

L | A | LOUVER |

50

15 February - 26 July 2025



L.A. Louver Celebrates 50 Years

15 February - 14 June 2025

45 North Venice Boulevard
Venice, CA 90291

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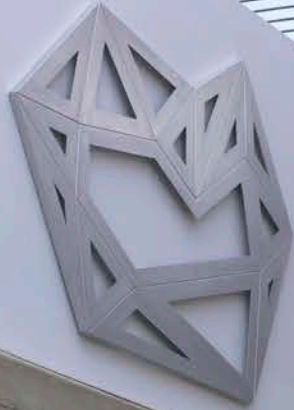
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L.A. LOUVER CELEBRATES 50 YEARS

15 February - 26 July 2025



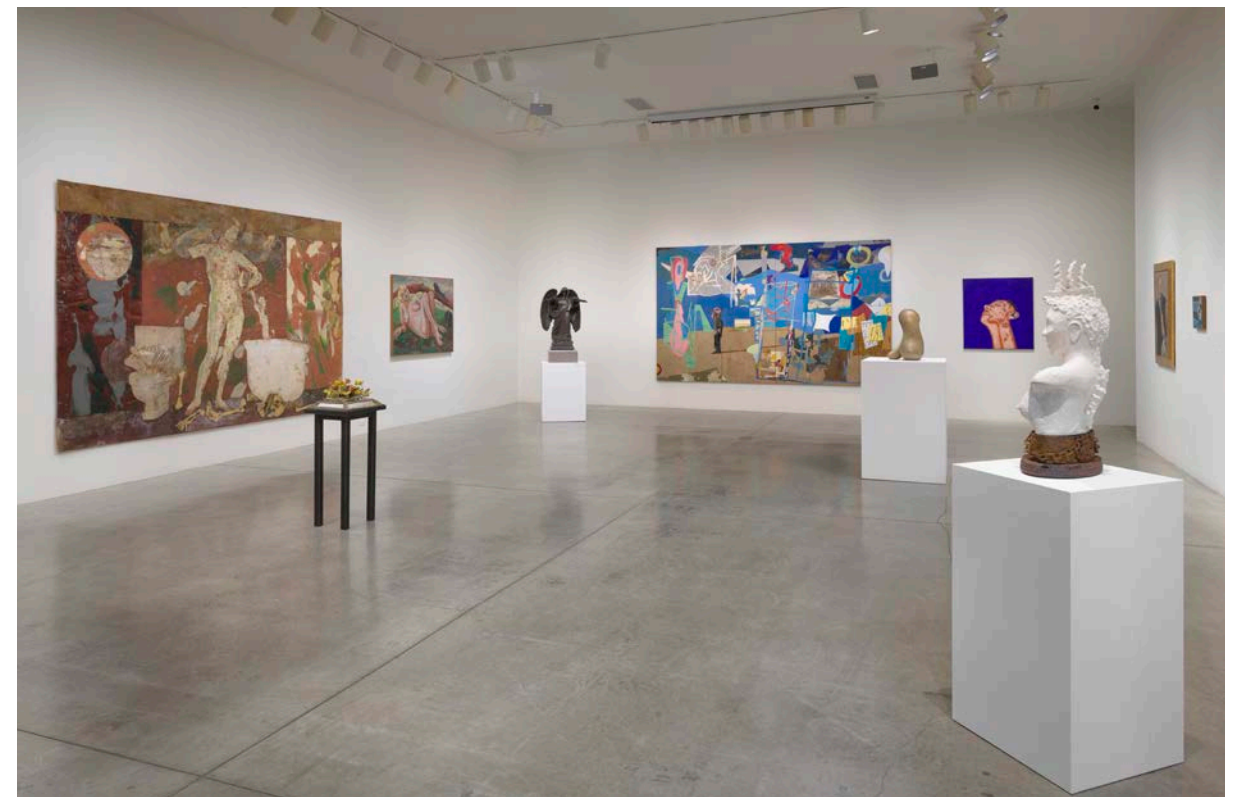
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L.A. LOUVER
CELEBRATES
50 YEARS

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L.A. Louver is proud to celebrate our 50th anniversary with an exhibition surveying the gallery's history, from its formation in 1975 to now. One of the longest-established contemporary art galleries on the West Coast, L.A. Louver has presented more than 660 exhibitions over the course of what has been the most significant period of creative growth in Southern Californian history. We are delighted to commemorate this achievement with a presentation in all spaces of the gallery, which remains on the same block as our original 1970s location.

L.A. Louver was founded with a singular mission: to contextualize Los Angeles and global artists in a distinguished exhibition program. *L.A. Louver Celebrates 50 Years* honors this initial ambition and the pivotal role the gallery has played in establishing L.A. as a global art center. Comprised of work by over 50 artists, the exhibition includes those from the early days of the gallery (Max Cole, George Herms, Edward and Nancy Reddin Kienholz, Don Suggs), international figures (David Hockney, Sui Jianguo, Per Kirkeby, Leon Kossoff), stalwarts of the city's creative landscape (Tony Berlant, John McCracken, Ed Moses, Ken Price), and those living and working in Los Angeles today (Rebecca Campbell, Gajin Fujita, Heather Gwen Martin, Alison Saar).

The exhibition is a portrait of L.A. Louver, enriched and informed by history as much as the landscape of today. Though harkening back to key moments from the past, the presentation offers points of nonlinear connection that elucidate the complex truth of an identity shaped by time, place, and people. Furthermore, it is a tribute to the forces and memories that have shaped the gallery – the Bohemian art haven that was 1970s Venice Beach; the artists, staff, and community that have kept the program vibrant and dynamic; the bespoke building designed by Frederick Fisher & Partners that has held hundreds of exhibitions and events; and the artworks that have traveled the world.



Artists

Terry Allen
Georg Baselitz
Tony Berlant
Wallace Berman
Tony Bevan
Domenico Bianchi
William Brice
Deborah Butterfield
John Cage
Rebecca Campbell
Nick Cave
Dale Chihuly
Max Cole
Richard Deacon
Edgard de Souza
Mark di Suvero
Richard Diebenkorn
Marcel Duchamp
Jimmie Durham
Toshikatsu Endo
Gajin Fujita
Charles Garabedian
Joe Goode
Frederick Hammersley
George Herms
David Hockney
Ben Jackel
Edward Kienholz
Nancy Reddin Kienholz
Per Kirkeby
Leon Kossoff
Lili Lakich
Richard Long
Nathan Mabry
Heather Gwen Martin
Jason Martin
Enrique Martínez Celaya
Thom Mayne
John McCracken
Michael C. McMillen
Ed Moses
Alice Neel
Nam June Paik
Ken Price
Sandra Mendelsohn Rubin
Alison Saar
Eduardo Sarabia
Peter Shelton
Kate Steinitz
Don Suggs
Sui Jianguo
teamLab
Juan Uslé
Matt Wedel
William Wiley
Tom Wudl



Terry Allen
Extinct, 2024

pastel and collage on two sheets of paper
Overall framed: 32 3/4 x 49 1/2 in. (83.2 x 125.7 cm)
Framed each: 32 3/4 x 24 3/4 in. (83.2 x 62.9 cm)
Each sheet: 30 x 22 1/2 in. (76.2 x 57.2 cm)
(Inv# TA25-001)

Terry Allen's complex, polymathic body of work sprawls across a multitude of artistic modes. Continually shapeshifting, accumulating, and turning back and in on itself, his work has been described as fragmented and chaotic, an oeuvre that does not attempt to distill a single theme to an easily graspable essence, but rather mimics the sensory overload of real life. In *Extinct*, Allen continues this proliferative approach to artmaking, building up a trove of macabre, poetic details to contend with what is missing or has been lost. Here, Allen continues a throughline of his career, mining the recesses of his own cryptic personal history and mercurial memory. Combining stream-of-consciousness textual fragments with smoky assemblage drawings, Allen recounts dreamlike, often violent, childhood experiences and the animals they connect to, the experiences and animals both now faded to extinction. An extension of Allen's multipart body of work *MemWars*, in which the artist explores episodes of his own life, *Extinct* confronts the persistent - if fragmentary - nature of our often disturbingly cruel formative recollections, pairing them with the vanished casualties these experiences may leave in their wake. Exhibited in eight L.A. Louver solo presentations and numerous group shows since 1985, Terry Allen continues to be one of the gallery's most compelling and enigmatic interdisciplinary artists. His work has been collected by several major museums, including the Metropolitan Museum of Art and the Museum of Modern Art in New York, and the Los Angeles County Museum of Art and the Museum of Contemporary Art in Los Angeles. As an outlaw country musician and songwriter, Allen has worked with other creative polymaths, including David Byrne, Wilco, Lucinda Williams, Guy Clark, Ryan Bingham, and many others.



