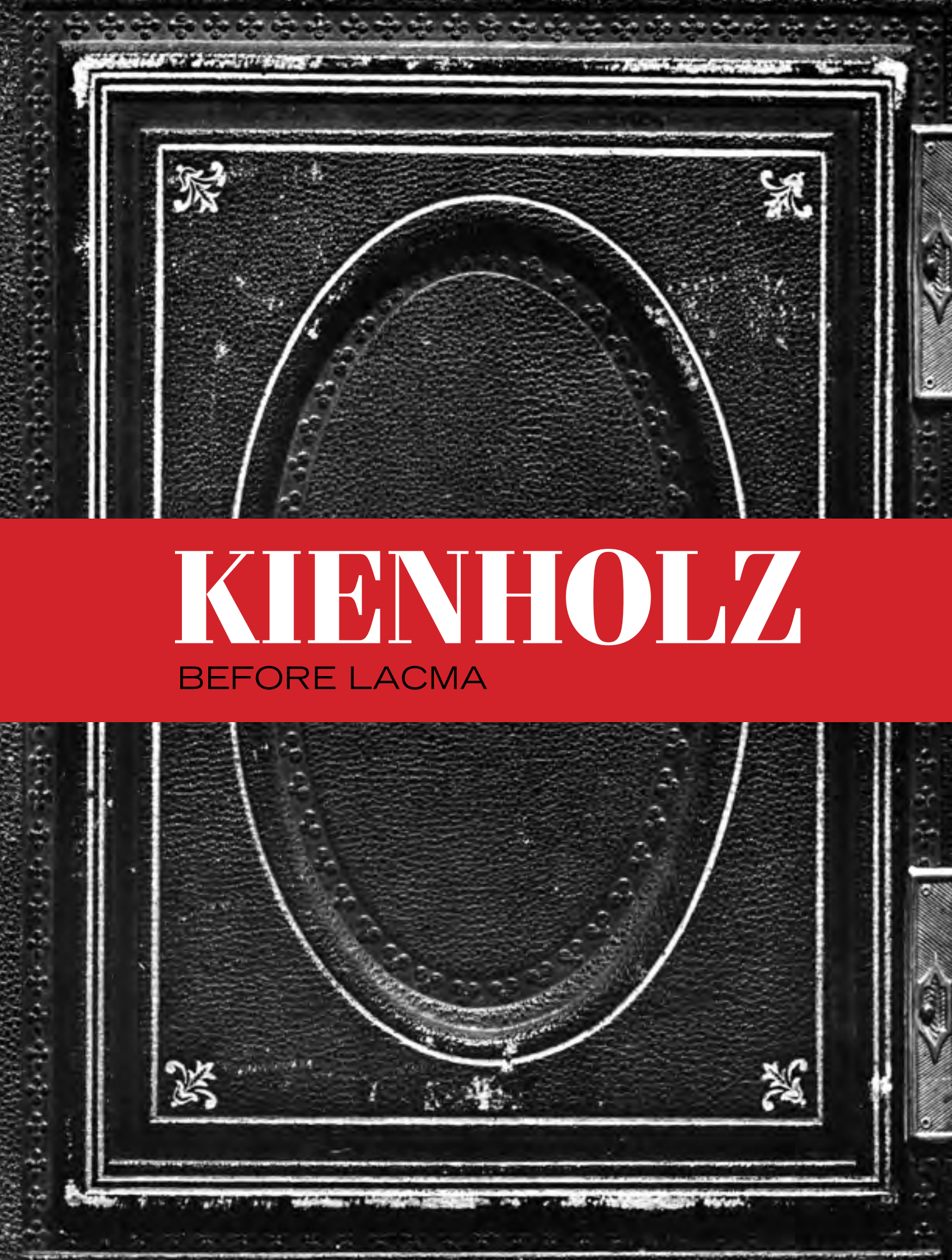

KIENHOLZ

BEFORE LACMA

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KIENHOLZ

BEFORE LACMA

24 January – 3 March 2012

In collaboration with Maurice Tuchman

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FOREWORD

We know from both previous international survey exhibitions, and from legend, that Edward Kienholz was largely a self-taught artist, born into a poor Southern Idaho farming family, eight miles from the nearest town of Fairfield, in Eastern Washington. However, the question remains: How did Ed's artistic life come into being?

Ed's journey brought him to Los Angeles via Reno and Las Vegas, where he polished his used-car dealership and entrepreneurial skills. During his first experience at an art gallery on La Cienega Boulevard, he realized the potential of having made paintings out back, he could set about to purvey the work out front. He scavenged materials from around the neighborhood and from next door, where Ed's carpenter landlord was perfectly happy to pass along woodworking scraps to his young artist tenant. Abstract Expressionism was "in the air," with East Coast artists being exhibited for the first time on the West Coast in commercial galleries, along with their surrealist counterparts from Europe. Ed took both directions fully on board with the same energy that he had displayed learning to weld metal, make carpentry, and build buildings, while growing up with his father.

Ed Kienholz, most recognized for his contribution to contemporary sculpture, began his career as a painter. The series of "broom paintings" emerged in the 1950s, along with Ed's growing literary interests being reflected in his choice of titles, or with words, statements, and declarations written directly onto the actual surface of the paintings themselves. In fact, Ed never did cease to be a painter; rather more, his work in his studio evolved into three-dimensional painting, embracing drama through the presence of the object. Its source of subject and theatricality can be found in full-blown dramatic installations such as "Five Car Stud," 1969–1972, which he completed alone, or "The Hoerengracht," 1983–1989, "The Ozymandias Parade," 1985, and "The Merry-Go-World or Begat By Chance and the Wonder Horse Trigger," 1988–1992, which were all made in collaboration from 1972 on with his last wife and working partner, Nancy Reddin Kienholz.

In these works from 1957–1964, we can see how Ed evolves from making work in two dimensions, to three; from abstraction to figuration; from the use of language stanzas as in poetry, to narrative storytelling as in journalistic prose. Meanwhile, Ed never leaves the realm of social commentary with all of its attendant rage, as literature and theater of this time embraced John Osborne's "Look Back in Anger" (1956), and the auteur movement in which French directors preoccupied with American film ripped the cinema. Coffee shops, jazz clubs and Barney's Beanery were the places in Los Angeles where artists met to compare their ideas.

While all of this was ongoing, Ed's partner in the Ferus Gallery, Walter Hopps, provided an intellectual foil and constant dialogue regarding art history, 20th century and contemporary collecting interests, through his connections to the Arensberg Family Collection and with the emerging young Los Angeles collectors of that era. Through Walter Arensberg, Hopps learned of Duchamp's art dealing on behalf of Brancusi; through Hopps, Ed met Marcel Duchamp. The idea that a visitor to an art experience is engaged in an act of voyeurism is demonstrated in most of Ed's work since the Duchamp Retrospective in 1963 at the Pasadena Art Museum. Kienholz and Duchamp met at the Green Hotel, an encounter that Ed memorialized in "Sollie 17," 1979–80. "The Sky is Falling: Act One," 1963, is perhaps a playful response to Duchamp's readymade entitled "Bicycle Wheel," 1913. One cannot help but draw parallels between Marcel Duchamp's and Francis Picabia's lively discussion about the disassociation of ideas on the Jura-Paris Road in 1912, and Ed and Walter's discourse 50 years later, possibly on the same subject.

This exhibition sets out to explore the formal development of Ed Kienholz's work in the studio through this carefully selected group of paintings, constructions and sculpture. The "primordial sources" of Kienholz's making are all here — the painting gesture and the employment of resin, found objects, taxidermy, light, and figuration (early mannequin works presage the full body-casting techniques that would later be ubiquitous). "Kienholz Before LACMA" serves to outline the formal studio "stage" for the thunderous critical response that was to follow in 1966, at the Los Angeles County Museum of Art, when the County Supervisors attempted to close the Kienholz Retrospective through a notorious act of censorship.

We have been very fortunate to receive support and guidance from Maurice Tuchman, Senior Curator Emeritus of the 20th Century Art Department, LACMA, and author of the museum's 1966 Kienholz Retrospective. We have also secured significant loans from LACMA, collectors, friends, family and the Estate of Edward Kienholz, and we appreciate the generosity of all the lenders to this exhibition.

I am always grateful to my colleagues at L.A. Louver, including Directors Kimberly Davis and Elizabeth East, Chief Preparator Christopher Pate, Registrar Tara Hadibrata, and Financial Controller Diana Kulow, as well as to our archive and administrative support staff. However, I would especially like to thank our Managing Director Lisa Jann, who has provided additional leadership over the past several years to our representation of Kienholz for this, and other current Kienholz exhibitions: "Five Car Stud," 1969–1972, was exhibited for the first time in the United States at LACMA, 4 September 2011–15 January 2012; the touring exhibition of this extraordinary work is hosted by Director Poul Erik Tøjner and Curator Anders Kold of the Louisiana Museum of Modern Art in Denmark, where it will be exhibited 6 June–21 October 2012."Kienholz: The Signs of the Times," curated by Dr. Martina Weinhart, and on exhibition at Schirn Kunsthalle, Frankfurt, Germany, through 29 January 2012, will travel to Museum Tinguely, Basel, Switzerland, 22 February–13 May 2012.

I am especially grateful to the artist Nancy Reddin Kienholz for her work, friendship and support of our exhibition programs on behalf of her husband, Edward Kienholz, and their collaboration from 1972–1994. Our 30-year history of working together is one of the binding, energizing forces truly representing the spirit and continuing ethos of L.A. Louver.

At a moment when many institutions are preoccupied with recontextualizing Ed Kienholz in order to give relevance and credibility to work by his peers, we continue to be concerned with delving into understanding the work of Kienholz itself. From our view, Ed's importance in the history of 20th century art has already been established.

More than a decade ago, we raised the question of the function of drawing in the work of Kienholz, which resulted in L.A. Louver's "Tableau Drawings" exhibition, and an examination of how drawings informed the making of larger assemblage and large-scale environment works. Just as this line of inquiry led us to new discoveries about Kienholz, another could lead us down a similarly interesting path. For instance, Ed began each day with two actions — the lighting of the first cigarette, and turning on the television, neither of which went off for the rest of the day. If the TV was essential to Kienholz the man, how is it essential to Kienholz's work?

Clearly, Ed has provided a wealth of ideas to investigate. We are fortunate that a new generation of international curators share our curiosity, and continue to organize exhibitions that examine Kienholz through today's perspective. There will always be a great deal more to learn about that which keeps Kienholz vital to contemporary life.

