt. Hood and the Portland skyline. The sculptures encompass a gamut from representation to abstraction, all evincing Noguchi's intuitive melding of Eastern traditions with the syntax of Western modernism.



“WRAPPED FIGURE,” 1962, **Isamu Noguchi**
WHITE MARBLE, DIMENSIONS VARIABLE
PHOTO: COURTESY PORTLAND JAPANESE GARDEN

The sculptor could compellingly abstract the human body, as in the white marble *Wrapped Figure* (1962), whose grooves and ridges evoke ribs and abdominal muscles. He was equally adept in pure abstraction. The brush-stroke-like gestures of *Spirit* (1952-62) cantilever off a central vertical motif that suggests ascension, recalling the *Bird in Space* series of Constantin Brancusi, with whom Noguchi studied in 1927. Noguchi had a gift for the concise visual/symbolic summa; in *Stone of Spiritual Understanding* (1962), a polished aluminum beam pierces a 300-pound faux rock made out of cast bronze. Not only does the work brilliantly integrate straight line and organic shape, it speaks universally to the relationships between nature, architectural structure, and the transcendental impulse of art making.

One of the show’s most memorable sculptures, *Young Mountain* (1970), consists of six pieces of Aji granite nestling atop one another in equipoise. There are no connecting bolts holding the puzzle-like pieces together, only gravity and ingenious design. Noguchi, it is clear, was not one to cut corners. The aluminum planes of *Solar* (1958) are not welded, but folded, as the work references the folded-paper traditions of origami; thus, meaning is embedded in process. In work after work, the exhibition demonstrates how

adeptly Noguchi juggled a multiplicity of materials, often toward the end of using metals to evoke stone. This conceit is both trickery and tribute, deconstructing the natural even as it celebrates its poetry.

—RICHARD SPEER

SEATTLE

John Grade: “After the Wawona” at Davidson Galleries

For his 10th solo exhibition at Davidson since 2000, 43-year-old sculptor John Grade presented a more modest body of work than in the best of his numerous previous shows there. Six new sculptures joined three earlier ones to underscore the careful, methodical nature of his work, all of which has an underlying theme of the mutability of natural systems. The show’s title, “After the Wawona” refers to the artist’s transforming into sculpture wood from the city’s last historic schooner on the occasion of the opening of the newly re-sited Museum of History and Industry. That sculpture, *Wawona* (2012), is like a giant tree trunk that pierces the floor and ceiling of the museum’s main area in the former US Naval Supply Depot in South Lake Union Park. Over 65 feet high, it sets the pace for the appearance of the current work—plugs and holes—while drawing upon technical approaches such as moldmaking, iron casting, and plastic resin in-fills.

Brine (2013) too closely resembles *Siamese Tinaja (Waterholes)*, from 2003. *Fit* (2013) has rusted interiors in its two-part composition with short spikes on its outside. Among the works using Douglas fir and oak from the Wawona, *Parse* (2013) has columnar, hollow posts attached to an undulating base, much



“CASE,” 2013, **John Grade**
DOUGLAS FIR FROM THE WAWONA SCHOONER
30" x 24" x 18"
PHOTO: EMILY GAGE
COURTESY DAVIDSON GALLERIES

like barnacles on a piling. *Case* (2013), like all the rest, falls back onto a front-and-back composition device, a repeated convention for the highly honored artist who has had exhibitions and installations in New York, France, Ireland, the United Kingdom and elsewhere. The gorgeous bumps and dimples of *Case* seem alive and growing, sanded and cut to expose wood grain. *Core* (2013) is a wing-like shape with more wood and resin in-fills. It relates to an important early work on view, *Costa* (2003) which is mounted on a steel pole and resembles a spotted shield or torso armor. *Rind (Flood Route)*, (2003) is also cellular, like a giant crumpled beetle made of chrome-electroplated brass. Earliest of all, *Carapace with Cuffs* (2000) reminds us that concealment was an initial strategy that could bear reviving. One steps inside *Wawona* to learn its mysteries; with this work, the viewer opens a cabinet door to reveal additional elements.

—MATTHEW KANGAS

DENVER

Monique Crine: “Grey Towers” at Goodwin Fine Art

Not unlike Abstract Expressionism and Minimalism, hyperrealism has been a well of inspiration, for not just one generation of artists but several of them. Among hyperrealism’s current adherents is youngish Denver artist Monique Crine whose strikingly handsome solo “Grey Towers” was on view at Goodwin Fine Art earlier this summer. The reason that hyperrealism is sometimes called photo-realism is because the results—in paintings, drawings or watercolors—look, to a great extent, like photos. Crine creates art at a high standard in all these mediums and, in fact, she’s built parallel careers as a painter *and* as a photographer. Interestingly in this regard is the fact that though there are photos included in “Grey Towers” they aren’t by Crine, but instead were done by one of her grandfathers.

Crine typically creates multifarious bodies of work based on a single yet complex topic. For “Grey Towers” she conflates President John F. Kennedy with her own genealogy. Back in 1963, Crine’s paternal grandfather recorded, in beautiful black and white photos, JFK attending the dedication of the Pinchot Institute, then called Grey Towers. It’s these old photos on which the new paintings are based. But there’s more: Crine’s maternal grandfather also witnessed the assassination of the president in Dallas several months later. Crine’s paintings thus inevitably remind the viewer of that sad event, even if the original photos on which they are based had in them no hint of the tragedy—since it hadn’t happened yet.

The show includes a variety of works, but the main space at Goodwin is dominated by a quartet of monumental paintings, two depicting Kennedy in the back seat of an open limo



"JFK 1," 2013, **Monique Crine**, OIL ON CANVAS, 30" x 40"
PHOTO: COURTESY GOODWIN FINE ART

and two larger ones rendering the adoring crowds that lined the route of the motorcade. The paintings are done in a limited palette of blacks, grays and whites. Crine has reduced the details but there's still a photographic character to her results. But in some of them—notably those two billboard-sized depictions of the crowds—the surfaces have subtle painterly effects, with the pigments applied unevenly, and the particulars of some of the figures having been somewhat abstracted. Although it's been half a century since the first artists created examples of what we now call hyperrealism, the style is still very apparently an open chapter with pages being continuously added by artists like Crine who are busy creating new work of that type that's both contemporary and novel.

—MICHAEL PAGLIA

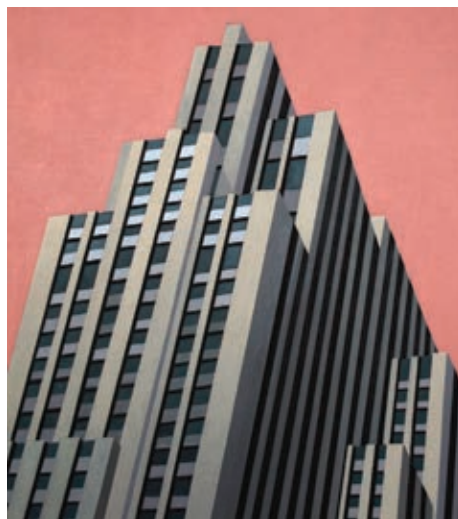
SANTA FE

Marco Petrus: "Belle Città" at LewAllen Galleries at the Railyard

"Belle Città" is the first American exhibition of works by Italian painter Marco Petrus. Handsomely presented in LewAllen Galleries' Railyard exhibition space, the show is a compelling examination of architecture, color, and urban expression. After even a cursory glance at these depictions of buildings from major cities around the world—including London, New York, and of course, his own Milan—it comes as no surprise that Petrus was trained in architecture. More than an artist, he is a building-whisperer, coaxing drama from ledges and shuttered windows, and in doing so offering dramatic and strangely edgy vignettes of urban life.

"NY," 2009, **Marco Petrus**
OIL ON CANVAS, 35 $\frac{1}{4}$ " x 31 $\frac{1}{4}$ "
PHOTO: COURTESY LEWALLEN GALLERIES

Almost exclusively, Petrus makes pictures that thrust the viewer's eye upward. *Casa del Vento* (2011) is a nail-biter of a painting—an up-canted vista of a sheer beige building coolly adorned with ropes of white, fondant-like molding. The hush of a pale blue sky in the background only exacerbates the otherworldliness of the composition, and the viewer is left anticipating something thrilling and wholly unexpected. *Corso Sempione* (2011) is similarly alluring; with its neck-breaking, 90-degree vantage point and rows of balconies set against a cobalt sky, it's a view that's intoxicating and dizzying. The paintings are emphatically architectonic and impossibly removed from a human realm. It comes as a relief, then, that they aren't especially large in scale. In many of the works, skies are riotous, tropical-fruit-bowl pinks and yellows, injecting a breeziness that cuts through the stark intensity of the buildings. In *NY* (2009), a jagged skyscraper is positioned



against a strawberry milkshake sky. The sleek building, with its dramatic angularity and orderly rows of cerulean windows, comes off like some marvelous backdrop from a noir movie set: densely atmospheric and redolent with drama. In their hulking overhead positions, the buildings are authoritative and frankly self-assured—stoically independent of the fussiness of people and landscapes. They are achingly anonymous, blemish-free, bearing no trace of age or wear: veritable fortresses that bluntly negate history's grime and baggage.

It isn't possible to talk about these paintings and not talk about light. The kind Petrus uses is hot and bright and crisply autumnal; a fiery, last-chance light that slants heavily through windows and under doors; a late-September light we should make sure to languor in before winter comes and we move quickly in and out of buildings, without noticing their beauty.

—IRIS McCLISTER

ALBUQUERQUE

"Changing Perspectives of the Western Landscape" at the Albuquerque Museum of Art and History

In 1893, historian Frederick Jackson Turner wrote "the American character did not spring full-blown from the Mayflower," but "came out of the forests and gained new strength each time it touched a frontier." This peculiarly specific cultural identity is well understood by the artists included in "Changing Perspectives of the Western Landscape," on view at the Albuquerque Museum of Fine Art and History. According to exhibition literature, the show "examines the revived interest in landscape by contemporary artists, demonstrating the power of the land to speak to the imagination." Indeed, this smartly curated presentation is a perceptive and often gorgeous testament to the beauty and intrigue of the western landscape.

In *Looking for Moran* (2012), Erika Osborne interprets a 19th-century painting of the Grand Canyon by Thomas Moran. Osborne's rigorously detailed, richly colored painting is flat-out stunning, and its sweeping, overhead perspective draws the viewer's focus deep into its cavernous, gnarled wilderness. Intriguingly, tour buses are parked in one corner of the work, provoking our curiosity about the passengers' perceptions and experience of this remarkable place. William Lamson's video *Untitled (Space Blanket)* is a sublime highlight. In it, a space blanket moves along a stretch of barren, sandy ground. It's utterly hypnotic in its simplicity, and the incongruence of the iridescent material, skipping along the earth-toned desert, makes the video especially mesmerizing. Works by New Mexico painter Woody Gwyn are fitting and predictably fabulous additions. In one, the artist captures a slice of highway with exhilarating clarity: the sky is blazingly blue, and the hot yellow dashes of the median introduce man-made elements to an otherwise pristine landscape, injecting the



"THE GRAND LIBRARY," 2004, **Guy Laramée**
CARVED BOOKS ON STEEL FRAMEWORK
60" x 96" x 36"

PHOTO: ALBUQUERQUE MUSEUM OF ART & HISTORY

composition with unexpected drama and color. Initially, Guy Laramée's sculpture *The Grand Library* looks like a model of the Grand Canyon, with its striated, jagged crevices and sturdy appearance. In fact, it is an entire set of encyclopedias, which the artist ingeniously carved on a steel framework. This cerebral and strange work is a wonderfully unexpected take on the western landscape.

The American West possesses a mythic ability to captivate and inspire, and artists are central to conveying and interpreting this abiding perception. This exhibition is triumphantly immersive and stirring, suggesting that the landscape genre is in fact more relevant than ever, and in many cases at the Albuquerque Museum, heart-palpitatingly beautiful.

—IRIS McCLISTER

HOUSTON

Jeffery Dell: "Follies" at Art Palace Gallery

Few objects are more visually tempting than a frosted cake. Topped with birthday candles or eaten at midnight, cake conjures up feelings of desire, anticipation and pleasure. Jeffery Dell's exhibition "Follies" at Houston's Art Palace Gallery features sixteen prints, many of which depict cake slices. The exhibition investigates the process of pleasure and the perception of desire. Dell's use of color is seductive. Printed on translucent Yupo paper and mounted on Plexiglas, his prints seem luminescent. With attention to color theory, ink hues include washes of glacier blue and bands of vermillion. Compositions of soft gradients and flat blocks of bright color become ambrosial eye candy.

Most of Dell's prints portray cake slices afloat in negative space like cherubs in painted sky. Reduced down to pyramidal forms, the cakes are stand-ins for pleasure or reward, as salivating viewers become Pavlovian subjects. Yet, even without a sweet tooth, Dell's work elicits memories of birthdays or weddings—both ceremonies culminating in cake. Out of all the work in "Follies," one piece stands out. Nestled in the back left corner of the exhibition, *Professional Online Profile* is a large print of two T-Bone steaks. At first glance, the slabs of meat look like tectonic plates in subduction. Massive and raw, Dell's Texas T-Bones are the antithesis to baked goods. Unlike the frosted varnish of the other pieces, *Professional Online Profile* acts as a fitting foil for the show, a folly in a show of follies. The rest of the prints are depictions of folded strips of paper. Similar to gum or candy wrappers, these constructions rely on desire in a more coercive way than cake or steak. The abstract forms ask viewers to decipher the object through color and line. This perceptual questioning is inductively pleasurable through the process of looking.



"MASSMOUTH," 2012, **Jeffery Dell**
MONOTYPE ON WHITE YUPO, 38" x 27"
PHOTO: ART PALACE GALLERY

Titles like *Rotten to the Core*, *Nobody Ordered Wolves*, and *Massmouth* hint at the dark side of pleasure as indulgence gives way to pain or disgust. Dell's images are seductive but their simplicity echoes primal human desires like hunger and greed. At first the exhibition seems upbeat and saccharine, but Dell's works also allude to the aftermath of consumption as elation dissipates. Alluring and acrid, "Follies" osculates pleasure and contempt in a delicious way.

—DEBRA BARRERA

"ORANGE LIKE A PRO," 2013
Marcelyn McNeil
OIL ON CANVAS, 62" x 58"
PHOTO: ANYA TISH GALLERY

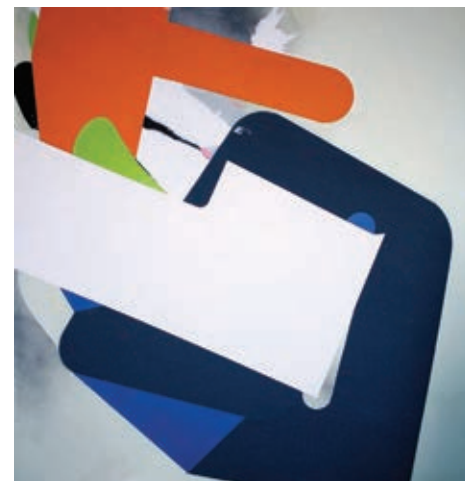
HOUSTON

Marcelyn McNeil: "Lemonworld" at Anya Tish Gallery

The visceral presence of Marcelyn McNeil's gestural abstraction is beyond words. A mere description of the artist's movement of paint with brush and palette knife, or the contrast of her neutral grays, whites, and blacks with saturated bright pigments that pop, would not be enough to convey what it is like to have one's visual field consumed by her work. The sum of her painting is mysteriously more than its parts.

"Lemonworld" shows McNeil cultivating an electric combination of confidence and intuition in an artistic practice that consistently produces cohesive, exciting artworks. Her sense of dynamic harmony is a particularly impressive achievement, with forms seeming to float or slide into asymmetrical, yet balanced, configurations. Typically there is a shape that has a particularly iconic presence but is reacting to—and often in tension with—surrounding colors and textures. Take, for example, her *Orange Like a Pro* (2013). The star of the composition, a bright orange elongated form, is held in place in the upper left corner by larger white and blue planes beneath it that appear to fold into each other. One wants to reach into the canvas and peel back the layers of painted sections like curtains, to be able to touch the charismatic form behind them. The orange jumps forward but is held just out of reach, making it all the more fascinating.

The development of McNeil's artwork over the last few years has run parallel with a widespread flourishing of abstract painting across Houston and the Gulf Coast. This regional context is especially relevant for the works in "Lemonworld" because the seven approximately five-foot-tall oil-on-canvas paintings in her solo exhibition at Anya Tish were all made over the last four months, an impressive feat requiring intense, concentrated time in the studio and a community that supports such a practice for an artist.





"NEW OLD GROWTH," 2012

Aristotle Georgiades

RE-PURPOSED WOOD LADDER, BURR OAK BRANCHES
120" x 54" x 15"

PHOTO: COURTESY CARL HAMMER GALLERY

There is a synergy of makers and audience in this city that allows artists such as McNeil the freedom to take on the weighted history of canvas painting while Houstonians increasingly seek out the absorptive visual experience that large-scale abstraction offers. McNeil's work harkens back to an older generation of post-minimalist gestural geometries by artists such as Suzan Frecon or Mary Heilmann. However, in the current environment of quickly glimpsed digital images, McNeil's invitation to linger makes her abstractions all the more urgent and transformative.

—RACHEL HOOPER

CHICAGO

Aristotle Georgiades: "Some Time" at Carl Hammer Gallery

Artists who coax meaning out of the stuff of the very world in which we live, who approach the world as a jumbled museum inviting just an attentive examination and rearticulation to become revelatory, are as various as artists who create their worlds out of art materials in a studio. Rauschenberg, Cornell, Duchamp, Schwitters, Steinbach... The sense of working with found materials already redolent with cultural use, that have histories waiting to be awakened and re-framed provides a rich way of interacting with the world and can offer the artist as avatar or shaman. That's Aristotle Georgiades' turf, he's a kind of clever and witty rustic conceptual sculptor who takes remnants of the finely turned wood carpentry of long forgotten Wisconsin artisans

"SKIN/FLAPS/GRAPH/SCANNING," 2013, **Kate Levant**
PLASTIC COATED PAPER, PLASTIC COATED WIRE,
NYLON STOCKINGS, PLASTIC LAMINATE, CHARCOAL
32" x 60" x 10½"

PHOTO: COURTESY OF THE ARTIST AND MONIQUEMELOCHE

(Georgiades teaches at the University of Wisconsin, Madison) and subtly reworks and amends it. Taking old decontextualized doors, stairs, banisters, ladders, newel posts, and bits of architectural trim, he embellishes them somehow, plays them out in new directions that both retain a profound sense of their embedded histories and makes them contemporary sculpture.

New Old Growth (2012), is a wooden ladder set vertically against a wall, its stepped upward rhythm very reminiscent of the tree from which its components originally came. About three quarters of the way up, Georgiades has a scattering of denuded branches sprouting out of the ladder rails, as if a kind of new growth could arise from the wood, dormant within. *Bent Door* (2011), is more mysterious, a wanly painted old gray battered wooden door with its architectural framing, seemingly discarded in some renovation project, here broken by Georgiades with a vertical crack right down its center and then bowed out at that fissure like some subtle prow. Georgiades places a fluorescent light behind this closed door, and you can peek into some—though not all—of its recesses. But it's the trace memories he enhances, his implied empathy for the craftsmen who made this door and the generations who turned its knob and walked through its threshold getting about their lives, all that is beautifully evoked here—this is a door literally bursting with stories to tell. Georgiades, closer to a time-traveler than a preservationist, provides here a generous salvaging act that is the finest kind of adaptive reuse.

—JAMES YOOD

CHICAGO

Kate Levant: "Inhuman Indifference" at moniquemeloche

In the wake of her 2012 Whitney Biennial appearance, the Chicago-born, Amsterdam-based artist Kate Levant presented her first solo exhibition in her hometown, at monique meloche. Most works in the exhibition "Inhuman Indifference" were created on-site, and that spontaneity showed. Papers were left to lie in a haphazard pile on a narrow shelf near the floor; lengths of tangled, green-wire garden fence were attached to gallery walls and

pillars; and smudgily laminated photocopies adhered to corrugated plastic leaned against the wall. Though Levant's treatment of these materials is not what we'd think of as masterful craftsmanship, it nonetheless reads as simultaneously nonchalant and deliberate. The show employed a grab-bag of media, and while most are fairly commonplace, "Inhuman Indifference" was also punctuated by a few more conceptually weighted materials. *Blackout Loop Lid* (all works 2013) features a hoop earring: a feminine symbol hidden amongst grainy, indistinct Xeroxes bent into loops affixed to the wall. Buried in *Awe Bird without Eyes and Vito*, the aforementioned piled papers, is an image of Vito Acconci: an art historical figure notorious for a practice that has very often involved flesh. Gray, opaque nylon stockings have been raggedly cut apart, squares of them sometimes hanging on the garden wire creating the effect of synthetic skin and bones. There is no arguing that subject matter related to body and gender is present in these mostly abstract works, but it's subtle, more like mere connotations than expressly illustrated content.

Equally as intriguing as Levant's material choices is the myriad of ways in which the materials are used. Pieces like *Skin/Flaps/Graph/Scanning* and *Three Limb Equation* speak through painting and drawing language, with their careful compositions and picture-like imagery. Others, like *Resistance Pull with Snake* project sculpturally off the wall, with pieces of wire poking out precariously at viewers. Exploring the gray area between two- and three-dimensionality, though still interesting, is certainly not unique to Levant. However, a more unusual and somewhat troublesome gray area explored in this exhibition is that between installation and autonomous artworks. Levant's pieces here often felt site-specific, but were identified as 15 separate works. Plenty of the artworks seem perfectly equipped to stand on their own outside of the exhibition, though some, like the palm-sized tangle of wire, *Socket Retrieving Thing*, would prompt one to wonder if it would be able to retain its presence and meaning without the help of its more substantial neighboring works.

—ROBIN DLUZEN





RENDERING OF STATION TO STATION TRAIN BY DOUG AITKEN. WORK IN PROGRESS.
PHOTO: © 2013 DOUG AITKEN

Los Angeles and New York-based multimedia artist **Doug Aitken** recently announced **Station to Station: A Nomadic Happening**, a new project with the goal of connecting “artists, musicians and creative pioneers with diverse communities, pushing art and culture outside of institutional constraints.”

The collaborative work is scheduled to take place over the course of three weeks in September 2013, on a train traveling from New York City to San Francisco making ten stops along the way where leading figures from the arts will install a series of cultural interventions and site-specific happenings.

Artplace America recently announced their third annual series of grants, this year totaling \$15.2 million to 54 organizations within 44 cities across the United States. The awards are given to organizations committed to “using the arts to transform their communities.” To date the association has given out a total of \$42.1 million in 134 grants to 124 organizations in 79 communities, ranging from \$33,000 to \$750,000, with an average size of \$280,000. This year’s recipients include: The Bemis Center for Contemporary Arts, Rebuild Foundation, REDCAT (Los Angeles), and the Redmoon Theater (Chicago) to produce the inaugural Great Chicago Fire Festival.

The Henry Art Gallery at the University of Washington has named Seattle-based artist **Anne Fenton** the recipient of **The Brink Award** for 2013. The award includes a prize of \$12,500, a solo exhibition at the Henry, accompanied by a publication next spring, and the Henry will acquire a work by Fenton for the permanent collection. The Brink was established with the support of Seattle philanthropists John and Shari Behnke for emerging artists age 35 and under in Washington, Oregon, and British Columbia “on the brink” of a professional career. From the 47 nominated artists, five others were selected as finalists. These artists are: Raymond Boisjoly (Vancouver, BC), Rob Halverson’s

CHANNA HORWITZ (1932-2013)

Los Angeles-based artist Channa Horwitz spent decades dedicated to developing a strict and complex pictorial language—one she continually explored, revised, and refined for over 40 years. Although she worked in relative obscurity for much of her career, the past year has witnessed a dramatic increase in international recognition. In 2012, Horwitz was included in the inaugural “Made in LA,” biennial at the Hammer Museum, and “Ghost in the Machine” at the New Museum in New York; this year, she took part in a three-person exhibition at the Kunsthalle Düsseldorf and the 55th Venice Biennale, and received a prestigious Guggenheim Fellowship Award. The seemingly rediscovered artist had also recently opened a solo exhibition at François Ghebaly in Culver City when she passed away on April 29, at the age of 80.

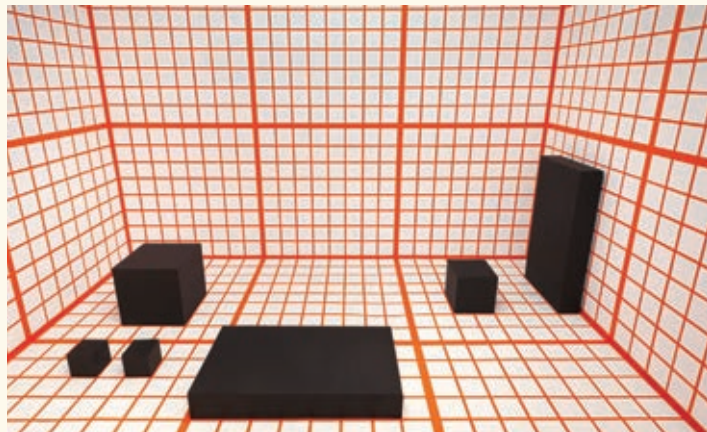
Horwitz first attended art school in the 1950s for a single year before getting married and having children; she returned to study art in the 1960s. A pivotal moment occurred for Horwitz in 1968 when she submitted a design to LACMA’s Art and Technology exhibition. Still a student at the time, her proposal was a complex installation consisting of eight Plexiglas beams moving within a magnetic field, which corresponded with a choreographed display of colored lights. Though the proposal was not accepted, the design for the work was featured in the program—the only included work by a female artist.

That proposal would, however, have great impact on her artistic outlet; as Horwitz stated in a 2009 interview, “That’s how the notation of sound and motion started.” Beginning with simple notations to track time, she used graph paper to show time, as a means to “capture motion,” and began to create rules out of which Sonakinatography (sound-motion-notation) developed. For each series, Horwitz crafted a set of rules that dictated the motion of the lines or cubes on the paper, in what she called “beats,” sometimes sequentially and others in complicated overlapping patterns. Horwitz described the rules as her source of freedom, “The less choices I have, the more freedom I can have to experience those choices.”

Beyond her works on paper, Horwitz also collaborated with composers, dancers and performance artists—perhaps an influence of her activities with Allan Kaprow at CalArts, where she ultimately earned her BFA in 1972. In a journal where she documented the progression of her Sonakinatographic works, she explained, “I wanted to see if the color flows I had created would look as beautiful in motion or sound as it did on graph paper.”

For her recent solo show at François Ghebaly Gallery, the artist’s first three-dimensional installation, the gallery floor and walls were covered with a lively orange grid delineated into eight-by-eight sections. The installation gave three-dimensional form to an early series by Horwitz, while also queuing into the performance aspect of her many collaborations. Once inside, the viewer effectively acts as one of the artist’s “little squares” moving through the gridded space, through beats of time, and creating another measured performance.

—MOLLY ENHOLM



(Portland, OR), Sylvain Saily (Vancouver, BC), Blair Saxon-Hill (Portland, OR) and Nell Warren (Washougal, WA).

The 44th edition of Switzerland-based **Art Basel** reported a record 70,000 visitors and attendance at 86,000 over six days this past June. Art Basel presented 304 galleries from around the world exhibiting the work of over 4,000 artists, with many choosing to present thematic and solo-artist exhibitions, hosted in 334,000 square-feet of exhibition space. The new Herzog & de Meuron-designed Hall 1 which housed the Unlimited, Statements and Magazine sectors, along with the auditorium used for the Conversations and Salon panels, received strong reviews from attendees and exhibitors alike. The fair also reported exceptionally strong sales across the board, including a 1961 Calder mobile for \$12 million.