Georg Baselitz

Akt mit drei Armen, 1977

linocut

Paper: 106 1/4 x 61 7/8 in. (269.9 x 157.2 cm)

Edition 2 of 4

(Inv# GB89-8.2)

After Georg Baselitz emigrated from East Germany to West Berlin in 1956, he continued to develop his artistic expertise by attending the University of Fine Arts West Berlin and municipal workshops. At both locations Baselitz experimented with printmaking techniques, and over the course of his artistic career he has produced more than 1,000 prints in various mediums including etching, lithography, linocuts, and woodcuts. In the mid 1970s Baselitz created some of his most influential prints - linocuts measuring over 6 feet (2 meters) in height. *Akt mit drei Armen* (*Nude with Three Arms*) is a monumental print which required such extensive preparation and technical printmaking skill that Baselitz only created an edition of 4. Baselitz pushed the very boundaries of linocut as a medium with this work. Cutting linoleum of this size required bold and energetic strokes from Baselitz. The artist also expended great energy and creativity to ink and print the linoleum sheet. Baselitz used heavy oil based paint and ink applied by a roller, as well as his hands and fingers, to create this image. Like Baselitz's paintings produced at this same time, *Akt mit drei Armen* employs the pictorial strategy of inversion. Baselitz's rendering of the nude male figure upside down seemingly falling from the sky destabilizes the figural representation and its narrative potential in order to focus attention on the artistic process itself. The colossal scale of this linocut as well as the "painterly" techniques Baselitz employed gives this print gravitas equal to his influential neo-expressionist paintings.

**Georg Baselitz***Partisan*, 1966

woodcut

15 x 12 1/2 in. (38.1 x 31.8 cm)

framed: 25 5/8 x 22 3/4 in. (65.1 x 57.8 cm)

Edition of 15

(Inv# GB89-10)

During 1965-1966 Georg Baselitz produced an astounding number of artworks in the themes of “Heroes” and “New Types” including 60 paintings, 130 drawings, and 38 prints. The prints *Der Hirte* (*The Shepherd*) and *Rebell* (*Rebel*) and the woodcut *Partisan* directly relate to the internationally renowned monumental paintings of the same names demonstrating the importance of Baselitz’s exploration of these themes across mediums. Printmaking has always been a vital avenue of artistic expression for Baselitz in dialogue with his creation of paintings and sculptures. These “Heroes” prints exemplify Baselitz’s skill in the techniques of etching, aquatint, and woodcut and his ability to render profound emotion through visceral imagery. Viewed together, *Der Hirte*, *Rebell*, and *Partisan* are a haunting interrogation of previously heroic archetypal male figures, who, through Baselitz’s critical depictions, are rendered broken, hopeless, and futile in apocalyptic landscapes reminiscent of both World War II German battlefields and post-war wastelands. Baselitz ingeniously drew upon his careful study of Italian Mannerism while on a fellowship in Florence in 1965 and adapted those figural stylistic depictions to make his “Heroes” and “New Types” male figures disproportional, distorted, and grotesque. The *Rebell* is depicted in a confused and defeated state with a battle flag strewn on the ground amongst the wounded and is thus the antithesis of a heroic socialist-realist male fighter. *Der Hirte* stands amongst the ruins in a blackened skyline unable to lead or to help others. In *Partisan* Baselitz uses the bold, graphic qualities of the woodcut to vividly render the inner turmoil of the crushed and scared colossal male figure. The “Heroes” and “New Types” artworks were exhibited for the first time in February 1966 at Galerie Springer in West Berlin bringing Baselitz wide acclaim and continued notoriety. *Der Hirte*, *Rebell*, and *Partisan* were shown by L.A. Louver in 1989 in the exhibit *Georg Baselitz: Graphic Work 1966-1989*.



Georg Baselitz
Rebell, 1965
 etching and aquatint
 Paper: 17 1/2 x 12 3/4 in. (44.5 x 32.4 cm)
 Framed: 20 3/4 x 17 in. (52.7 x 43.2 cm)
 Edition 48 of 60
 signed and dated lower right; number lower left
 (Inv# GB89-4.48)



Georg Baselitz
Der Hirte, 1965
 etching & aquatint
 Paper: 17 1/2 x 12 3/4 in. (44.5 x 32.4 cm)
 Framed: 20 3/4 x 17 1/4 in. (52.7 x 43.8 cm)
 Edition 12 of 60
 signed and dated lower right; numbered lower left
 (Inv# GB89-9.12)





Tony Berlant

The Journey, 1985

found metal collage on board

(6 panels)

overall: 84 x 141 in. (213.4 x 358.1 cm)

(Inv# TB94-47)



Tony Berlant's monumental collaged metal work *The Journey* is one in a series of autobiographical pieces the artist produced in the 1980s and 1990s exploring his current milieu or familial and Jewish roots. Created, like most of his works, from found printed metal laboriously hammered onto plywood, the work represents the migration of his ancestors from New York to California. In it we find a figure standing in a desert landscape, the skyscrapers and cacophony of the city behind, the abstract promise of the coast in front. Produced at almost mural scale, the work speaks to the momentousness of this journey while also signalling the isolation of its central figure. Mining personal history to access the shared experience of the migrant wanderer, the work captures a throughline of the artist's career, which often collages together the intimate and idiosyncratic with something more broadly held in common. As Berlant himself describes, "The more personal and introspective an artwork is the more universal it becomes." Exhibited at MOCA Los Angeles in 1986, this large-scale work reveals the technical and compositional mastery Berlant brings to his unique medium, validating his status as one of Los Angeles' most beloved artists.



Wallace Berman

Semina, c. 1988 -1992

offset lithograph & letterpress printing

Box: 12 1/4 x 10 1/2 x 2 in. (31.1 x 26.7 x 5.1 cm)

Edition 57 of 300

(Inv# WB07-9.57)

In June 1992 coinciding with the exhibition *Poem Makers: Wallace Berman, George Herms, and Jess*, L.A. Louver published the facsimile edition of Wallace Berman's *Semina* journal issues 1-9 in close collaboration with George Herms, Shirley Berman, and Tosh Berman. Printed in a facsimile edition of 320 (including 20 family editions, and 33 unfinished copies), Herms oversaw every aspect of the production process including the selection of authentic papers, typefaces, and hand letterpress printing thereby ensuring the highest quality and veracity to the original *Semina* journals.

Between 1955 and 1964, Berman created each issue of *Semina* in irregular editions (usually between 149 and 350 copies), which he sent in the mail or personally gave to select friends and fellow-travelers who were part of the diverse counter-cultural scenes in Los Angeles and throughout the United States. *Semina* artist contributors included: John Altoon, Wallace Berman, Charles Brittin, Cameron, Jean Cocteau, Lynn Foulkes, Walter Hopps, Jess, and others. *Semina* writer, poet, and author contributors included: Charles Baudelaire, Charles Bukowski, Allen Ginsberg, Herman Hesse, Mike McClure, David Meltzer, Alexander Trocchi, and others.

Beautifully handmade, with an elliptical and esoteric comingling of drawings, artwork, photographic reproductions, collages, poems, texts, and fragmentary writing, each journal issue of *Semina* is an artwork in itself. *Semina* is an early example of mail art tangentially engaging with creative strategies employed by Ray Johnson and Fluxus artists. Inspired by Dada, Surrealist, and Beat artists' fascination with the games, chance, and the unconscious, *Semina* continually invites the reader to actively engage in a series of open-ended games. *Semina* issues 1, 4, 5, 7, and 8 include loose-leaf pages which are intended to be read and shuffled in random juxtapositions. Always complex, filled with inside jokes, historical references, and a mystical belief in the power of the image and word, the *Semina* journals are an infinite source of fascination and revelation.



Given the extreme rarity of the original *Semina* journals, of which very few artists, collectors, or institutions hold all 9 issues, the facsimile edition has been enthusiastically acquired by many major art museums, university libraries, artists, and private collectors. Since the publication of the facsimile edition in 1992 art historical scholarship about Berman and the connected artists, writers, poets, filmmakers, and musicians has greatly expanded and had a considerable impact through major exhibitions and book publications. *Semina* is one of the most influential journals documenting the counter-currents of avant-garde artistic and literary expression during the post-World War II period of American economic, social, and cultural transformation.