As Ed stated in 1976: "I would like my work to be understood for exactly what it is: it's one man's attempt to understand himself better. And in the sense that I'm human, maybe solutions or even questions that I come upon can be applicable, hopefully, to other people in other times." [1]

PETER GOULDS
FOUNDING DIRECTOR, L.A. LOUVER
DECEMBER 2011

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KIENHOLZ

BEFORE LACMA

CATALOG OF EXHIBITION

1. **Black With White**
1957, mixed media assemblage
70¼ x 34¼ x 1¾ in. (178.4 x 87 x 4.4 cm)
Anonymous

2. **Leda and the Canadian Honker**
1957, mixed media assemblage
25 x 80¾ x 3 in. (63.5 x 205.1 x 7.62 cm)
Private collection

3. **Exodus**
1958, oil and wood on plywood with text
23½ x 48 x 1 in. (59.7 x 121.9 x 2.54 cm)
Private collection

4. **Untitled**
c. 1958, mixed media on panel
33¼ x 45 in. (84.5 x 114.3 cm)

5. **The Little Eagle Rock Incident**
1958, paint and resin on plywood with mounted deer head
61¾ x 49 x 20 in. (156.8 x 124.5 x 50.8 cm)
McClain Gallery, Houston, TX

6. **The Medicine Show**
1958–9, mixed media assemblage
69 x 48 x 6 in. (175.3 x 121.9 x 15.2 cm)
Collection of Betty and Monte Factor, Santa Monica, CA

7. **Mother Sterling**
1959, mixed media assemblage
52 x 18½ x 18½ in. (132.1 x 47 x 47 cm)
Private collection

8. **One and One Half Tits**
1960, mixed media assemblage
15½ x 18 x 6¼ in. (39.4 x 45.7 x 15.9 cm)
Private collection

9. **American Girl**
1960, mixed media assemblage with painted canvas, mannequin, wooden box
20¾ x 13¼ x 3 in. (52.7 x 33.7 x 7.6 cm)
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10. **Flow Gently, Sweet Often**
1960, painted wood assemblage
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11. **It Takes Two to Integrate (Cha Cha Cha)**
1961, painted dolls, dried fish, glass in wooden box
31 x 27 x 7 in. (78.7 x 68.6 x 17.8 cm)
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1960, mixed media assemblage with turntable, wire and sheet metal elements
24 x 22 x 12 in. (61 x 55.9 x 30.5 cm)
Courtesy of Jennette Kienholz

13. **The U.S. Duck, or Home from the Summit**
1960, construction
26 7/16 x 21¼ x 6 in. (67.2 x 54 x 15.2 cm)
Los Angeles County Museum of Art,
Michael and Dorothy Blankfort Bequest

14. **The American Way, II**
1960 and 1970, paint and resin on rubber garden hose with severed deer neck mounted on wood; once covered with paint and watercolor on canvas, subsequently removed by the artist
22¾ x 22¼ x 8 in. (57.8 x 56.5 x 20.3 cm)
Courtesy of Susan Camiel,
from the Dorothy and Michael Blankfort Collection

15. **Sleepy's Hollow With Handle and Wheels**
1962, mixed media assemblage
29 x 28 x 58 in. (73.7 x 71.1 x 147.3 cm)
Collection of Betty and Monte Factor, Santa Monica, CA

16. **Ida Franger**
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33⅜ x 16½ x 18½ in. (84.8 x 41.9 x 47 cm)
Private collection

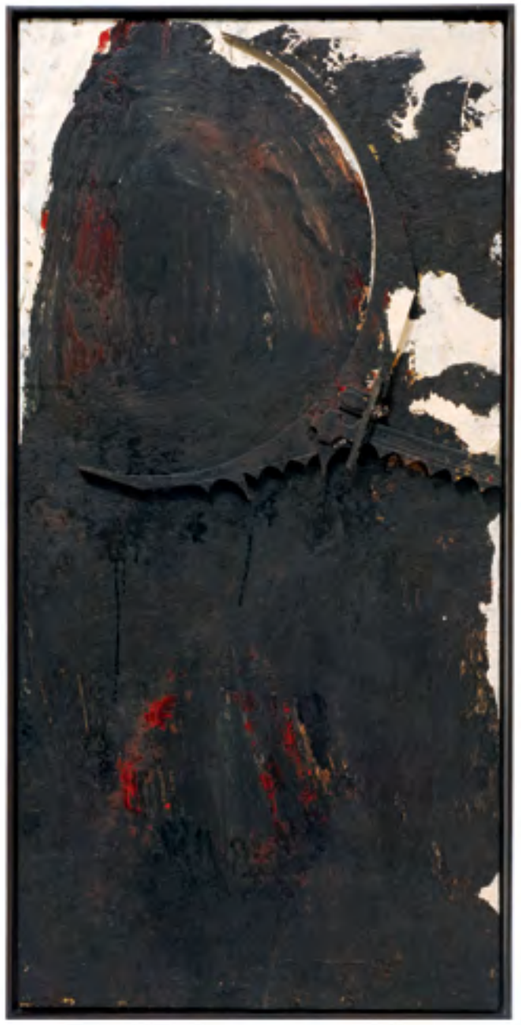
17. **America My Hometown**
1963, mixed media assemblage
33 x 28 x 28 in. (83.8 x 71.1 x 71.1 cm)
Private collection, Sweden

18. **The Sky is Falling: Act One**
1963, mixed media assemblage
45 x 24 x 22 in. (114.3 x 61 x 55.9 cm)
Private collection

19. **The Little Black Heart**
1963, mixed media assemblage
59 x 9 x 9 in. (149.9 x 22.9 x 22.9 cm)
From the private collection of
Tony and Helen Berlant, Santa Monica, CA

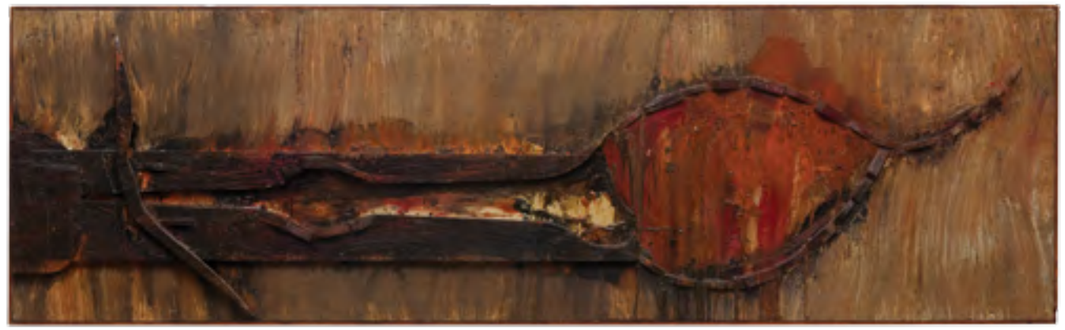
20. **The Black Angel**
1964, mixed media assemblage
21½ x 15 x 15 in. (54.6 x 38.1 x 38.1 cm)
Private collection

21. **Instant On**
1964, mixed media assemblage with fiberglass and flock, electric blanket control, photographs, antenna
9½ x 6½ x 6¼ in. (24.1 x 16.5 x 15.9 cm)
Collection of Betty and Monte Factor, Santa Monica, CA



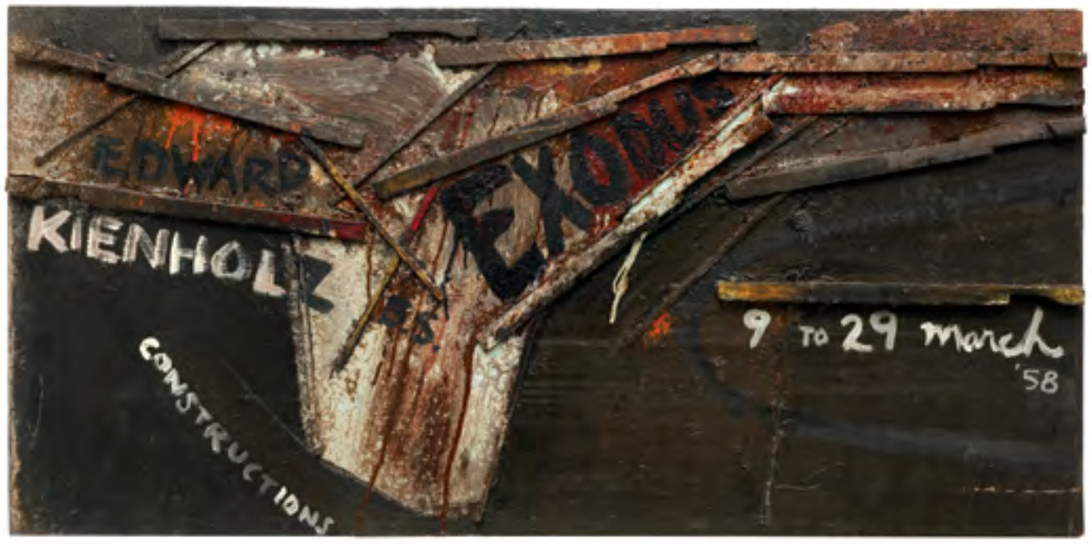
Black With White
1957, mixed media
70¼ x 34¼ x 1¾ in. (178.4 x 87 x 4.4 cm)

Since his high school days, Kienholz painted in oil and watercolor. In 1954 he began making wooden relief paintings. With these he often set himself the problem of starting and finishing a painting a day. Bits and wedges of leftover wood were nailed and glued to a panel and aggressively painted with a broom. The wood fragments comprised an armature, like a preparatory drawing on canvas, but they also served as a vessel into which paint could be poured and then smeared. … Kienholz conceived of painting with the pouring process as a means of "getting into" the painting, "swimming around in it, like in a bathtub." In contrast, Kienholz titled these works (after their execution) with humorous names in order "to be able to laugh at the piece and thereby be shed of it."[2]



Leda and the Canadian Honker
1957, mixed media assemblage
25 x 80¾ x 3 in. (63.5 x 205.1 x 7.62 cm)