Los Angeles-based artist **Meg Cranston** was awarded the 2013 Artadia NADA New York prize for her installation at the second New York edition of the fair. The installation titled *Emerald City* (2013), including a painting of Catherine, Duchess of Cambridge (Kate Middleton), was installed in the booth of galleries Fitzroy and Newman Popiashvili, and also on view in an exhibition of the same name at LAXART this past spring.

Paul Schimmel, former MOCA chief curator, has been named a partner with the international gallery Hauser & Wirth to develop a new space in Los Angeles called Hauser Wirth & Schimmel. During his internationally recognized tenure with MOCA, Schimmel is credited with playing a key role in establishing the contributions of Southern California's artists to the contemporary art world, including: "Helter Skelter: LA Art in the 1990s," "Out of Actions: Between Performance and the Object, 1949 – 1979," the PST-affiliated "Under the Big Black Sun: California Art, 1974 – 1981," and most recently "Destroy the Picture: Painting the Void, 1949 – 1962." As a partner, Schimmel will assist in the development and operations of the new LA-based gallery, which is scheduled to open in 2015.

Dr. Maura Reilly has been appointed as the new executive director of **The Linda Pace Foundation**. Reilly recently held positions as Professor and Chair of Art Theory at the Queensland College of Art, at Griffith University, Australia. She previously has served as senior curator at the American Federation of Arts and Location One, and from 2003-2008 was the founding curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum. In her new role, Reilly will manage the foundation's art collection by overseeing the exhibition program and acquisitions. She begins her new role in August.

The Hammer Museum in Los Angeles, has announced the appointment of **Connie Butler** as its chief curator. Butler was recently the chief curator of drawings at the Museum of Modern Art, New York, and was recently announced as co-curator for the Hammer's 2014 "Made in LA" biennial with Michael Ned Holte, prior to her new appointment. As chief curator, Butler will oversee the museum's curatorial department and exhibitions, while also developing the museum's contemporary art collection. In addition, **Aram Moshayedi** has also been appointed curator in a newly created position at the Hammer. Since 2010, Moshayedi served as associate curator at REDCAT, Los Angeles. Both appointments are effective July 2013.

The Museum of Glass (Tacoma, WA) has announced the gift of \$1 million dollars from the Weyerhaeuser Family to start the George Weyerhaeuser, Jr. Memorial Endowment Fund for the Museum. An additional \$500,000 has been pledged in matching funds for gifts up to \$100,000 each to the Museum's endowment. George Weyerhaeuser, Jr served on the Museum's board from 1999 until his death this year, serving as board chair from 2004 to 2008.

LEFT:
INSTALLATION VIEW OF **Channa Horwitz**, "ORANGE GRID"
ON VIEW AT FRANÇOIS GHEBALY GALLERY, APRIL 13 – JUNE 22 2013
PHOTO: COURTESY FRANÇOIS GHEBALY GALLERY, CULVER CITY

JEANETTE PASIN SLOAN



Study for Crazy III, gouache watercolor, 14" x 16 1/2"

JUNE 28 - AUGUST 10, 2013

KEVIN SLOAN



Birds of America: Migration Interrupted, acrylic on canvas, 38" x 54"

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MILWAUKEE

Despite its proximity to Chicago, the city retains its own, artistically progressive identity



Located just about an hour north of Chicago is the small-ish Wisconsin city of Milwaukee. Milwaukee, like Chicago and dozens of other cities in the heartland, has to deflect the false and tired labels of “provincial” and “flyover” that are projected onto it from the coasts. Yet despite its proximity to Chicago’s relatively more sizable market, Milwaukee retains its own identity, cultivating a progressive art scene that is distinct from any other place. Chicago artist and writer, and 2014 Whitney Biennial Curator, Michelle Grabner has been vociferous about her preference for the Wisconsin city, a place she’s lived and worked off and on throughout her career. “Milwaukee is not so eager to collapse its distance (both geographical and emotional) from the big cultural centers,” she explains. “It contently lingers in its more open field of possibilities.”

Without a preoccupation toward establishing Milwaukee as a high-profile art market city, Milwaukee’s artists and arts workers are free to put as much energy into embracing the local community as they do to enticing outsiders. “The art community here is vibrant and ambitious but on its own terms, celebrating the unique qualities of the city and its creative conditions in a very site-, or region-, specific way,” says Emilia Layden, the Associate Curator at the Haggerty Museum of Art at Marquette University. Located at a university that, strangely enough, has no art department, the Haggerty not only looks locally toward utilizing the city’s talent in shows like the upcoming “Current Tendencies III: Artists from Milwaukee,” but also focuses on integrating the museum’s collection and exhibition schedule with the curriculum of the university’s other departments. Unlike the Milwaukee Art Museum, the city’s larger and more famous art museum, the Haggerty’s diverse collection doesn’t boast a selection of “greatest hits.” But it takes full advantage of the opportunity to present its pieces in a variety of contexts, not just that of art history. The Haggerty also brings in plenty of art from around the globe, including the recent “Read Between the Lines: Enrique Chagoya’s Codex Prints,” which was organized not only for contemporary art audiences, but also for students and scholars of Latin American History.

And the Haggerty is not the only Milwaukee museum on the cutting edge of contemporary art practices. Perched on the Lake Michigan waterfront, with its signature Santiago Calatrava- designed architecture, the Milwaukee Art Museum continues to serve the local community and tourists alike, hosting trailblazing shows, like the current and much anticipated “30 Americans,” which features four decades of work by African-American artists from the holdings of the Rubell Family Foundation.

As much as Milwaukee’s institutions are especially mindful of their local audience, some, like the Lynden Sculpture Garden, are also eager to share their unique resources with outside artists. Located just north of the city, the Lynden Sculpture Garden was once a private residence with an extensive collection of monumental outdoor sculpture. But since 2010, it has been open to the public under the guidance of Executive Director Polly Morris. Installed throughout the 40 acres of grounds are mostly ‘60s and ‘70s era works, by artists like Tony Smith, Barbara Hepworth and Masayuki Nagare. But integrated amongst Lynden’s permanent collection are temporary installations by contemporary artists from Lynden’s Artists in Residence, and both indoor and outdoor exhibitions programs. For many artists, working at



CATALYST

Colorado Sculpture

MAY 4, 2013 – JAN. 12, 2014

Lynden is the perfect opportunity to experiment with land art, nature or ephemeral practices on a large scale; "People start things here," Morris explains—a notion that resident artist Yevgeniya Kaganovich fully illustrates with *grow*. In this yearlong project, the Belarus-born, Milwaukee-based artist creates curious botanical forms from discarded plastic bags that amass like weeds, initially in various spots around Lynden, then spreading out into other public places throughout the city.

The presence and support of institutions is only a part of what keeps the art scene thriving in Milwaukee. Where the institutions are free to make decisions without having to compete with the world's biggest museums, likewise the artists who live in Milwaukee are able to navigate their careers with flexibility. "Artists will work and experiment with the given freedoms that Milwaukee offers instead of setting up strategies and practices that pander to the centers," observes Grabner, in a statement also asserted by Milwaukee-based artist Richard Galling, a 2009 Yale MFA alum who returned to his hometown after graduation: "In a lot of ways, it's a real luxury to live here." Rent in Milwaukee is relatively affordable and space is abundant, and most artists are comfortable with supplementing sales of their art with income from a part-time day job, like teaching at the Milwaukee Institute of Art & Design, the city's fine art college.

Along with having a relatively small scene comes the opportunity for individual artists and galleries to make a big impact locally. John Riepenhoff of The Green Gallery, one of Milwaukee's best-known contemporary commercial galleries, has a roster that includes high-profile artists like Grabner, Galling, the Reeder brothers, David Robbins and Nicholas Frank. "There hasn't been a lot of defining of contemporary art in Milwaukee, so the work we do is received relatively quickly and with quite a bit of enthusiasm," says Riepenhoff. However, it takes more than just enthusiasm to keep a gallery in business, and Milwaukee galleries like The Green Gallery have been diligent and agile in locating markets. "Since Jake Palmert became my partner in 2008, we've seen a shift in interest in regional patronage," says Riepenhoff, "There are more young collectors and larger-scale collectors who were used to going to the coasts to get fresh, relevant art. Now they're finding they don't have to make those trips so often."

Along with the city's galleries and museums, non-profit venues like INOVA of the University of Wisconsin's Peck School of the Arts, and young, alternative spaces like American Fantasy Classics and Bahamas Biennale all contribute to a regional scene determined to experiment and to take the risks necessary in situating Milwaukee as a source for art that is not just vibrant on its own terms, but relevant within the art world's global dialogue.

—ROBIN DLUZEN

OPPOSITE TOP TO BOTTOM:

"SEA FORM (ATLANTIC)," 1964, **Barbara Hepworth**, BRONZE
ON VIEW AT THE LYNDEN SCULPTURE GARDEN
PHOTO: RICK EBBERS/MCDILL DESIGN

"SACRIFICE #2: IT HAS TO LAST (AFTER YOSHITOSHI'S 'DROWSY: THE APPEARANCE OF A HARLOT OF THE MEIJI ERA')," 2007

Iona Rozeal Brown

ENAMEL, ACRYLIC AND PAPER ON WOODEN PANEL, 52" x 38"
RUBELL FAMILY COLLECTION, MIAMI

ON VIEW IN "30 AMERICANS" AT THE MILWAUKEE ART MUSEUM, JUNE 14- SEP 8, 2013

Twelve artists redefine landscape through sculpture. Encounter stone, resin, metal, and ceramic works in an already rich natural environment.

Artists:

EMMETT CULLIGAN

KIM DICKEY

LINDA FLEMING

NANCY LOVENDAHL

TERRY MAKER

ROBERT MANGOLD

PATRICK MAROLD

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LOS ANGELES

Ceci N'est Pas... celebrates French-Angelino rapport

In artistic circles, the French seem to have a special affinity for the city of Los Angeles. Marcel Duchamp spent significant time on the West Coast before receiving his first retrospective exhibition at the Pasadena Art Museum, organized in 1963 by the visionary curator Walter Hopps. Also in the early 1960s, Niki de Saint Phalle and Jean Tinguely's trips to the city produced a happening in the Nevada desert and three of de Saint Phalle's infamous "shooting" paintings. Decades later, in 2006, Paris's Centre Pompidou organized "Los Angeles: 1955–1985, Birth of an Art Capital," a groundbreaking survey that arguably did more than any other exhibition to affirm LA as a capital of contemporary art production.

So why the intense love affair between the two disparate regions? According to Adélaïde Barbier, Cultural Attaché at the Consulate General of France in Los Angeles, "This goes way back, it's nothing new. The landscape and energy of Los Angeles has always been appealing to French artists. There is a freedom here that you can really feel, with people constantly pushing at walls and trying something new. Paris can sometimes feel small and closed—LA feels open." Thus, the somewhat organic inception of *Ceci n'est pas...* *Art Between France and Los Angeles*, an exchange project initiated by the Cultural Services of the French Embassy in the United States

in association with the Institut Français, made perfect sense. For a five-month period during the winter and spring of 2013, it seemed that French accents were proliferating throughout the city as a myriad of museums, galleries and art spaces participated in exhibitions and projects that both highlighted and fostered artistic connections between France and LA. Over 100 artists and curators participated in the exchange, which was officially launched by French government entities but snowballed as various locals caught wind of it and got on board.

Bookending the exchange were its two biggest events: "LOST (in LA)," an inventive group exhibition curated by former Palais de Tokyo director Marc-Olivier Wahler for the LA Municipal Art Gallery in Barnsdall Park, and Paris Photo Los Angeles, marking the American debut of the respected Parisian art fair dedicated to photography. Acting as a kickoff to *Ceci n'est pas...* with a well-attended opening in December, "LOST (in LA)" sought to explore "the 'lost' history of radical creative dialogue between France and Los Angeles" through artwork choices that were both pointed and random, asking viewers to draw associations as they saw fit. Providing a glamorous finish over the final weekend in April, Paris Photo LA poetically chose Paramount Pictures Studios for its site, laying out its image wares among the fake New York storefronts of the Paramount backlot.



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Intriguingly, both of these events recalled French theorist Jean Baudrillard's well-known obsession with the endless "simulacra" of LA's theme parks and strip malls, which he felt heralded a new, history-less world of free association. While the photography fair literally situated itself in a simulated environment, where visitors felt enveloped in a Hollywood fantasy world, "LOST (in LA)" was inspired by the city's disorienting lack of a center—something that is notably and historically present in European cities—and the free-flow, horizontal play of time and space that this absence engenders.

Numerous other *Ceci n'est pas...* projects made their presence felt throughout the city. Several galleries hosted solo shows of French artists, among them Bernard Piffaretti's symmetrical abstractions at Cherry and Martin, which felt like a Duchampian parody of both painting and conceptual art. Robert Berman Gallery hosted two French artists in a row—Marc Fichou and Lauren Marsolier, who both now live in Venice (CA). The nonprofit Los Angeles Contemporary Exhibitions (LACE) weighed in with "LA Existencial," a playful group show curated by Marie de Brugerolle that explored the legacy of under-recognized California conceptualist (and Frenchman) Guy de Cointet. The artist-run space Machine Project had a blast with *Los Angeles Chez Vous! / Paris at Your Home!*—a residency exchange with the Paris-based Mains d'Œuvres in which six Parisian artists stayed in six LA homes and created work in response to those homes, followed by six LA artists doing the same in Paris. Public Fiction, an experimental space run by designer and curator Lauren Mackler, who also created the "LOST (in LA)" exhibition catalogue, adopted *The Foreign Correspondent: Your Man in LA* as a thematic framework with which to present various readings, screenings, performances and publications.

While the main thrust of this high-profile initiative has come to an end, Barbier asserts that the fertile exchange of ideas and resources between France and LA never really stops. A name has even been coined for it: *Ceci n'est pas fini*. One excellent example of this ongoing relationship is Santa Monica's beachfront GLOW event, an all-night outdoor art happening taking place this year on September 28. GLOW was actually inspired by a similar event held in Paris and other cities called *Nuit Blanche*. The event's organizers bring an international selection of artists to Santa Monica's shores for site-specific installations, and this year the French Consulate was able to help them with arrangements for keynote artist Mathieu Briand.

Art lovers and Francophiles also have another provocative set of exhibitions to look forward to. For "The End of the Night," whose second phase opens at LACE on October 16, curator Martha Kirszenbaum asked five French artists to make works responding to the abstract visual and sound elements of influential director Henri-Georges Clouzot's unfinished 1963–64 experimental film, *L'Enfer*. This exhibition was preceded by a Parisian counterpart that opened in June at the Palais de Tokyo, in which five LA-based artists reflected on the work of iconic filmmaker Kenneth Anger. Such a lively cross-cultural exchange continues the love affair between the distant communities of France and Los Angeles, which shows no signs of letting up.

—CAROL CHEH

"DIDACTIC ART," COLLECTION OF **Jim Shaw**, LOS ANGELES
ON VIEW IN: "LOST (IN LA),"
DECEMBER 1, 2012 - JANUARY 27, 2013
AT THE LOS ANGELES MUNICIPAL ART GALLERY AT BARNSDALL PARK
PHOTO: COURTESY FLAX



CANYON COUNTRY #6 BY ROBERT MCCHESENEY, 1969



JOSHUA TREE FROM ABOVE BY FRAN HARDY



ORANGE WALL BY PAUL DEATLIE, 1973

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William Wilson (1934-2013)

Critic Robert L. Pincus reflects on the onetime LA Times commentator as a writer, and a mentor

William Wilson—he preferred “Bill”—had a great deal of integrity. But inevitably, having integrity is going to earn you both admirers and detractors in the field of criticism. And as a novice critic, working under Bill and Suzanne Muchnic at the *Los Angeles Times* (from 1981 to 1985), I certainly encountered both views of him, as its chief art critic, while making rounds in the local art community.

Bill, who passed away on April 20 at age 78, believed that the art critic for a major media publication needed to work at arm’s length from a community—a stance that could, perhaps inevitably, be construed as aloofness. But that wasn’t what he intended: Bill believed in the independence of the art critic from entangling alliances that could interfere with a forthright interpretation of any exhibition or issue, and practiced his craft accordingly at the *Times* for three plus decades, starting in 1965, until his retirement at the end of 1998.

A stylish writer, Bill was quick to leap from description to larger ideas in his reviews, whether the focus was on historical subjects or current ones. Writing about the seminal abstract painter Kazimir Malevich, when a retrospective of the early 20th century Soviet artist’s work christened the Hammer Museum in 1990, Bill offered this resonant line of thought: “You see a black square, a black circle and a black cross. That’s it. Malevich manages to invest them with awesome presence. His was an era leading to symbols of absolute power—the hammer and sickle, the swastika, the rising sun. He managed greater symbolic effect with simple geometric forms.” Or commenting on Los Angeles sculptor John McCracken and his iconic monochrome, highly polished, rectilinear forms in a 1994 gallery exhibition, Bill gave us this terrific sentence: “For all its Gregorian starkness, McCracken’s sculpture seems to entertain the notion that it is impossible to make anything so plain-spoken that it does not, in the end, evoke its opposite.”

Bill strongly believed in the role of the journalistic critic, his view mirroring the strength of mass publications during his era. In the last years of his career at the *Times*, news organizations were showing clear signs of economic stress. But during most of his decades, the

number of newspapers that employed critics increased and the larger papers like the *Times*—both New York and Los Angeles—were adding to the number of critics they employed. Nowadays, when the notion of the critic in the public realm is under siege from within the profession and outside of it, it’s worth recalling that the role had a strong allure in the ‘60s, when he was getting his start; prominent contemporaries, from Harold Rosenberg to Robert Hughes to Susan Sontag, generated palpable excitement about critical writing and the role of public intellectuals. It was, arguably, a great era for criticism, in art and beyond. (Think of Manny Farber and Pauline Kael on film.)

Bill was clearly drawn to art writing, both because he loved writing and because art criticism seemed to be a genre thick with new possibilities in an era that saw the rise of Pop, Minimalism and the Light and Space School, among other pivotal developments. He graduated with a degree in design from UCLA in 1963 and continued studying art history there for a couple of years, while doing work as a commercial artist and writing reviews for *Art Forum*.



through July 13 at TAG Gallery

The senior critic at the *Times*, Henry Seldis, was impressed by his writings and asked Bill to start writing for the paper in 1965. Three years later, he had become the second staff critic and in 1978, after Seldis' death, he became the *Times'* chief art critic.

I, too, was still in graduate school when he and Suzanne offered me an opportunity to write reviews of gallery exhibitions for the Friday edition of the *Times*—a tradition in the coverage that still continues. But unlike Bill in his emerging years as a critic, my intention at that stage in my career was to pursue a career as a scholar and professor. And while my style of writing worked well in the context of art specific publications like *Artweek* or *Art in America*, it was not the right fit, at least at first, for the *Times*. Still, he saw something he liked well enough in my writing and managed to make me see how my prose could gain clarity without losing substance, how it could be more accessible and still capture what I wished to convey. In short, he was a tremendously astute editor, a dimension of his talents that wasn't central to his public role, but was pivotal for me. I became a better critic because of him. I embraced the role while at the *Times*, and later had the good fortune to become a full-time critic for a quarter century in San Diego, at the *San Diego Union-Tribune*.

One quick anecdote about how he was so effective as an editor and mentor. We were looking at an early, overly dense review of mine and Bill said, his tone a bit wry, "Remember, you don't have to put everything you know into a single review." It was a liberating moment. I understood him to mean: Write to communicate and not to impress. Knowledge should be worn lightly. Let the prose breathe and the reader will stick with you. He was right.

As a critic at the *Times*, he was adamantly a generalist, covering the historical and institutional gamut. But he had an abiding interest in the history of art and art institutions on the West Coast. "*The Los Angeles Times* Book of California Museums," his 1984 book, is proof of that. So, too, is his unpublished "The Myth in the Mirror: A Cultural History of Southern California," which embraces the sweep of architecture as well as art of the region in its narrative and which deserves a publisher.

Writing about one of the most important Southern California artists to emerge during his era as a critic, in a catalog for the Museum of Contemporary Art San Diego, he had this to say: "Edward Kienholz became this century's Michelangelo of American myth." Having written a doctoral dissertation and book on the same artist, I probably have an even keener appreciation than most for just how good this sentence is. It does what good criticism should do: translate the essence of an artist's work into words and make us want to see the art for ourselves, whether for the first or the hundredth time. Only a critic and historian who had thought in a long and sustained way about a given artist could come up with a sentence like that. Criticism, in the daily press or in a more sustained form, was clearly a calling as much an occupation for him. The proof is abundant in Bill's writings.

—ROBERT L PINCUS

William Wilson at "A CONVERSATION WITH WILLIAM WILSON"
CONCURRENT WITH "HANS BURKHARDT: PAINTINGS OF THE 1960s"
OCTOBER 23, 2008 AT JACK RUTBERG FINE ARTS
PHOTO: COURTESY JACK RUTBERG FINE ARTS, LOS ANGELES

"THE HOERENGRACHT," 1983-88
Edward & Nancy Reddin Kienholz

MIXED MEDIA TABLEAU
120" x 520" x 280"

PHOTO: INSTALLATION AT NATIONAL GALLERY, LONDON (2009/10)

WILLIAM WILSON WAS A CONTRIBUTING WRITER FOR:
"EDWARD AND NANCY KIENZOLZ: THE HOERENGRACHT"
PUBLISHED BY THE MUSEUM OF CONTEMPORARY ART, SAN DIEGO, 1994



"Steven Spielberg"
Photo montage & acrylic on canvas.
42" X 30"
2013

Peter Kempson



"Male Torso"
Glazed ceramic.
17.5" X 8" X 6"
2013

Patricia Klowden



"Five Carrots"
Acrylic on mixed media.
48" X 40" X 15"
2013

Gary Polonsky

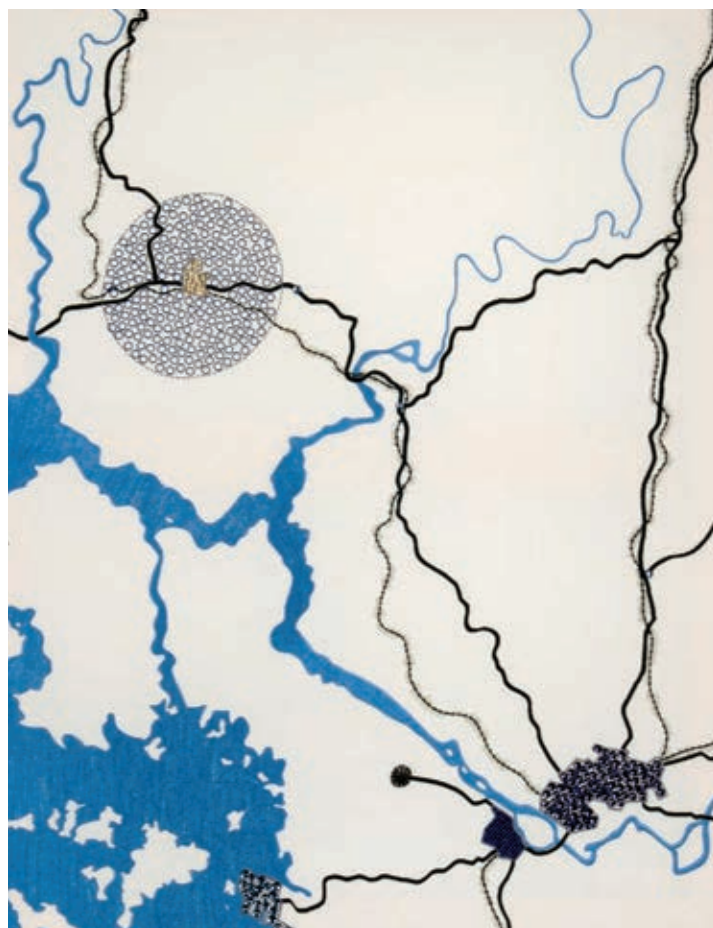
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DAN CAMERON

OCMA's energetic Chief Curator talks about the new California-Pacific Triennial, and the dynamic cultural crossroads of the Pacific Rim.

Since 1984, the Orange County Museum of Art has made news every two years with its latest iteration of the California Biennial. This year, however, instead of gazing inward, OCMA is looking outward, and doing so with a dramatic fisheye lens. Organized by OCMA's Chief Curator, Dan Cameron, the newly retooled and reconceived 2013 California-Pacific Triennial—which opened June 30 and runs through November 17—presents the work of 32 artists from across the Pacific Rim, from North America to South America to Asia. Ranging “from Chile to Canada, from Sydney to Seoul,” it may be the most geographically diverse contemporary art survey ever presented to a California audience.

Asked if he would have to work to explain the links between Asian, South American, and West Coast US art, Cameron confidently demurs. “I think the connections are already there,” he says. “But more important, I think the overlapping cultural histories are already there. Just as the Atlantic Ocean was responsible for the first 500 years of North American culture... It's now of secondary importance to the role of the Pacific today. The most dynamic cultural development is on the Pacific Rim.” Peering back into colonial history, he cites the 250 years of trade between Mexico and the Philippines when they were both Spanish colonies, and the celebrated Acapulco and Manila Galleon that plied the trade route between them. But the vital point “has to do with the future: I do not see the cultural future of California as being determined as much by the East Coast as by the Pacific. As California leads the country in ethnic diversity, the Pacific plays a growing role in how we identify ourselves as a people.”



“KAESONG ARMISTICE CONFERENCE SITE 1951,” 2010
Tiffany Chung
EMBROIDERY, BEADS, METAL GROMMETS,
AND BUTTONS ON CANVAS
44" x 34"

PHOTO: COURTESY OF THE ARTIST AND TYLER ROLLINS FINE ARTS

One of the most significant areas of overlap, Cameron notes, is already present in the education system: "Thousands and thousands of Koreans, Chinese, Vietnamese, come here to go to art school..." Even beyond that, there is already a great deal of intercultural exchange, in the artists' own experiences, and in their work. By way of example, he explains, Korean artist Kimsooja "has a project that involves indigenous weavers in Peru. While our Peruvian artist, Fernando Bryce, has a project that's about 19th century German colonization efforts in the South Pacific." At the same time, Cameron gladly admits to the show's diversity of visions. "It's not specifically a thematic show; there's a lot of shared truths more than themes... If there are evident themes, I'm finding them now."

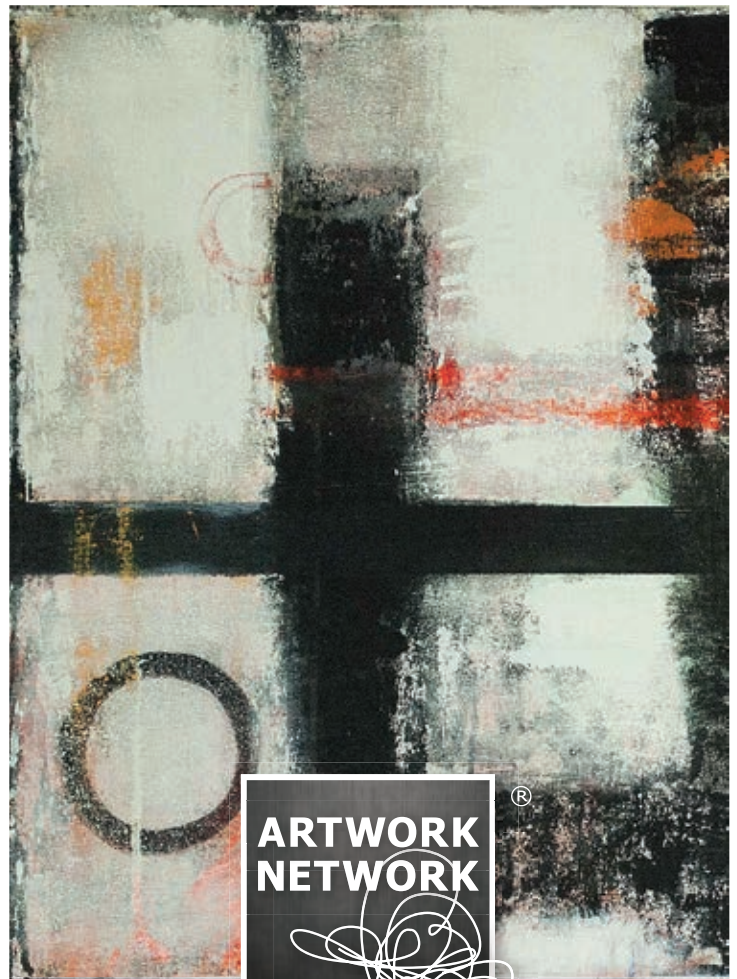
Although Cameron only arrived at OCMA in January 2012, his previous curatorial experience boasts both depth and breadth: from 1995-2006 he was senior curator at the New Museum in New York, and starting in 2007, organized the internationally-oriented Prospect New Orleans. In between, he traveled constantly, curating shows and working with artists on a global scale. He was advisor for the first Yokohama Triennale in 2001, and in 2003, curator of the Istanbul Biennial. In 2006, he co-curated the Taipei Biennial. In 2008, he worked on a show in Beijing; in 2010, he did one in Korea. "That's not even all of it," he laughs. Cameron traces his engagement with international art to the historic "Magiciens de la Terre," exhibition in 1989 at the Centre Pompidou in Paris. "It was a major paradigm shift," he says. "Since then, really the only way to talk about contemporary art is globally. The term 'American art' is meaningless."