Wallace Berman

Untitled (Multi-color Shuffle, A-4 Neil Young), 1969

color verifax collage

14 x 13 in. (35.6 x 33 cm)

(Inv# WB81-2)

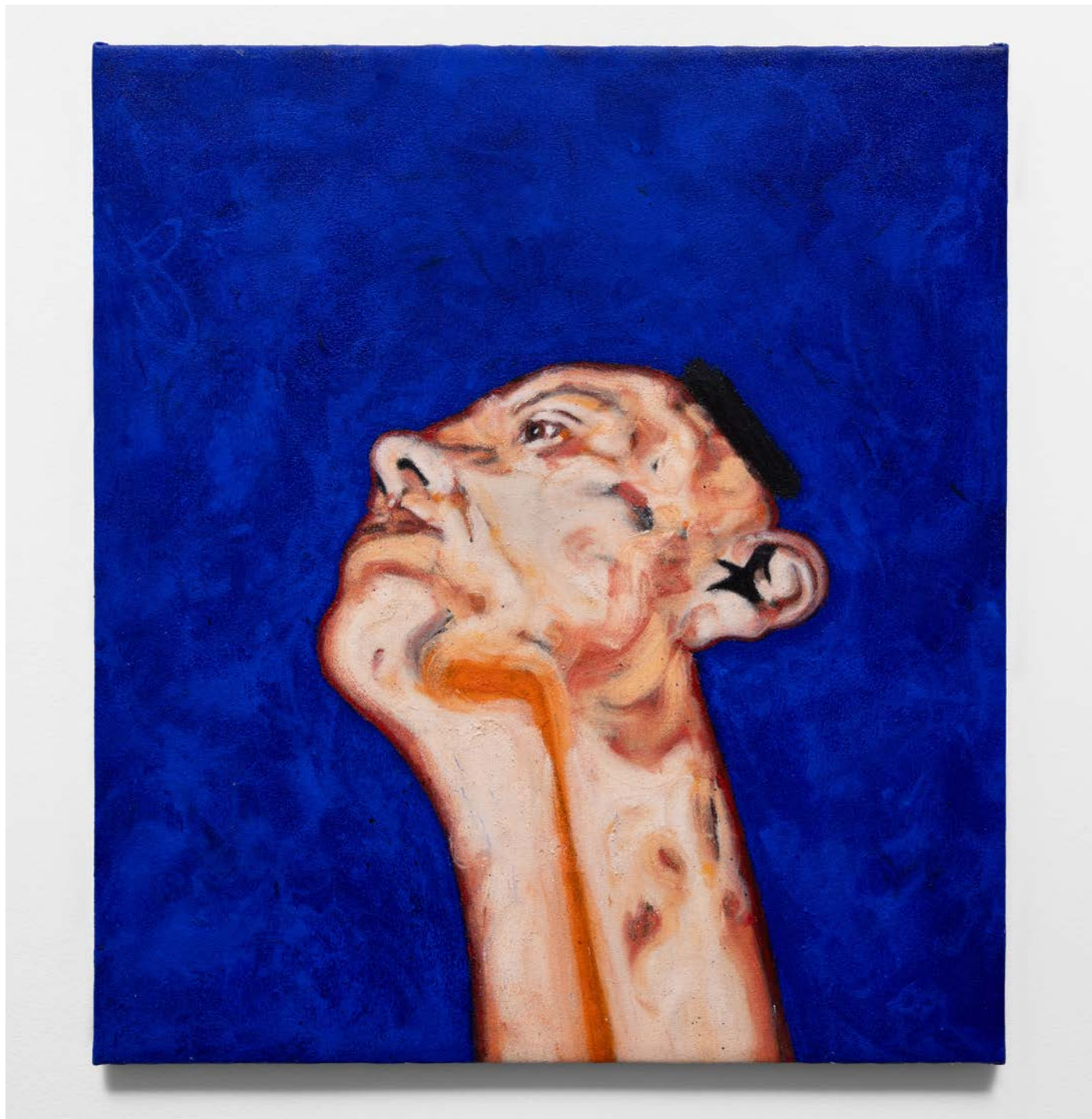
In 1964 Wallace Berman began experimenting with the Verifax copy machine, which was then already an outdated reproduction device patented in 1947, to create complex collages of imagery clipped from popular culture newspapers and magazines including *Life*, *National Geographic*, and *Time*. Berman was fascinated by an advertisement of a hand holding a small Sony FM AM transistor radio. He cut the handheld transistor radio image from the magazine, and used it as a rectangular framing device within which he collaged another hand-cut magazine or newspaper image. Berman arranged his ephemeral compositions either in a grid design (of 4 to 56 images) or a shuffle design (of 4 to 10 images), which he then directly placed on the glass plate of the Verifax machine. It manufactured a wet photographic negative that was used to create a positive image on treated paper. Berman created the sepia-toned, older, worn look of the Verifax collages through the application of chemicals. In this production process the photocopy collage of the ephemeral composition is the original work of art.

This multi-color shuffle Verifax collage is mounted on board, which Berman painted in bright yellow, and then finished in a wood frame covered with glass. Each handheld transistor radio image contains within it another enigmatic image - a cheetah, the face of Neil Young, an Iron Cross metal, a masked person, Hebrew letters, a spider, and a portrait of a Native American man. Berman painted the negative space surrounding each image in red, green, or orange completely filling the area where the transistor radio speaker had been cut out. The shuffle design may allude to Berman's earlier hobby as a notoriously difficult-to-beat card gambler, and his dedicated use of the handheld transistor radio image may point to his experience as a Navy sonar technician during World War II. This Verifax multi-color shuffle collage was included in the influential retrospective exhibition *Wallace Berman: Support the Revolution* at The Institute of Contemporary Art, Amsterdam in 1992.



Wallace Berman
Untitled (Parchment piece), 1957
 oil on canvas, collaged parchment
 20 1/4 x 20 in. (51.4 x 50.8 cm)
 (Inv# WB88-1)

During 1956 and 1957, Wallace Berman created twelve completely unique parchment paintings, which were exhibited for the first time in his only solo exhibition at Ferus Gallery in Los Angeles in June 1957. This incredibly rare parchment painting emanates a sense of mystical power and meditative solemnity. Two pieces of torn parchment, each with two Hebrew letters calligraphed in black paint, hover in the abstract space of the white canvas. Berman's parchment painting seems to invoke the power ascribed to Hebrew letters in the Jewish Kabbalah mystical tradition, which teaches that with the 22 letters of the Hebrew alphabet God created the universe. In order to produce the aged and yellow parchment look, Berman brushed the paper with wood stain, and then tore, ripped, and fragmented the parchment pieces. Berman's parchment paintings also engage with the dramatic discovery of the Dead Sea scrolls in 1946, Israel's purchase of the scrolls in 1955, and its extensive media coverage in popular publications and academic scholarship. Berman's wide ranging artistic practice of assemblage, photography, collage, prints, painting, and the hand-made *Semina* magazine document his exploration of Jewish mysticism and Western occultism, expressed in ancient traditions and contemporary counter-cultural practices. This parchment painting has been included in other influential exhibitions such as *Wallace Berman: Support the Revolution* at The Institute of Contemporary Art, Amsterdam in 1992.