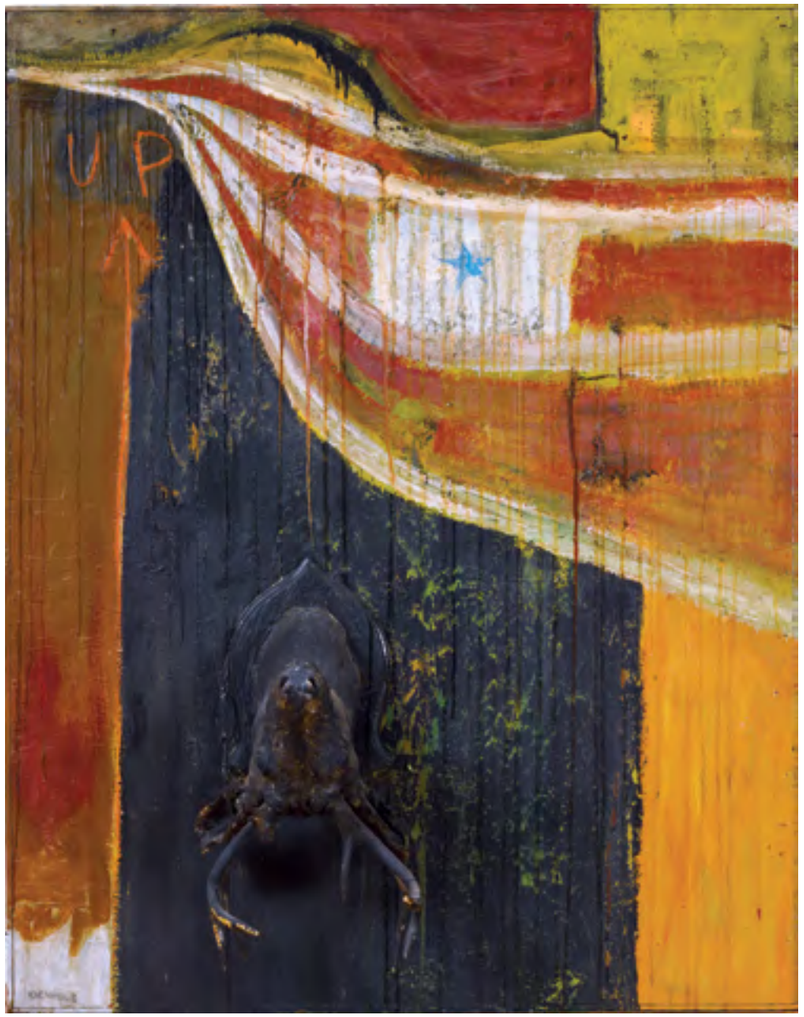
The technique and imagery of his broom paintings constitute an original achievement, affected in a general and oblique way by action painting. The unusual color of these paintings — a rich murky brown, suggestive of natural aging, though often with a single bright orange or yellow patch — was prompted by Kienholz's encounter in the early fifties with a painting by the San Francisco artist Julius Wasserstein. (Chemically incompatible paints were deliberately mixed by Kienholz to prove that in art even sacrosanct technical laws can be broken to advantage. The ultra-sensitive receptivity of these painted surfaces to changing light is extraordinary and proves the artist correct.) Beyond this a search for influences upon Kienholz proves futile.[3]



Exodus
1958, oil and wood on plywood with text
23½ x 48 x 1 in. (59.7 x 121.9 x 2.54 cm)

Untitled
1958, mixed media on panel
33¼ x 45 in. (84.5 x 114.3 cm)

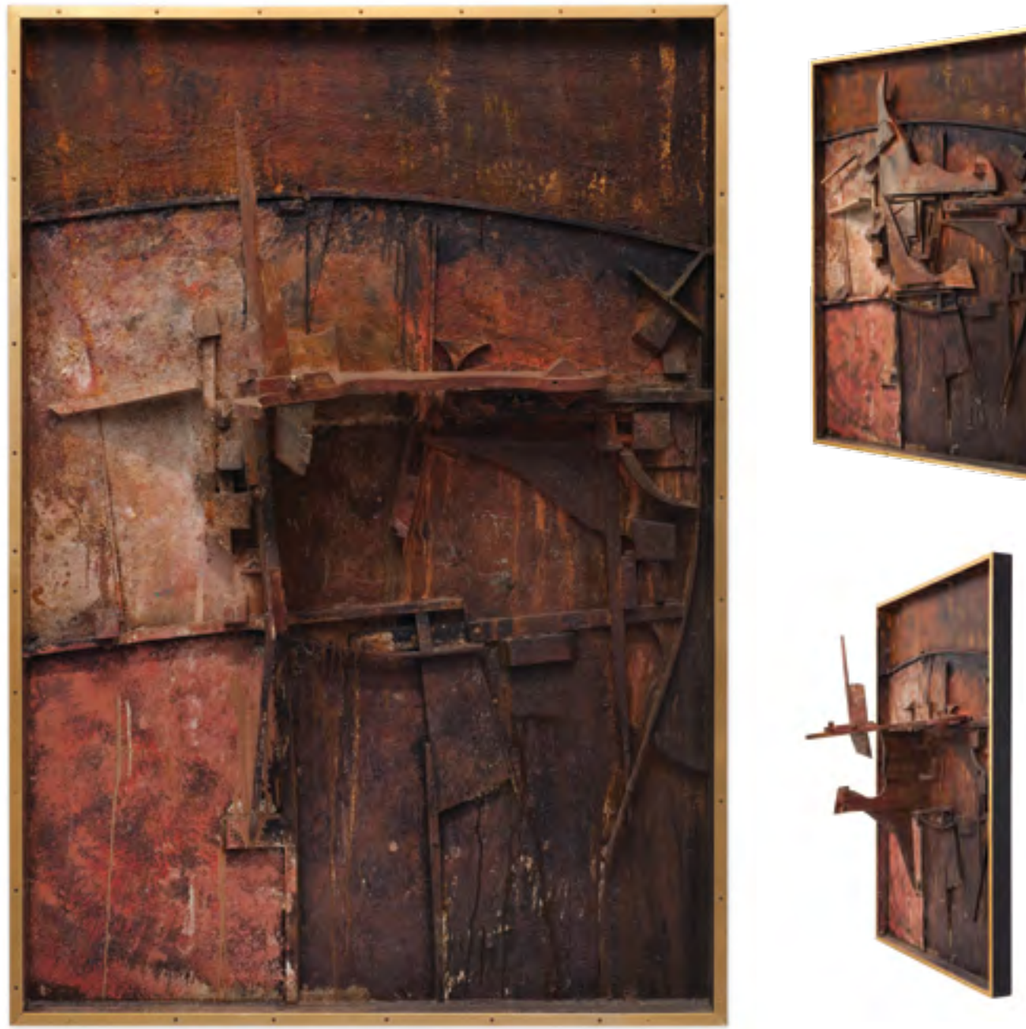
The tenor of these early works is surprisingly elegant and gay — surprising, for at the time of their execution, Kienholz conceived of the "broom paintings" as exercises in a non-artistic territory, a region of "ugliness." He proceeded on the premise that if he "could make something really ugly," it would help him "understand beauty."[4]



The Little Eagle Rock Incident
1958, paint and resin on plywood with mounted deer head
61¾ x 49 x 20 in. (156.8 x 124.5 x 50.8 cm)

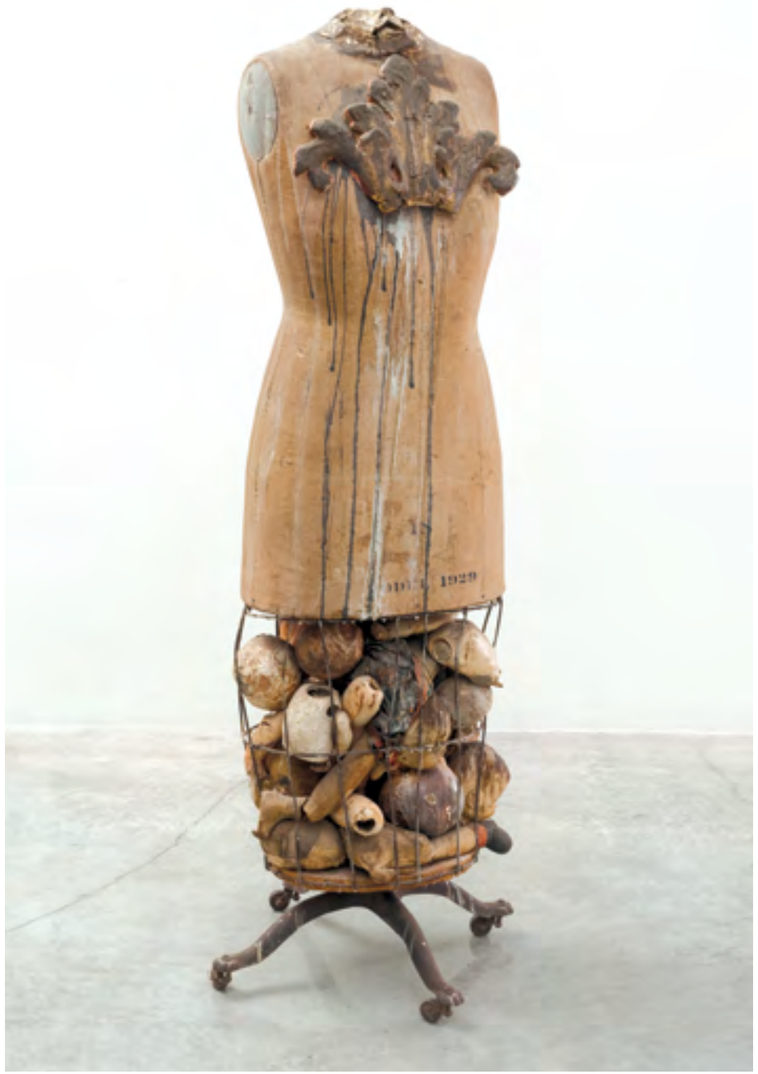
In "The Little Eagle Rock Incident" of 1958, Kienholz affixed a fully three-dimensional found object (a deer head) to a relief painting. This was the first work he titled in reference to a topical event (the crisis in racial integration at Little Rock), although the assemblage was not conceived explicitly in symbolic terms.

Reference to contemporary life was first implied in "Eagle Rock."[5]



The Medicine Show
1958–9, mixed media assemblage
69 x 48 x 6 in. (175.3 x 121.9 x 15.2 cm)

In "The Medicine Show," Kienholz adapted his relief painting in another manner by hinging the wooden armature to the wall surface, giving it the character of sculpture rather than drawing. Certain sections open and swing into space. Significantly, the work is valid both "open" and "closed" so that the viewer's active involvement is required to experience the work. Later this two-fold possibility became characteristic of many box-like assemblages.[6]



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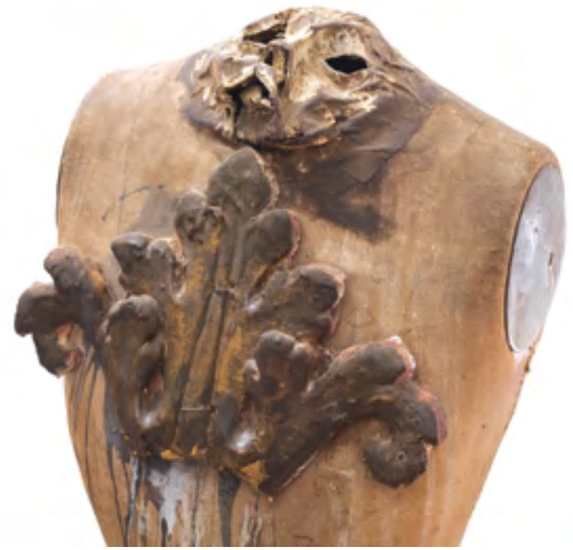