To discuss his newest survey, we met at OCMA's courtyard, two weeks before its opening: all around the galleries, artworks were being removed from crates as teams of artists and volunteers labored to apply murals to walls. In front of the museum, an artist was adding a speed bump to the asphalt, slashing across the entrance at a diagonal. The work has to do with parking lots, both site-specifically, and perhaps as a broader cultural critique.

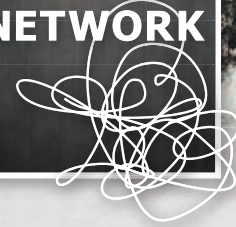
Indeed, most of the artists invited are doing site-specific works for the show. On the large back wall of the main gallery, LA artist Mark Dean Veca was creating a bright yellow mural, with his trademark psychedelic/cartoonish lexicon. Elsewhere, Tijuana artist Hugo Crosthwaite is laying out a different type of mural, examining a provincial Mexican traveling circus: it will be the first work that a visitor sees, Cameron says. "It's kind of seedy, kind of dangerous, kind of déclassé, part of Mexican populist culture. It's the last thing you'd expect to see, this kind of funhouse mirror reflection." Among the most complex installations is that by Chinese artist Lin Tianmiao: "She's invented a technique, of wrapping something in colored silk thread, so it looks beaded or enameled," Cameron says. For this piece, she is using animal and human bones. "Each one is wrapped in silk thread of a different color, installed high on the wall in a spectrum of colors, with more thread spooling on the ground before it. It's very delicate; it's taking two of our most skilled preparators."

Undoubtedly, working with so many foreign artists—only ten artists are from California, with another, sculptor Whiting Tennis, from Seattle, and one, Liz Magor, from Vancouver—has its logistical challenges. But that diversity also offers opportunities. In testament to the multicultural focus of the show, on June 27, OCMA hosted a panel discussion at the Yost Theater in Santa Ana conducted all in Spanish, with curator Alma Ruiz from MOCA as moderator and panelists from Chile, Columbia, Honduras, Guatemala, and Mexico. Another planned panel will feature Asian artists on the topic of trans-Pacific identity, since so "many artists are shuttling between North America and Asia."

Cameron is first to admit that assembling a triennial survey in just 18 months "can be daunting." However, he notes, "the museum had already determined not to do the California Biennial again by the time I was being interviewed for the job... I was very relieved not to do



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"I had two questions that PST had sidestepped," he recalls. "First: Where is California? The idea that California is only identified as West Coast of US seemed a little obsolete. The second question was: Who are Californians?"

another one," he adds, especially in the wake of PST, and the gamut of exhibitions celebrating Southern California's cultural legacy. "I felt that I had nothing to add to the conversation. So, if I can't contribute to *that* conversation, what conversation *can* I contribute to?"

"I had two questions that PST had sidestepped," he recalls. "First: Where is California? The idea that California is only identified as West Coast of US seemed a little obsolete. The second question was: Who are Californians? It's probably safe to conclude that California won't be less Hispanic in ten years from now, it will only be more so. And it won't be less Asian, it will only be more so. So in a sense, we're trying to nudge the conversation."

As Cameron knows well, OCMA has established its reputation in recent years by producing exhibitions based on local content, from Diebenkorn, to Jack Goldstein, currently at the Jewish Museum in NY, and the recent Richard Jackson survey, which is heading to Munich, then Ghent. It's his hope to expand from that foundation, to embrace international programming as well.

It's a "very conscious effort to make a cultural imprint on the city of LA," he says. "Being a little smaller than other museums and a little further away, has often been looked at as a disadvantage. But I spent 11 years at the New Museum in New York. It was always the Big Three—MOMA, the Whitney, and the Guggenheim. Part of our

mission was to provide a program that New Yorkers were not getting at those museums." Making an implied analogy to the Big Three contemporary art museums in Los Angeles—MOCA, LACMA, and the Hammer—he adds: "What is not being addressed in programs of the Big Three that we can address?"

Yet ultimately, the distinction between local and international artists may now be moot. By example, Cameron cites several Asian artists in the show who studied art in LA, such as Tiffany Chung from Vietnam, who attended CSU Long Beach and UC Santa Barbara, and Yoshua Okón from Mexico, who went to UCLA. Then there's Michael Lin, officially from Shanghai, China, who was born in Taipei, grew up in Santa Monica and "surfed his way through high school," before getting a BA from Otis, and his MFA from Art Center. "From outside, he seems like a Chinese artist. But in his view, he finally came back to his hometown."

—GEORGE MELROD

"ALL THE SAME," 2011

Lin Tianmiao

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Lewis Watts and Eric Porter, *New Orleans Suite*, 2013; photo: courtesy of UC Press



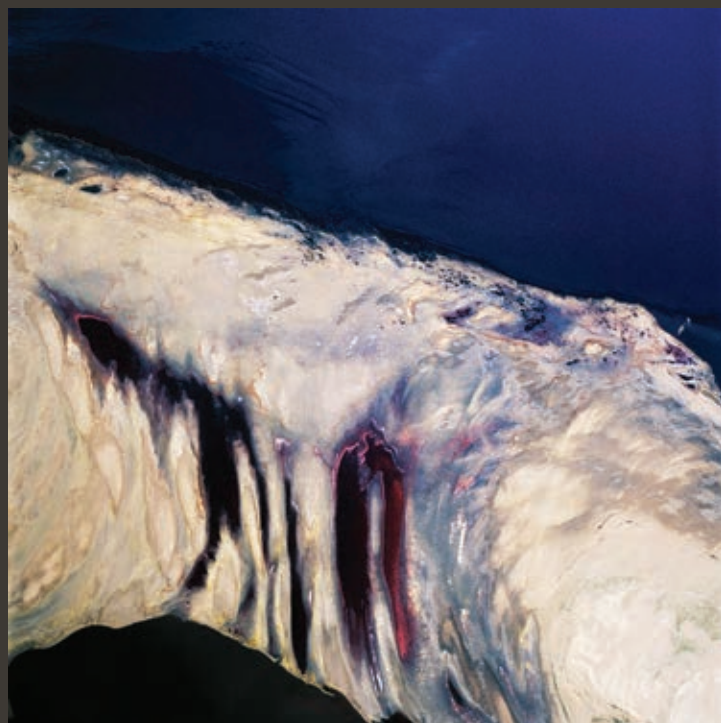
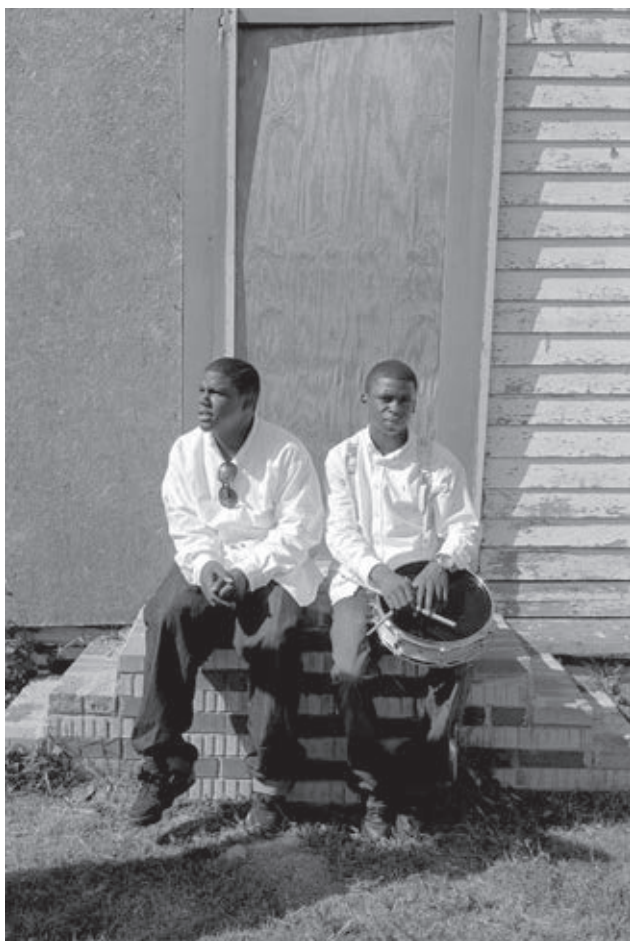
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Lewis Watts, *Brothers From a Family of Musicians, Tremé, New Orleans*, 2008; photo: courtesy of the artist



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REDISCOVERING JESS

A new museum exhibition and monographic book explore the enduring significance, and appeal, of the distinctive, wide-ranging collage artist.

By Peter Frank

We need our rediscoveries, even if they haven't been forgotten. Among the latest art world figures to merit such deserving rediscovery is Jess (1923-2004), a Long Beach-born one-time chemist who switched to art after helping to build the first atomic bombs. Jess was active in the Bay Area for half a century, treasured by a few but known to many more. The current reassessment of his work, spearheaded by Los Angeles-based historian-critic Michael Duncan, does not save Jess from obscurity; he needs no such saving. Prominent among the platforms currently examining his work and career are the new exhibition "An Opening of the Field: Jess, Robert Duncan and Their Circle," at the Crocker Art Museum in Sacramento (June 9 – September 1, 2013), co-curated by Michael Duncan; the recent publication "O! Tricky Cad & Other Jessoterica" by Siglio Press, edited by Michael Duncan; and the exhibition's own meaty catalogue. In all these efforts, Duncan, co-curator Christopher Wagstaff, and their colleagues unpack Jess with evident relish and attentiveness, placing him in the history of American and modern art—even as his work dances around and tries to elude their, and our, grasp. Of course, that is part of its charm—the playfulness not simply of Jess's art, but of the spirit that birthed it.

If Jess did not labor in obscurity, he worked and behaved as if he did, which was part and parcel of his charm. The portrait Duncan *et al.* paint with Jess's art and biography is of a retiring yet self-possessed fellow, shy in public but hardly so in private, whose mind was a veritable briar patch of free associations and whose hands were that mind's expert extensions. He sought the approval of his friends—as well he should, given their own poetic standards—but not of the art world; even so, his art paralleled and even anticipated so much of his time's art.

Although based in California his whole life, Jess (born Burgess Collins) had a solid reputation in New York for much of his career, back when a New York reputation was what an artist strove for. Far more important to him, though, was his own circle of artists, writers, filmmakers, and other creative types, an orbit of elective affinities particular to Beat-era San Francisco but broadly influential in its day. As a result, Jess was no stranger to the art world's personalities or to its impact on his career; it just didn't concern him as much as it may have concerned the people around him.

Those people celebrated him and treasured his art and the spirit in which it was made. But it was in many ways an art that resisted the artistic mainstream, heady and recondite in its poetry, lyricism, and often-ribald humor. It was an art of free association, indulgent babble, and cultural transgression, a private art that scavenged the public sphere. "Jess's art," writes Duncan in the catalogue, "was about the retrieval of images from a culture overflowing with them"—in other words, a kind of Pop Art. But, whereas the prevailing aesthetic, even

LEFT:

"TRICKY CAD, CASE VII," (DETAIL) 1959

COLLAGE, 19" x 7" (ORIGINAL SINGLE SHEET)

PHOTO: COURTESY OF THE LOS ANGELES COUNTY MUSEUM OF ART, LOS ANGELES, GIFT OF BRUCE CONNER

OPPOSITE:

"THE NAPOLEONIC GEOMETRY OF ART – GIVEN: THE PENTAGON IN THE SQUARE;

DEMONSTRATE: THE HYPERBOLIC SWASTIKA," 1968

COLLAGE AND DIVERSE MATERIALS, 43" x 37"

COLLECTION OF FRANCIS H. WILLIAMS, WELLESLEY, MA

PHOTO: COURTESY CROCKER ART MUSEUM





That too was Jess's approach; he didn't seek personal revelation through his dreams the way Jung did, but, rather, expected it. And he didn't make or join a movement ideologically committed to the subconscious like the surrealists did, but he did participate in a phenomenon—in particular, the Beat movement—in which the uncanny and the revelatory were integral parts of the discourse and even among its goals.



ethos, of Pop was blank and at least seemingly non-judgmental, coolly assessing the burgeoning consumer age behind formalist stratagems, Jess's Pop was a delirious wallow in the charms of "low" as well as "high" visual culture, conflating the antique (photolithographs) with the latter-day (comic strips), the purely graphic with the verbal (notably in collaged segments from books and newspapers), and the mythic with the banal.

Jess was more of a Surrealist than a Pop artist, although he wasn't really either; his search was not for the dumb but for the marvelous, and his stomping grounds weren't supermarkets, but nightmares. His art-making career began with a dream; dream imagery fills his work (no matter the subject or medium), and the only book of actual "writing" this artist-among-poets ever published was a compendium of his dreams. Indeed, Jess ought to have been included in the centerpiece show of this year's Venice Biennale, the "Encyclopedic Palace," which admires the visionary accretion of alternate knowledge—centered on Jung's legendary "Red Book," filled with the trailblazing psychiatrist's own dream recollections (visual and verbal)—and valorizes the unconscious and the visionary in ways that tend to avoid, or ignore, the artistic mainstream.

That too was Jess's approach; he didn't seek personal revelation through his dreams the way Jung did, but, rather, expected it. And he didn't make or join a movement ideologically committed to the subconscious like the surrealists did, but he did participate in a phenomenon—in particular, the Beat movement—in which the uncanny and the revelatory were integral parts of the discourse and even among its goals. But Jess was a bit of an odd man out, even as he embodied the Beats' practical values: he worked like a visual artist, but thought like a poet.

Indeed, the most "natural" form for Jess was the book, or at least the page. He was a gifted and unique painter, evolving out of the Bay Area's painterly practices (abstract and figurative) to establish a powerfully distinctive style that coaxed the most peculiar imagery out of oil paint applied like cake icing to the canvas (so that the imagery often seems carved into the surface). Even in his painting, his references were literary and he was wont to include verbal passages. But, as "O! Tricky Cad" drives home, Jess thought graphically and took his cues from sources that encouraged and manifested the combination of word and image, from "Finnegan's Wake" to "Dick Tracy." Jess's dreams must have been very talky.

Comparisons are inevitable with Joseph Cornell, whose sense of the dreamlike, the absurd, and the tactile rival and resemble Jess's own—



"FEIGNING SPELL," 1954
OIL ON CANVAS, 42" X 48"
COLLECTION OF CROCKER ART MUSEUM, SACRAMENTO

"SENT ON THE VIIIth WAVE," 1979
COLLAGE AND MIXED MEDIA, 39" X 33"
THE BUCK COLLECTION, LAGUNA BEACH
PHOTO: COURTESY CROCKER ART MUSEUM, SACRAMENTO

and are, of course, far better known. But Cornell's poetic, even literary streak, did not lead him to verbal expression; Jess's apparently began there, and never abandoned language even as it blossomed into image and the more-than-occasional object. A harbinger of, or at least unwitting co-conspirator with, every late-modernist phenomenon from concrete and visual poetry to happenings and Fluxus to the New York School of Poetry, Jess was at home in a circle of San Francisco artists whose erudition at once informed and distanced itself from the Beat movement. There were other figures of such insight and versatility in Jess's milieu—Wallace Berman, for instance, or RB Kitaj—but none, not even Berman, was as graphically oriented to the word, per se, as Jess. And among his poet pals, none were quite as visually impelled. To be sure, they were strongly visually responsive, whether to the still image or the moving. For every Helen Adam there was a James Broughton; for every George Herms there was a Pauline Kael. Jess's own life companion, Robert Duncan, had been galvanizing creative people in various disciplines well before they got together; indeed Duncan's own history (on both coasts) is a veritable cascade of names, many of which he helped bring to attention and introduced to one another.

In this regard, Michael Duncan (presumably no relation to Robert) compares Duncan and Jess to Gertrude Stein and Alice B Toklas. And certainly, the ongoing "salon" the couple maintained in their Mission-District house, brim with lovingly discovered and carefully arranged bric-a-brac, was a crucial locus for its artistic time and place. But, no matter who did the cooking, Jess was hardly The Companion to The Great One, and neither Duncan nor their coterie ever thought Jess a dilettante. They may have found his work puzzling, challenging and hard to categorize, perhaps even regarding its fragility and intimate scale—not to mention its jokey references—as evidence of a lack of seriousness when first encountered. Jess's own cavalier attitude towards what should be "high" and what "low" certainly affronted the pretensions of anyone searching (or striving) for the "Important Statement." But, finally, it spoke to them, overlapping in its way with their own search for a higher reality. If Jess's manner engaged rather than rejected the banal, if it

seemed to mock rather than exalt the spirit, the wiser ones among his peers immediately caught the Zen in this approach, and everyone else caught it eventually.

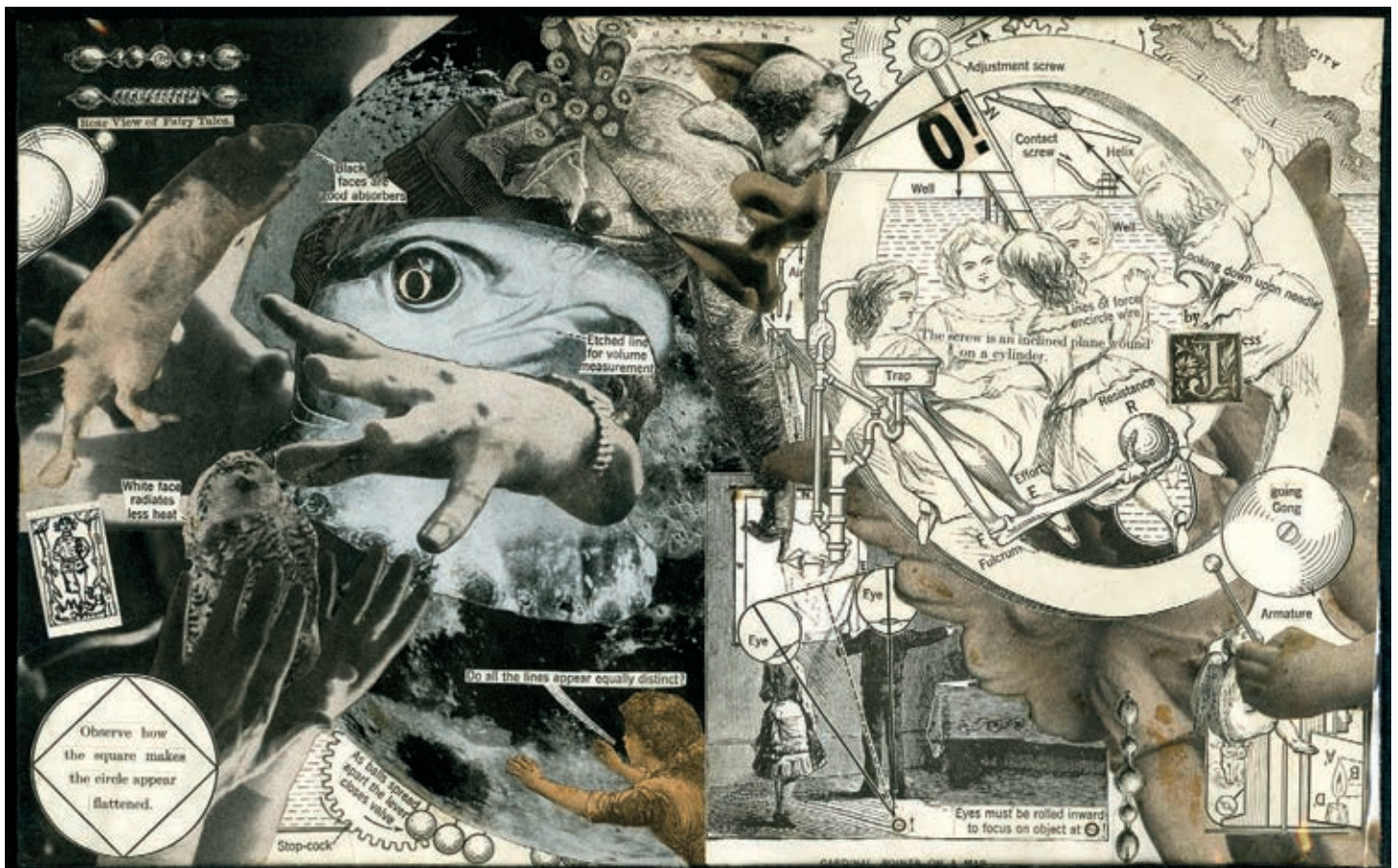
Jess's insouciant profundity accounts in great part for the pleasures of his work. They also come from his technical virtuosity and apparently constant desire to surprise himself, to push a little boundary here, a bigger boundary there, until, it seems, there was nothing Jess wouldn't try. Ambitious, almost Blakeian *livres d'artiste* with Duncan's poetry, collages and drawings realized in antique frames that seem to render the frames at once noble and silly, figurative paintings based on literature, photomontages and other appropriative collages that bespeak an awareness of Max Ernst's books (which anticipated, or helped spur, Ernst's influence on 1960s psychedelic art) or deft and daft seasonal cards that he made with Duncan, all these hybrid "minor" gambits evince a sensibility so voracious it needed to fuse its muses in order to harness them. To judge from its catalogue, "An Opening of the Field" is not only a celebration of Jess, and his model life-partnership with Duncan, but of their friends and lives, and times. As such, the show allows us to grasp a moment in cultural history, to reconstruct or at least taste the Zeit- and Platzgeist of midcentury America (centered on, but extending well beyond, San Francisco). Michael Duncan and Wagstaff make sure to keep Jess at the core, artistic and social, of this scene, but in doing so they reveal that scene's gravitas as well as its sweet, smart eclecticism.

Similarly, "O! Tricky Cad" celebrates Jess's excesses without committing its own, presenting his "paste-ups" as coherent narratives, fantastical journeys, and romps through various forms of sexuality that insisted on speaking their names. Even now, such stuff feels liberating.

"ALTERNATIVE COVER FOR O!"
1959

COLLAGE, 7" x 11"

PHOTO: COURTESY OF CHRISTA MALONE, SAN DIEGO



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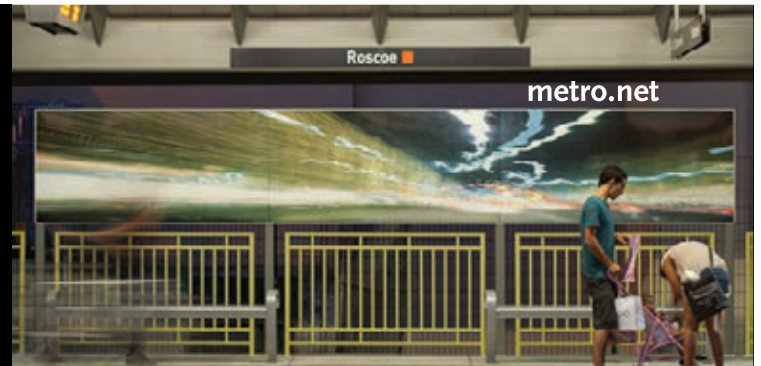
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Sharon Feder, *Building No. 34*, Oil on panel, 24" x 24"

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JAMES TURRELL

For half a century, the iconic Light and Space pioneer has devoted himself to creating works which challenge—and celebrate—perception by Susannah Tantemsapya

2013 has proven to be a big year for James Turrell. With six concurrent exhibitions this summer—including solo shows at the Los Angeles County Museum of Art (LACMA), The Museum of Fine Arts, Houston (MFAH), and the Solomon R. Guggenheim Museum, in New York—the pioneering Light and Space artist has works on view prominently across the country; put together, these shows offer a comprehensive survey of his five-decade career. Considering perception to be his true medium, Turrell “arrests and apprehends light” to create immersive, ethereal experiences. Having just reached his 70th birthday, he remains an iconic figure; with this latest confluence of exhibitions, the artist’s massive spectrum of work is moving even more decisively into public consciousness.

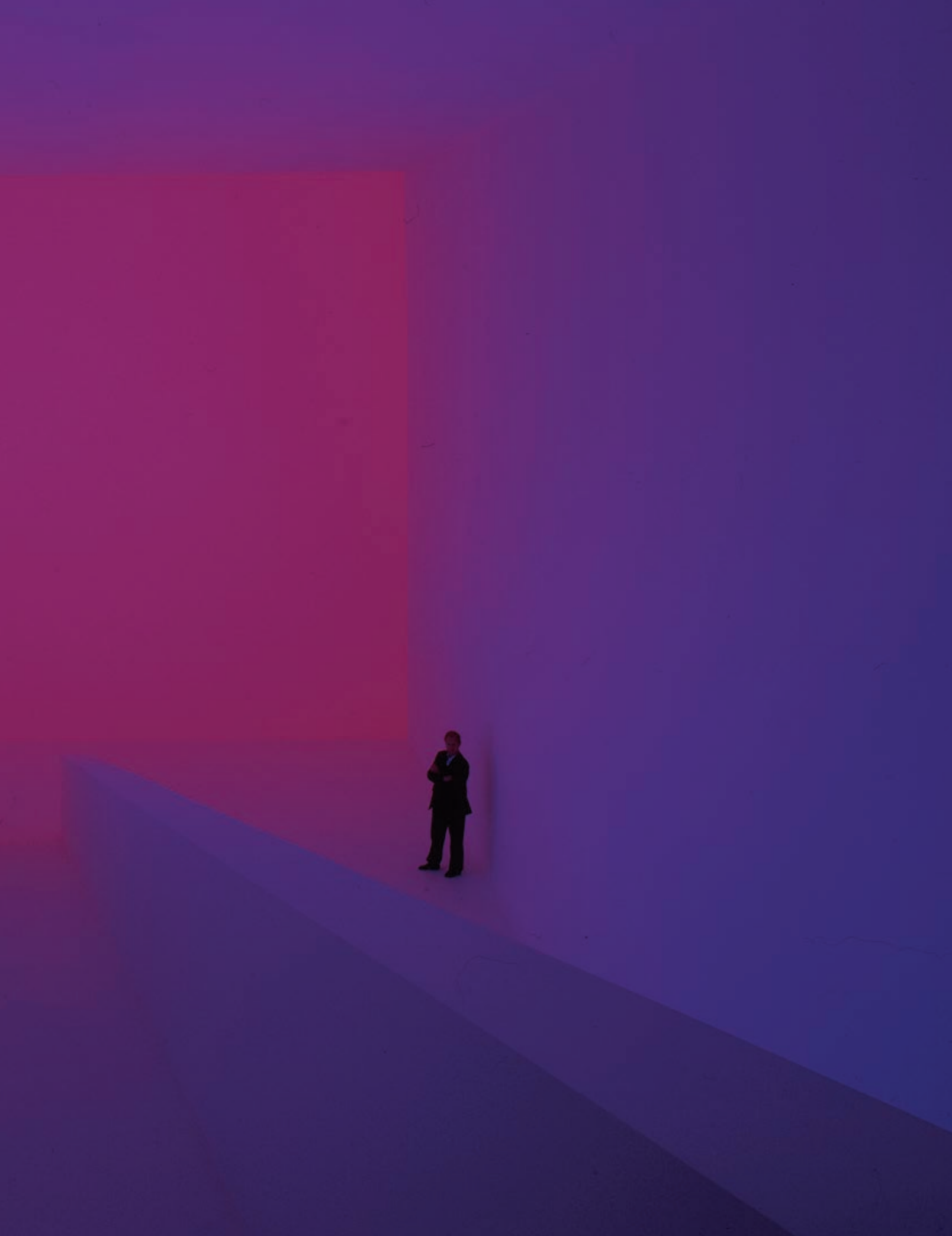
“How much we perceive is what we are a part of making,” Turrell expressed during the May preview of “James Turrell: A Retrospective” at LACMA. This sprawling survey show represents his largest, traditional retrospective to date: spanning close to 3,400 square feet, divided between two buildings, it begins with his earliest projection pieces including his first light work titled *Afrum* (1966). Critical to both his career and to LACMA’s permanent collection, it inspired the “thingness” of light, an invented term to describe the way something intangible can appear as physical matter. The show’s chronology is interrupted with later works to convey ideas Turrell had at certain times, but was not able to achieve due to technology or materials. For example, his *Hologram* series started in the 1990s are indicative to the movement of light related to his early projection pieces.