Tony Bevan

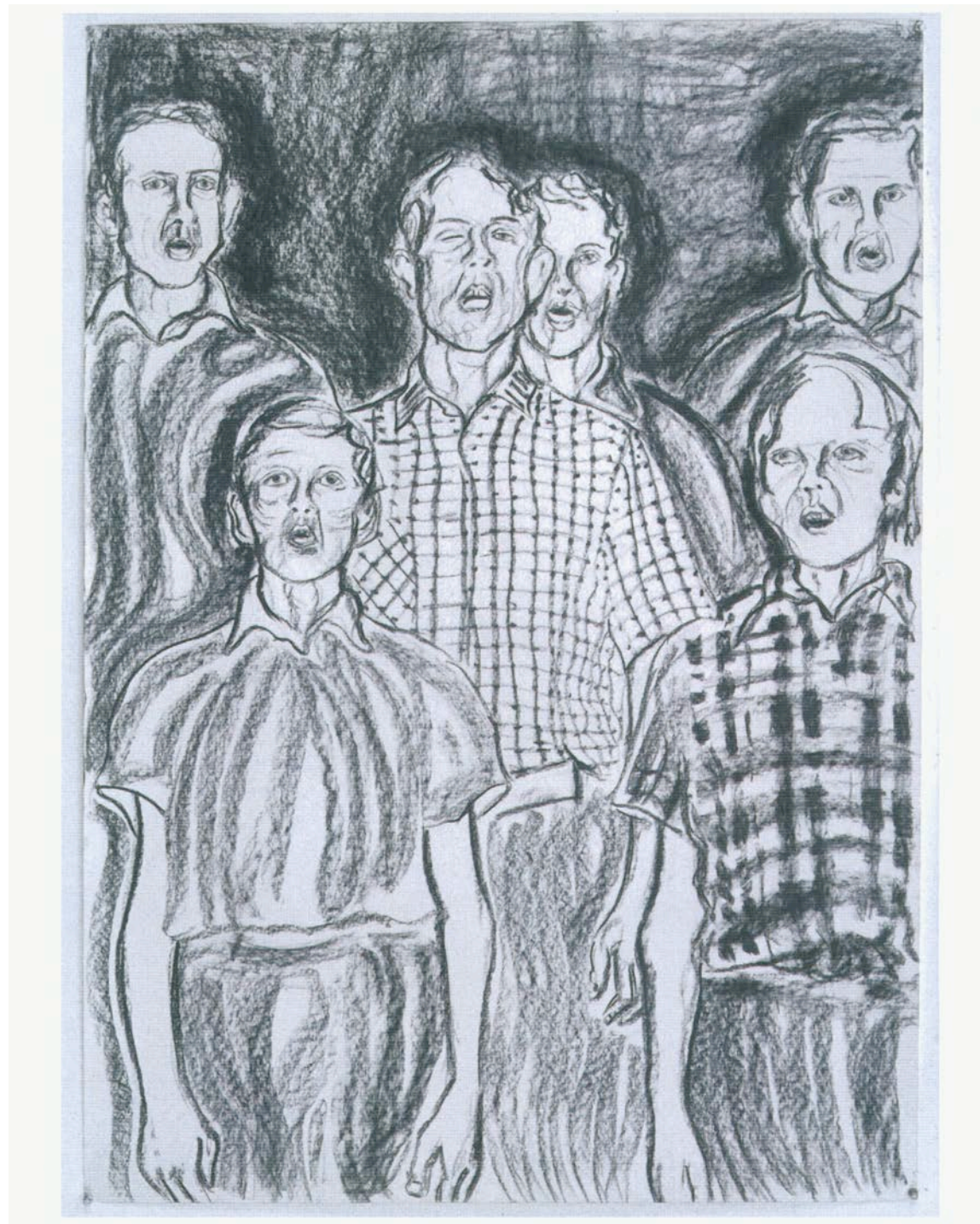
Head & Neck (PC9415), 1994

raw pigment & acrylic on canvas

38 3/4 x 35 in. (98.4 x 88.9 cm)

(Inv# TBV95-6)

Tony Bevan's raw, confronting self-portrait *Head & Neck* distills the motifs, palette and artistic process Bevan has pursued with relentless focus throughout his oeuvre. Here we see Bevan's iconic central subject - the isolated human head, abstracted from his own self-image - rendered in his distinctive mix of sumptuous ox-blood, earthy ochre, and rich cobalt. The work's grittiness, characteristic of Bevan's oeuvre, arises as much from the artist's expressionistic punk sensibility as from his unique method of working: Bevan crawls on all fours on unstretched canvas, grinding down on charcoal styluses and shorn brushes until piled-up shards of debris jut from the finished work in abrasive bas-relief. In *Head & Neck*, as in all Bevan's work, these diverse elements create an almost extreme form of psychological tension where strain balances calm and suffering concedes to a resolute will to survive. Represented in six L.A. Louver solo presentations and almost twenty group shows since 1988, Tony Bevan is one of the gallery's most affecting and unsettlingly observant artists. His works can be found in many prominent international collections such as MoMA, New York; Museum of Contemporary Art (MOCA), Los Angeles; Metropolitan Museum of Art, New York; Long Museum, Shanghai; National Portrait Gallery, London; and Tate, London.



Tony Bevan's 1992 charcoal drawing *The Meeting* forms part of a monumental body of work Bevan produced over a two-year period, culminating in a virtuosic six-part polyptych painting of the same name. Exhibited in the 1992 L.A. Louver solo exhibition *Tony Bevan: The Meeting and Other Recent Paintings*, and again in 1993 at Whitechapel Gallery, London, the suite is based on a newspaper photograph Bevan chanced upon of a group of Chilean singers. Unnerved by the image, Bevan worked and re-worked the image, adjusting the arrangement and abstracting the appearances of the figures to universalize his unsettled feeling. This charcoal drawing, pivotal to the overall suite, shows Bevan approaching his final composition, particularly in the figures' varying eyelines and tensed expressionistic throat musculature, and in the threatening partial figure in the center background. Here we see Bevan executing the role for which he is known: a master chronicler of the uncanny and disturbing undercurrent of our contemporary moment. A graduate of Goldsmith's College, London, and the Slade School of Fine Art, Tony Bevan achieved prominence in the 1980s for his inclusion in the exhibitions *Before it Hits the Floor* at the Institute of Contemporary Arts in 1982 and *Problems of Picturing* at the Serpentine Gallery in 1982-1983. Part of the generation of British artists that closely followed the London School, Bevan was elected to the Royal Academy of Arts in 2007.

Tony Bevan

The Meeting (PP9228) (Six Figures), 1992
 charcoal on paper
 48 x 34 in. (121.9 x 86.4 cm)
 framed: 56 3/4 x 40 1/4 in. (144.1 x 102.2 cm)
 (Inv# TBv92-59)



Domenico Bianchi

Untitled, 1986

terra-cotta, wood, lacquer, patina

32 x 24 in. (81.3 x 61 cm)

(Inv# DB07-2)

Somewhere between abstraction and figuration, formalism and metaphysics, Domenico Bianchi's works are often hieratic and icon-like, sometimes taking the form of delicate inlaid woodcuts and carvings in wax or lacquer. *Untitled* utilizes the key element of Bianchi's aesthetic vocabulary—a central circle occupied by looping, interconnecting forms. As the viewer studies this image, their eye may pick out the central cross or perhaps a head-like shape. Art historian and curator Rudi Fuchs describes these forms poetically as “a current version of the splendid figura serpentinata,” the dynamic, spiral pose found in Mannerist Italian art, “lightly curling and streaming like a silken banner.”

In the 1980s, Bianchi gained recognition as one of the emerging artists of the so-called La Nuova Scuola Romana and exhibited his work alongside Arte Povera artists such as Jannis Kounellis and Mario and Marisa Merz. Bianchi has had several major solo exhibitions of his work, including at the Stedelijk Museum, Amsterdam (1994) and MACRO, Rome (2003). His work is in numerous public collections, including the Museum of Modern Art, NY and the Centre Georges Pompidou, Paris. *Untitled* was featured in L.A. Louver's 1987 group presentation *Three Solo Exhibitions by Artists Working in Rome*.



William Brice

Untitled, c. 1969

oil on canvas

20 1/4 x 15 3/4 x 3/4 in. (51.4 x 40 x 1.9 cm)

Framed Dimensions: 21 1/4 x 17 1/8 x 1 3/4 in. (54 x 43.5 x 4.4 cm)

(Inv# WBr17-1)

William Brice's cryptic dreamscape *Untitled* (1969) represents a significant inflection point for the artist, produced just as he was settling into his iconic mature style. Presaging Brice's transformative first visit to Greece in 1970, the work combines the untouched rock formations, coastal iconography, and dimensional space of his early works with the classical Greek architectural fragments and stylized human form for which he is known. Here, in the foreground, a fleshy, abstracted partial figure stands by a shoreline landscape scattered with offshore boulders, columns, sculptural remnants, stone furniture and a decorated stele. For Brice, these elements - human bodies, natural stone structures, ancient carved fragments - served as connection points between classical civilization, individual perceptual life, broader universal humanity, and the even grander scope of geological time. In *Untitled*, Brice articulates these disparate pieces in a representational mode that reveals the origins of his later more abstract, pictographic works.

The son of radio and film star Fanny Brice, William Brice was a central figure in the avant-garde artistic and cultural milieu of New York and Los Angeles throughout the 20th century. He shared a longstanding personal and professional relationship with the gallery's founding director, Peter Goulds, starting when the two held concurrent teaching appointments at UCLA in the 1970s. Brice's work was the subject of five solo exhibitions at L.A. Louver between 1984 and 2010 and has been collected by several major institutions, including the Hirshhorn Museum, LACMA, the Hammer Museum, and the Museum of Modern Art.