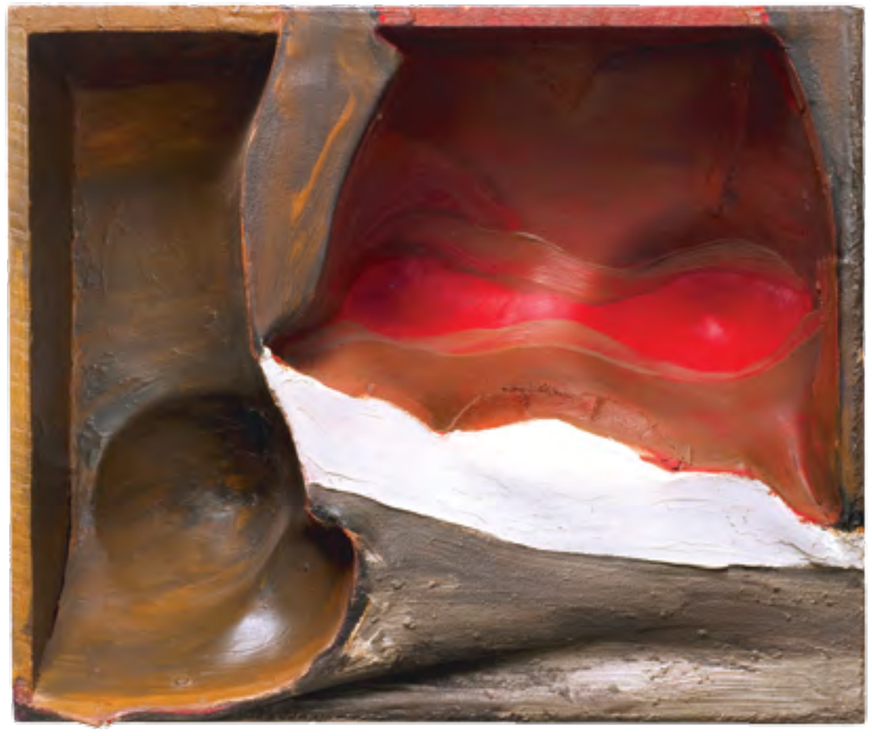

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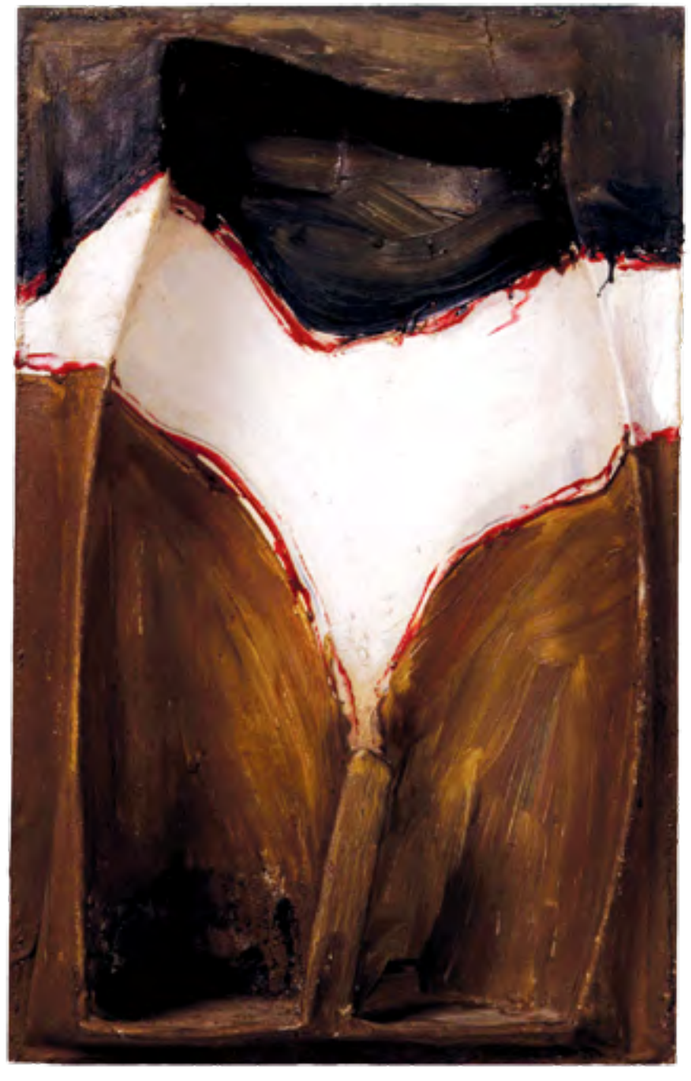
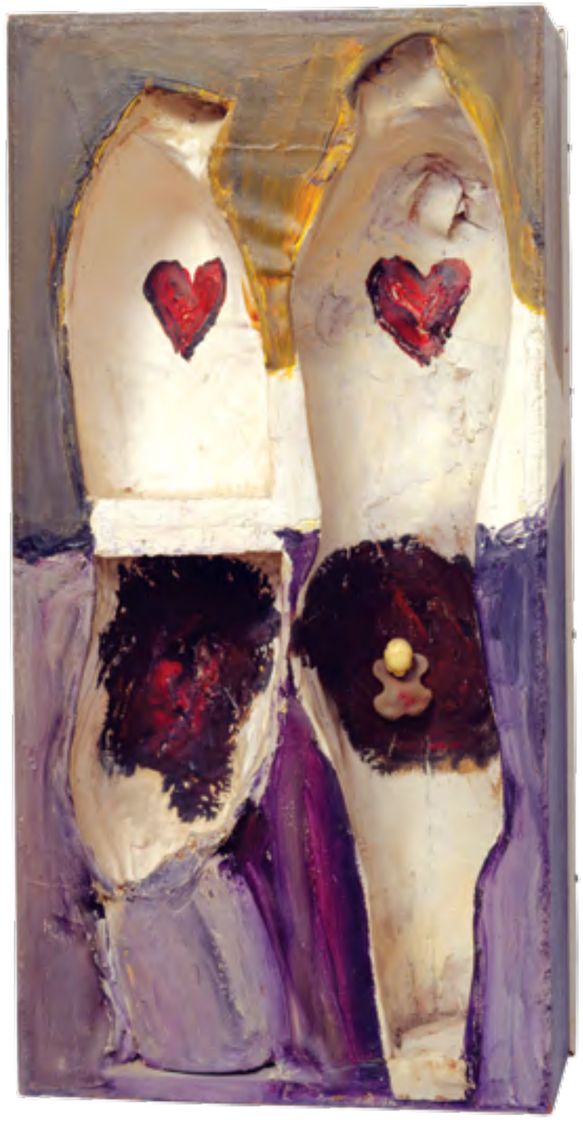


American Girl
1960, mixed media assemblage with painted canvas,
mannequin, wooden box
20¾ x 13¼ x 3 in. (52.7 x 33.7 x 7.6 cm)

…[A] new series of boxes — low-toned, wryly conjectural rather than strident…convey Kienholz's penchant for symbolic caricature. They consist of wooden boxes in which are inserted manikin torsos cut in half lengthwise, covered with canvas and painted. The problem set by this series again concerned making variations in a restricted format. There is a sense here of formal exercise, recalling his self-imposed necessity in the fifties to produce a painting a day.[7]



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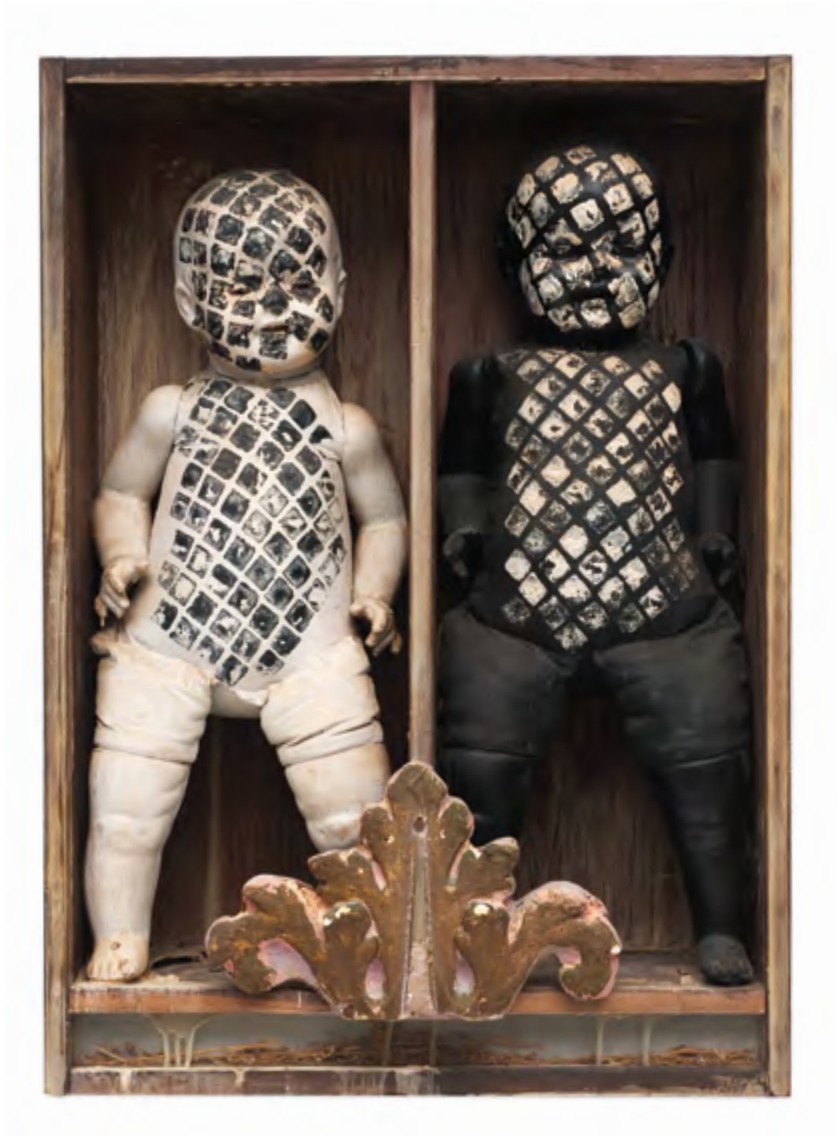

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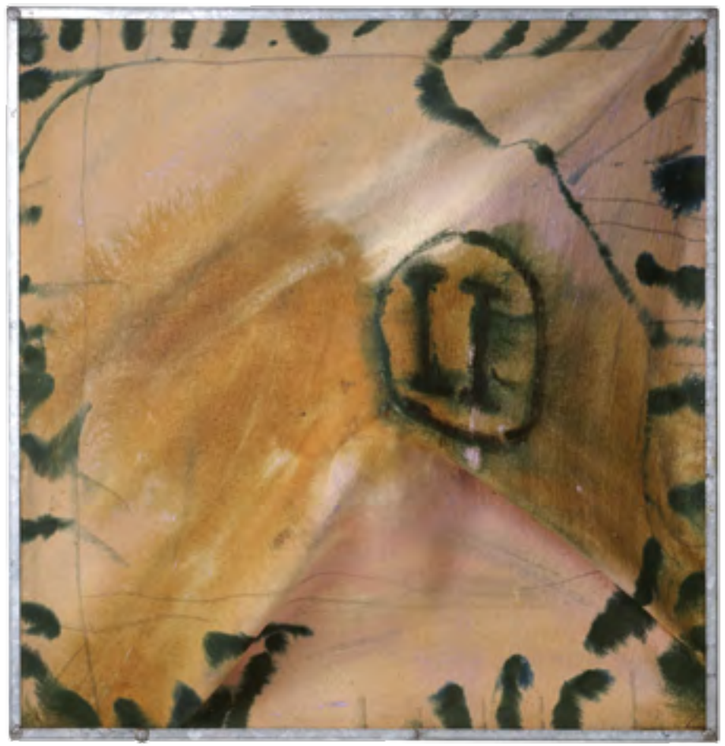


The American Way, II, 1960
1960, paint and resin on rubber garden hose with severed deer neck mounted on wood; once covered with paint and watercolor on canvas, subsequently removed by the artist
22¾ x 22¼ x 8 in. (57.8 x 56.5 x 20.3 cm)

The next episode, in 1960, started over a beer with Ed Kienholz, not yet well known. He asked me if I thought he would "make it." What he meant, of course, was critical appreciation of his work, sales, museum representation, and so forth. I answered promptly with enthusiastic affirmation. I truly believed he would "make it," although as a writer, knowing how necessary such encouragement could be, I'd have answered yes under any circumstances.