“BRIDGIT’S BARDO,” 2009

GANZFELD, INSTALLATION VIEW AT KUNTMUSEUM WOLFSBURG, GERMANY, 2009

© JAMES TURRELL; PHOTO: © FLORIAN HOLZHERR

COURTESY: THE LOS ANGELES COUNTY MUSEUM OF ART



"As in many of Turrell's works, there is an ideal way to enter into a light installation: the sight-line from the doorway, the way you approach a piece from far away and come closer to perceive the work. That's one consideration in how to lay out the show," observes Christine Y. Kim, co-curator of the LACMA exhibition with Director & CEO Michael Govan. "Secondly, some rooms require light locks with separation and segregation from other works. Some works require time, five minutes or more for a viewer's eyes to adjust. All the aspects to these different types of

Turrell is perhaps best known for his *Skyspaces*, which transform a limitless, celestial sphere into a private, intimate viewing space. For each of these works, he cuts an aperture in the ceiling to imbue it with a symphony of colors, ideally viewed during a sunrise or sunset. There are 82 of these works to date in private and public venues worldwide.

installations enhance the experience of the work. The other part is carving out a timeline and a narrative that illustrates the evolution in Turrell's work over the past 48 years."

"James Turrell: The Light Inside" at MFAH is named after his permanent commission for The Wilson Tunnel, connecting both buildings of the institution. The Houston show features seven installations, ranging from his first projections to his recent *Tall Glass* series. "We are working in a Mies van der Rohe building, with its very clean, reductive spaces, and the pavilion we built out for James' work is exactly the period from the beginning of his career. The two work together in a stunning visual harmony," says MFAH curator Alison de Lima Greene.

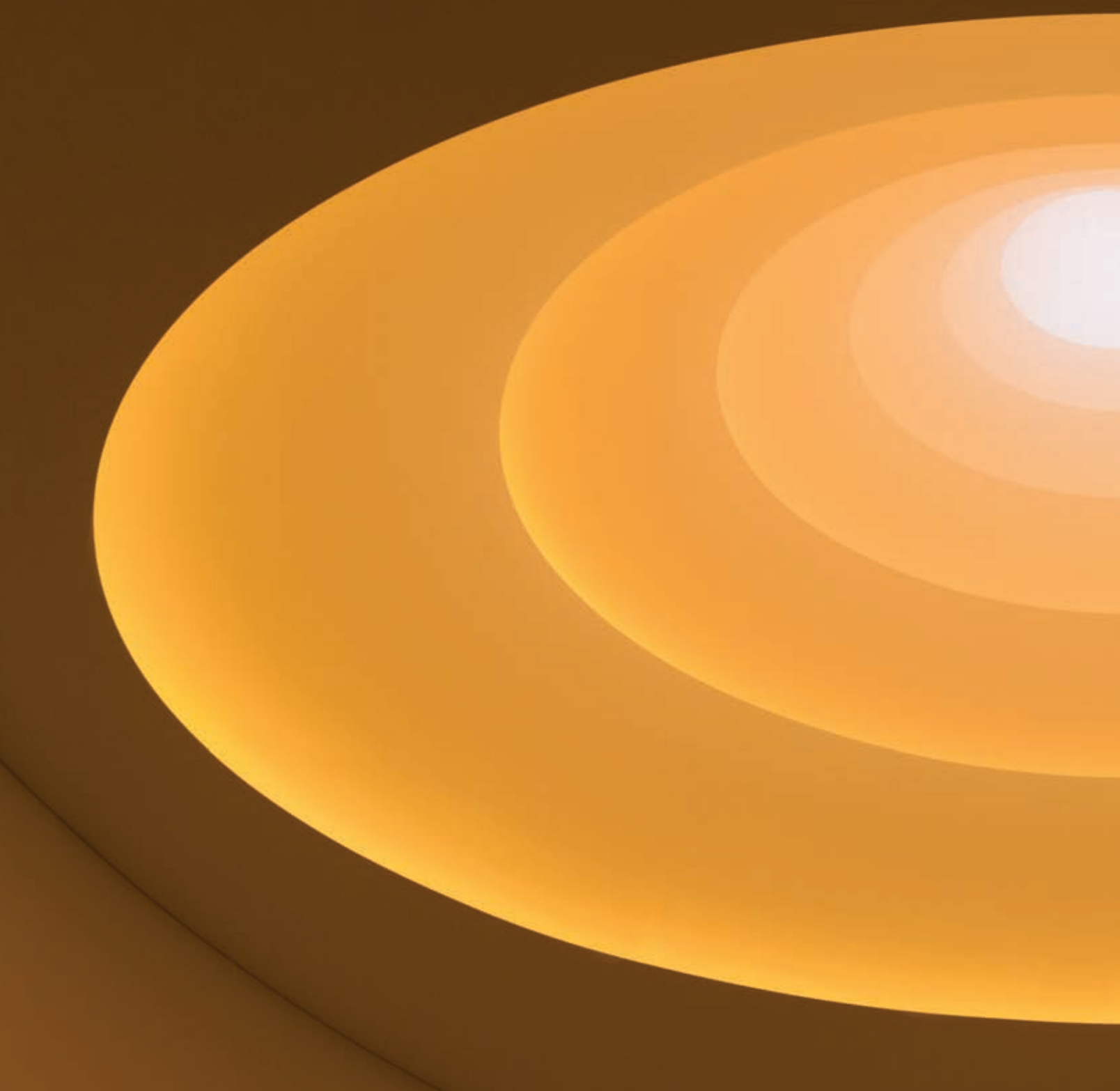
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Collaborations with creatives like Philip Glass and Karl Lagerfeld have contributed to the evolution of Turrell into a "full-service artist." He recently transformed Kayne Griffin Corcoran gallery in Los Angeles into a "meditative oasis." Set against the stark, white architecture of its new space, the lush landscape is composed of a bright magenta and green palette. There are programmed skylights to create optimal viewing, a new *Skyspace* in the gallery's conference room, and an exterior light installation at night. "Turrell approached the project with the goal of





"AFRUM (WHITE)," 1966
CROSS CORNER PROJECTION
LOS ANGELES COUNTY MUSEUM OF ART, PARTIAL GIFT OF MARC AND ANDREA GLIMCHER
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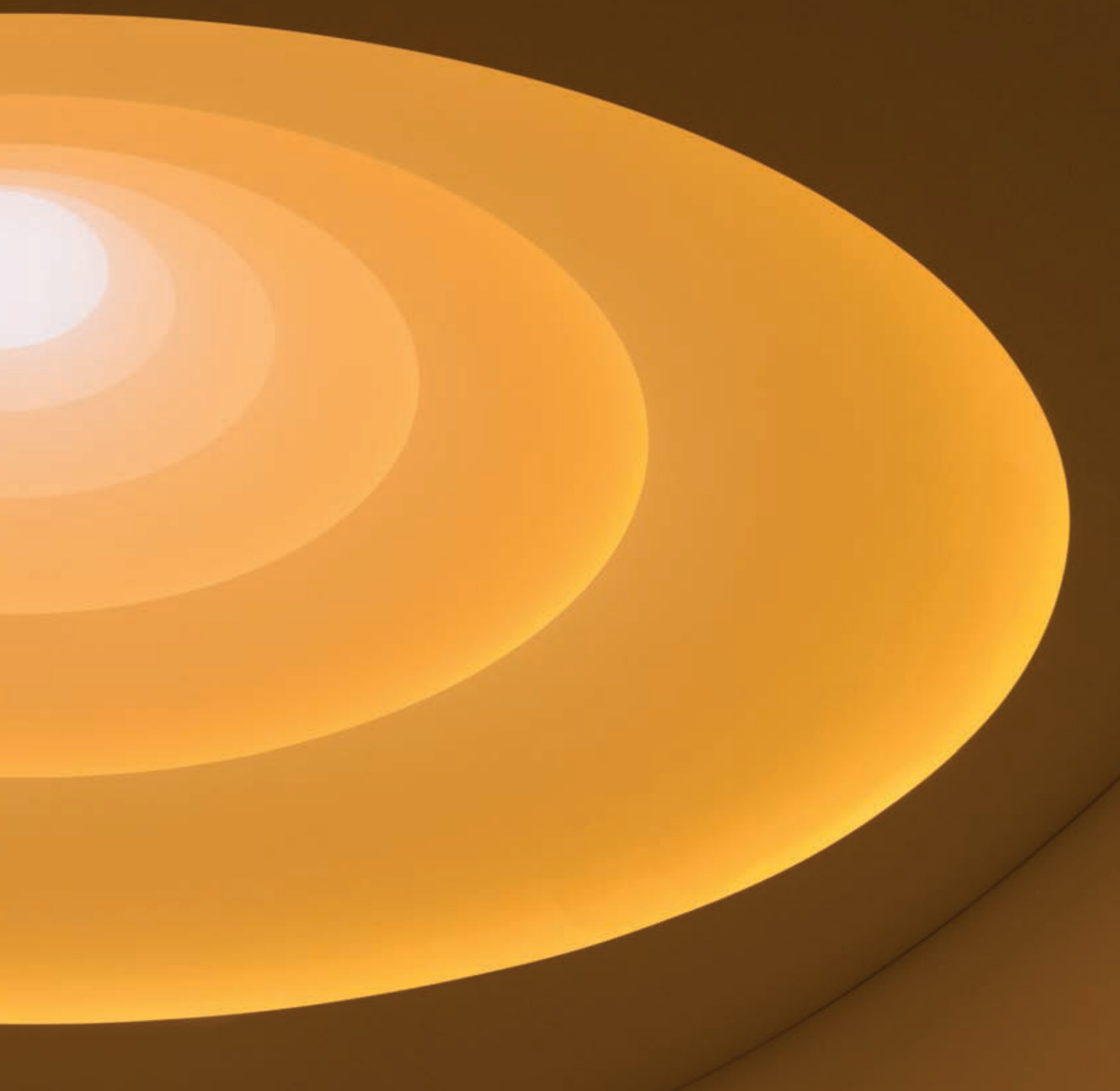


enhancing the experience between art and architecture, and indoor and outdoor spaces,” says gallerist Maggie Kayne. The location’s inaugural exhibition, “James Turrell: Sooner Than Later, Roden Crater,” is a historical overview of his magnum opus in the Arizona desert, a subject also addressed expansively in the LACMA survey. It also contains the artist’s latest perceptual cell, called *The Meditation Room* (2013).

Turrell earned a degree in perceptual psychology with extensive coursework in astronomy, mathematics, geology and art history. In 1969, he collaborated with Robert Irwin and Dr. Ed Wortz as part of the Art and Technology program at LACMA. He began to explore the depths of human perception through work in anechoic chambers, sensory deprivation and sleep labs. From that time, he started creating his *Ganzfeld* series (meaning “complete field” in German).

Akhob (2013) in Las Vegas is his largest *Ganzfeld* project to date. This permanent commission is 77 feet long, 33 feet high and 44 feet wide. It fills the entire fourth floor of a Louis Vuitton store in an upscale CityCenter. The artist has also affected the interior light of the mall itself, installing several works and changing the monorail station into an interactive light manipulator for arriving and departing trains.

Turrell’s grandmother would often encourage him “to go inside and see the light.” Considering himself to be “lapsed” Quaker, the artist engages the spirituality of his upbringing along with scientific experimentation to create some of his most transcendental works. At LACMA, there is *Breathing Light* (2013) a 5,000 square foot piece that represents the Ganzfeld Effect and *Dark Matters* (2011), part of his *Dark Pieces* series where an attentive viewer can sense the Purkinje shift (dark adaptation). Described by NBC as the “hottest ticket in



town," *Light Reignfall* (2011) can only be experienced by one viewer at a time; it has a several month wait list and a legal waiver as intense as the work itself. Part of his *Perceptual Cell* series, it blurs the boundaries of perception between the body and the mind. This 10-minute, kaleidoscopic experience has induced reactions ranging from psychedelic hallucinations to sickness to blissful meditation, depending on the viewer.

"There's this balance of fear and exhilaration," says Kim, of the work. "It's intended to take you into an alpha state, which is similar to light you see in a dream or behind the eyes, or close to meditation. As opposed to the excitement of a roller coaster, all of those things are about a submission and relaxation."

Then, of course, there's the Roden Crater, the monumental artwork and naked eye observatory that Turrell has been working on since

1979. He's completed Phase One of three phases, which will hold 20 chambers, tunnels and spaces for viewing the heavens. These shows, along with other major exhibitions at the Academy Art Museum in Easton, MD and Villa Panza in Varese, Italy, will help further his commitment towards its completion. (Meanwhile, his LACMA show remains on view through April 6, 2014.)

Turrell has been in 160 solo shows worldwide since 1967. With this new array of expansive exhibitions, his scope and reach is now as horizonless as some of his most profound works.

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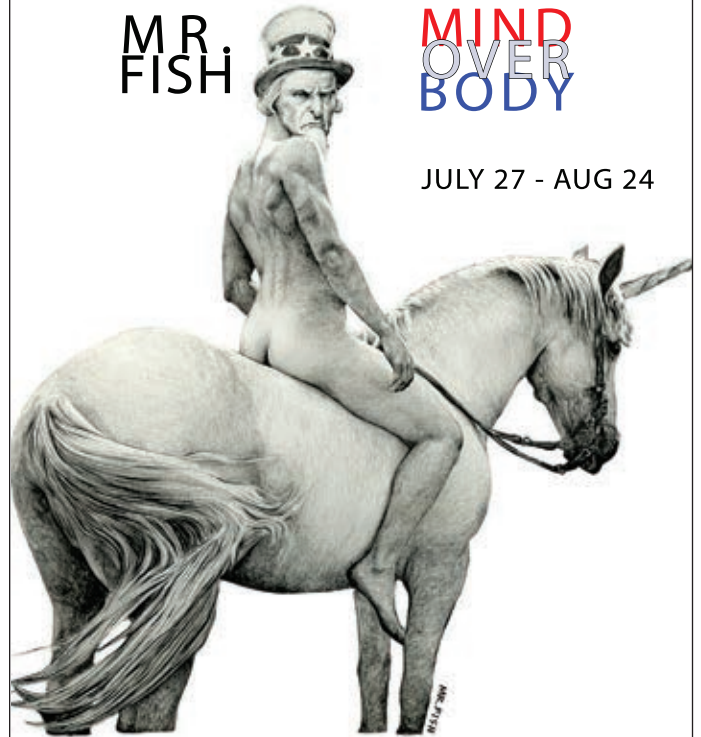
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An Opening of the Field: Jess, Robert Duncan, and Their Circle
JUNE 9 – SEPTEMBER 1, 2013

This exhibition is supported, in part, by a grant from the National Endowment for the Arts.



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Jess, *The Enamored Mage: Translation #6*, [detail], 1965. Oil on canvas over wood, 24 1/2 x 30 in. Collection of The M. H. de Young Memorial Museum, Fine Arts Museums of San Francisco.



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MARCIA BURTT, High Mesa, acrylic, 10'x18'

KORI NEWKIRK

With a style once labeled “ghetto-fabulous conceptualism,” the LA-based artist examines issues of identity and material allegory

By DeWitt Cheng

Los Angeles artist Kori Newkirk, young, gifted and black (to appropriate a phrase from Aretha Franklin), is known for conceptual art that invokes the issue of race in America, but without falling into what the art world has labeled, since the late 1940s, in its Cold War reaction against the leftist art of the Depression, ‘propaganda.’ He is, in that sense, ‘post-black,’ as other contemporary artists dealing less than insistently with social subject matter have been similarly labeled ‘post-feminist’ or ‘post-gay.’ His recent show at Jessica Silverman Gallery in San Francisco offered an opportunity to examine his new work and talk with the artist. But first, a little historical context is in order.

The political art that lay dormant during the Cold War, cast into oblivion by the success of Abstract Expressionism and America’s postwar celebration of heroic individualism, returned in the 1980s, with a difference. The political-economic leftist internationalism of the Depression was replaced by a concern with affirming the existential worth of minority groups within mainstream American culture, in what came to be called “identity-politics art.” Adrian Piper’s 1986 “consciousness-raising” piece, *My Calling Card*, may be taken as paradigmatic, sardonically informing whites who had assumed the highly educated, light-skinned artist to be one of them:

*Dear Friend,
I am black. I am sure you did not realize this when you made/laughed at/agreed with that racist remark... I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.
Sincerely...*

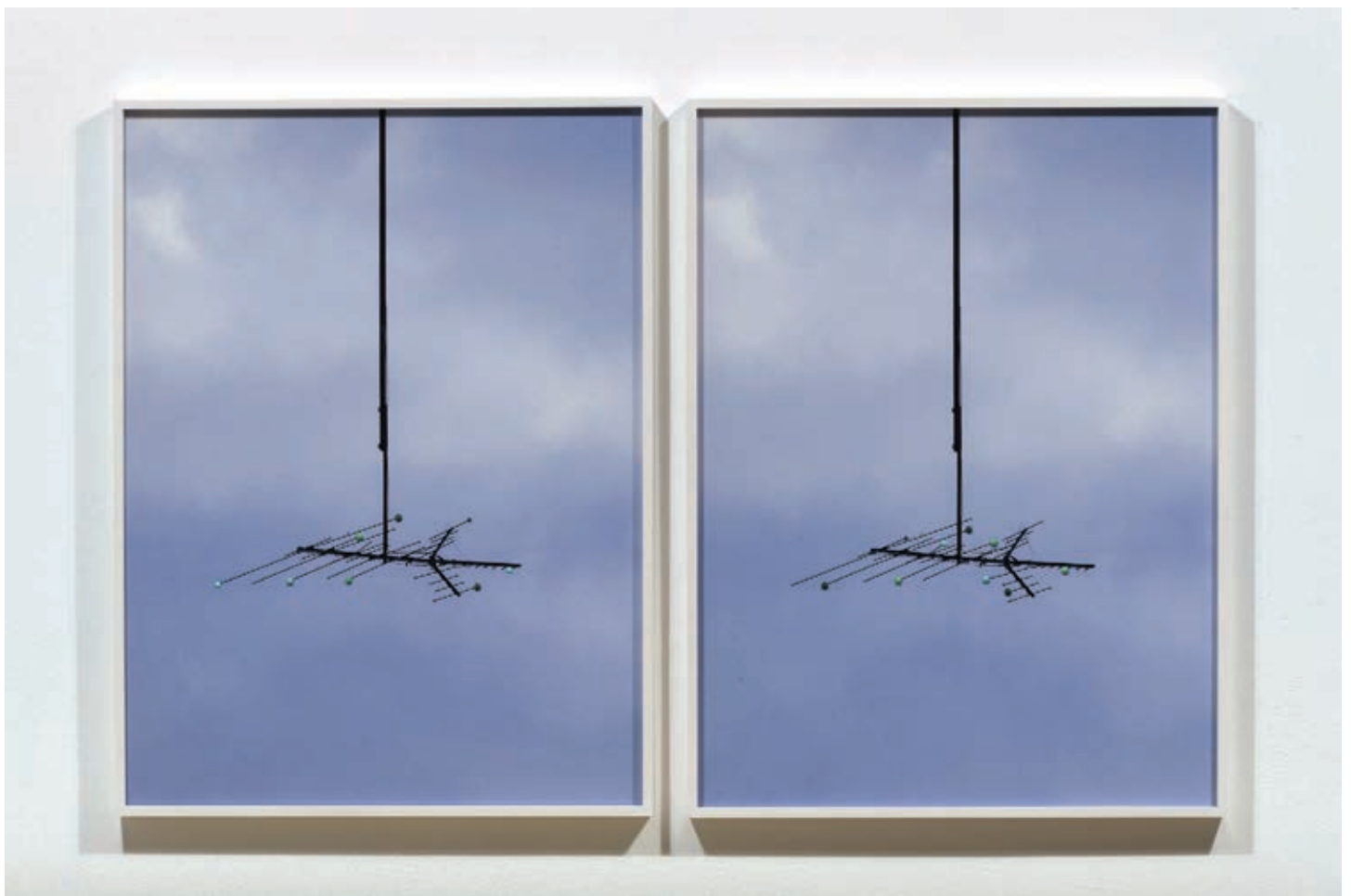
If afflicting the comfortable was one strategy, so was comforting the afflicted—by elevating minority cultures to mainstream status. The work of David Hammons appropriated, for inclusion into high art and museum culture, a variety of lowdown materials from working-class daily life, as enumerated with perverse relish by one art historian: “hair from barbershop floors, plastic milk crates, barbecued ribs, fried chicken wings, greasy paper bags, grease, rusted bottle caps, used wine bottles—each bearing the memory of a black person’s lips.” These new political artists opted for the latest contemporary art styles, just as their Depression predecessors had—employing installation, video, photography and performance rather than a mixture of Expressionism, Cubism and Surrealism, and replacing traditional illusionism with conceptualist intellectualism.

A generation later, the political assertions of the 1980s have yielded, in this hybrid, pragmatic Age of Obama, to a kinder, gentler art of persuasion, epitomized in the work of multimedia conceptualist Kori Newkirk, a New Yorker who has lived in Los Angeles since art school but famously declines to consider himself ‘of it.’ In an interview, Newkirk reflected, “I don’t make work that is traditionally considered Los Angeles art. The only *noir* thing about my practice is me.” In 2001, the artist Glenn Ligon and the curator Thelma Golden labeled Newkirk’s work (along with that of others) as ‘post-black,’ provoking some controversy

“JET (PROTOTYPE 1)”(DETAIL), 2013
SAP, WATER, TEARS, SALIVA, SWEAT
APPROXIMATELY 68" X 134"; DIMENSIONS VARIABLE
PHOTO: COURTESY JESSICA SILVERMAN GALLERY







"RHYTHM AND WARMTH," 2013, C-PRINT, ACRYLIC
35½" x 27" EACH DIPTYCH EDITION OF 3 + 2AP

about whether these younger artists, born after the civil rights battles of the 1960s, were trivializing the gravity of the race issue; in fact, the older Hammons criticized this new art as "trendy, postmodern, blandly international [work]—that has turned the [museum] into a 'boutique' or 'country club.'" Golden defended the new, cooler sensibility as embracing "the dichotomies of high and low, inside and outside, tradition and innovation," clearly operant in Newkirk's ironically labeled 'ghetto-fabulous conceptualism.'

If such intramural, intergenerational art turf battles are as old as the hills, Newkirk's post-black liberation has struck a chord with Gen Xers and Millennials, resulting in a meteoric career. His CV includes education at top art schools (SAIC in Chicago, an MFA from UC Irvine), gallery shows around the world, inclusion in major museum collections, a trip to the 2006 Whitney Biennial, and solo museum exhibitions at an improbably early stage of his career. His 2008 retrospective at the Studio Museum in Harlem and the Pasadena Museum of California Art spotlighted the artist's multifarious practice, with works in photography, video, neon, aluminum, glass, Fiberglass, artificial snow, glitter, jockstraps, found objects, pony beads, string, synthetic and real hair, hair pomade, fake snow, basketball hoops and other miscellanea, from 1997 to 2007.

Such success might lead some artists to jump on the career gravy train without hesitation, but Newkirk (who grew up in white upstate New York, "looking at trees and cows," and traces his Dutch family name to a 17th-century slaveholder in New Amsterdam) clearly has a strong independent streak and work ethic to match his ironic sense of humor. The ongoing gentrification of downtown Los Angeles, where his studio is located, prompted this admission: "I prefer to be around people who have to work—to look out my window and see people who are, like, pushing carts and struggling."

Even successful artists should keep pushing and struggling, of course, and Newkirk clearly knows this. At a certain point he realized that he was finished with the beaded curtains—possibly that made his name. Fashioned from multicolored plastic pony beads strung on braided synthetic hair extensions, materials appropriated from black beauty parlors, these works, inspired by the hairdo of tennis champion Venus Williams (and possibly works by Felix Gonzalez-Torres), are comical and yet forceful, asserting the banality of their source materials yet depicting ideal landscapes when seen from a distance; they are thus pictorial as well as sculptural, abstract as well as representational—and subversive irruptions of black culture into the pale pink realm of high art. In 2011, Newkirk told art writer Claudine Isé, "I really never expected to only make one type of thing; I don't think it's in my nature. Some things come and go... I never want[ed] to just be 'that bead boy'!... I work in service to the idea and not the medium." Nor are Newkirk's hair pomade wall drawings in evidence either at his recent show, a step back from the bipolar racial symbolism, the outré materials and overt theatricality of the past, away from polemical declamation (however witty or sardonic), to a more subdued, introspective investigation of materials and imagery.

In May, during the weekend when the San Francisco art fairs were attracting the attention of art and entertainment journalists, I spoke with Newkirk about his new work, all from 2013. Enigmatic at first, they slowly reveal themselves to be logical, imaginative, and thematically open-ended: anti-propagandistic and non-polemical, they are completed by viewers, who will see them differently, based on their life experiences and temperaments. *Natter* is a wall installation of tin cans mounted side by side in a semicircular arc with their open sides facing outward, revealing interiors coated with colored glitter (including black), suggestive of the crystalline interiors of geodes; Newkirk, who likes to use everyday objects, repurposed his kitchen recyclables in this piece, which contains optical, astronomical and cerebral implications: the break in the arc at one o'clock on the dial suggests the pupillary aperture of an eye, or an observatory, while the flickering

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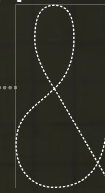
Rhythm and Warmth is a diptych of two color photographs, identical and enlarged, of an old-fashioned television antenna, inverted, with some of its metal prongs adorned with colored balls—an exploration of doubling, reflection and multiplicity, along with a commentary on television's seductive, mind-parasite insidiousness.

interior light invokes "the inside of our heads—the synapses firing in this dark void," while the concentric ridges on some of the can bases suggest radiations and vibrations.

Jet (Prototype 1) is a rug-sized floor installation composed of thousands of transparent spheres which one takes for acrylic plastic, filled with water; they are actually SAP, super-absorbent polymer, a gel used in various industries to contain liquids, which Newkirk, who confesses to feeling occasionally "invisible—not as an artist, but as a human being, as a black man who lives in Los Angeles, who lives in the United States," has infused with his own tears, sweat and saliva; the rubbery organic spheres suggest egg yolks, frog or fish eggs, blood cells, and eyeballs. So the piece, which Newkirk concedes is "a sort of conceptual self-portrait, invisible, mostly water," conjoins nature and culture uncomfortably but memorably. *Rhythm and Warmth* is a diptych of two color photographs, identical and enlarged, of an old-fashioned television antenna, inverted, with some of its metal prongs adorned with colored balls—an exploration of doubling, reflection and multiplicity, along with a commentary on television's seductive, mind-parasite insidiousness. Newkirk sees the antenna's orthogonal branches as geometricized versions of the fault lines underlying Los Angeles and San Francisco, and ramose crack-branch patterns in nature; do the media networks seep into a fracture in our brains? (An earlier iteration of the photo piece, in sculpture, exploring "how television feeds us," contained, instead of colored balls, plastic spoons "filled with ash and another brown substance.")