Deborah Butterfield
Sunlight Creek, 2023-2024
 bronze, unique work
 88 x 94 x 25 in. (223.5 x 238.8 x 63.5 cm)
 (Inv# DBut23-003)

Deborah Butterfield's life-size horse sculpture *Sunlight Creek* is an exemplar of the artist's monumental, quietly devotional body of work. Produced from mountain driftwood found and collected at Sunlight Creek in Cody, Wyoming, the sculpture reflects the spirit of the place in which it was made, the gnarled and twisted forms a nod to the environmental conditions in which the original trees grew and died. Yet, as Butterfield has noted, *Sunlight Creek*, like all her works, is also a self-portrait, a metaphorical substitute one step removed from the specificity of the artist's own image. Employing a process used for all her wood-based works, Butterfield gathered the work's sinuous, muscle-like pieces, assembled them into form, and then cast them in bronze at a Walla Walla foundry. Once reassembled, Butterfield applied heat and chemical washes to the bronze to produce the final patina. The resulting trompe l'oeil effect is remarkable for its organic veracity, echoing the gestalt realness of the figure itself. Standing directly on the ground, it eschews the monumental plinth of many historic bronze horses, instead occupying the space of the viewer like a traditional Minimalist sculpture. The effect is to activate the space, but here the activation resides in the work's solemn, gentle stillness. Indeed, what *Sunlight Creek* shares with all Butterfield's works is its undeniable presence, the sense it gives us of making contact with another being. As the artist describes, her work exists in "this moment in time where everything else falls away and there's just this confrontation. You've just come upon one another." Deborah Butterfield has been the subject of nine L.A. Louver solo presentations and eight group shows since 2001. Her singular sculptures have been collected by several major institutions, including MOCA Los Angeles, the Hirshhorn Museum and Sculpture Garden, the National Museum of Women in the Arts, and many others.



Chase Print Press
1533 San Pablo Avenue
Oakland, California 94612

John Cage

SIGNALS

Signals, an edition of 36 unique impressions, came out of John Cage's third working period at Crown Point Press. During the first week he spent with us, a week that began on New Year's Day 1978, he did the exploratory work, drew the diary, and also drew sixteen plates, a preworking of one page of a musical score played by the New York Philharmonic, the Boston Symphony and the Los Angeles Philharmonic orchestras. This score came, as musical notation, straight down by Henry David Thoreau in his journals.

At the end of February, Cage returned to Oakland for another week's work. He continued working with the drawings of Thoreau, this time using chance operations to enlarge them to varying degrees and to position them on the plates. For this work, *Jeromee Greenway* by Thoreau, Cage made a "score" in which each of the images receives a different color in each print pulled. So each impression is unique, although all are printed from the same plates.

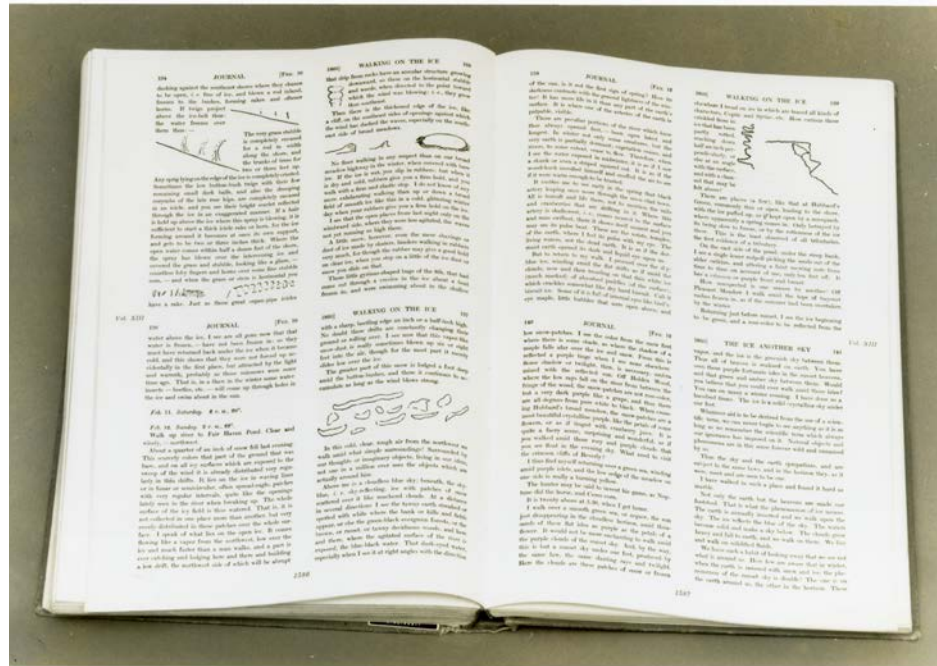
Signals is the logical next step. This time Cage worked two weeks—from August 26 through September 10, 1978. Again, he composed a "score" for 36 editions—an edition of 25 with 11 artist's proofs and 1 trial proof. However, this time each impression would be totally unique. In making the score, Cage asked the same questions 36 times and received 36 different answers.

There are three elements in the work: (1) straight lines and (2) Thoreau drawings. The Thoreau drawings were, as before, photographed from the journals, and represent an artist from another time observing nature. The circles and straight lines, an aspect of nature much observed by artists in our time, were drawn directly on the plates by John Cage. The circles were scratched into the copper by means of a compass fitted with a steel ball. Scratching the plate is called drypoint; it releases a burr

of metal around the line, so prints softly. The lines are engraved. This is done by pushing a heated tool through the copper, and the metal from the line is removed, spiraling off the tip of the tool, so the line prints sharp and clean. Engraving requires skill, and *Signals* is, incidentally, a record of Cage's development of that skill. "Skill was something I was never, in my whole life, interested in," he said with amusement as he decided to proceed with the engraving.

Having decided on the elements of the work and the method of transferring each element, Cage then, by chance operations, determined the size, the position and the color of each image that would appear in each print. As people familiar with Cage's work would expect, the possibility of absence of any or all of the elements was allowed. Each impression has its own plate—of five as one or as many as five. Each has also several working drawings made by Cage. Whenever a print includes lines, Cage's composition of the *Signals* determined their number, direction and length; the resulting figure was drawn out on tracing paper, so that, on further chance-determined instructions, the lines could be positioned on the plate, traced there, then engraved. Often only a fragment (sometimes none at all) of the figure was recorded in the print. The working drawing of the circle element is an indication of the tracing paper made by the pointed compass, with notations to guide its positioning in perspective on wood. The other drawings are tracings (one for each plate) Cage made to indicate to the printer the color-mixture of each image. In addition, color-mixture was added in the lower-left corner at Cage's direction in the handwriting of the printer. This color was to be used to ink any accidental scratches that might appear on the plate.

After one impression was pulled of each print, the plates were covered by drilling a small hole in the lower-right corner. The prints are unique impressions, not multiples, because the process does not involve the making of a matrix that is capable of producing an edition. The circles and straight lines, an aspect of nature much observed by artists in our time, were drawn directly on the plates by John Cage. The circles were scratched into the copper by means of a compass fitted with a steel ball. Scratching the plate is called drypoint; it releases a burr