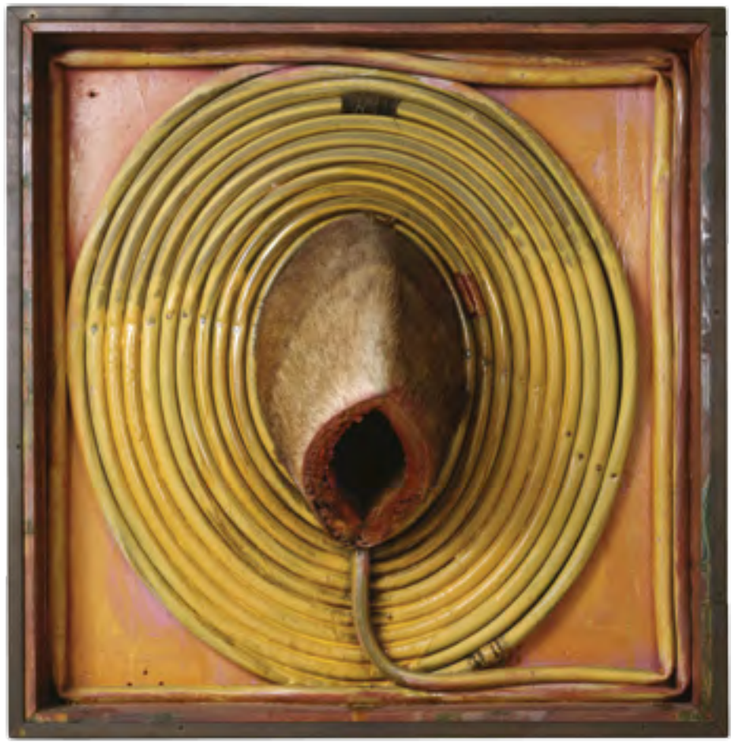
Kienholz then asked another question: Would I buy something from him I couldn't look at for ten years? I knew from experience, having already bought several of his works, that he enjoyed "dealing." Again, I felt I had no choice. I had spoken of my faith in his future. Now was the time to prove my sincerity, and I agreed.

The "deal" was for a down payment and the balance at the end of the ten-year term.

"If you open it during that time," Kienholz added, "you pay it all and I keep the piece." Later, when he presented the lengthy and involved written contract, I saw that the date of the "opening" was April Fool's Day, 1970.

The ten years passed like a wave of the hand while Kienholz' construction, hidden within a canvas envelope, hung around the house with the rest of the crowd. Again, we were made fun of by our friends who didn't understand that faith in an artist has to be total or it becomes speculation.

For the "grand opening," we invited all the friends who had seen the "thing" in our home. Kienholz appeared, strangely shy, but dutifully prepared to do the final unveiling.



The American Way, II, 1970

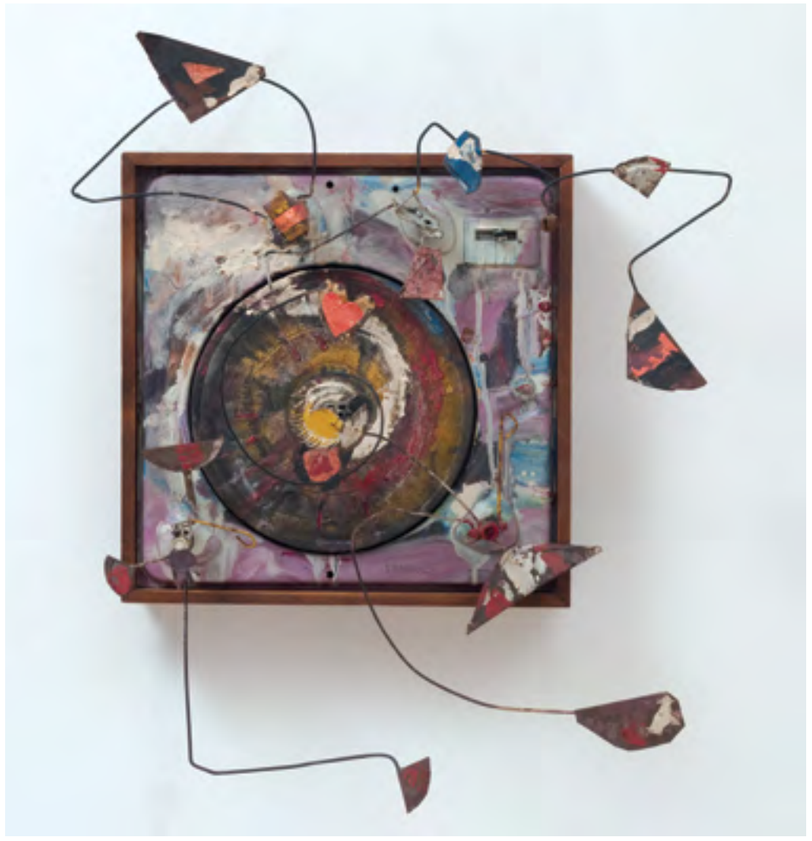
As we stood together in our garden, surrounded by an eager, skeptical audience, he asked whether I would sell the piece back to him before he opened it. For the third time, my good faith was tested, and I refused.

What we saw brought gasps of appreciation as well as distaste. In the center of the construction was the gaping oval of a deer's neck, glossy brown hair and all, from which the head and all the innards had been removed Surrounding the neck was a coil of ochre-colored rubber hose against a salmon background. The neck and the coil were contained in a painted wooden box approximately two-feet square. The title of the piece was *The American Way, II.*

I dared think that he had called it *The American Way, II* because it represented a mindless act of horror, not unlike one of Goya's drawings of war. Dorothy asked him what the title meant. "It's obvious," Kienholz replied. "The way you bought it is the American way. On the installment plan."

Despite Kienholz' claim, I still see it my way, and there's no law that says I can't. Someday it will take its place at the Los Angeles County Museum of Art alongside another work of Kienholz' called *History as a Planter*, a deeply moving memorial to those who died in Hitler's ovens, bought jointly for the Museum by some collectors among whom we were proud to be included.

— Michael Blankfort, "Confessions of an Art Eater (with Apologies to De Quincey)"[8]



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1960, mixed media assemblage with turntable,
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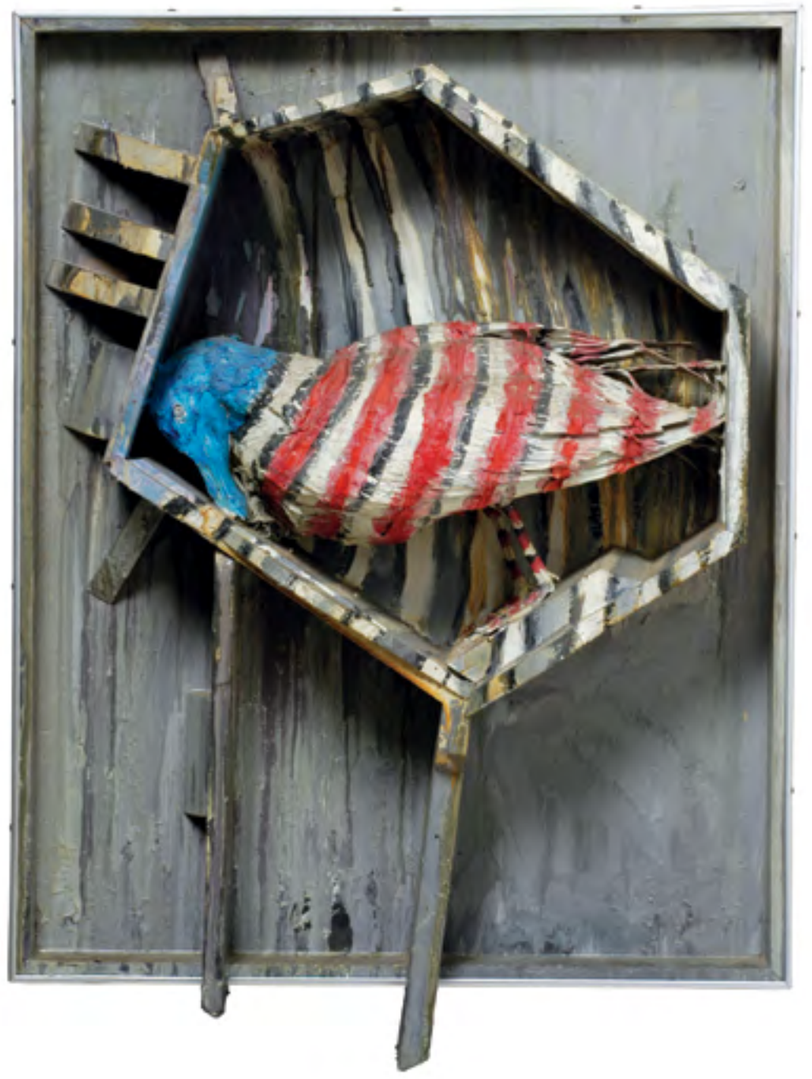