Dow, which is not named after the chemical company or the stock market index—"I just like the sound of the word"—is a wall sculpture composed of two mismatched gloves that Newkirk found while bicycling to his studio, connected with a long cord, in the way that mothers sometimes tie their children's winter gloves together, looping the string up their coat sleeves; one finger of one of the gloves is adorned with pigeon feathers, also street-scavenged, which are arranged as in a badminton shuttlecock, suggesting flying and falling, an Icarian interpretation that Newkirk, with his empathy for the homeless, welcomes.

Finally, another odd object is transformed into art in *Lab*, a half of a paper towel bearing a black hand imprint, with the absorbent paper circles echoing the SAP spheres in *Jet (Prototype 1)*; a relic from a studio floor cleaning, it suggests some contemporary indexical version (ie, created unintentionally through process), conflating blackness and art-prole scut work, of the miraculous handkerchief of St. Veronica, the sweat-soaked *sudarium*, the *vera icon* magically depicting the face of the crucified. When I asked Newkirk about his religious beliefs, he laughingly confessed to a lapsed Catholicism. Whatever the current terminology, however, the animation of inert materials, its transubstantiation, has always been the central mystery and miracle of art.

THEORY LOVES
PRACTICEjuly 5 -
september 21Opening Reception
July 12 6-8pmTHEORY LOVES
PRACTICE

features the work of an MSU Denver sponsored art education research group. 18 art educators will contribute work based on individual research questions, documentation, and reflection in response to pedagogical shifts, 21st century artists and thinkers. The exhibition demonstrates elements of process and evidence as related to work in education and in the arts.

Interrupted
Process

Interrupted Process

features the work of 22 Colorado Art Education Association members exploring and challenging assumptions about teaching in the arts. These teachers, students and professors participated in an instructional art project with prompts from CVA and MSU Denver. Inspired by contemporary artists and 21st century thinking, these artists' work shifted, laying the groundwork for evolution in their pedagogy as well.



EVENTS

JULY 11

6pm
Assessment Swapmeet:
Arnold Aprill Founder and
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Partnerships in Education

JULY 12

6-8pm
Opening Reception

JULY 19

8pm
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Spotlight: Denver

This summer's crowded exhibition schedule has Mile High ambitions

By Michael Paglia

There's been an art scene in Denver since the 1890s, when painters from the East Coast and Europe came through on their way to sketching trips in the nearby Rockies, but it really wasn't until the 2000s that the whole thing reached a critical mass. Part of what's made that happen is the museum building-boom of recent years with the construction of the Denver Art Museum's Hamilton Building in 2006 providing the initial spark. Then, in quick succession, there followed a new building for MCA Denver in 2007 and a home for a brand new institution, the Clyfford Still Museum in 2011, among the most significant developments.

While MCA Denver and the Still are rectilinear and have traditional spaces inside, the Hamilton, designed by deconstructionist guru Daniel Libeskind, doesn't—its angular forms have been compared to the site of a plane crash—thus, its odd interior spaces can be perceived as difficult to install. So over the last several years, with this in mind, DAM director Christoph Heinrich has orchestrated multifarious art events organized thematically during alternating summers to show off how art-friendly those preposterous rooms, with their slanting walls, actually are.

In "Embrace" in 2009, the subject was installation; then in 2011, it was ceramics in "Marvelous Mud." This year, the subject is textiles, showcased in a myriad of different forms in nearly a dozen separate exhibits collectively dubbed "Spun," that not only fills the Hamilton but stretches into the DAM's main facility, the Gio Ponti tower across the street.

The genesis of the idea to zero-in on fibers this summer was the beefing up of the Textile Art department, the result of a substantial grant last year from the Avenir Foundation. This led to Alice Zrebiec becoming a full curator with her first job being the design and outfitting of an impressive new gallery on the Ponti's sixth floor—with

"WALKING IN VENUS BLUE CAVE," 2001

Ernesto Neto

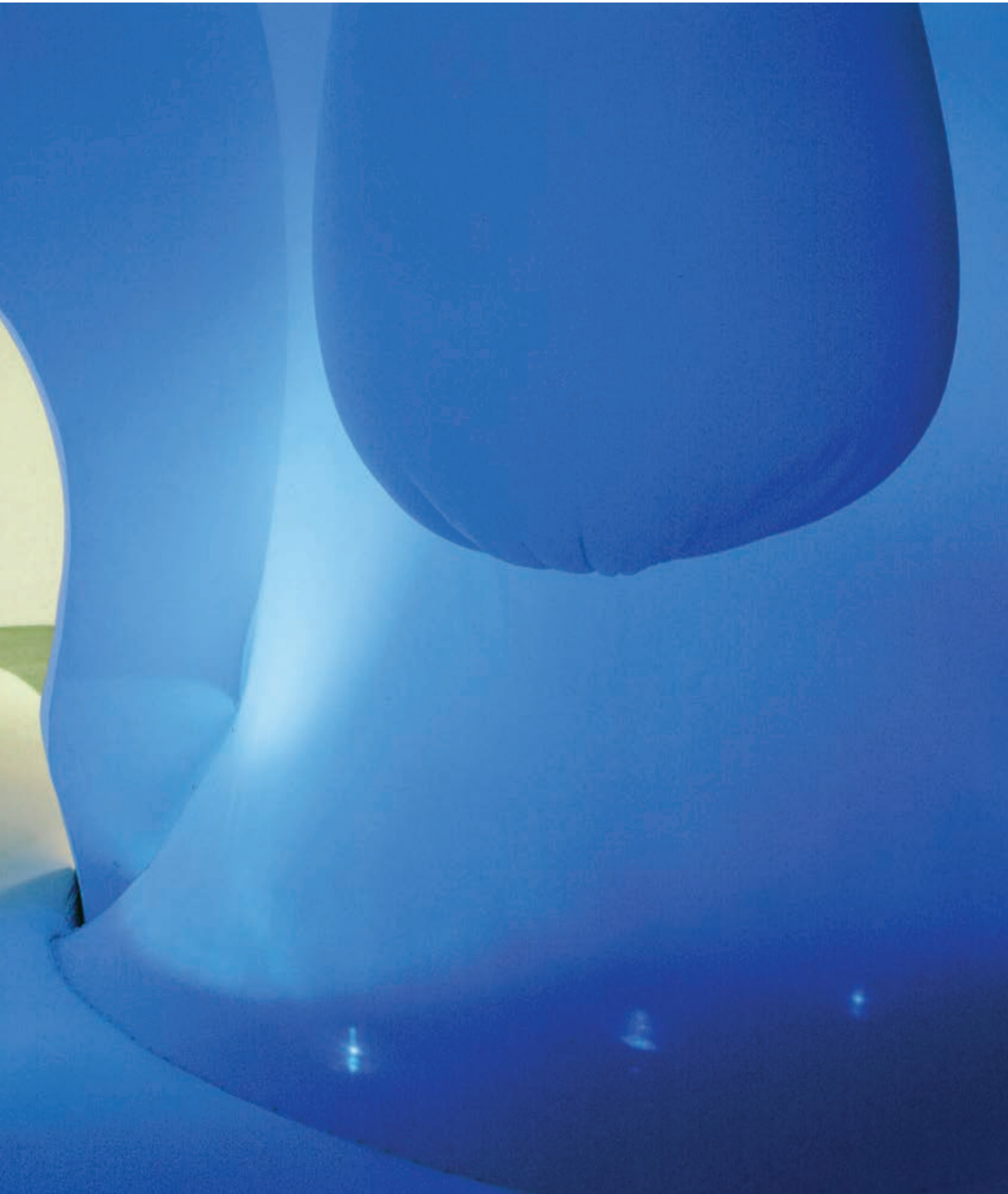
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Among the other standout exhibits is “Red, White and Bold,” in which Navajo blankets reveal their connections to minimalist paintings. The theatrically installed show in the preposterously proportioned Martin and McCormick Gallery in the Hamilton were chosen by Nancy Blomberg, the Native Arts curator. Blomberg has been a pioneer in radically recasting American Indian art as being art made by artists, instead of being seen—as has been the case for decades—as artifacts from a tribe, and with this show, she proves her point.

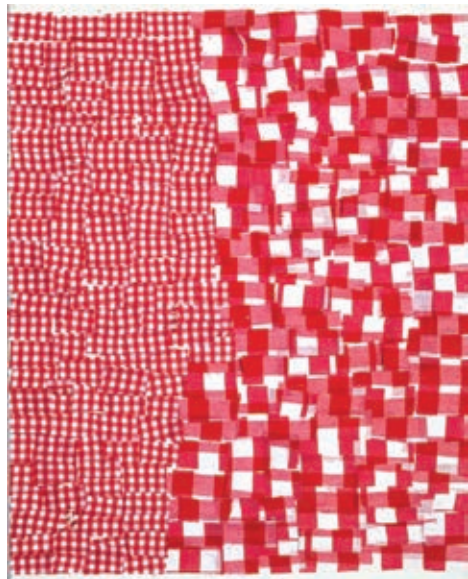


the curator highlighting the treasures in the collection in her “Spun” entry, “Cover Story.” Zrebiec is an internationally known expert in the field, and a connoisseur, and for this exhibit she has brought out of storage some spectacular pieces, to demonstrate how textiles have, according to her, “enveloped our lives.”

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Both “Cover Story” and “Red, White and Bold” are filled with historic pieces, but there are several modern and contemporary shows on view as well. There’s the marvelous “Pattern Play,” on the second floor of the Ponti, put together by Architecture, Design and Graphics curator, Darrin Alfred, that looks at the mid-century fabric patterns designed by British artist Jacqueline Groag. William Morrow and Gwen Chanzit, both curators in the Modern and Contemporary department, have mounted an eponymous solo, “Bruce Price,” that examines the post-minimalist artist’s taste for appropriating patterned cloth into his works on paper, on level three of the Hamilton. Up on level four, Morrow, flying alone, has assembled “Material World,” a large exhibition anchored by textiles that also embraces other types of work, in a free-associational selection based on the multiple meanings of the word “material” in contemporary art.

“Spun” also includes a blockbuster—“Nick Cave: Sojourn” in the Anschutz gallery in the Hamilton. Unlike the other parts of “Spun” this is a ticketed exhibit. Cave’s aesthetic could be called “piss-elegant,” combining the Chicago artist’s urban look derived from his sensibilities as a black, gay man. The famous *Soundsuits* in which people are transformed into otherworldly characters when they put them on—and which look like drag costumes—fill several spaces; in one, the walls have been lined with cloth panels covered with hand-sewn mother of pearl buttons. The *Soundsuits* are used in dance-based performances on film and video, which are projected onto the walls and floors, with live events planned to be done periodically during the



LEFT (TOP TO BOTTOM):
“PICTORIAL PONCHO,” 1860s, **Unknown Navajo Artist**, WOOL AND DYE
PHOTO: COURTESY OF THE LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY

“SERAPE,” 1850s, **Unknown Navajo Artist**, WOOL AND DYE
PHOTO: COURTESY OF THE LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY

“MEDIUM & LARGE AGGREGATION,” 2012, **Bruce Price**,
ACRYLIC PAINT AND FABRIC ON PAPER; 30" x 22"
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OPPOSITE PAGE:
“KNOT AND NEEDLE,” 2007, **James Surls**, BRONZE AND STAINLESS STEEL
PHOTO: SCOTT DRESSEL-MARTIN, COURTESY DENVER BOTANIC GARDENS





"FUMEROLE," 2007, Linda Fleming

POWDER COATED STEEL

PHOTO: SCOTT DRESSEL-MARTIN, COURTESY DENVER BOTANIC GARDENS

course of the show. Among the revelations of "Sojourn" are the found-object sculptures as installations that include fussy thrift shop settees with big ceramic dogs relaxing on them, and, above, chandelier-like constructions accented with groups of related objects like figurines.

The many attractions of "Spun" will stop spinning on September 22. Though "Spun" at the DAM is unquestionably the main art event this summer in Denver, there's a lot more going on. At the top of the non-"Spun"-list is "Catalyst: Colorado Sculpture" at the Denver Botanic Gardens. This sprawling, outdoor exhibition includes major works by a dozen of the state's most significant contemporary sculptors. Organized by Lisa Eldred, the DBG's director of exhibitions, art & interpretation, the show meanders through the 23-acre campus with monumental pieces installed amongst the plants, flowers, trees, bushes and water features that make up the beautiful grounds.

The show includes pieces by famous Colorado artists such as Robert Mangold, James Surls and Linda Fleming, whose works are on view alongside works by a well-respected roster of their fellow three-dimensional peers in Colorado. That list includes Emmett Culligan, Kim Dickey, Nancy Lovendahl, Terry Maker, Andy Miller, Patrick Marold, Pard Morrison, Carl Reed, and Yoshitomo Saito. Everything looks great, but Saito's work seems especially appropriate in the garden setting because his signature works are made out of bronze casts of twigs. Eldred has done something great by taking a snapshot of the abstract and conceptual sculpture scene currently flourishing in the state. "Catalyst" runs through the end of the year.

The last of these big events—but sadly also promising to be the least among them—is the 2013 Denver Biennial of the Americas, to be held at various spots downtown from July 16–19. This is the second iteration of the biennial, with the first debuting in 2010; that's right, this version is an entire year late. But despite that extra time, the organizers seem to have thrown the whole thing together at the last minute. It was just this past May, for instance, when a preliminary list of speakers was announced, including powerhouse editors Tina Brown and Arianna Huffington (the "Idea Platform" of the biennial, which Brown and Huffington are a part, has no connection to the visual arts). And even at press time, a definitive list of artists in the biennial has not been announced. In some cases, though, the artists involved are known since their exhibits were already set or even up-and-running before being recast as components of the biennial.

The main art element is called "Draft Urbanism," a name meant in part to reflect Denver's brewing culture with the city being called the "Napa of craft beers," and to also refer to the city's development. It's being put together by a Berlin-based curator, Carson Chan who heads up a committee of collaborators. This anchor exhibit will be presented outdoors on electronic and conventional billboards, the streets and parking lots, and indoors on video monitors in bars and restaurants.

To shape this biennial, the organizers have mostly tapped outsiders with little understanding of the city. And, they've essentially left out the directors of the city's galleries who could have mounted related shows as part of the fun. Hopefully, next time, biennial organizers will take a more inclusive approach to the city's pre-existing art world.



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Tony DeLap, Tamariz III, 2013, acrylic on linen, 58 x 60 inches photo: Gene Ogami

"Tony DeLap: Selections from 50 Years," Oceanside Museum of Art, June 30 - October 6



GEORGE LONGFISH *Looking for the Supreme Buffalo Burger*, 2004. 94 x 110 inches, acrylic on canvas

Frank Buffalo Hyde • T.C. Cannon • Bunky Echo-Hawk • John Feodorov • Anita Fields • Edgar Heap of Birds
 David Johns • Steven Paul Judd • Armond Lara • George Longfish • N. Scott Momaday • George Morrison
 Robert Rauschenberg • Ramona Sakiestewa • Roxanne Swentzell

native vanguard

CONTEMPORARY MASTERS July 26 – August 23, 2013

PREVIEW: Friday, July 26 ARTIST RECEPTION: Thursday, August 15

PUBLIC EVENTS

Breaking Through the Buckskin Ceiling Panel, Wednesday, August 14th, 1–3 pm

Masters of Contemporary Film Panel, Wednesday, August 14th, 3–5 pm

Live Performance Painting by Bunky Echo-Hawk, Saturday, August 17th, 2–3 pm

N. Scott Momaday Lecture, Saturday, August 17th, 3–4 pm

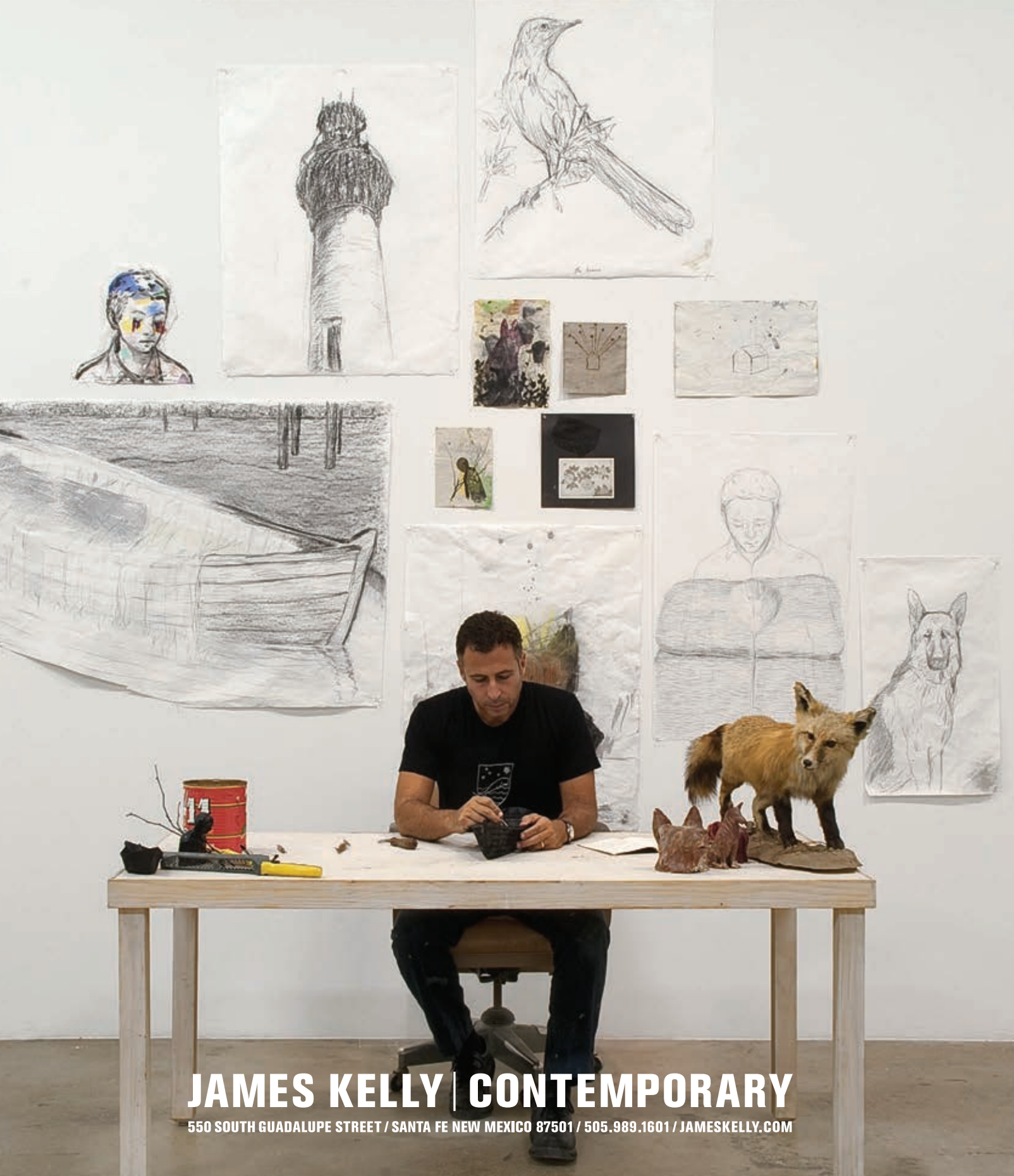
Alfred Young Man Lecture, Sunday, August 18th, 2–3 pm

The Contemporary Indian Painters Movement Panel, Sunday, August 18th, 3–5 pm

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CONCEPTS AND STUDIES FOR THE PEARL | JULY 11 - AUGUST 17, 2013

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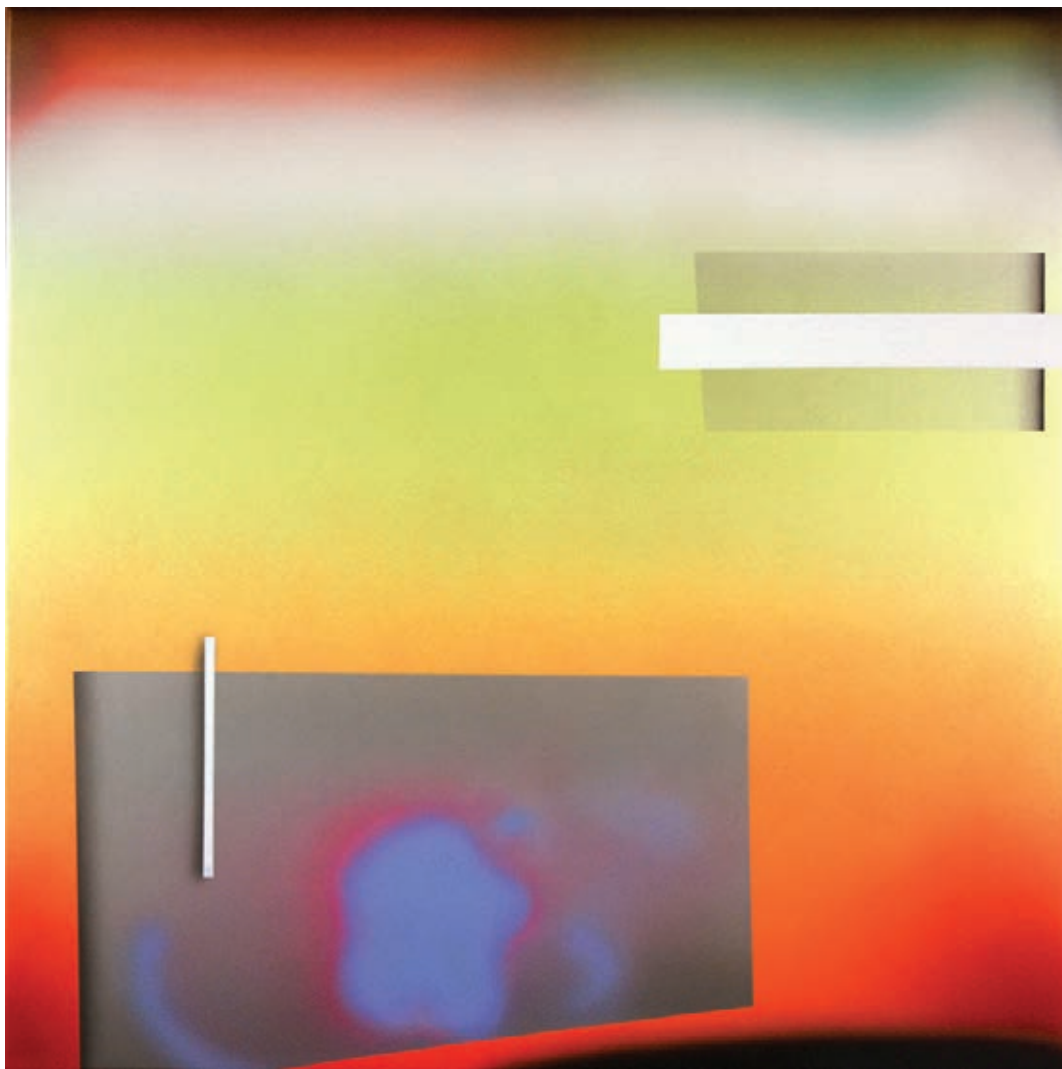


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FROM RAYMOND JONSON TO KIKI SMITH

*The UNM Art Museum's Permanent
Collection at Fifty Years*

left, Raymond Jonson, Grand Canyon Trilogy – First Movement, 1927 (detail); Oil on canvas; 45 x 56 inches; Bequest of Raymond Jonson, The Raymond Jonson Collection, University of New Mexico Art Museum, Albuquerque; © The Raymond Jonson Collection, UNM Art Museum; Photo by Robert Reck. right, Kiki Smith, Untitled, 1993; Etching & aquatint on handmade Japanese paper; Publisher and printer: Universal Limited Art Editions, West Islip, New York, Edition number 25/33; Promised Gift of Dr. Jonathan Abrams and Fay Pfaelzer Abrams; © Kiki Smith; Photo by Margot Geist



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Exhibition tour made possible through the generous support of Lanny and Sharon Martin

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*Selections from the UNM Art Museum's
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Andy Warhol, *Shoes*, 1980; Polaroid, Polacolor Type 108; 3 3/4 x 2 7/8 inches; Gift of The Andy Warhol Foundation for the Visual Arts, Inc.; © The Andy Warhol Foundation for the Visual Arts, Inc.



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left, Rembrandt Harmensz van Rijn, Woman Bathing Her Feet at a Brook, 1658 (detail); Etching, drypoint, and engraving; 6 3/8 x 3 1/8 inches; © University of New Mexico Art Museum; Photo by Damian Andrus. right, Tamas Dezso, Bus Stop (North East Hungary), 2011; Chromogenic print; 18 1/2 x 23 inches; Edition number 1/10; Gift of the artist and Robert Koch Gallery; © Tamas Dezso; Photo courtesy of the Robert Koch Gallery



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Jordan Bennett, *Re-Appropriating the Wheel*, 2012

Changing Hands: Art Without Reservation 3 / Contemporary Native North American Art from the Northeast and Southeast | Selected Works

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The Mountain

Jacob Meders
Divided Lines

Cannupa Hanska Luger
STEREOTYPE:
Misconceptions of the Native American

Opening Reception:
15 August | 5-7pm

Changing Hands: Art Without Reservation 3 / Contemporary Native Art from the Northeast and Southeast was organized by the Museum of Arts and Design, New York and has been made possible by the National Endowment for the Arts. The presentation of *Changing Hands 3, Selected Works* at MoCNA is made possible with additional support from the Dobkin Family Foundation.

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NEW MEXICO ASCENDANT: A behind the scenes look at the players shaping NM's rising contemporary art scene.

By Jon Carver

There is no art without artists and audiences. The spaces, places, and institutions that support the contemporary visual arts are where and how art, artists and audiences come together; without them, and the dedicated people who envision them and keep them aloft, there is no contemporary art world. They make it happen. This issue offers a brief (and hardly all-inclusive) survey of the .org portion of Northern New Mexico's contemporary art world, through her museums, *kunsthalls*, non-profit art spaces, and introductions to the generous men and (mostly) women who power them.

On the corner of Santa Fe's historic plaza, across the street from the Palace of the Governors stands the mountain city's longest standing, and most venerable arts institution, the New Mexico Museum of Art. The NMMA's programming under the leadership of **Laura Addison**, Curator of Contemporary Art, over the past 11 years continues a New Mexico tradition of supporting the cutting edge visual work of a state long rich in art, artists and pure artistic resources.

Addison came to the position as an art writer of critical essays working with art book publishers like Radius Books, Arena Editions, and Hudson Hills Press. Her MA in art history focused on Mexican photography of the revolutionary period, and her continual striving for balance and excellence as a curator has heightened her reputation. When asked about her curatorial choices, Addison states, "Art that I respond to most and get excited to share with others has smarts and finesse, it has a solid conceptual basis but evokes a strong visceral or emotional response, it is challenging or moving or unsettling, it startles you from complacency or takes your breath away because it is impossibly beautiful. It has to have soul." The New Mexico Museum of Art's must-see summer 2013 exhibition of amazing video-sculpture by artist Peter Sarkisian, the Oscar Rejlander of new media, certainly fits her criteria. To much local acclaim and happiness Addison has also revived the NMMA tradition of smaller exhibitions by local artists within the museum's more curious architectural nooks with the new *Alcove Shows* series.