John Cage
Signals, 1978

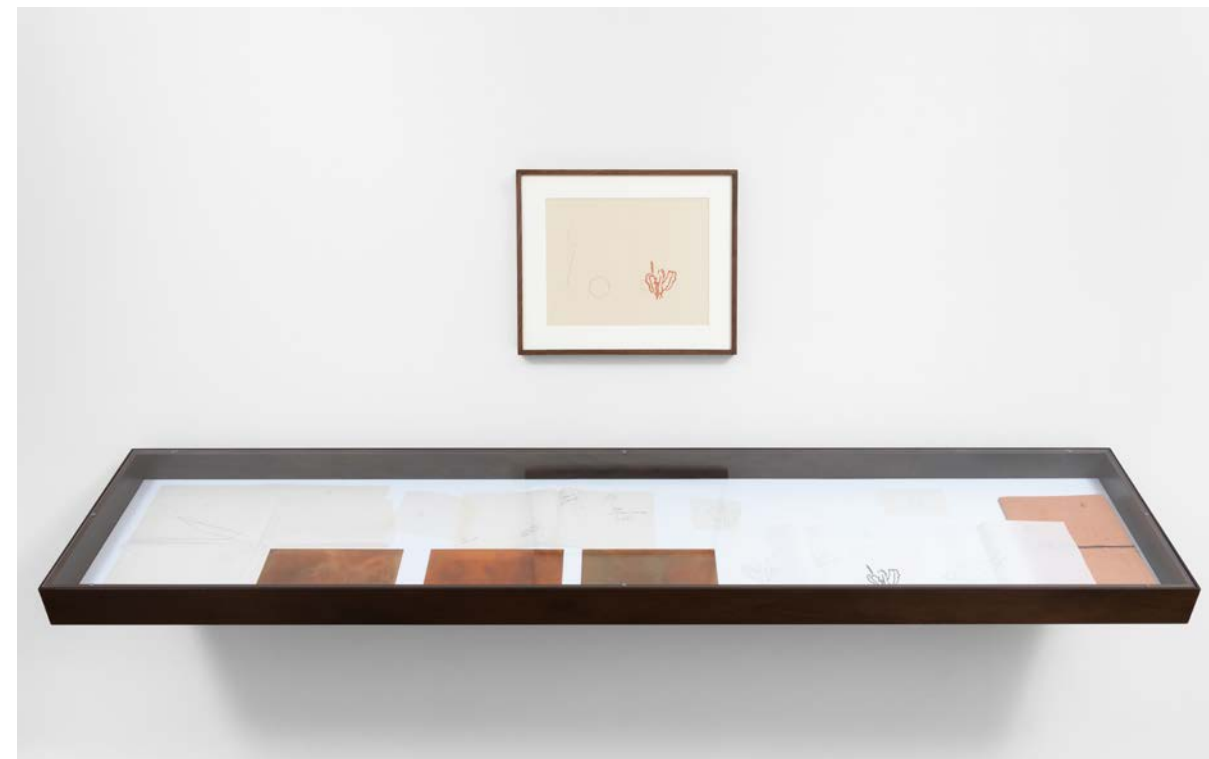
unique print on paper, three cancelled copper plates with bore holes and original sketches on vellum
Sheet: 13 x 20 in. (33 x 50.8 cm)
Each plate 8 x 12 in. (20.3 x 30.5 cm)
Framed: 18 x 21 1/2 in. (45.7 x 54.6 cm)
Edition of 25
signed and numbered on storage folder of work
(Inv# JC83-2.8)

In 1977 John Cage was invited by Kathan Brown of Crown Point Press to work at their studio in Oakland, CA to create new print editions. The world-renowned composer spent short periods of time across two decades collaborating with Crown Point Press to create visual art, which have been showcased in exhibitions at L.A. Louver in 1979, at the Museum of Contemporary Art Los Angeles in 1992, and the Palace of the Legion of Honor in San Francisco in 2000.

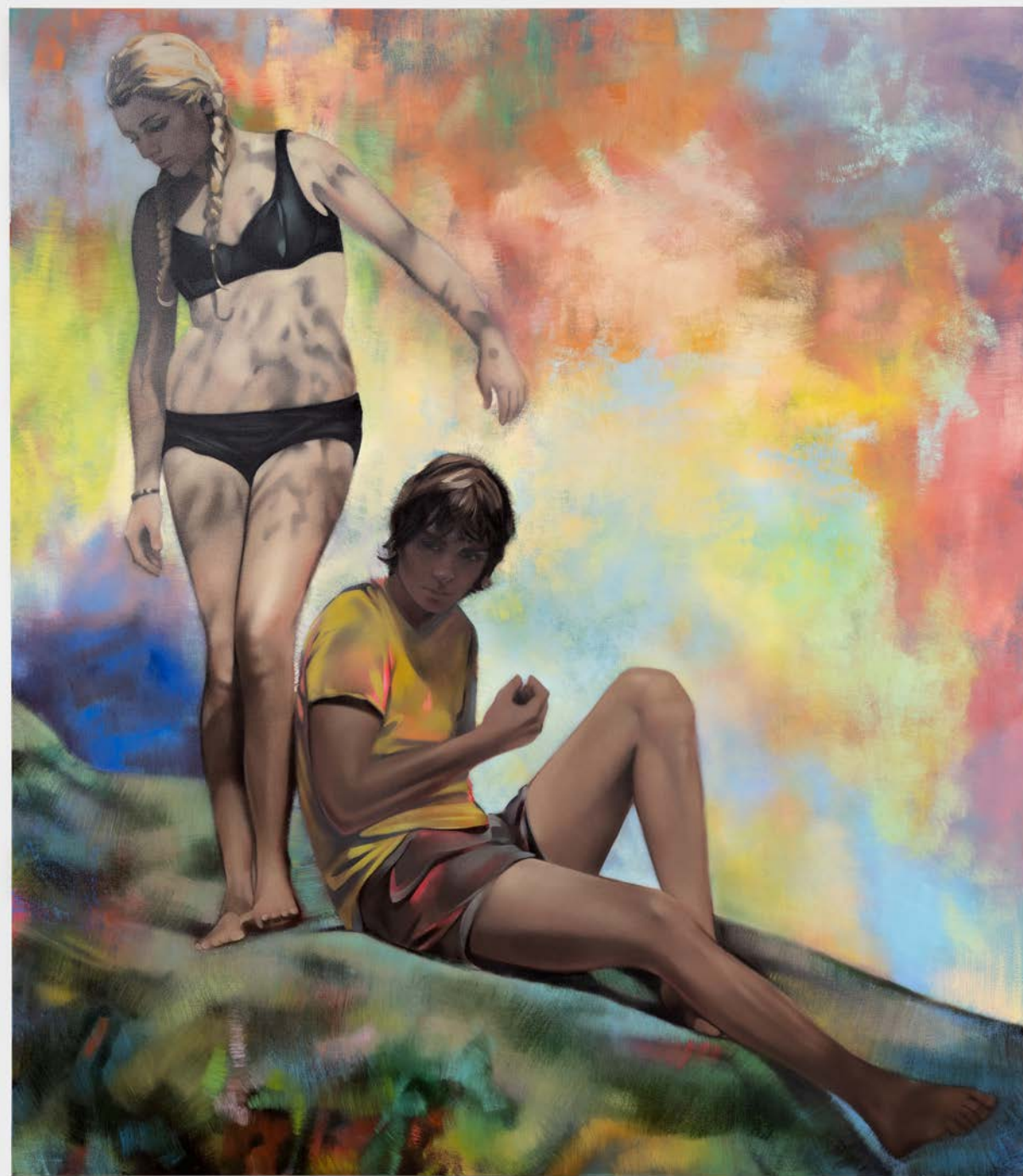
Cage developed and printed *Signals* at Crown Point Press between August 28 and September 10, 1978. Cage explored the printmaking techniques of drypoint and engraving to create 36 unique print impressions on paper (as an edition of 25 with 10 artist's proofs and 1 trial proof). This impression is numbered and comes with an accordion file folder signed and numbered by Cage containing the following elements which document his artistic process: 3 unique copper plates, 3 unique tracings of each plate, 2 unique tracings of Thoreau drawings, 1 unique drawing of straight line configurations, 1 unique circle tracing, 1 photograph of Cage composing the score for *Signals*, 1 photograph of a page from Henry David Thoreau's *Journal*, and 1 explanatory document describing the artist's process to create *Signals*.

In *Signals*, Cage explored geometric forms found in nature. The print is beautifully minimalist in its composition. A jagged line akin to a lightning bolt and a small circle float in graphic space near an image of a flower petal colored in red-orange ink and traced from Thoreau's *Journal*. This meditative composition foregrounds the elemental geometric shapes that when combined together in infinite variation in nature create complex and beautiful flowers and plants.

For both his musical scores and his visual art, Cage used the ancient Chinese book *I Ching* and its numerical system of 64 possible outcomes to determine compositional elements. Cage asked a series of questions and the answers were realized in a ritual of tossing a set of three coins six times interpreted according



to the *I Ching*. By the 1970s, Cage put aside the coin tosses for a computer program he developed that produced lists of random numbers between 1 and 64 which he would consult in a series of chance operations. The black and white photograph included in *Signals* documents how Cage used chance operations and the lists of computer generated numbers to ask a series of 36 questions about the size, position, and color of each print, from which 36 different answers were determined. For this print impression, Cage also consulted the *I Ching* to determine the number of lines, their direction, and length, then traced the lines onto paper, and with further chance-determined operations, the lines were positioned on the plate, traced, and then engraved. Cage's ingenious and innovative use of chance operations makes each print impression of *Signals* unique.