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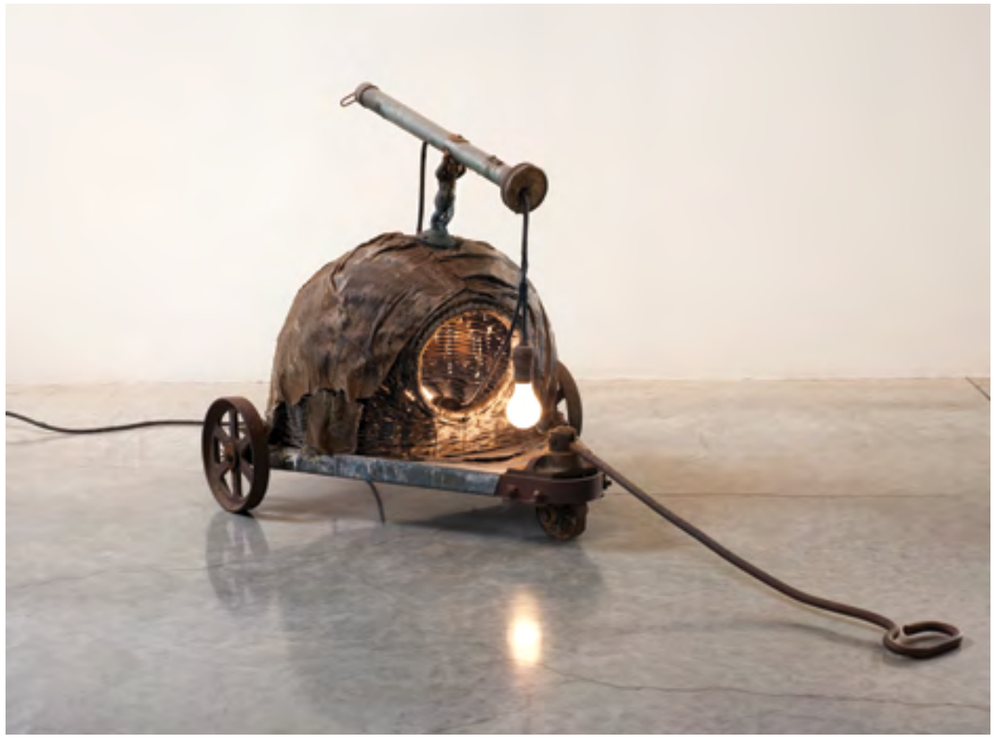

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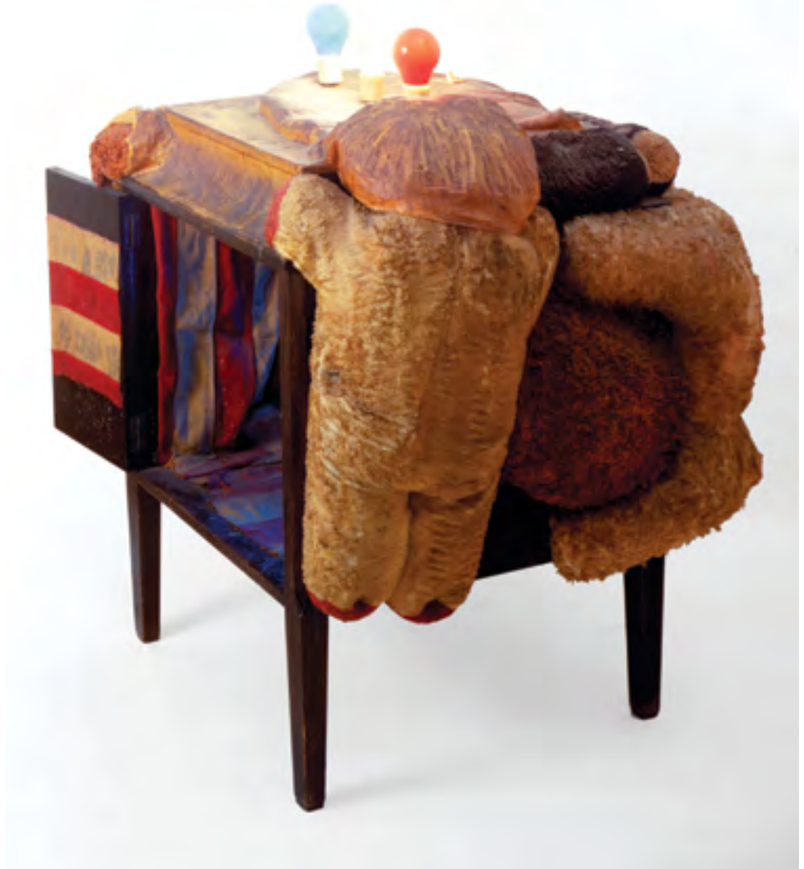

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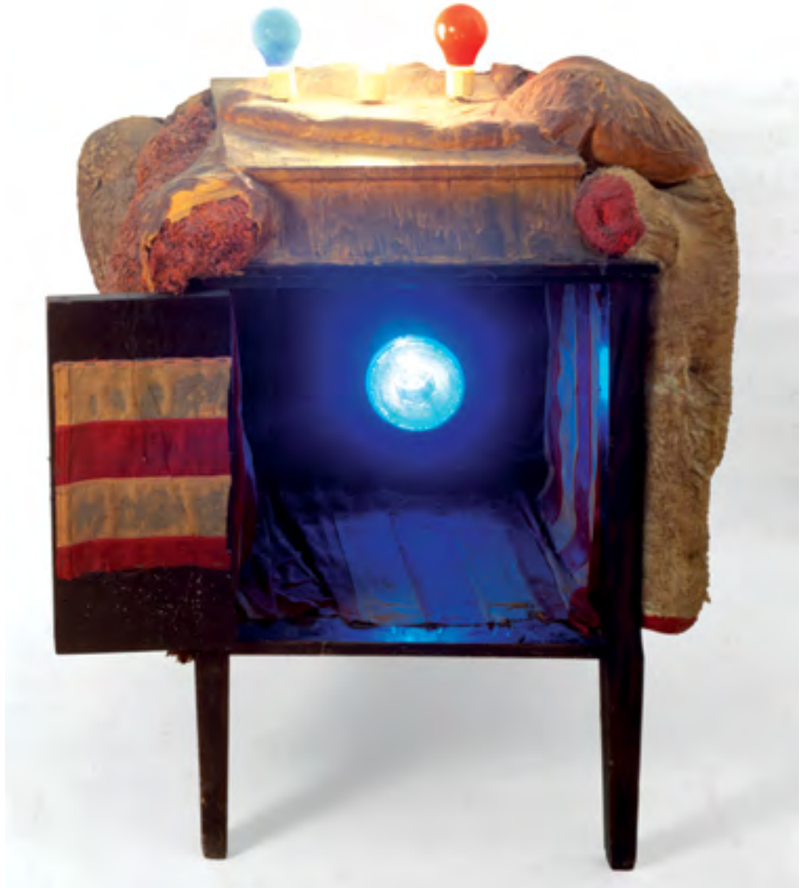