Long before O'Keeffe and Ray Johnson and the like, long before the first Chimayo *santero* put chisel to cedar, and long before *Los Cinco Pintores*, the first source of New Mexico's artistic integrity sprung from her indigenous inhabitants whose artistic traditions remain vibrant to this day. Today, besides underlining the region's creative economy, they seem even more important as inspiration for the region's significant Modernist legacy. It has been the case for years that Native artists working in post-modern modes are major voices in the region's contemporary scene, as can be seen especially at the Museum of Contemporary Native Arts, across the street from

"IAKON:KWE," 2009,
Lindsay Delaronde

MIXED MEDIA/SERIGRAPH – INSTALLATION, 25" X 38" EACH
PHOTO: DIANNE STROMBERG, COURTESY OF MOCNA







Santa Fe's Cathedral. This is the exhibition center of the Institute of American Indian Arts, a four-year art college whose stunning campus is located across town and draws indigenous and non-indigenous students from around the world.

The force behind MoCNA is Museum Director, **Patsy Phillips**. From 2000 to 2008, Phillips worked at the Smithsonian's National Museum of the American Indian in Washington, DC. She is a founding member of Indigenous Arts Action Alliance (IA3)—an independent group of Native artists, educators, scholars and administrators advocating for the advancement of contemporary Native American arts, and an enrolled member of the Cherokee Nation in Tahlequah, Oklahoma. This summer, the museum continues its commitment to powerful and enlightening exhibitions with a full schedule of potently themed shows, beginning with "Stands with a Fist: Contemporary Native Women Artists," curated by Ryan Rice.

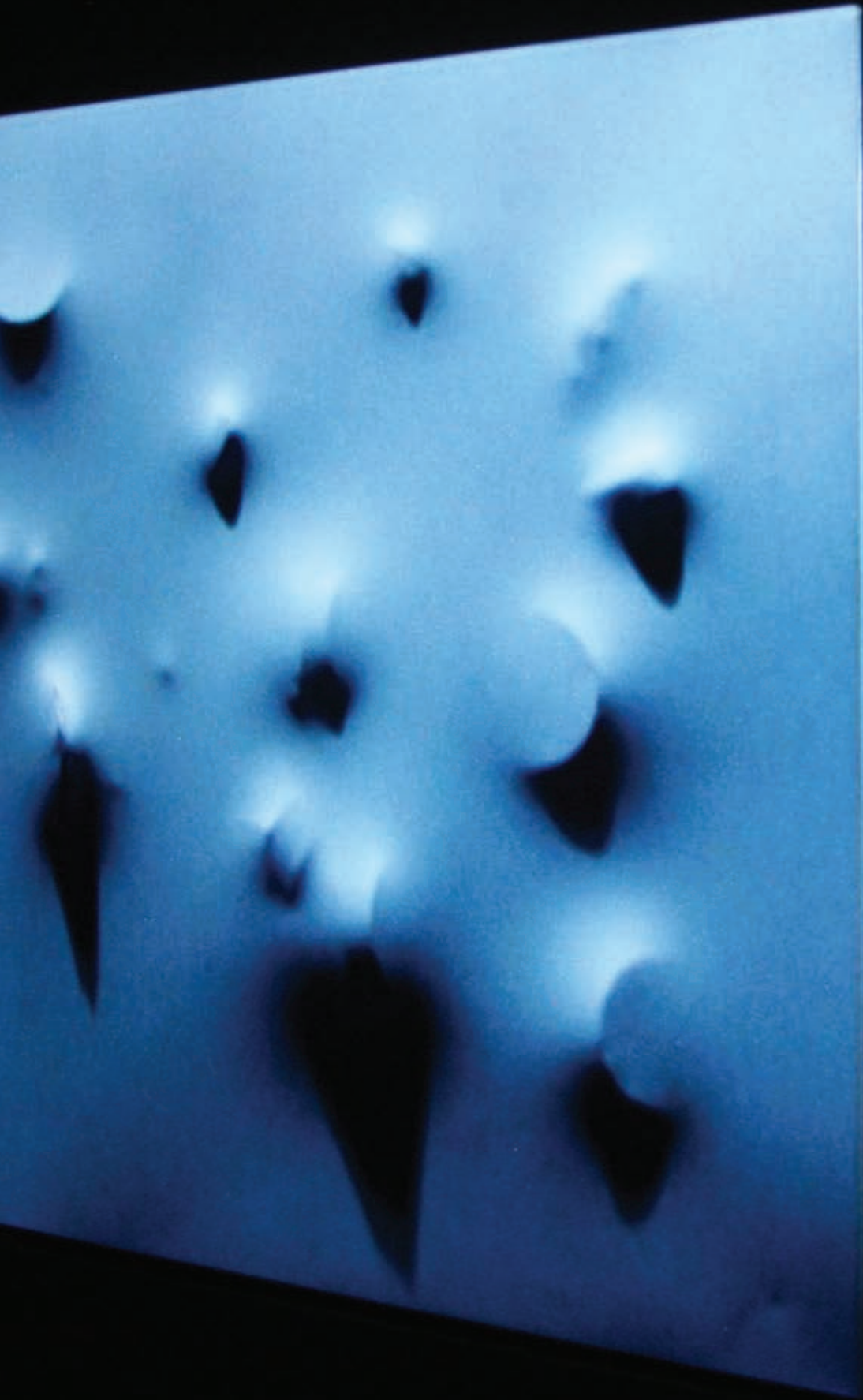
For many years Santa Fe, the city of Holy Faith, has been known among initiates as a nexus point for strong women, and this extends throughout the region as well. Think Judy Chicago, Georgia O'Keeffe, Agnes Martin, and now **Lisa Tamaris Becker**. Fresh from a stint at the CU Art Museum in Boulder, CO, Becker was in April of this year appointed the Directorship of the University of New Mexico Art Museum in Albuquerque. With over 30,000 art objects, this is the largest permanent collection of art in the state, and UNM Museum has a solid reputation for mounting quality, well-researched exhibitions drawing upon the rich cache of historical and contemporary pieces in the collection as well as the work of local and international artists. Becker is an energetic worker and is enthusiastic about her new position and the opportunity it affords her to "focus on hybrid interpretations of modern and contemporary art." Among the most recent projects Becker has curated is "David Maisel/Black Maps: American Landscape and the Apocalyptic Sublime," which is currently on view at SMOCA in Scottsdale through September 11, 2013.

Not far from UNM, on Albuquerque's Central Avenue is 516 Arts, the region's primary alternative arts venue, created and run by Director **Suzanne Sbarga**. Sbarga is a talented artist in her own right, and her accomplishments at the helm of 516 are impressive. Under her leadership, 516 receives funding from both the "Duke City" and the state, as well as from a wide consortium of downtown merchants whom Sbarga personally solicits. This three-tiered approach to funding through public and private means has become an inspiring model for other non-profits, and has allowed Sbarga and 516 to stay front and center by staging a wide variety of critically acclaimed exhibitions. This summer sees two group shows of work by Native American contemporary artists as part of the non-profit's summer and fall theme, "Place/Displaced," and a series of public forums titled "Indigenous Arts in Global Contexts." 516 is

ABOVE:
"CREATION (MEGAPLEX)," 2012
Marco Brambilla

3D HIGH-DEFINITION VIDEO, COLOR, SOUND, 4 MINUTES
PHOTO: COURTESY OF THE ARTIST AND CHRISTOPHER GRIMES GALLERY, SANTA MONICA

RIGHT:
"POUNDING STUDY," 2004, **Peter Sarkisian**
POWDER-COATED STEEL, VIDEO PROJECTION, AUDIO, 40" X 40" X 4"
PHOTO: COURTESY OF THE NEW MEXICO MUSEUM OF ART
AND JAMES KELLY CONTEMPORARY





unswervingly dedicated to large-scale collaborative projects. As Sbarge states, "Contemporary art addresses some important issues in vital ways, but it doesn't do much good if it's only seen by an inside crowd. 516 ARTS strives to make contemporary art accessible to all."

Another powerhouse of peripatetic motion, **Charlotte Jackson** is one of Santa Fe's strongest patrons of the arts. Known for her gallery, Charlotte Jackson Fine Arts, she is also a serious mover and shaker in New Mexico's not-for-profit art world. Thirteen years ago Jackson "inherited" the Santa Fe Art Fair, which at the time was a biennial held in hotel rooms and featured galleries hailing pre-dominantly from New Mexico and the Western United States. Today, ART Santa Fe happens every summer and is a major international art fair featuring a keynote speaker through Jackson's initiation of the parallel non-profit program, "ART Santa Fe Presents." In 2013 the speaker is Robert Wittman, the recently retired FBI art-crime team special agent who published the best-seller "Priceless," and ART Santa Fe will feature a wide variety of galleries from everywhere internationally, including central and South America, Asia, and your own backyard.

Another local gallerist who goes well out of her way to benefit the community is **Sandy Zane**, owner of the internationally successful Zane Bennett Contemporary Art Gallery. Besides running one of Santa Fe's strongest commercial spaces, she has also made several notable contributions behind the scenes. She currently serves on the Board of the New Mexico State University Foundation, is a major sponsor for the New Mexico Museum Foundation and SITE Santa Fe, and was recognized in 2012 by the New Mexico Chapter of the National Museum of Women in the Arts as their Remarkable Women Honoree.

Since 2010, Zane has also made a significant mark through her generous sponsorship and direct involvement in the Red Dot Gallery at the top of Canyon Road. The Red Dot is a collaboration between Zane, who provides the gallery space and guidance, and the students of the Santa Fe Community College. The non-profit art space has been in operation for over a year now and in that time has shown the work of hundreds of high-school and college students from all over New Mexico via state-wide liaisons with nearly every institution of higher learning. The gallery recently opened "Rare Earth," a student conceived, curated and installed exhibition that garnered positive press and radio. The student curators, known as the SCUBA art collective, gathered 66 soil samples, two from each of New Mexico's 33 counties, and had them transformed by 66 art students and faculty from throughout New Mexico into fascinating works of art. The exhibition included video footage from the dirt getting road trips and 66 altered specimen jars elegantly exhibited on student constructed light box shelves that stunningly lit the pieces from below.

Irene Hofmann, Phillips director and Chief Curator of SITE Santa Fe has been a surprisingly quiet presence in town since signing on in 2010, compared to some of SITE's previous curators. This may in part be due to the radical re-visioning of the SITE biennial concept that's been going on in the big cool art box on Paseo de Peralta, the official interface between David Byrne's *Tiny Town* and the international world of art and auction. Like Byrne, gone on Brazilian rhythms, SITE is set to launch a six-year longitudinal foray traversing the Americas. This new South-North alignment features a four woman curatorial team from Canada, Mexico and New York, headed by Hofmann. Team members will establish residency in Santa Fe for the next six years, and with an advising group of "cloud curators," a term Hofmann uses sardonically, will make the vast curatorial decisions planned across three biennials, focused on a vital reorientation of American Art. Until that happens, Hollywood-blockbuster-director-turned-video-artist Marco Brambrilla's killer 3-D video

LEFT:
 "TORN," 2010,
Dyani White Hawk
 ACRYLIC, ENAMEL, THREAD, PAPER ON CANVAS, 38" x 30"
 PHOTO: COURTESY 516 ARTS

RIGHT FROM TOP:
 "RARE EARTH (100 CAPSULES)," **Cheri Ibes**, DIRT, GEL CAPS, LABELS
 "ESCAPING MY ROOTS," **Eli Gonzales**, POLYLACTIDE, RED INK, DIRT
 "COPPER CHRONICLES," **Shelbie Loomis**, GLASS, GARNET, HAIR, CLOTH, DIRT
 "PRAYERS AREN'T PERFECT," **Martha Tuttle**, MIXED MEDIA
 "ALL MY LIFE," **Lisa Miles**, COPTIC BINDING, HANDMADE PAPER, EARTH INCLUSIONS
 ALL WORKS: 2013, IN 9 OZ JAR, 3 1/2" x 2 1/2"
 PHOTO: COURTESY RED DOT GALLERY, SANTA FE





version of an ever-receding baroque ceiling painting (think Andrea Pozzo on mescaline) ushers in SITE's new lobby series. *Creation (Megaplex)* as a palette-cleansing scoop of gelato in between SITE's main courses is a perfectly delicious idea for summer.

Don your swimsuit. The Director of the National Hispanic Cultural Center in Albuquerque is **Dr. Tey Marianna Nunn**, the woman responsible for curating the bikini-clad Virgin of Guadalupe piece onto Museum Hill some years ago, causing a national uproar. Nunn is second to none in her sense of wit and easy laughter, but is also a little world-weary/wary and wiser after many years of maintaining her curatorial grace during difficult economic times. Her permanent collection, including Federico Vigil's *Torreón Fresco*, makes clear the vitality and importance of the traditional and contemporary arts of Nuevo Mexico and other Latino communities to the contemporary scene, as well as their connections with both European and Native traditions. "Arpilleras" is the title of the current exhibition of work by contemporary Chilean embroiderers, working during the brutal reign of Pinochet to commemorate the numerous people and loved ones who were

"disappeared" during his brutal regime. With such potent, adventurous work on her agenda, clearly, Dr. Nunn is still in the business of disrobing icons.

If digital is your thing, Currents—Santa Fe's yearly homegrown and international new media arts festival—is a must-have experience. Way beyond your weird uncle's kinda cool digital prints, (picture even weirder aunts and uncles) this awesome show makes Santa Fe a genuine cutting edge for new media/video work at this point. There is a marriage of sculptural form and video that finds its origins in the works of Steina and Woody Vasulka and a scene that coalesced around them in the early '90s, spawning the first show. Today's event is vast in comparison, and this year's version ups the ante with an emphasis upon performance, presenting pieces that expand the bounds of interactivity in some pretty marvelous ways. The show's conceptioners, and original artists are the husband and wife team of **Frank Ragano and Mariannah Amster**, aka Parallele Studios, the production umbrella that manages the daunting work of fielding submissions worldwide and



ABOVE:
 "SPORA (NO.3)" (DETAIL), 2013
Martha Russo IN COLLABORATION WITH **Katie Caron**
 CARPET, PORCELAIN, METAL WIRE/RODS,
 COMPACT FLUORESCENT LIGHTS, EPOXY, ABACA PAPER, DRAGON SKIN
 APPROXIMATELY 3,500 INDIVIDUAL PIECES RANGING IN IN SIZE FROM 1-30"
 45' x 14' x 12'

ON VIEW IN: "CAVITIES AND CLUMPS: THE PSYCHOLOGY
 AND PHYSICALITY OF CONTESTED SPACE"
 AT THE SANTA FE ART INSTITUTE
 PHOTO: DIANNE STROMBERG, COURTESY OF MARTHA RUSSO

LEFT:
 "ANTI-APOCALYPSE," 2012
Emily Martinez
 MIXED MEDIA INSTALLATION

generously organizing what has become an extravagantly enticing and increasingly important exhibition.

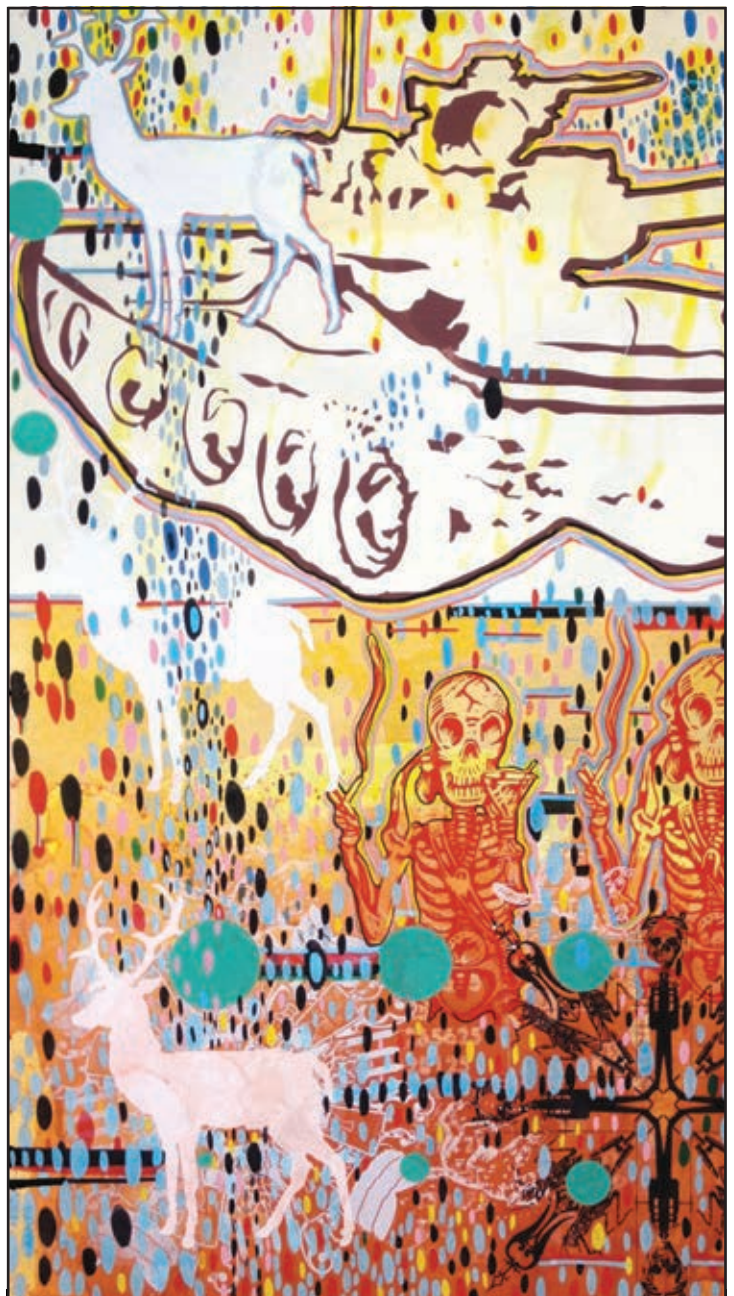
A heap of praises to **Diane Karp**, the outgoing director of the Santa Fe Art Institute, who leaves the post after 12 years. Under her leadership the organization went from being perceived as an art residency for out of touch elitists to being seen as a force on the ground for good in the local and international arts community. She brought in the Yes Men, and placed working artists in the schools and community centers throughout Santa Fe. Her successor, **Sanjit Sethi**, Director of The Center for Art and Public Life in Oakland California will begin this August. As Sethi observes, "SFAI is incredibly well positioned to address issues around creativity, artistic production, and community engagement. Working with such an innovative institution allows me to continue to partner with organizations, cultural practitioners, and a larger community to address critical issues."

Also looking forward to Santa Fe's future is the revamped non-profit Creative Santa Fe under gallerist/private dealer **Laura Carpenter** who has recently returned to town, and former director of Launch Projects, **Cyndi Conn**. Creative Santa Fe currently has two major initiatives underway. One is the establishment of an affordable live/work space for artists and creatives in partnership with Artspace USA and the City of Santa Fe. The second is a broader walkability/connectivity project that kicked off with the FantaSe Festival, the reopening of the DeVargas Park on June 15, and seeks ways to make Santa Fe more walkable and bike-friendly for locals and tourists alike.

Among the state's most accessible treasures is the Capitol Arts Foundation Collection housed in the State Capitol building in Santa Fe. Director and curator for the past 23 years, **Cynthia Sanchez**, whose family has been in the region for at least the past three hundred, beautifully harmonizes this excellent collection, which features works by indigenous masters, Chicano *retablo* painters, and the modern and post-modern geniuses from the region of every stripe and gender. A better, or more egalitarian collection of uniquely New Mexican art objects is hard to find, and Sanchez's refined and sensitive installations invariably provide enlightening juxtapositions and insights. New Mexico's vibrant commitment to creativity is visible in the foundation's regular and ongoing acquisition of new New Mexican contemporary art.

Whether you're seeking enlightenment or simply beautiful light, no trip to Northern New Mexico is complete without a drive up the high road to Taos, "Soul of the Southwest," where **Susan Longhenry** directs the Harwood Museum of Art. A highlight is a chapel-like space dedicated to large paintings by local, Agnes Martin. The collection also features the work of other famous artists who transplanted to Taos including Larry Bell, Ron Cooper, Ken Price, and Lynda Benglis along with a broad array of outstanding works that chart the prolific lives of other artists of Taos and the region.

Describing her own, the Harwood's, and New Mexico's unique position, Longhenry's view seems to encapsulate a feeling that anyone who spends time in New Mexico knows well: "My entire museum career has been devoted to facilitating transformational aesthetic experiences—for everyone—in the highly charged, unique setting of an art museum. The Harwood is a remarkably potent arena in which to do this, owing to the nationally and internationally important artists who have worked—and continue to work—in this dramatically beautiful, isolated part of the country. Being in Taos feels like standing at the intersection of Northern New Mexico and the rest of the world."



5 1 6



AIR, LAND, SEED and OCTOPUS DREAMS

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Native American artists in global contexts

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www.516arts.org



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Emily Arthur, Marwin Begaye & John Hitchcock, *Equivalencies*

LOUISA McELWAIN (1953-2013)

One of the things artists do best is transcend death. On Friday, August 2, 2013, Louisa McElwain will open a one-person retrospective of her work since 1972, including her signature *plein air* landscapes, at Santa Fe's EVOKE Contemporary Gallery: a show she will attend only in spirit. The artist, a passionate oil painter and dedicated organic farmer, gave earthly existence the slip on February 26 of this year, at the too-early age of 60.

McElwain is known for remarkable images of the New Mexico landscape that beautifully harmonize structure and spontaneity. In an update on Pissarro's painting carriage, McElwain retrofitted her pickup truck bed with a custom-made easel, and spreading her palette on the tailgate made the entire outdoors her workspace. Painting every day in all kinds of weather conditions brought her the inspiration she craved, and the "wild solitude" she described as her ideal studio.

Bold and brave, passionate and compassionate, describe her responses to nature, her source for thickly applied impasto swathes that rise and fall with an energy and intensity that recalls William Turner—great painter of weather—as well as the slashing and sashaying brushwork of Willem de Kooning. Her bravura approach and application, leaning heavily on palette knives, sticks, and even masonry trowels strung to long dowels, remains fresh and authoritative. It also does an incredible job of establishing equivalences for the landscape, demonstrating her ability to perfectly marry illusion and abstraction. In contrast to the realists of the region, McElwain had the grit to produce a pure tectonics of paint that actually captures the grandeur, scale and color of her expansive subject matter. Her pile up of cumulous clouds is as massive and roiling as her mountains are monumental. In each of her paintings we not only see her deep and abiding love for the natural world, but also her ability to become a part of that world, to allow it to move and move through her. She spoke of having an ecstatic sense that, as an artist, she too became a force of nature. "I often feel energy, like electricity, surging upward from the ground, through my knees, through my arms and right on to the canvas."

Born in Nashua, New Hampshire, McElwain grew up on a farm in the Merrimack Valley in the 1950s. "Horses made me want to draw," she said, speaking of her earliest art experiences, and the animals on the farm became her first

models, drawn, much to her mother's consternation, on the walls of her childhood bedroom. In the search to discover her own artistic voice, she bounced in and out of different schools and programs in the US and abroad. At age 20, she was studying in Italy with a traditional portrait painter, working from a live model six to eight hours a day and learning the traditional Renaissance approaches to drawing the figure.

Back from Europe she attended a summer session at the Skowhegan School of Art in Maine, where her instructors were Alex Katz and Neil Welliver. Welliver was teaching at the University of Pennsylvania, where McElwain ultimately completed her formal art education, and she was profoundly impacted by his presentation of Josef Albers' color theories. She later expressed that this was the source of her understanding how light in painting can be built of color.

Her first solo exhibition was in Philadelphia at Sessler's Bookstore on Walnut St. and led to a mural commission with the Philadelphia Zoological Society. Across 40 feet, McElwain depicted an Upper Cretaceous swamp and a wide variety of dinosaur species for a "multi-sensory playhouse for children." Soon afterward she would move to Santa Fe, start a family, and began her love affair with the cloud life, colored earth, and unbound spaces of New Mexico.

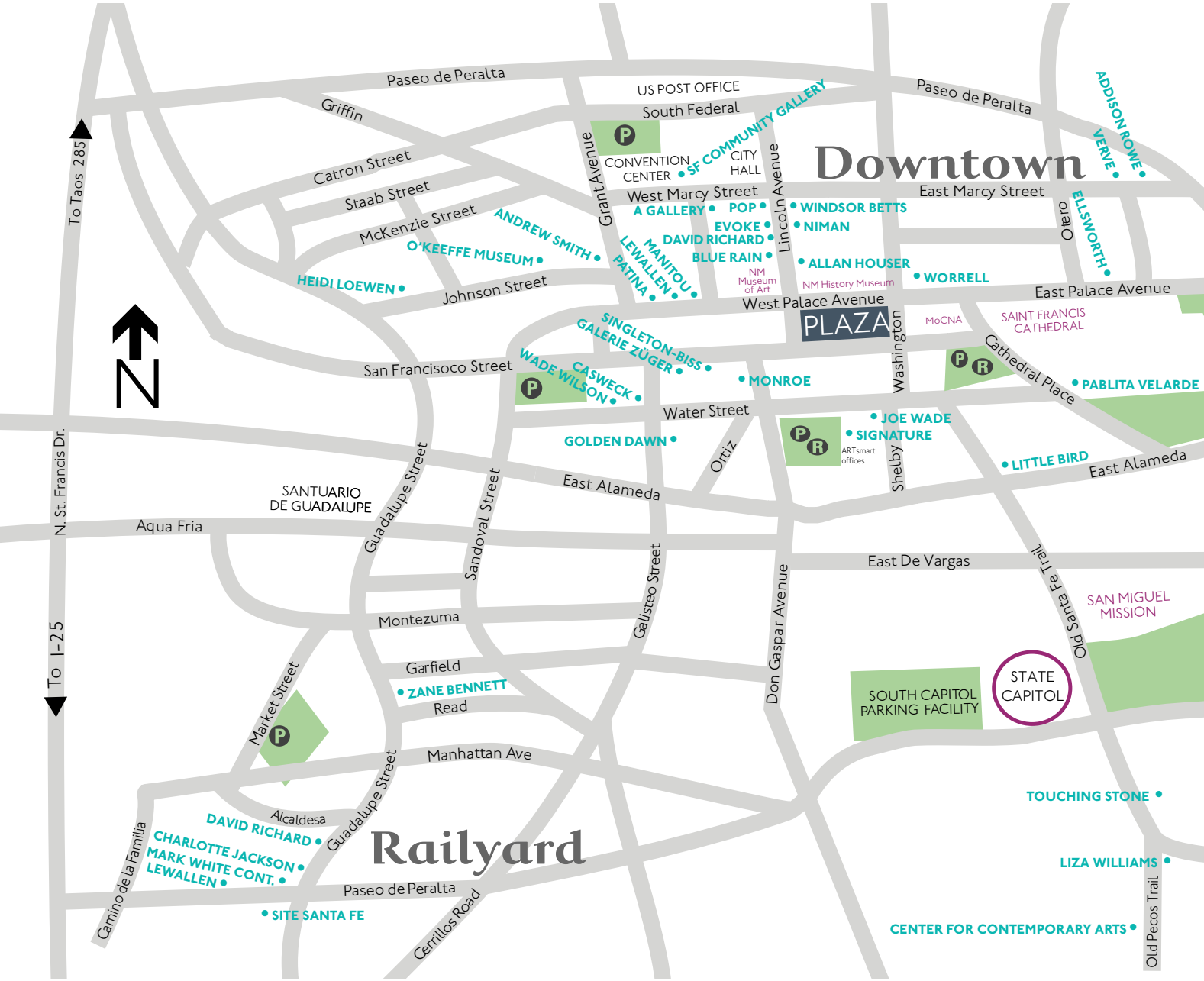
Sometime after the birth of her second daughter, her marriage fell apart and she found sanctuary by establishing a new home on a small ranch in Española, New Mexico, just north of Santa Fe. Tours of her 13 acres and elegantly eclectic farmhouse became a high point for visiting friends and collectors of her work, as she returned to her roots in the land, growing organic vegetables, raising horses and cows, exhibiting successfully in Santa Fe and continuing to paint everyday from the back of her pickup. The potency of her presence lives in these expansively spirited and beautifully earthbound oil paintings.

