

December 1, 1994

PRESS RELEASE

FOR IMMEDIATE RELEASE

Artist: Richard Deacon
Title: Not yet beautiful
Dates: Jan. 13 - Feb. 11, 1995
Location: 45 N. Venice Blvd.

L.A. Louver is pleased to announce the opening of our new gallery space, which has been eight years in the making. To celebrate and inaugurate this event, we will host the first West Coast gallery exhibition of the British artist Richard Deacon. Deacon's sculpture has not been exhibited on the West Coast since his one-man show at the Museum of Contemporary Art, Los Angeles in 1988. Richard Deacon's work has a strong international following and was exhibited in Documenta IX in 1992. He was awarded the Turner Prize in 1987 and has been a Trustee of the Tate Gallery in London since 1991. Deacon was born in 1949 in Wales and educated at Saint Martin's School of Art (1969/72) and the Royal College of Art (1947/77). Both of these colleges are in London, where he continues to live and work.

Richard Deacon's earliest works were performance based, documented through text and photographs. In the second half of the 1970's, Deacon began to construct sculpture using initially wood and plaster, then a broader range of manipulated materials. During a period in the United States (1978/79) he produced drawings and pots. The curvilinear shapes in these drawings anticipate the sculptural forms for which his work became known for in the 1980's. Along with other British artists - Tony Cragg, Anthony Gormley, Anish Kapoor, David Nash, Alison Wilding, Bill Woodrow - his work attracted considerable international attention and has been seen in solo and group shows in museums and public galleries all over the world.

The exhibition, entitled *Not yet beautiful*, will consist of seven new large scale works. Deacon's work is characterized by an ambiguous but often elegant form with frequent references to body parts and functional objects. There is considerable variety to the ways of making employed. Attention is often directed towards the material through the ways in which it is worked. He uses a wide range of materials such as wood, sheet metals, plastic, glass, leather, cloth, linoleum, vinyl, rubber, resins, cardboard. The size

RICHARD DEACON PRESS RELEASE (Cont.)

of the work as well as its amorphous quality allows it to take on a life of its own and provokes viewers to engage with it as they would another person. This exchange allows for an intimate relationship between the viewer and the work. Deacon's interest in the subject-object relationship reflects his long standing interest in the notion of the 'in between'. Deacon's work explores the impossibility of one's existence both 'within' and 'without' simultaneously. His work often exists in the 'in between' of the skin and the structure, the core and the surface, the intimate and the overt, the ways in which we experience ourselves, how we experience others and how we ourselves are experienced. These relationships extend beyond the physicality of the object into the spiritual relationship that the art object has with the viewer as well as with the world in which it lives.

Deacon has recently completed a number of large scale outdoor commissions, notably at Warwick University, England; Gateshead, England; Krefeld, Germany; Vienna, Austria; Musee d'art Moderne, Villeneuve d'Ascq, France; Toronto, Canada; Auckland, New Zealand.

His work is also represented in numerous public and private collections such as the Tate Gallery, London; British Council, London; Museum of Modern Art, New York; Carnegie Institute, Pittsburgh; San Francisco Museum of Modern Art, San Francisco; Art Gallery of New South Wales, Sydney; Fonds Regional d'Art Contemporain Rhone Alpes, France; Musee Beaubourg, Paris; Kaiser Wilhelm Museum, Krefeld; Bonnefanten Museum, Maastricht.

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