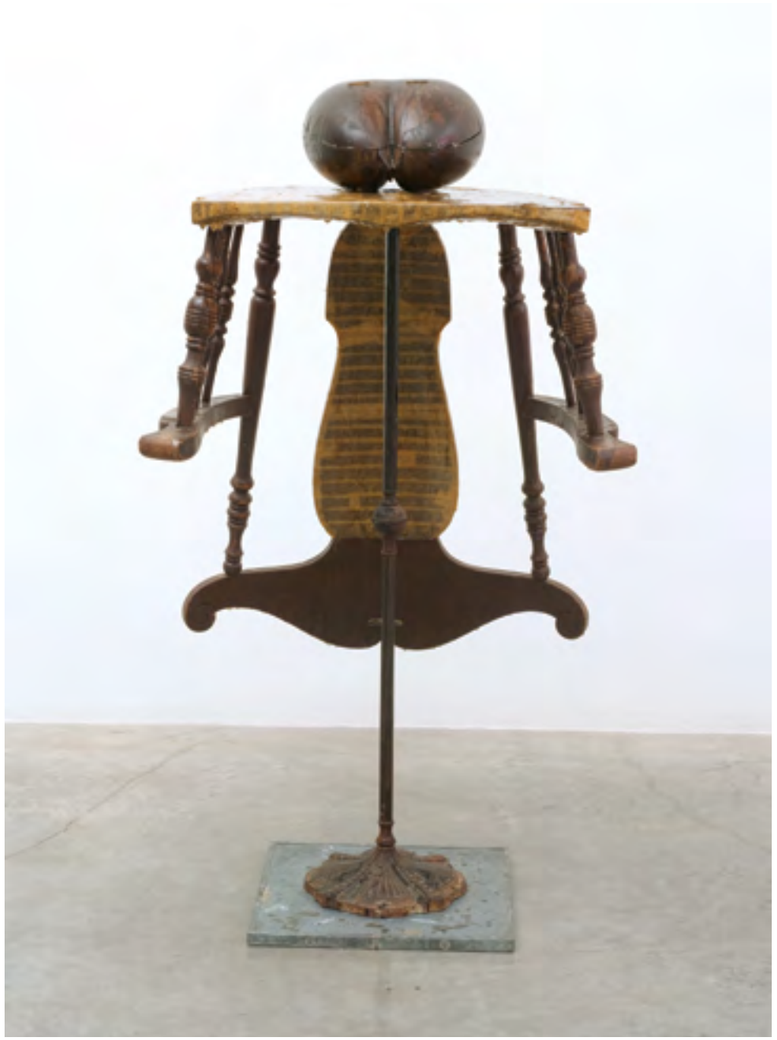

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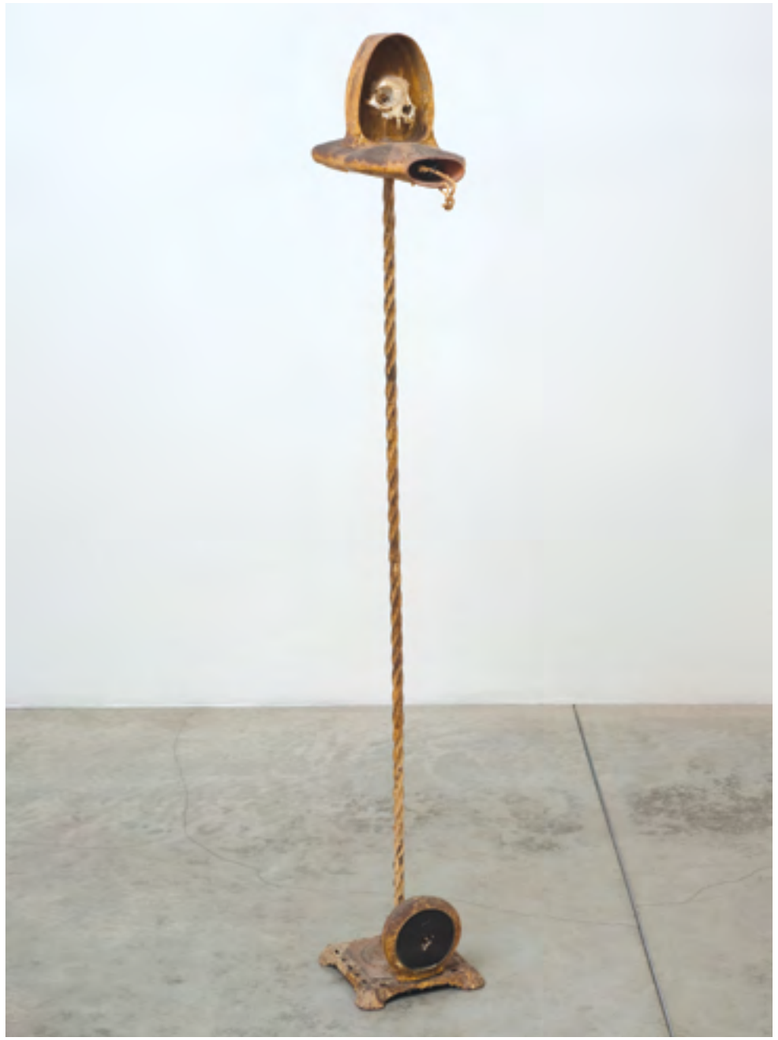
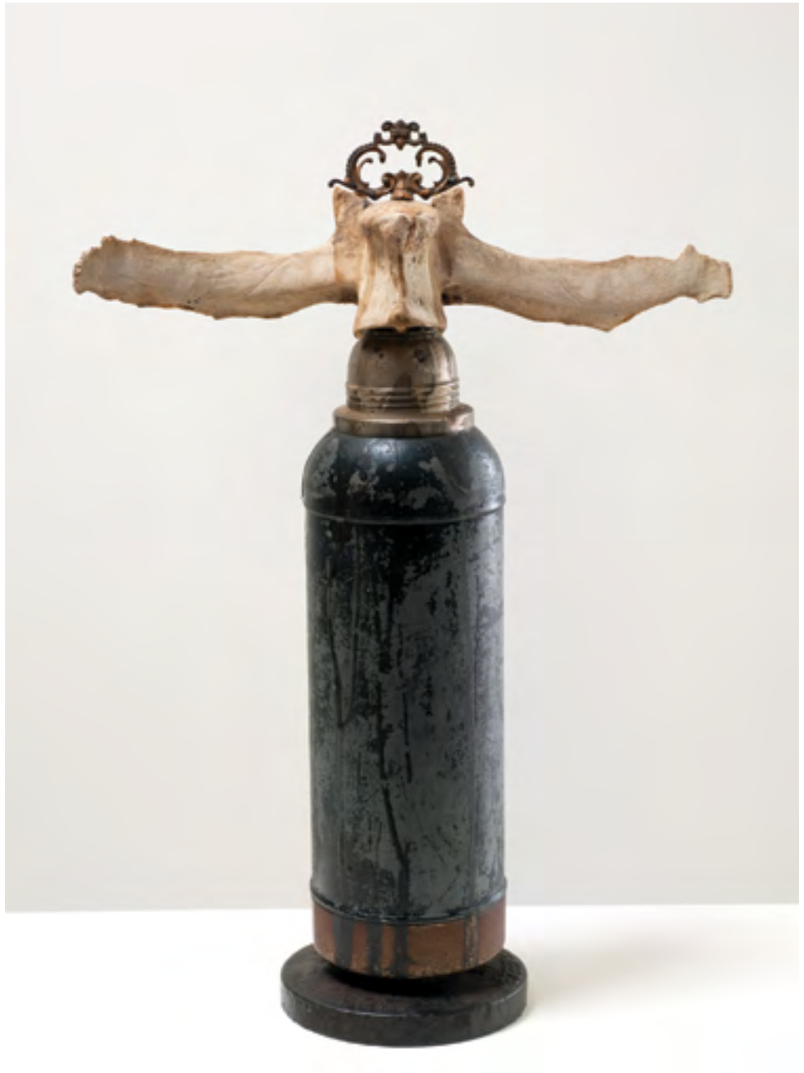
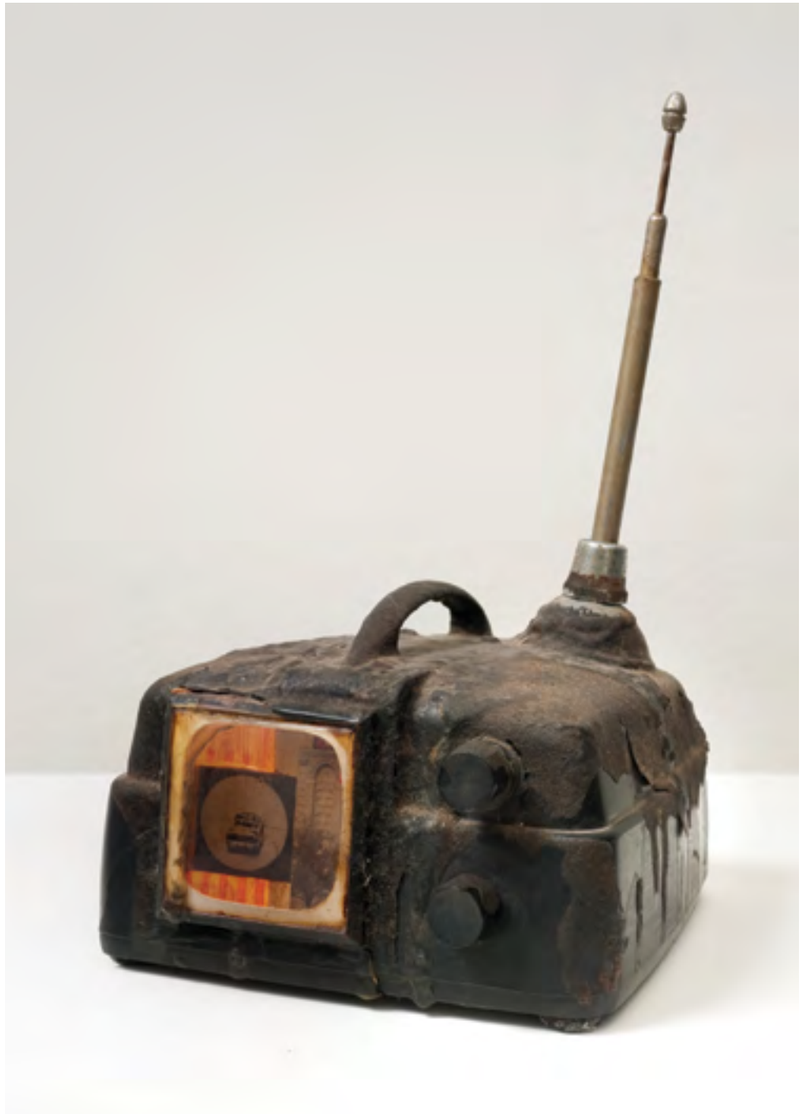
1963, mixed media assemblage
45 x 24 x 22 in. (114.3 x 61 x 55.9 cm)



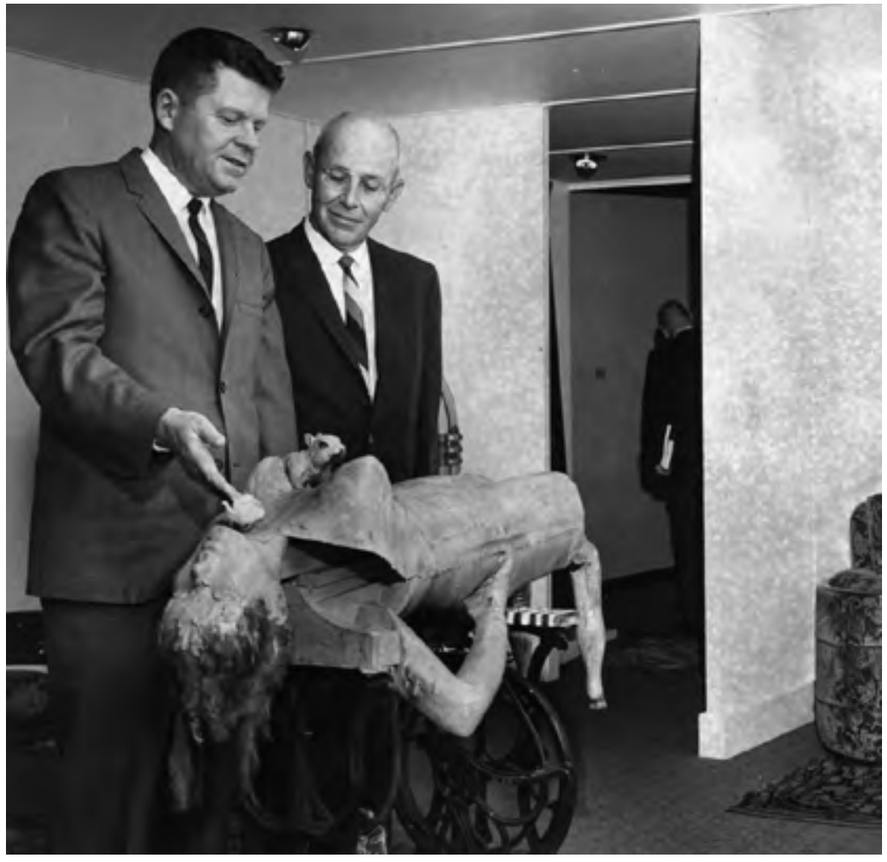
The Little Black Heart
1963, mixed media assemblage
59 x 9 x 9 in. (149.9 x 22.9 x 22.9 cm)



The Black Angel
1964, mixed media assemblage
21½ x 15 x 15 in. (54.6 x 38.1 x 38.1 cm)



Instant On
1964, mixed media assemblage with fiberglass and flock,
electric blanket control, photographs, antenna
9½ x 6½ x 6¼ in. (24.1 x 16.5 x 15.9 cm)



County Supervisor Warren Dorn and John Maharg from the county counsel's office view the piece "Five Dollar Billy" from Edward Kienholz's installation entitled, "Roxys," a full-scale replica of a house of prostitution. On one wall of the exhibit hangs a portrait of General MacArthur. The exhibit was considered highly controversial by Los Angeles County officials. Photo dated: March 26, 1966.

HERALD EXAMINER COLLECTION/Los Angeles Public Library

KIENHOLZ AT LACMA, 1966

MAURICE TUCHMAN

In four pace-setting years after the Los Angeles County Museum of Art opened to the public in April 1965, the Department of Modern Art presented 40 exhibitions of 20th century art, mostly of contemporary art, all accompanied by catalogues. The selection of only one artist in this remarkable array was met with opposition: that of Ed Kienholz. Resistance to my determination to feature the work of the artist as first among equals in a program committed to Los Angeles artists, came not from museum staff or artists, but from a few indignant collectors, from the LACMA Board of Trustees, and — later — from the Los Angeles County Board of Supervisors. Working closely and in close harmony with Ed Kienholz from my earliest days in Los Angeles in August 1964, my plan had been to open the museum's brand new Department of Modern Art with a survey of a decade's work by the artist.

Certain members of the department's support group, the Contemporary Art Council, which numbered 18 members at the time, were angry and vociferous in denouncing the artist and their new curator; one woman quit the council in protest, while another would not speak to me for decades. More importantly, Norton Simon — who, along with LACMA founding director Ric Brown, had brought me to found the Department of Modern Art — was sufficiently irked by the decision to exhibit Kienholz, such that he appointed another trustee: the second most powerful man in Hollywood (the first Jewish leader to support Richard Nixon) to persuade me — really to try to force me — to abandon the Kienholz exhibition altogether.

In a memorable and final call to me, he declared, if I was so foolish to persist, "you will never hear the sound of my voice again." I never did.

With Ed's support, in face of the unnecessary controversy of making this exhibition one of the new museum's opening presentations, we re-scheduled the retrospective from April 1, 1965 to March 30, 1966.

Precedent for the tumult that was to grip the community was fresh in people's minds from the bust of Wallace Berman's 1957 Ferus gallery exhibition. Even more immediate was the extraordinary censorship of Kienholz's "Bunny, Bunny You're So Funny," 1962, which was removed from the gallery at San Fernando Valley State College in 1963.