In the luminous large-scale oil painting *Malibu Creek*, Rebecca Campbell continues her longstanding exploration of adolescence, intimacy and the beauty and complexity of her home city of Los Angeles. The work contains portraits of the artist's son and his girlfriend perched on a boulder above Malibu Creek, their easy physical closeness and contemplative expressions bespeaking their calm emotional intimacy. Behind them, the sky is a polychromatic bloom of light, a subtle reference to the work of French Symbolist painter Odilon Redon, whose oil painting *Reflection* (ca. 1900-05) contains a similar composition and multihued background. This dramatic use of colour, mirrored in the surface of the boulder and bright pink underpainting peeking from her son's clothing, pervades Campbell's oeuvre, here suggesting the vibrancy of the natural world and freshness of youthful love. Yet, the work also serves as a deeply poignant homage to the city of Los Angeles. Completed in January 2025, the work's location and blazing sky recall the devastating 2025 fires in Malibu, Palisades and Altadena, the shadowed and downcast faces a mournful contrast to the figures' fresh beauty. In this sense, the work is both a hopeful glimpse into the blithe idleness of youth, but also a reflection of the fragility of our urban natural environments and the greater forces that threaten the figures' and our futures.

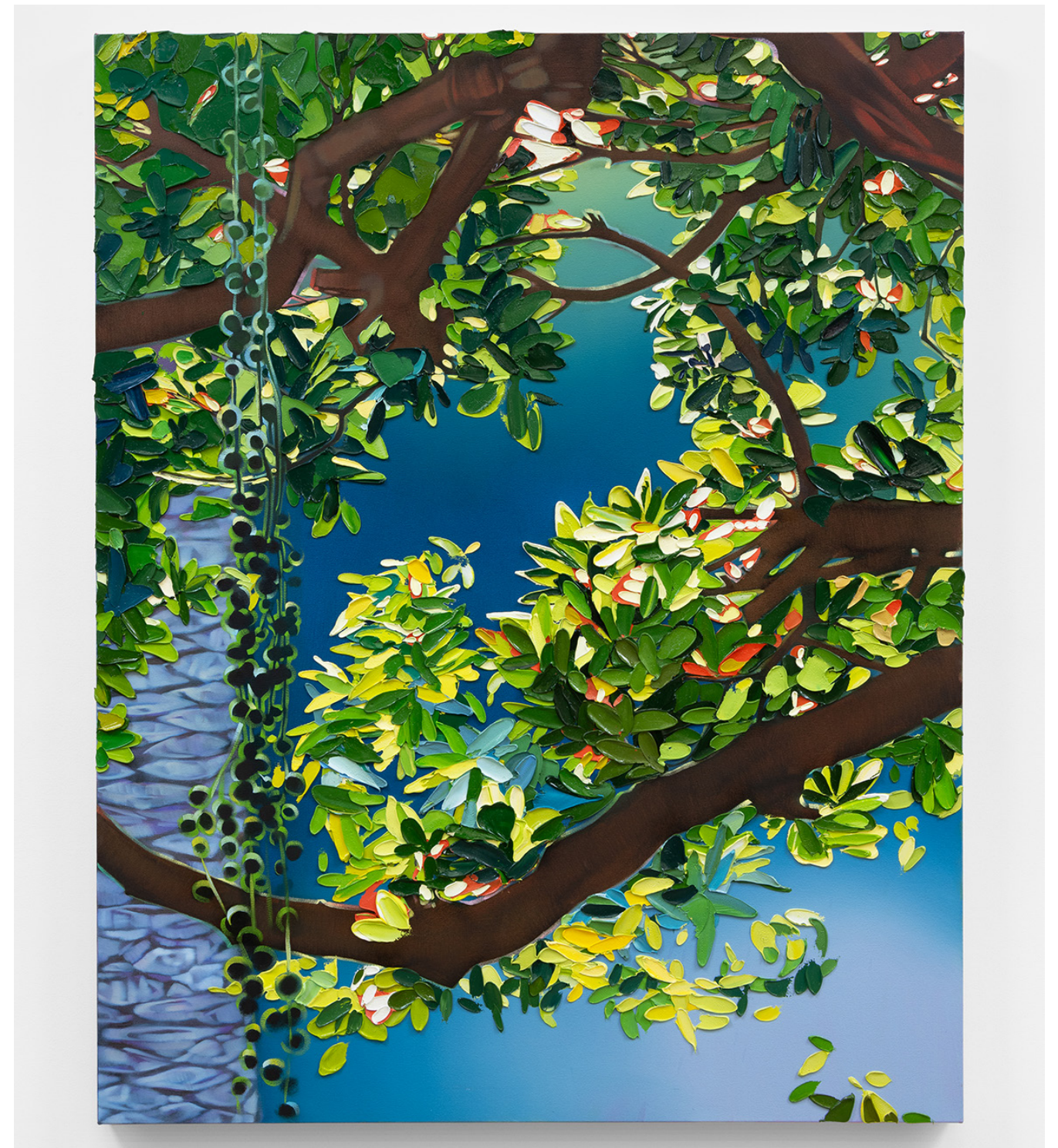
Rebecca Campbell

Malibu Creek, 2025

oil on canvas

96 x 84 in. (243.8 x 213.4 cm)

(Inv# RC25-007)



Rebecca Campbell
Now Everything's Easy, 2024
oil on canvas
60 x 48 in. (152.4 x 121.9 cm)
signed verso
(Inv# RC24-021)

