

# PETER SHELTON: *eyehand*

## Selected sculpture from 1975 - 2011

**19 November - 30 December 2011**

*Opening reception for the artist: Saturday 19 November, 4-8 p.m.*

**Venice, CA**---- L.A. Louver is pleased to present a survey exhibition of sculpture by **Peter Shelton**. Including over 40 works from 1975-2011, the exhibition encompasses the full range of forms created by the artist over the past 35 years, and is presented throughout all L.A. Louver galleries. ***Peter Shelton: eyehand*** is part of L.A. Louver's exhibition programming presented in conjunction with the Getty Foundation initiative, *Pacific Standard Time*.

*A lot of my early work started off nominally geometric and constructed, but I would sneak in a reference to the body without depicting the body, which was a way of creating a kind of subversive connection. Desire, memory, humor, even wistfulness are powerful psychic qualities that I do not avoid. I wanted to enter the work directly and have its narrative understood as much in the body as the mind.*

-- Peter Shelton

*eyehand* demonstrates the evolution of Shelton's development as an artist of international stature. Early works include *flattop*, 1975, and *cheesestick*, 1977, that Shelton created while at UCLA, as well as a selected group of forms from his 1979 MFA thesis exhibition, *SWEATHOUSEandlittleprincipals*. Major bodies of work are represented, such as Shelton's waxworks sculptures, previously exhibited at the Des Moines Center, Iowa and the La Jolla Museum of Contemporary Art (now the San Diego Museum of Art) in 1989; bronze sculptures that featured water elements in *thingsgetwet*, presented at LACMA in 1994; *godspipes* that were first seen at the Irish Museum of Modern Art, Dublin in 1998; and works relating to *cloudsandclunkers*, Shelton's 2004-2005 commission for the SeaTac Airport, Seattle, Washington. *eyehand* also debuts Shelton's most recent sculptures, including a gold-leafed torus form, entitled *fatangel*, 2011.

While providing insight into the universe of Shelton's forms, *eyehand* conveys Shelton's increasingly sophisticated exploration of mass and space in a material effort to engage both body and mind, challenging and elucidating our navigation of the physical world.



Peter Shelton  
*waterseat*, 1984  
 (from *pipegutwaterseatandSTANDSTILL*)  
 plate glass, water  
 40 x 36 x 32 in. (101.6 x 91.4 x 81.3 cm)



Peter Shelton  
*frogleg*, 1999-2000  
 lead and mixed media  
 131 x 55 x 30 in. (332.7 x 139.7 x 76.2 cm)

*I like to think of my work as a threshold between in and out, object and space, heavy and light. You can see a preoccupation with the piercing of a membrane as a theme in flattop, 1975, with its overhead plane extended endlessly by mobility of it wheels. holecan, 1980 is an anthropometric planetarium of perforations. And recently blackslot, 2008-10 pushes its elusive objectified inner out to its edges where its containing skin defuses into an indefinite surface bleeding off into space.*

-- Peter Shelton

A full range of artist materials – bronze, iron, steel, cement, lead and fiberglass – as well as scale and palette are featured, from the amber-colored, 22-inch high *doublebubble*, 2004-5; to the opaque, lead-veined, bowed-legged *frogleg*, 1999-2000, that stands 11 feet tall. Suspended, free-standing and wall-bound sculptures are exhibited in juxtaposition to one another, including the centipedic 24-foot long *mouthead*, 1987-1991, which hangs from the ceiling and divides the gallery space at waist level; the standalone mass of *irondress*, 1990-2000; and the tubular *uheader*, 1995-2009 that extends into space from the gallery wall.

In addition to *fatangel*, three new sculptures will be exhibited for the first time: *mthead*, *treblelobe*, *twobiglobe* and *reddress*, all created in 2011.

\*

Born in 1951, Peter Shelton was a pre-medical student at Pomona College, studying sociology, anthropology and theatre, before he switched to major in fine art. Shelton went on to earn a trade certificate in welding from the Hobart School of Welding Technology in his hometown of Troy, Ohio, in 1974, and a MFA from the University of California Los Angeles in 1979. Shelton has exhibited widely, including solo shows at the Whitney Museum of American Art, New York, 1987; the Los Angeles County Museum of Art, 1994; the Irish Museum of Art 1998-1999, and Portland Art Museum, 2011. Awards include the Louis Comfort Tiffany Foundation Grant, 1987; John S. Guggenheim Memorial Foundation Fellowship and Henry Moore Sculpture Trust, 1989; Flintridge Foundation Visual Artists Award, 1999/2000; and the St. Gaudens Memorial Fellowship, 2000. Shelton's work may be found in collections worldwide, such as the Getty Museum; Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Museum of Modern Art, New York; Smithsonian American Art Museum, Washington, D.C.; Panza Foundation, Milan, Italy; and Museum of Modern Art, Lodz, Poland. Recent commissions include *sixbeastsandtwomonkeys* for the Police Administration Building in downtown Los Angeles, and *thinmanlittlebird* for the Indianapolis-Marion County Public Library, both in 2009.

Forthcoming: Peter Shelton is included in *It Happened at Pomona: Art at the Edge of Los Angeles, 1969-1973* (Part 3: At Pomona) 10 March – 13 May, 2012, Pomona College Museum of Art, Pomona, CA.



Peter Shelton  
*uheader*, 1995-2009  
 mixed media  
 78 x 28 1/2 x 28 in. (198.1 x 72.4 x 71.1 cm)