—JON CARVER

OPPOSITE:
"A HEAVENLY INHERITANCE"
OIL ON CANVAS, 44" x 44"
PHOTO: COURTESY EVOKE GALLERY







Santa Fe Art Districts

THE RAILYARD ARTS DISTRICT

This district is home to a group of contemporary art galleries as well as SITE Santa Fe, an internationally known contemporary art space. The goal of this collective effort is to create programming, bring together world-class international contemporary art, and advance the message of contemporary art to the community - both at home and at large. The Railyard features an Artwalk from 5p.m. to 7p.m. the last Friday of every month.

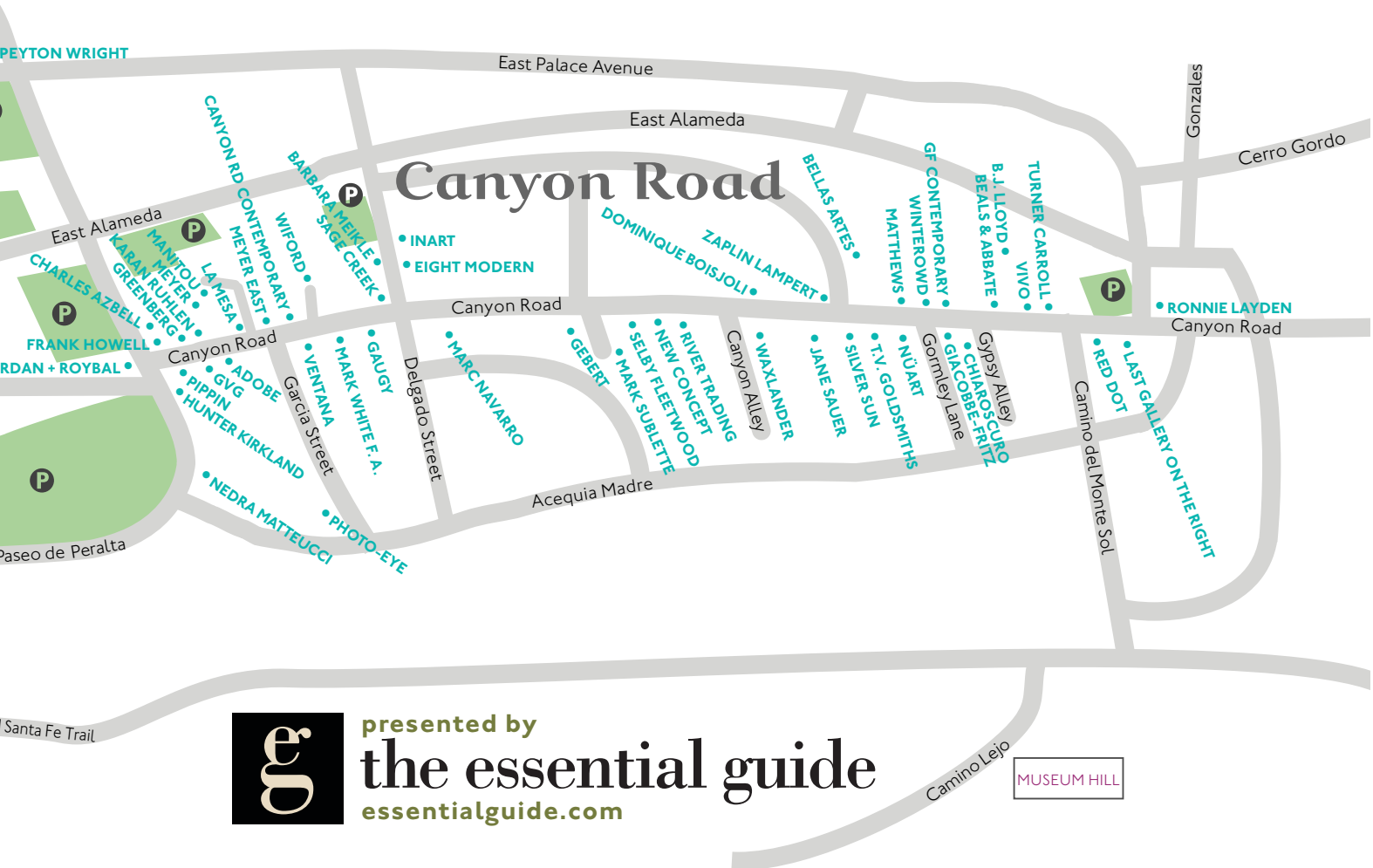
DOWNTOWN ARTS + MUSEUM DISTRICT

Experience the vibrant energy of the Downtown Arts + Museum District in the heart of historic Santa Fe. Immerse yourself in

Santa Fe's rich heritage while strolling through the grand array of prestigious galleries, seven museums, hotel resorts and culinary destinations. This district features an Artwalk from 5p.m. to 7p.m. the first Friday of every month.

CANYON ROAD ARTS DISTRICT

Historic Canyon Road is a winding, shaded street lined with centuries-old adobes filled with art, exceptional food, handmade jewelry, pottery, paintings and sculpture. The unique mingling of diverse art galleries and outdoor sculpture gardens with gracious adobe homes is the essence of Canyon Road's charm. More than 80 galleries line the historic road, along with world-class restaurants and exquisite boutiques. Canyon Road galleries feature Artwalks from 5p.m. to 7p.m. most Fridays.



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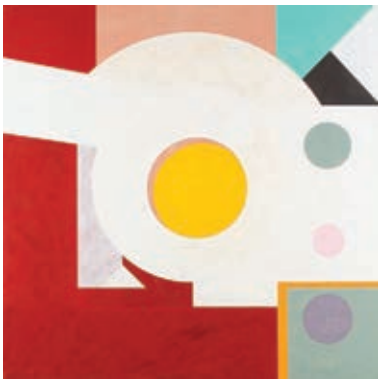


THRU JULY 21

WHAT: "Colours of Space" A collaborative exhibition featuring German artists Heiner Thiel and Michael Post. Using anodized aluminum and sheet steel laminated with fiberglass, respectively, the artists each investigate the interaction of color and form, and the effect on the viewer's perception.

WHERE: Charlotte Jackson Fine Art, Santa Fe

INFO: www.charlottejackson.com



JULY 12 – DEC 30

WHAT: "Cosmotiana" An exhibition of large paintings by West Coast painter Hassel Smith, curated by Petra Giloy-Hirtz in collaboration with the artist's estate, showcasing selected works by Smith, perhaps best known for his innovative geometric painting technique that developed concurrent with the nascent period of Abstract Expressionism.

WHERE: 333 Montezuma Arts, Santa Fe
INFO: www.333montezumaarts.com



JULY 13 – OCT 13

WHAT: A site-specific installation by Enrique Martínez Celaya transforms the gallery into a contemplative environment. "The Pearl" incorporates works by Celaya in various media, to explore unresolved memories which serve as inspiration for a fantastic, as well as dangerous, world

WHERE: SITE Santa Fe

INFO: www.sitesantafe.org



AUG 30 – SEP 13

WHAT: UK-native and longtime Santa Fe-based artist Nigel Conway combines scrawling linework, bold color, and textured surfaces in his abstract drawings that seem to fluxuate between figuration, dreamlike cityscapes and pure abstraction.

WHERE: GF Contemporary, Santa Fe

INFO: www.gfcontemporary.com



THRU SEPT 21

WHAT: A group exhibition of works on paper by 36 Native American artists, organized with the Institute of American Indian Arts, the artists reflect a diversity in tribal affiliation, geographic location, gender and age, and display an intricate vision of life lived in different worlds, from the long traditions of their specific tribes to the politics, and popular culture of the world at large.

WHERE: 516 Arts, Albuquerque

INFO: www.516arts.org



JULY 10 – 14

WHAT: The 10th anniversary of the International Folk Art Market will celebrate its 10th anniversary with more than 190 artists from 60 countries offering beautiful folk art and intricate craftwork that draws on timeless traditions from around the globe.

WHERE: The Market is held at Milner Plaza next to the Museum of International Folk Art.

INFO: www.folkartmarket.org



AUG 1 – 24

WHAT: A solo exhibition of landscapes, portraits and abstract figurative work, titled "Creative Process," by artist/musician Darren Vigil Gray, Recipient of the Governor's Award for Excellence in the Arts 2013.

WHERE: Kristin Johnson Fine Art, Santa Fe

INFO: www.kjfagallery.com

JULY 1 – 31

WHAT: "Picking Up the Pieces"

A new series of paintings by Jim Vogel confront both the past and the present of northern New Mexico, as the artist depicts rural life, family and community in a highly stylized figurative style.

WHERE: Blue Rain Gallery, Santa Fe

INFO: www.blueraingallery.com

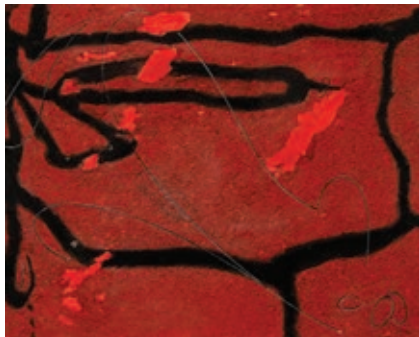


JULY 5 – 31

WHAT: "Low Flying Girls" Pamela Wilson creates haunting narratives in which her isolated female characters, often imbued with a Steam Punk aesthetic, inhabit scenes of indeterminate time and place, which heightens the sublime dreamlike quality of her work.

WHERE: EVOKE Contemporary, Santa Fe

INFO: www.evokecontemporary.com

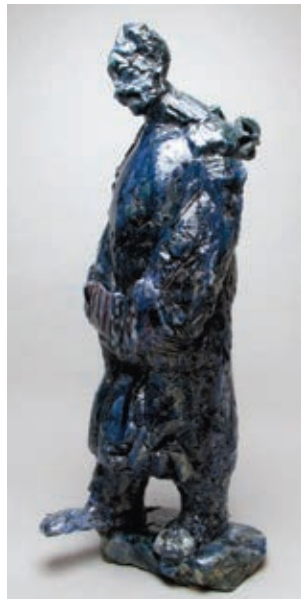


JULY 2 – 27

WHAT: "Camino Real" Gouache and charcoal works on paper by Albuquerque-based Michael Cook the echo the rough surfaces of asphalt roads, with pebbled textures, random patterns of tar repair and cracks overlaid with abstract line drawings that suggest both descriptive maps and stream-of-consciousness journaling.

WHERE: David Richard Gallery, Santa Fe

INFO: www.davidrichardgallery.com



THRU AUG 18

WHAT: San Francisco-based ceramic artist Wanxin Zhang combines a sense of humor and an aura of spirituality with historic and contemporary references that carry both political and social messages.

WHERE: Turner Carroll Gallery, Santa Fe

INFO: www.turnercarroll.com

THRU JULY 31

WHAT: Kade Twist's media-based exhibition, "For Instance, Look at the Land Beneath Your Feet," presents a series of dialogues and monologues delivered by two real estate professionals, to examine the language and rhetoric of real estate, commerce, development and commodification of space within the context of the recent financial crisis.

WHERE: Museum of Contemporary Native Arts
INFO: www.iaia.edu/museum



THRU JULY 19

WHAT: "Cleromancy," Robert Dean Stockwell's assemblages recreate objects and buildings, from the Great Pyramids to thrones to a series of crosses, each made entirely of dice arranged by chance, effectively recasting the mundane as the monumental.

WHERE: Zane Bennett Contemporary Art, Santa Fe

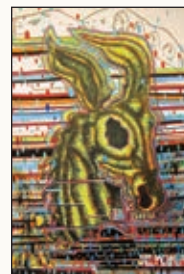
INFO: www.zanebennettgallery.com

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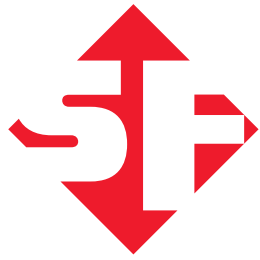
COVER IMAGE:

"CHEMICALLY WASTED WARHORSE"
2011

John Hitchcock

SCREENPRINT AND DRAWING, 44" x 30"

FEATURED IN "AIR, LAND, SEED" AT 516 ARTS



2013

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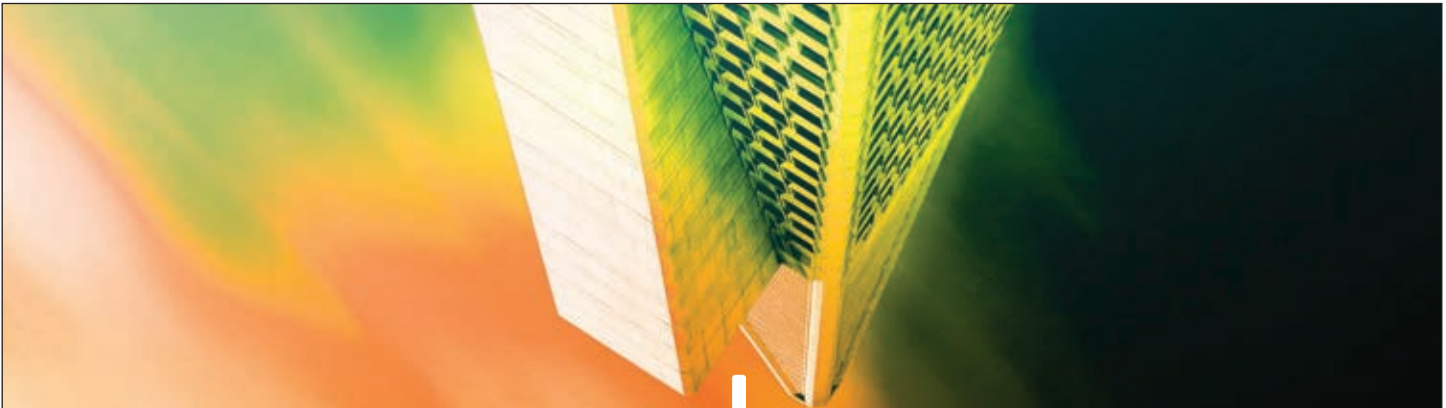
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William L. Pereira & Associates, Transamerica Corporate Headquarters Tower, San Francisco, California, 1973. Photograph by Albert Tam, 2011. www.albert-tam.com



CRITIC'S PICKS: DENVER

By Michael Paglia

William Havu, the director of his eponymous gallery—along with assistant director Nick Ryan—seems to always come up with some clever combination of solos that smartly fills the swank venue to capacity. And often, when the various shows are considered together, they seem to congeal into a major exhibition with a singular theme. That's the case right now with the theme being realism. In the main gallery there's **Jeanette Pasin Sloan**, a Santa Fe-based artist who hands in a virtuoso performance in paintings, prints and drawings done in a hyperrealist style. Her gift for accurately conveying the appearance of dense patterns being mirrored in reflective surfaces (like silver bowls or cups) represents an apparent technical tour-de-force. In the salon gallery beyond, there's **Kevin Sloan**, featuring paintings sporting a different kind of realism—this one based not on photos, but on the Old Masters. The artist calls his style “allegorical realism,” but with subjects like a stork perched on a pocket-watch with a dollar bill clenched in its beak, the allegories are pretty enigmatic. Kevin Sloan, (no relation to Jeanette Pasin Sloan) only recently relocated to Denver from Santa Fe. Finishing out the set—and breaking the word play of ‘Sloan’ and ‘Sloan’—is painter **Laurel Swab** who hails from Colorado Springs. Swab's work lies somewhere between the sensibilities of the Sloans; she's interested in conveying reflections, but in doing it, she references historic realism and not photography. This trio of realist shows at William Havu Gallery runs from June 28 to August 10.

For many years, Z1 art dept. specialized in showcasing the work of classic Colorado artists like Herbert Bayer, Edward Marecak and Roland Detre, with all of them having something in common—they were dead. Then last summer, Z director Randy Roberts began to approach living artists to invite them to exhibit at his showroom, and by doing that he's snagged some impressive takers including Robert Mangold and Chuck Parson. And now he's gotten **David Mazza**, whose solo, “Balancing Act,” featuring the artist's recent pieces, is on view at Z this summer. Though only in his 30s, Mazza's been doing high quality neo-modernist sculpture for more than a decade. Unlike most young artists, Mazza saw his work being exhibited in some of the city's top galleries while he was still a student at the

Rocky Mountain College of Art and Design. Using a limited vocabulary of bars and rods, Mazza “draws” in space, with the show's title referring to the way he stacks up elements so that they *seem* to be held in a delicate balance. But it's an illusion that things might fall apart at any moment because Mazza has imposed (with the help of welding torches) an actual physical solidity, not withstanding all those voids and cantilevers. The compositions range from simple vertical shafts to complex nests of lines in sizes from tabletop to garden. Plus there's a variety of finishes, too, including vivid paints and polished patinas. Mazza's “Balancing Act” at Z1 art dept. runs from June 6 to July 13.

Since the 1960s, **Roland Bernier** has been incorporating letters, words and even numbers into his paintings, collages, photos, sculptures and installations. His work is amazingly diverse as demonstrated in this show at Walker Fine Art by his unusual sculptures made from women's high heel shoes mounted on wedge-shaped stands, with all the elements covered with printed facsimiles of Bernier's signature. Bernier has make up sheets of his repeated signature in different colors, cut them up, and then covered the pieces with the fragments in an all-over pattern. The selected colors make each pair of shoes and its matching stand, distinctively different from the others, even if all of them are expressing essentially the same thing—Bernier's signature as an aesthetic device. There are also wall-panels with blown up depictions of Bernier signature done in laser-cut acrylic mirrors. Gallery director Bobbi Walker has supplemented this solo with a small and informal retrospective of the artist's work that's been installed down the block in a nearby shop. This chaser show has some remarkable works on paper done over the last thirty years, with all of them still looking very fresh. Being 84 years old, Bernier has announced that this will be his last exhibit, and with that in mind, has entitled it “Roland Bernier: Last Picture Show.” Also on view at the gallery is “Paintings by Ben Strawn” exhibited together with “Sculptures by Norman Epp” with both artists riffing on expressionist abstraction. “Roland Bernier: Last Picture Show” at Walker Fine Art runs from June 7 to July 12.



Mixed-media artist **Regan Rosburg** has long used polymer resins as a key component in her conceptual realist work. For her solo, "Maelstrom" at David B Smith Gallery, she takes on the environmental implications of those very same plastics. The inspiration for this new body of work was an experience she had over ten years ago when she saw a beach in Thailand covered with trash, and here and there, someone had used it to make little sculptures. Rosburg does not consider herself to be an environmentalist, but simply an individual concerned about the environment. For "Maelstrom," which refers to a swirling whirlpool, Rosburg is addressing the floating debris, much of it plastic, that moves with the currents and exists as huge floating islands of trash in the middle of the ocean. The pieces in the show are made using many found objects including bits of lace, bones, preserved animals and insects along with Rosburg's own drawing and painting, all of it embedded in the polymer resins. These resins allow Rosburg to either veil or highlight different elements of the paintings. One standout feature of the works is Rosburg's delicate touch in her drafting, which when combined with the gauzy effects of the resins give the paintings the substantiality of gossamer. An unusual aspect of the show is the sculpture Rosburg made that's about the other pieces in that she used the waste produced in making them to build it. Regan Rosburg's "Maelstrom" runs from June 21 to July 20 at David B Smith Gallery.

Denver's Robischon Gallery could easily be confused with a museum, as it's comprised of a series of large exhibition spaces, and the art on view in these spaces is reliably first rate. This summer co-directors Jim Robischon and his wife, Jennifer Doran, have come up with an ambitious group show titled "Materialized." The show includes several sections that could be seen as stand-alone solos. Among these is the display of abstract wall sculptures by **Jae Ko** made from ink-dyed rolls of paper twisted and formed into evocative shapes; the neo-abstract expressionist compositions done in automotive paint and enamel on panel by **Lisa Stefanelli**; the pierced and plated steel relief-sculptures by Colorado master, **Linda Fleming** that look like giant metal grills posing as scribbles; and the incredibly detailed computer-aided drawings and paintings of flowers, by **Andrew Millner**. Finally,

there's the work of various artists who are represented by only one or two pieces each, like in a regular group show. There's an atmospheric abstract in paint, stains and spray paint by **Jaq Chartier**, a trio of signature feather "paintings" by **Mary Ehrin**, three mixed-media-on-aluminum abstracts by **Kate Petley**, and a wall installation that includes everything but the kitchen sink by **Judy Pfaff**. There are also a quartet of vinyl and wood conceptual abstracts by **Derrick Velasquez**, some soft-edged constructivist pieces painted in rich colors by **Ted Larsen**, and the rough-hewn plays on geometry in wall and table sculptures by **Peter Millett**. "Materialized" remains on view through August 31 at Robischon Gallery.

LEFT TO RIGHT:

"TURQUOISE TRAIL," 2013, **Jeanette Pasin Sloan**

GOUACHE, WATERCOLOR, 34½" X 41"

PHOTO: COURTESY WILLIAM HAVU GALLERY

"ADHARA," 2013, **David Mazza**

METAL, 14" X 13" X 8"

PHOTO: TISH GANCE, ZI ART DEPT

"WHAT'S IN A NAME," 2013

Roland Bernier

XEROX PAPER, WOOD, PLEXI AND SHOES, 48" X 68" X 38"

PHOTO: SABIN AELL, COURTESY WALKER FINE ART

"THE NURSERY," 2013, **Regan Rosburg**

ACRYLIC, WOOD, HUMMINGBIRD, PAPER WASP NEST,

FOUND WIRE, RESIN, OIL PAINT, LACE

30" X 24" X 2½"

PHOTO: COURTESY DAVID B SMITH GALLERY

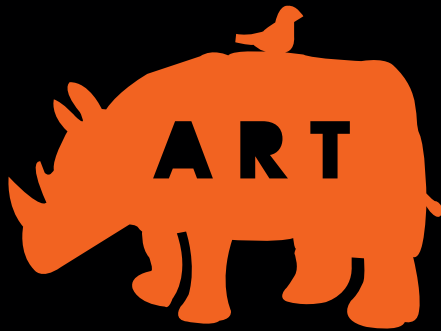
"JK721," 2012, **Jae Ko**

ROLLED PAPER, SUMI INK, GRAPHITE POWDER AND GLUE

44" X 12" X 9"

PHOTO: COURTESY OF ROBISCHON GALLERY

RiNo



River North Art District Denver

Over the past decade, the contemporary art scene in Denver has expanded at a phenomenal rate, generating national and international recognition and excitement. Witness to this fact, is the major growth that has occurred with the city's institutions: in 2006, the over 100-year-old Denver Art Museum nearly doubled in size with the opening of the ambitious Daniel Libeskind-designed Frederic C. Hamilton Building; the following year the Museum of Contemporary Art followed suit, moving into the glass-clad David Adjaye-designed structure; and in 2011 the Clyfford Still Museum opened, which holds over 90 percent of the influential Abstract Expressionist's work. The Mile High City also provides a home to Metropolitan State University's innovative Center for Visual Art, and the Kirkland Museum of Fine and Decorative Art, which not only pays tribute to the legacy of Colorado painter Vance Kirkland, but hosts exhibitions exploring the vast legacies of Modernism. The story is not, however, limited to the city's major institutions, colleges and universities, but also the nonprofits and growing population of dedicated artists who play an active role in revitalizing the community.

Artists in the Denver metropolitan area have been mobilizing for several years and have been the driving force in creating these local arts districts. Long gone are the days of the starving artist mentality, instead the artists have taken it upon themselves to build communities that revolve around, and celebrate, the creation of art. Branded as "arts districts," these new economic and cultural drivers have paved the way in creating a new model for the arts and artist to succeed.

THE RiNo ART DISTRICT

Home to active studios, galleries and creative spaces with disciplines ranging from traditional to modern, *RiNo is "where art is made."* Celebrating creativity and innovation with emerging and established artists engaging in art making and design, this former industrial hub is undergoing a remarkable rebirth. It has long been home to a small number



of working artisans, artists, art educators and fabricators. With a bounty of old warehouses and other industrial spaces often referred to as "edgy or gritty," the area naturally became attractive to creative types seeking affordable locations in which to make and sell art.

Denver's **River North Art District** is located just north of downtown. Member locations sport the Orange RiNo identifying them as art district members, supporters or fans. The RiNo neighborhood now includes architectural firms, art galleries, design companies, furniture makers, decorative iron-workers and metal fabricators, filmmakers and film post-production facilities, recording studios, glass artists, illustrators, painters, media artists, photographers, sculptors, ceramic artists and potters, musicians, theater and ballet venues, and an array of studio and rehearsal spaces. As arts-related businesses have put down their roots here, so have other creative ventures such as small batch breweries, back alley wineries, distilleries, urban agriculture, craft/boutique foods, as well as high-tech start-ups.

RiNo was created by mobilizing eight art galleries and studios in 2005. Now, 8 years later, the River North Art District includes more than 120 member businesses and impacts well over 300 creative individuals.

Many of RiNo's locations have regular exhibits throughout the year. These spaces, galleries and workshops host receptions every 5-6 weeks and also participate in *First Friday* art walks which are open to the public. Spearheaded by collectives such as Iron-ton Studios, Wazee Union, The Dry Ice Factory and the soon-to-open Helikon Gallery & Studios, smaller individual locations such as Plinth Gallery, aBuzz Gallery, The Pattern Shop, Plus Gallery, and Hinterland, have been drawing large crowds with art, music, food trucks and even a RiNo Epicurean Market at the Chocolate Crisis Center/Heppner and Bourque. During warmer months, many locations have *Final Friday* block parties as exhibitions come to a close.





For anyone who has spent time in RiNo, the many transformative changes that have occurred are more than obvious. New developments in the District reinforce its creative base. Innovative live/work spaces such as the Taxi, Drive and Freight developments, Plinth Gallery, Weilworks/Mildred's, Block 32 in RiNo, the Fire Clay Lofts, Denargo Market and Railyard Lofts, all have brought a fresh and appealing design and architectural style to the area. Ten art venues in RiNo have received prestigious design awards from the city. The district also includes a newly formed non-profit arm called the RiNo Art District, this includes a new neighborhood organization, the Urban Improvement Committee, created by the District's Board, ensures that new building projects are compatible with these award-winning models and reinforce the creative future of the district. With the 38th Street Light Rail Station coming in 2016, thousands of people traveling to and from Denver International Airport and the Union Station downtown transportation hub will be able to stop in the very center of the River North Art District.

City government has also embraced the challenge and potential of this part of Denver more recently. With the formation of the North Denver Cornerstone Collaborative, there are now major redevelopment and infrastructure projects taking place in neighborhoods that are adjacent to and include River North. Denver Mayor Michael Hancock recognized the need to align all of these efforts under one coordinated vision. The resulting North Denver Cornerstone Collaborative is a systemized effort to ensure integrated planning and deliberate connections among these converging projects. Projects included are the revitalization of the National Western Stock Show Complex, Brighton Boulevard, adding connectivity with pedestrian bridges, bike lanes and a new park on the river front in the art district. The River North Art District is uniquely situated within these boundaries and has become a key driver in the development of North Denver. Organizational and community building efforts by the artists in the neighborhood have spurred positive change in the area. One of the admirable goals of the district is to retain its artists for future years and continue to build a neighborhood where artists can thrive.

This transitional neighborhood, where just a few short years ago many would not venture, has become a vital part of the arts fabric of Denver. Once a year, the Art District opens its collective doors to the public for a huge district-wide tour of galleries, live and work spaces, studios and fabrication facilities. Previous themed tours have included: "RiNo Art Safari," encouraging visitors to explore the district to find art; "Ride the RiNo," an event to encourage bicycling; and "Plant Yourself in RiNo," featuring each location's custom-made planters.