Following is a chronology of events that led to the 1966 LACMA exhibition, and its aftermath.

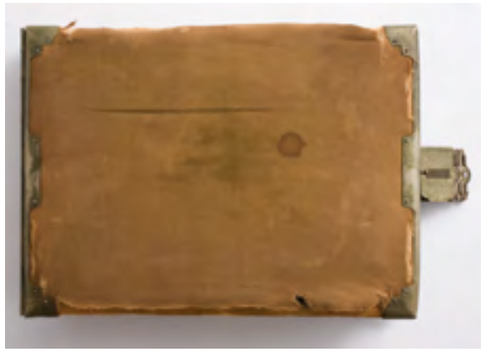
APRIL 1, 1965:
LACMA opens on Wilshire Boulevard in Hancock Park.
Kienholz's 10-year survey exhibition is rescheduled for March 30, 1966. Legal counsel to the Board of Trustees writes to Ric Brown to register that Kienholz is "dull."
NOVEMBER 8, 1965:
Founding Director Ric Brown is fired by the Board of Trustees.
NOVEMBER 12, 1965:
A "save the museum" committee is formed to protest trustee interference with museum staff.
MARCH 3, 1966:
Chief Curator James Elliott resigns, citing his disturbance, and that of the museum staff, over the dismissal of the director.
MARCH 4, 1966:
LACMA's Board of Trustees invites the Los Angeles County Board of Supervisors to view the installation of Kienholz's show in progress.

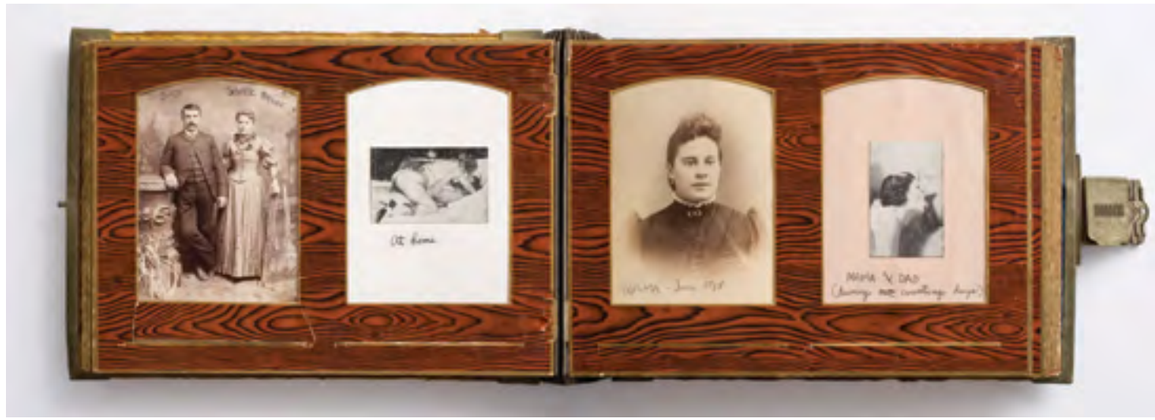
Kienholz secretly tapes comments by supervisors Dorn and Hahn about the nostalgic feelings evoked in them by "Roxys."

The supervisors accuse the LACMA trustees of not opposing the show "for fear of aggravating an already tense relationship between museum board and staff."
MARCH 23, 1966:
Supervisor Dorn, "My wife knows art. I know pornography when I see it."
MARCH 24, 1966:
"Hahn Will Try To Block Extra Pay To Art Museum Officials," New York Times.
MARCH 24, 30, AND APRIL 6, 1966:
Political cartoons by Pulitzer Prize-winning cartoonist Paul Conrad lampoon the supervisors in the Los Angeles Times.
MARCH 25, 1966:
"Museum Threatened with Loss Of Funds," New York Times.
MARCH 25, 1966:
"Los Angeles Museum Defies Censorship by County Board," New York Times.
MARCH 30, 1966:
"Art Show to Open with Heavy Guard," New York Times.
MARCH 31, 1966:
"No Giggles in the Gallery: Public Sees Art Exhibition; Concludes: Art not Pornographic," Los Angeles Times.
MARCH 31, 1966:
"Crowds Wild at LA Show," San Francisco Chronicle.
APRIL 3, 1966:
"Los Angeles and the Kienholz Affair," by Philip Leider, New York Times.
"…The very beautiful and extensive catalogue attempts to sort out the various phases of Kienholz's career from 1956."

One thousand five hundred copies of the LACMA catalogue sold out immediately, as did 2500 additional copies, before the show closed. In the exhibition itself, along with documentation of the period, we focus on the importance and vigor of the early works of Ed Kienholz, which could hardly be seen through the clouds of confusion set off by the controversy. Happily, LACMA has never had to contend with political interference since the exhibition 45 years ago.

Maurice Tuchman founded the Department of Modern Art at the Los Angeles County Museum of Art in August 1963, prior to its opening in Hancock Park in April 1964. The youngest curator in museum history, he served 35 years as Chairman of Modern and Contemporary Art. His major exhibition projects include LACMA's Kienholz Retrospective in 1966, "Art and Technology, 1966-1971" (LACMA, 1971), "Chaim Soutine: 1893-1943" (Arts Council of Britain, 1963), "The Spiritual in Art, 1890–1985" (LACMA, MCA Chicago, Haags Gemeentemuseum, 1986-1987), "Artists at Max's Kansas City: Hetero-Holics and Some Women Too," (Loretta Howard Gallery, New York, 2010) and "Soutine/Bacon" (Helly Nahmad Gallery, New York, 2011). Tuchman resides in New York and Los Angeles.





Family Album
1960, photography album and found photographs
8.5 x 12 x 3 in. (21.6 x 30.5 x 7.6 cm)

Ed and I saw each other often on Sundays. We signaled each other from our hilltop homes (Nichols to Laurel) with flashing mirrors, and made a dinner plan.

After he started his conceptual watercolors, starting with $2, he kept pestering me to buy one, and I resisted. After months of this, exasperated, Ed called me to warn me that the drawings would soon be out of my price range. To which I replied, "Ed, I don't want money on my walls, and anything I have is yours for the asking."

Ed was silent. Months later, he delivered a watercolor to my home that read "FOR ANYTHING I WANT FROM MAURICE TUCHMAN."

Long after, I could no longer resist asking Ed what he wanted. "Your wife," came the instant reply. Sometime after that, I found a package on my doorstep at home — "The Family Album," a comical, pornographic handmade book that inspired the LACMA 1966 catalogue design. It has never been shown publicly, and hardly ever privately, until now.

—MAURICE TUCHMAN, DECEMBER 2011

NOTES & ACKNOWLEDGMENTS

NOTES

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2. Tuchman, Maurice. *Edward Kienholz* (Los Angeles: Los Angeles County Museum of Art, 1966) 5.

3. Ibid.

4. Ibid.

5. Ibid, 6.

6. Ibid.

7. Ibid, 7.

8. Tuchman, Maurice and Anne Carnegie Edgerton. *The Michael and Dorothy Blankfort Collection* (Los Angeles: Los Angeles County Museum of Art, 1982) 11–12.

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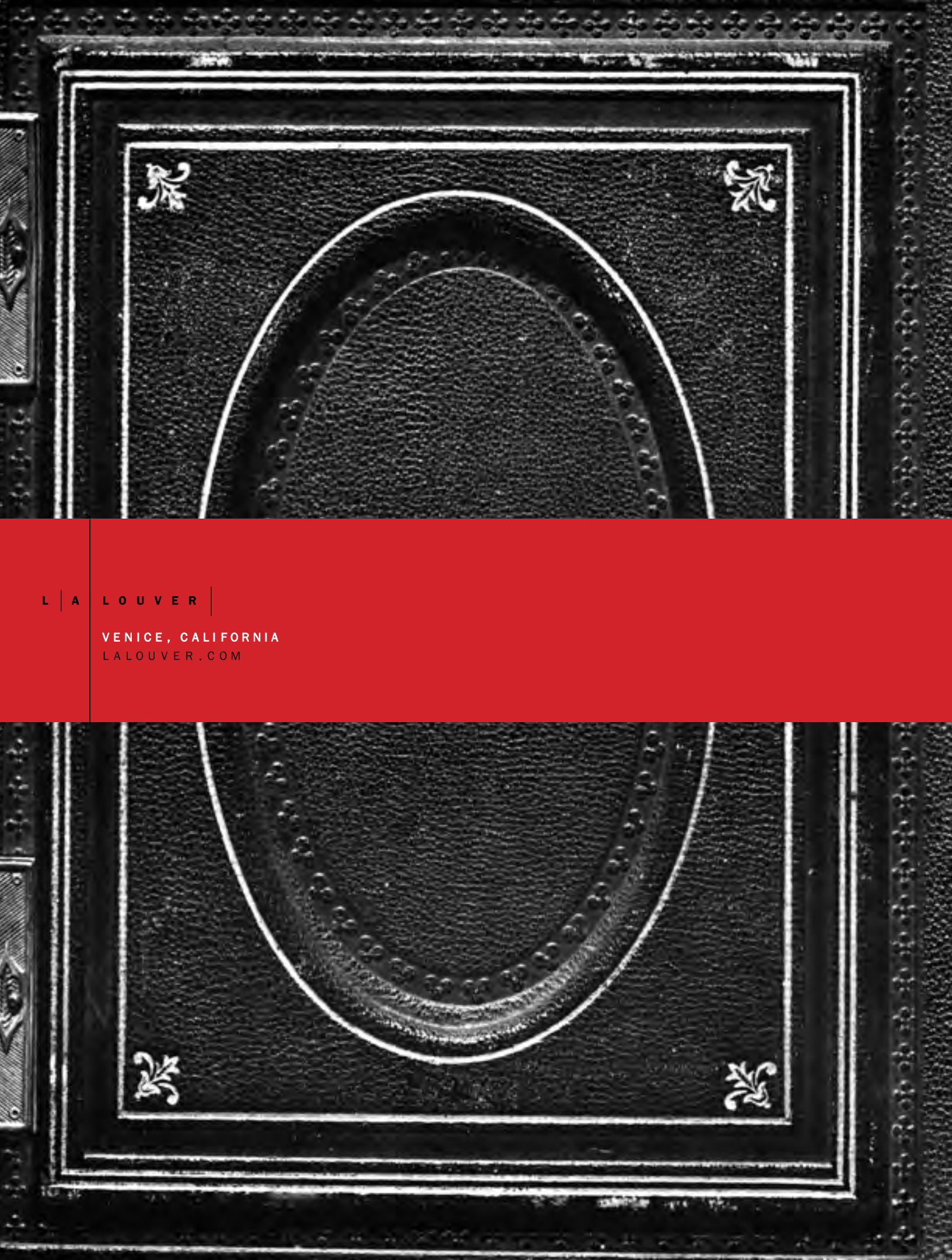
For Ed Kienholz

— In Peace



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