The influx of artists, redevelopment of old buildings, newly constructed residential condominiums and lofts, a major Light Rail station, and the arrival of interesting and vibrant creative industries have brought a new life to this part of Denver. Artists are grand visionaries and futurists and the River North Art District is an example of the power of artists and art!

For more information on the RiNo Art District visit www.rinoart.org

CLOCKWISE FROM TOP:

HINTERLAND GALLERY

WAZEE UNION AND WALNUT WORKSHOPS

IRONTON STUDIOS - UNIQUE LOCATION WITH MULTIPLE STUDIOS AND GALLERIES

PLINTH GALLERY

PLUS GALLERY

"RHINO" BY **Michael Whiting** MARKS THE ENTRANCE TO THE RiNo DISTRICT

DRY ICE FACTORY - A FINE ART FACILITY





“Artists are people who make things,” states sculptor David Middlebrook, in a recent interview at his sprawling, rustic studio space in the Los Gatos hills. “I’m a thing-maker.” And while this may be true for artists in general, it’s particularly true about Middlebrook’s sculpture, as it is about not only creating something of aesthetic value that dialogues with art history, but it’s also very much about the physicality of the objects, the materials used and how they’re manipulated to bring Middlebrook’s ideas to form.

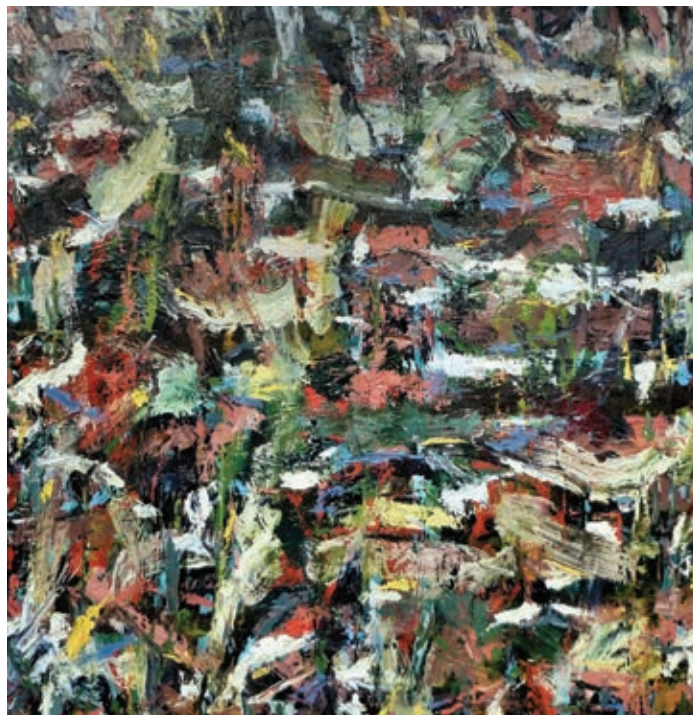
Middlebrook’s early formal artistic pursuits were in ceramics, creating pieces often described as abstract, albeit, “I still always used a lot of narrative,” he says. “You could recognize actual objects, even though they were distorted.” He worked for years in that medium through the late ’70s and early ’80s and found himself in the company of such well-known ceramicists as Peter Voulkos and Robert Arneson. That all changed, however, when he was commissioned to make a larger version of a ceramic piece to be placed outdoors (using ceramic was thus not possible). Since then, Middlebrook’s work has continued to grow, both in size and as regards the variety of materials he incorporates (ceramics no longer figures in his work other than to occasionally create molds for casting other materials).

When asked about his medium of choice, Middlebrook states, “I have a philosophy about that; it’s like poetry: think about if a poet were just stuck with one word; I use the right material for the right voice.” That material ranges from steel to stone to resin to wood to an experimental fiberglass-based medium, among others. Middlebrook’s inspiration and interests are also wide ranging, and the wide variation in the appearance of his work reflects this, from a life-size rowboat on stilt-like supports made to look like reeds to a reinterpretation of Picasso’s *Bull’s Head* (1943). While Middlebrook does recognize art historical influences in his work—in particular, Isamu Noguchi and Marcel Duchamp—he says that his ideas come mostly from everyday life, be that one of the numerous science magazines he subscribes to, or the news.

Common threads that run through the work are, indeed, a direct link to artists and art history, facsimiles of recognizable objects—often referencing nature—and a progressive political message often focused on equal rights or environmental concerns. Physically, all of the works are an assemblage of various distinct pieces.



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Two recent works heavily delving into Middlebrook's art historical interests are currently on view in the exhibition "Personal Structures: Time, Space, Existence" at the Palazzo Bembo, part of the Venice Biennale (on view through November 23). The exhibition, overseen by the nonprofit Global Art Affairs Foundation, is a group show featuring 78 artists from around the world; Middlebrook is one of six US artists invited to participate. The foundation's aim is to "heighten the awareness about the more philosophical themes in contemporary art." For Middlebrook, the theme of personal structures "means to me, we build structures of philosophy that fits our values that then get translated into our imagery through our personal expression."

The works Middlebrook contributed, *Retirement* (2013) and *A Breath of Fresh Air* (2011), are nods to Duchamp: the former is a play on the *Bicycle Wheel* (1913), where the wheel is replaced by a fabricated parasol featuring a hand-painted graphic of the chocolate grinder image found in Duchamp's *The Bride Stripped Bare of Her Bachelors, Even* (1915-23) (also a reference to Duchamp's final oil painting, a medium he abandoned as a result of being sensitive to paint odors); it rests on a hand-crafted bicycle fork mounted on a handmade wooden stool that has the handle of the parasol as one of its legs. The latter is a replica of Duchamp's *Fountain* urinal, and it's held up by what appear as respirator straps (gravitational inversion, heavier objects held aloft by apparently unsubstantial supports, also figures in many of Middlebrook's works). Middlebrook plays on the fact that the urinal looks like a respirator, and that piece breathed life into Duchamp's career, and into art history, as a seminal work of conceptual art.

The greatest strength of Middlebrook's work, beyond his ability to bend any material to his will ("I've been told I'm an alchemist," Middlebrook says. "I invent processes that suit my needs."), is the almost puzzle-like multiple and layered meanings that can be teased out of them. They're playful, serious, beautiful, socially and culturally relevant. And as such, Middlebrook's "things" very much take shape as art.

—CHÉRIE LOUISE TURNER

"Personal Structures" is on view at the Palazzo Bembo as part of the Venice Biennale in Venice, Italy. From June 1 - November 23, 2103.

www.palazzobembo.org

David Middlebrook shows on the West Coast with The McLoughlin Gallery, in San Francisco. www.mgart.com

LEFT TO RIGHT:
"BREATH OF FRESH AIR," 2011
5' x 6' x 3'
CERAMIC RESIN AND BRONZE
SERIES 2 OF 3

"RETIREMENT," 2013
CAST AND HAND-PAINTED ALUMINUM,
CAST BRONZE, CARVED WOOD
72" x 32" x 17"
PHOTOS: COURTESY THE McLOUGHLIN GALLERY, SAN FRANCISCO

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Wayne White is getting through a bit of a crisis right now. It's the good kind, which comes from the corrupting effect of rampant success—but still. White is perhaps best known to viewers for his now-infamous “word paintings” in which he takes thrift-store landscapes and adds slickly painted salty witticisms like “Marcel Duchamp Is A Big French Fag,” “Beauty is Embarrassing,” “Failed Abstract Paintings of the Seventies,” perennial favorites “Fanfuckintastic,” and “Sexy Paintings by Sexy Painters for Sexy People.” To say that people love them is an understatement. Because of them, White is also the only artist I know that gets actual fan mail. “Everyone loves the ones with ‘fuck’ in them,” he says.

White's first brush with superstardom (and first major crisis) was as chief puppeteer and voice-actor on cult classic *Pee-Wee's Playhouse*—the result of pursuing an early and enduring knack for handmade puppets and underground comics. That journey brought him, first, from an exceptionally rural existence to art school in his native Tennessee, thence to New York, and finally to LA when the show moved. It “got crazy” at the end and again after, but he stayed. There was a bit of a crisis point having to do with encountering the mentality of grown-up Hollywood, later commemorated in the word-painting “Dick Jokes From Sherman Oaks,” but ultimately he was able to get back in touch with more personal work, of which he has since made quite a bit, ranging from the abstract and rough to the traditional and bucolic—paintings, drawings, carvings, assemblages, always puppets, and even banjo music and a kind of stand-up comedy act. And he's increasingly known for ambitious, large-scale installations. “Kinetic Sculptures is the fancy term, but that's just art speak for puppets,” he explains.

TOP LEFT:

PHOTO OF THE ARTIST BY STEPHEN BERKMAN, COURTESY WESTERN PROJECT, CULVER CITY

INSTALLATION VIEW OF “HALO AMOK” AT THE OKLAHOMA CITY MUSEUM OF ART
JUNE 6 – OCTOBER 6, 2013



It's only really now—fresh off his recent Western Project show "Masterworks," which surveyed his output of the last decade, and the 2012 release of the documentary film, called *Beauty is Embarrassing*, on his life and career—that folks are putting it all together and starting to see, as he puts it, "a continuous body of work." But the word-paintings remain tenaciously popular. It's not like he's disdainful of that love, he's just been kind of over them for a while now, and no one seems to care that he feels that way. They just want more. "It's the human condition, self-made absurd positions, that's just how life is."

On the subject of the human condition, on June 6, White opened a new installation at the Museum of Art in Oklahoma City, where as of the time of this writing they've had three weeks of tornado disasters. There's a twister motif throughout *HALO AMOK*—an anagram of Oklahoma—but "no one's upset. If anything they're honored." It's part of a regional homage starring a giant shuddering bull, a cowboy on a bucking bronco, and another whose lasso spins above him. In the context of Tornado Alley, it's especially salient that his site-specific works are always temporary, and destroyed after the exhibition ends. These particular figures are overtly inspired by Cubism: sharply deconstructed, armatures exposed. "We always said *Pee-Wee* was Cartoon Cubism, but, yes, this bull is total Picasso; it's *Guernica*. I'm a student of art history, and I find that the main art historical paradox is how to use big ideas yet make them your own. I absolutely make it up as I go. I reserve the right to do that—it's what makes it fun for me!"

Between the stage show, surveys, residencies, installation building, and opening the movie, White visited over 25 North American cities last year, everywhere treated like royalty. That sounds pretty great, so where's the crisis? Well it turns out that for a family man who misses his quiet time, being treated like a rock star is ultimately not that helpful. "Let's just say it started to become a problem. It's not good for anyone to be celebrated all the time. I started to feel sick in my soul about it. I was becoming the very thing I parody. It was a crisis period and the solution was to get back into the studio, and back to home." Back to work, and, it sounds like, back to just being human.

—SHANA NYS DAMBROT

"Wayne White: Masterworks 2000-2009" was on view at Western Project, in Los Angeles. From February 16 – March 30, 2013. www.western-project.com

"Halo Amok, a Puppet Installation by Wayne White," runs at the Oklahoma City Museum of Art, from June 6 – September 1, 2013. www.okcmao.com



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barbara allie "self portrait" oil/canvas



CHORUS by Kevin Short, 2011.

PAINTINGS OF BLINDING LIGHT by KEVIN SHORT

Through August 18, 2013

Artist's Gallery Talk:
Kevin Short

Thursday, July 11 - 6:30pm

Christine Morla

Thursday, August 1 - 6:30pm

EXHIBIT SPONSOR



Fluorescences (detail), mixed media by Christine Morla, 2011.

KALEIDOSCOPIC GAZE
by Christine Morla

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To say that Mathew Dennison relies on news to inform his paintings is but part of the equation. The Portland based-artist finds his subject matter in headlines, social media sites, and by word-of-mouth. Dennison transforms stories for pictorial narratives whose fact often seems stranger than fiction. His aptitude for absorbing all manner of narrative bears fruit in "Connectivity"—the artist's latest series of paintings and drawings that underscore the necessary co-existence and occasional collision between manmade and natural worlds, as seen this spring at Abmeyer + Wood Fine Art in Seattle.

In the bulk of works included in "Connectivity," the artist borrows classic symbols of the American wilds. There are leaping deer in *Grass Sea*, foxes in *Connectivity*, and that American symbol of all that refuses to be subjugated by the hand of man—the whale—in *Edaphic Sea*. In Dennison's body of work these creatures of the wilds are paired alongside humans. Seem like fiction? Not necessarily. Dennison recounts the case of a cougar that made headlines in April of 2013 when it was struck by a car on Interstate 5, 20 miles north of Vancouver, Washington, in the populated city of Woodland. A number of paintings in "Connectivity" depict equally odd incidences based on actual stories of animals in proximity to urban worlds. *Viscosity*, in which a



moose is seen standing before a home carried along by a rushing river, was inspired by the online account of a moose spotted within sight of the Nisqually Valley. "More and more animals are encroaching on the city," says Dennison. "Instead of staying in their natural habitat they're wandering into the urban core." In the show's central painting, *Connectivity*, two kneeling men gently restrain a red fox while two women cradle birds in the palms of their hands. A whale plunges beneath the surface of an otherwise placid body of water while a plane passes overhead. Global warming, and the issues that arise from it are what drives this seemingly surreal subject matter. But it's not only the merging of man and animal that characterizes Dennison's latest body of work. In a number of drawings mammalian antlers morph into trees, houses devour their inhabitants whole, birds in midflight shape-shift into creatures of the sea, and the limbs of trees flutter like feathers in the wind. The documentation of a rapidly changing world is largely reflected in drawings posted daily to the most used social networking service in the world—Facebook. Says Dennison, "I see it as a real tool for information."

Aside from a scant four months of formal training in 1980 at the Pacific Northwest College of Art (formerly the Museum Art School in Portland) Dennison is entirely self-taught. He's also a professional listener: for the last 15 years he's been employed as a hearing reporter for the federal court system. Dennison's paintings and his plethora of drawings, ritualistically executed every morning, are neither sworn fact nor silly fiction. Somewhere in between, they bring to mind Rod Serling's description of *The Twilight Zone*: "It is the middle ground between light and shadow, between science and superstition, and it lies between the pit of man's fears and the summit of his knowledge."

In one drawing, titled *Development*, a man rides astride a giant flying bird, the tip of a whale fin seems striated as if constructed of slats of wood, and homes are half submerged in raging waters. Much of what this drawing depicts suggests a kind of falling apart of human reality. But his title cuts both ways. Is it a commentary about the rise of cheaply crafted housing whose sprawl infringes upon nature, or could it be construed in a more positive light, as actual progress, a kind of cosmic merging of the elements? "I'm sponging off of science," Dennison says. "My work is derived from a constellation of issues going on in the world including the weather and the recent tornadoes. Each storm is proof of our existence. We can't control nature."

—SUZANNE BEAL

"Matthew Dennison: *Connectivity*" was on view at *Abmeyer + Wood Fine Art*, in Seattle, WA. From April 30 – May 30, 2013. www.abmeyerwood.com

"CONNECTIVITY," 2013
OIL ON CANVAS, 48" X 48"
PHOTO: COURTESY ABMEYER + WOOD FINE ART

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JULY 5 – SEPT 21

WHAT: Two concurrent exhibitions, "Theory Loves Practice" and "Interrupted Process," involving artist/educators to investigate the multiple theories, methodologies, and challenges involved in making and teaching contemporary art.

WHERE: Center for Visual Art, Metropolitan State University of Denver

INFO: www.msudenver.edu/cva



AUG 24 – 25

WHAT: Santa Barbara Studio Artists 12th Annual Open Studios Tour is a two-day self-guided tour featuring access to 40 private studios of Santa Barbara-based artists, through the neighborhoods of Carpinteria, Montecito, Santa Barbara, Goleta and north to Lompoc through Santa Barbara's wine country.

WHERE: Santa Barbara

INFO: www.santabarbarastudioartists.com/tour

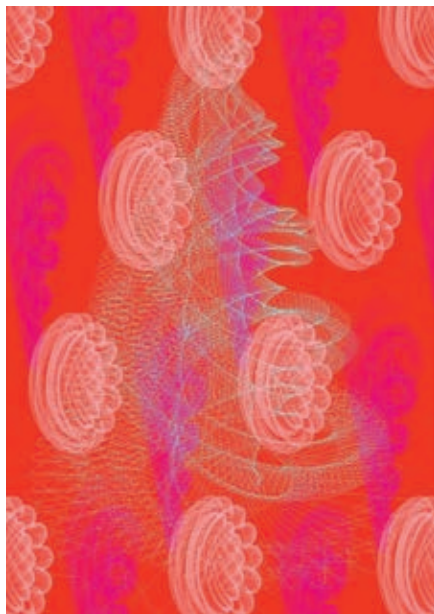


JULY 5 – 30

WHAT: A group exhibition of works on and of paper, featuring political collage by Tm Gratkowski of Los Angeles, pyrographs by Etsuko Ichikawa of Seattle, embossed prints by Brian Usher and querls by Stefanie Dykes of Salt Lake City. Exhibition curated by: PATRAJDAS Contemporary

WHERE: White Space Contemporary, Ogden, UT

INFO: www.whitespacecontemporary.org



SEPT 19 – DEC 22

WHAT: The exhibition, "Beyond Blue," celebrates 25 years of The City of Denver's Public Art One Percent program, with new works from artists who have contributed recognizable pieces to the city's collection of over 330 artworks.

WHERE: McNichols Civic Center Building, Denver

INFO: www.artsandvenues.com



THRU JULY 20

WHAT: "Strata" Denver sculptor Patrick Marold debuts new large-scale sculptures in stainless and rusted steel, with smaller intimate pieces offering a counterpoint. Also on view, charcoal drawings highlight the artist's process from the studio to the creation of large public artworks.

WHERE: Goodwin Fine Art, Denver

INFO: www.goodwinfineart.com

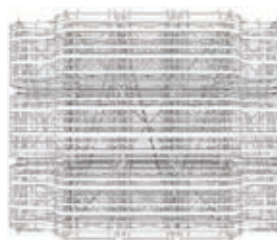


THRU AUG 18

WHAT: Kevin Short's most abstracted *plein air* work to date in "Diffusion: Paintings of Blinding Light" concentrate on the squinting reflections, brilliant, and white out effects of sunlight's glare and glow on surf and sand, capturing the aura of beach light as it dissolves perspective and forms.

WHERE: Carnegie Art Museum, Oxnard

INFO: www.carnegieam.org

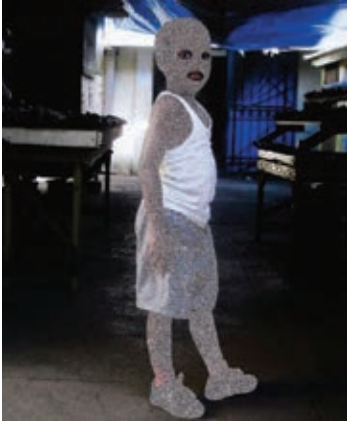


THRU JULY 27

WHAT: In his most recent work, Pablo Siquier creates black and white images that evoke expansive labyrinths, city landscapes, or intricate explorations of urban rhythms. This exhibition will include the sculpture 1308, along with recent drawings and a wall installation.

WHERE: Sicardi Gallery, Houston

INFO: www.sicardi.com

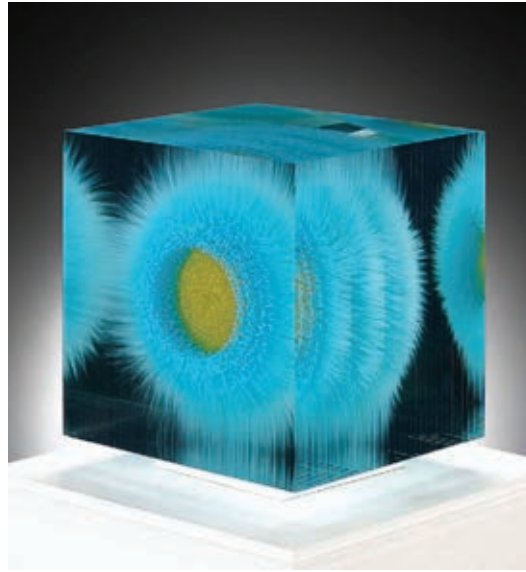


THRU JULY 27

WHAT: An exhibition of new work from three artists based in Kansas City: Anne Lindberg, Kent Michael Smith, and Paul Anthony Smith underscores the diverse modes of contemporary practice in the Mid-western United States, by referencing perception, examining cultural influences, or exposing self-identity.
WHERE: Carrie Secrist Gallery, Chicago
INFO: www.secrisgallery.com

JULY – AUG

WHAT: German artist Wilfried Grootens paints, stacks, laminates and polishes layers of glass to create cube sculptures, creating a display of optical illusion of painted patterns that seem to float within the cube.
WHERE: PISMO Contemporary Art Glass, Denver
INFO: www.pismoglass.com



THRU AUG 11

WHAT: The first comprehensive presentation of LA-based artist Lari Pittman's work in the Midwest, brings together 30 large-scale paintings and a 24-part works-on-paper series. The exhibition will focus on newer work from the mid-2000s to the present, alongside a selection of important works from early in the artist's career.
WHERE: Contemporary Art Museum St. Louis
INFO: www.camstl.org



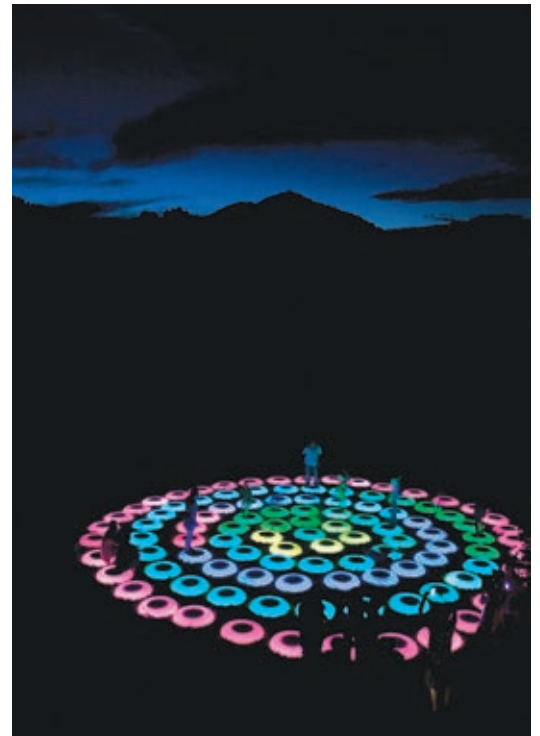
AUG 18

WHAT: Fundraiser to help save Paul Conrad's "Chain Reaction" featuring a live art auction with unique works of art by Los Angeles based artists including Joe Goode, John Valadez and Retina. Sponsored by Bombay Sapphire Gin and more. Also live music and food tasting by LA's top restaurants.
WHERE: Bergamot Station Arts Center, Santa Monica
INFO: www.conradprojects.com



JULY 27 – AUG 30

WHAT: New abstract paintings by Los Angeles-based artist Tim Forcum uses a personal and abstract pictorial language to explore the formal and metaphoric tensions that exist between spontaneous gesture and calculated rendering.
WHERE: Western Projects, Culver City
INFO: www.western-project.com



THRU JULY 27

WHAT: "It's Electric" A solo exhibition featuring six new interactive light and sound sculptures by Jen Lewin, which encourage participants to become part of the artwork through direct interaction and active collaboration with the work on view.
WHERE: CU Art Museum, Boulder, CO
INFO: www.colorado.edu/cuartmuseum

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Photo by Cole Smothers

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“WIDE EYES SMEARED HERE DEAR,” 2009
Jessica Stockholder

INSTALLATION VIEW AT ART UNLIMITED, BASEL 2013
SWING SET, CURTAIN RODS, BLACK VELVET CURTAIN PANELS, PINK VELVET CURTAIN PANEL, PHOTO PRINT WITH PAINT COLLAGE ON PLEXIGLAS, PHOTO MOUNTED ON PLEXIGLAS, PAINTED LEGLESS ARMCHAIR, GREEN ASTROTURF BLOCKS, BLOCK OF PLASTIC NOVELTIES CAST IN ACRYLIC, FAKE ROCK WITH ACRYLIC PAINT, YELLOW, ORANGE, RED, PURPLE, PINK, LAVENDER, AND CLEAR PLASTIC KITCHEN WARES, BLUE HEAVY DUTY PLASTIC CLAMPS, BLOB OF RED ACRYLIC PAINT, ORANGE PLUSH CARPET, RECYCLED WHITE CLOTHING, CLEAR PLASTIC SHOWER CURTAINS, BRASS GROMMETS, FLOODLIGHT, AND YELLOW ELECTRICAL CORD.
INSTALLATION, DIMENSIONS VARIABLE

PHOTO: COURTESY OF THE ARTIST, MITCHELL-INNES & NASH AND GALERIE NATHALIE OBADIA.

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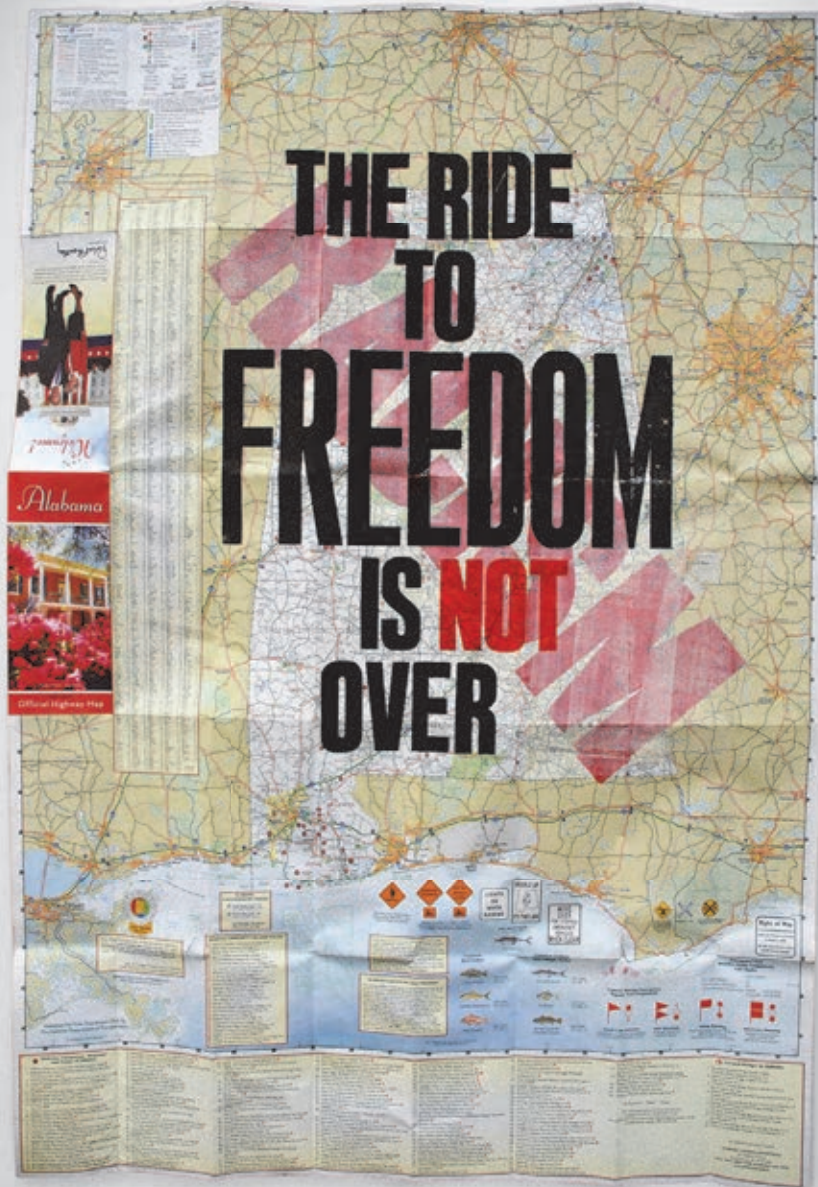
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