**Nick Cave*****Untitled, 2018***

Mixed media with vintage tole flowers, decorative mirror and wood stand

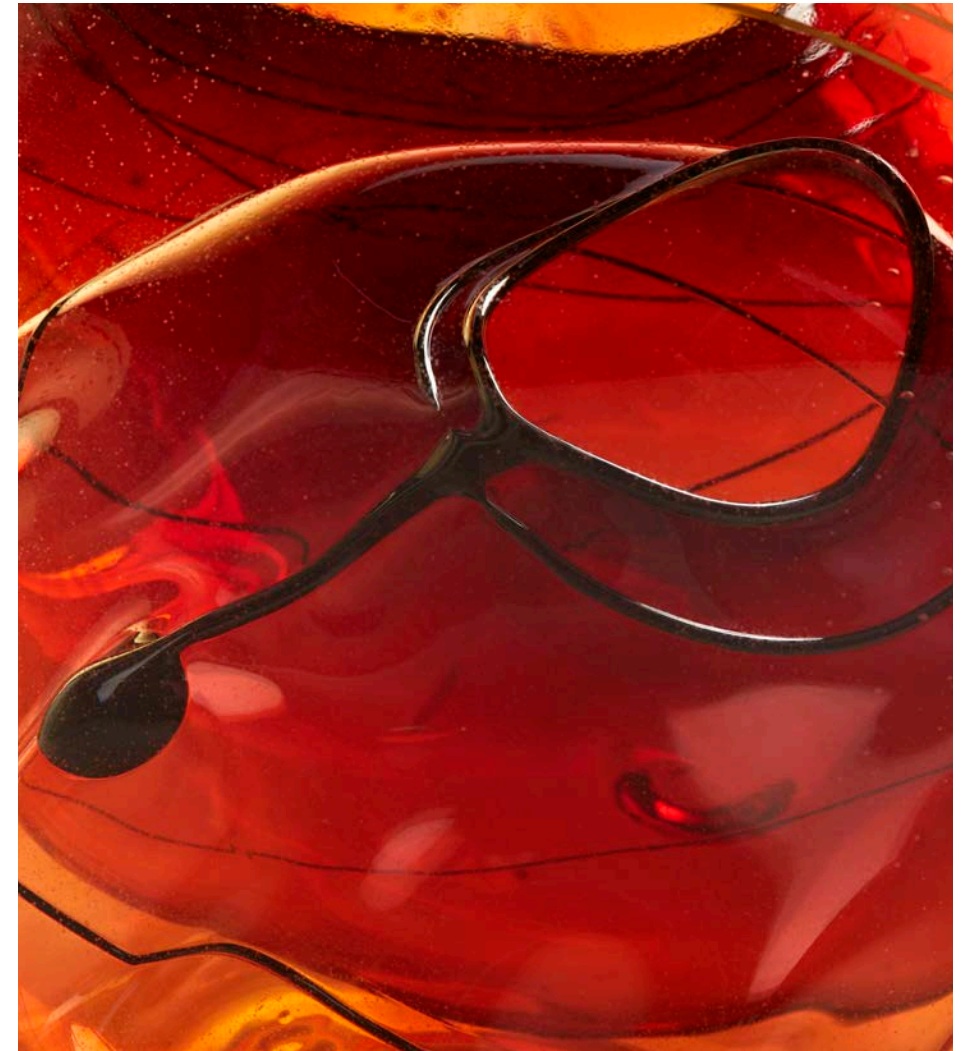
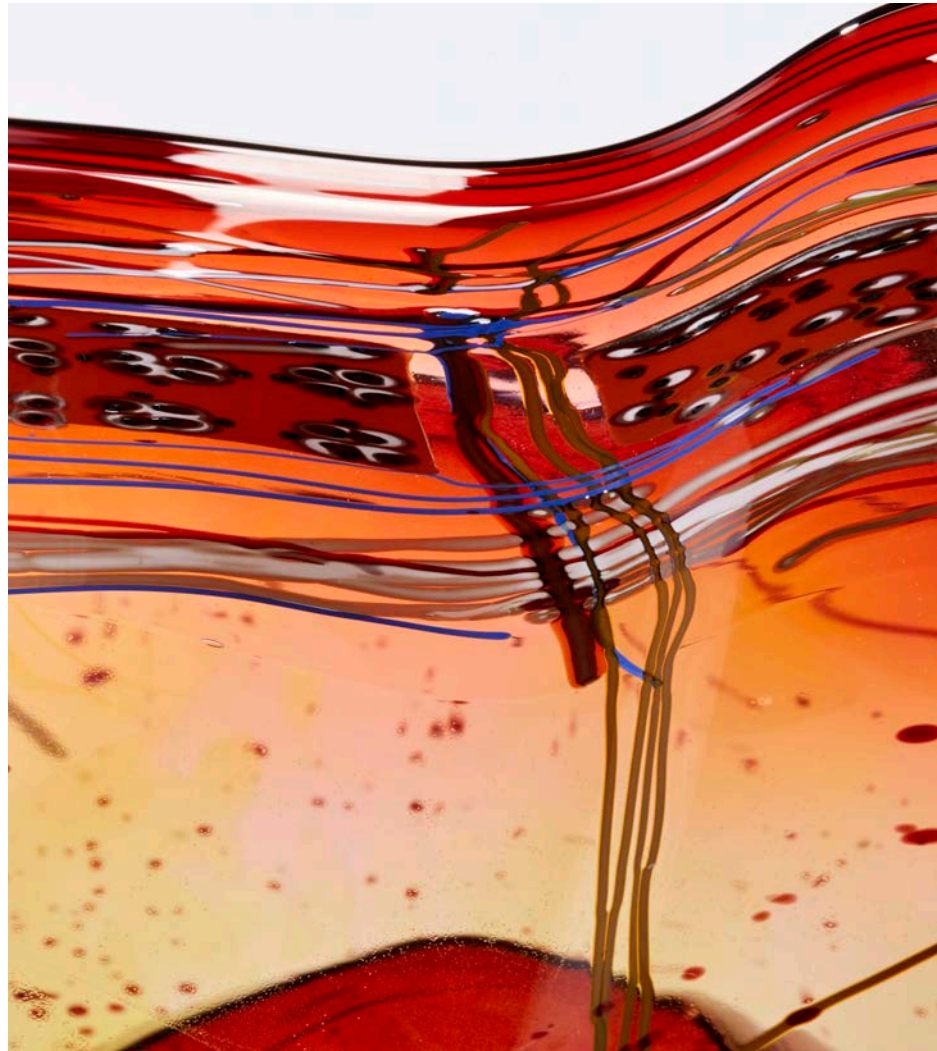
41 1/8 x 22 x 21 7/8 in. (104.5 x 55.9 x 55.6 cm)

(Inv# NC25-001)

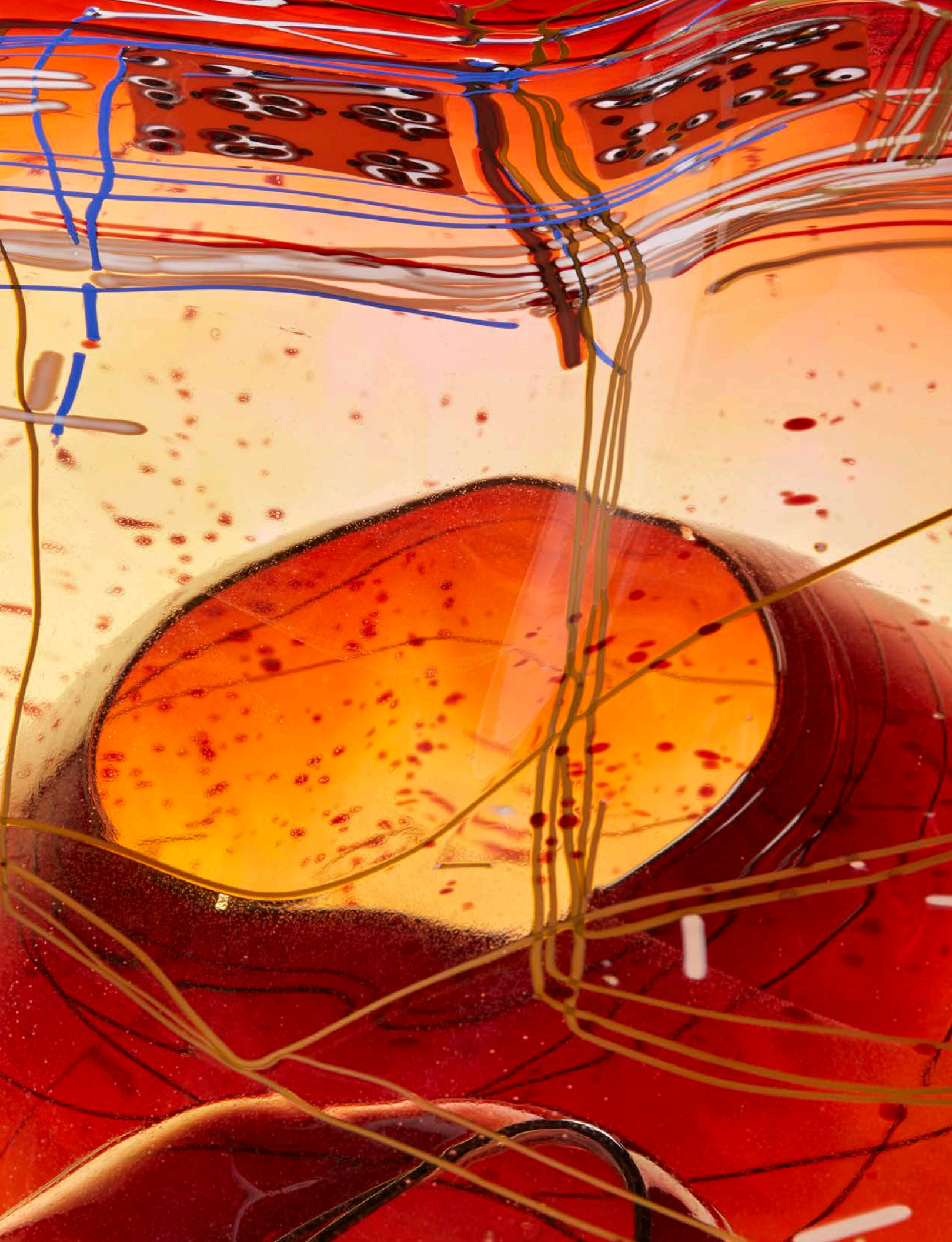
Untitled was first featured in Cave's 2018 exhibition *If a Tree Falls* (Jack Shainman Gallery), alongside works interrogating the ongoing epidemic of violence against Black Americans. In his famous *Soundsuits* (1992-present) and larger practice, Cave recontextualizes found objects to counteract historical narratives and propose alternative futures. Curator Denise Markonish notes that Cave "rescues these objects, remembering the pride and care his family took in handling this 'art' when he was young, and uses them in homage to the tenderness his family imbued upon 'things.'" *Untitled* features a disembodied Black head nestled amidst stems of vibrant and delicate painted metal flowers, a striking juxtaposition that acknowledges histories of violence while suggesting peace and new growth. Resting atop a gilded mirror and spindly-legged plinth, the piece takes on the character of a well-tended grave or a permanent memorial to lives lost.

Nick Cave lives and works in Chicago, IL. He has been the subject of significant solo exhibitions, notably the mid-career retrospective *Nick Cave: Forothermore* (2022) at the Museum of Contemporary Art, Chicago, and the Solomon R. Guggenheim Museum, NY and *Nick Cave: Until* at MASS MoCA (2016-17). Cave's work is in the collection of many public institutions in the United States and abroad, including the Museum of Modern Art, NY; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the San Francisco Museum of Modern Art, CA; the National Gallery of Canada, Ottawa; and the National Gallery of Victoria, Australia, among numerous others.

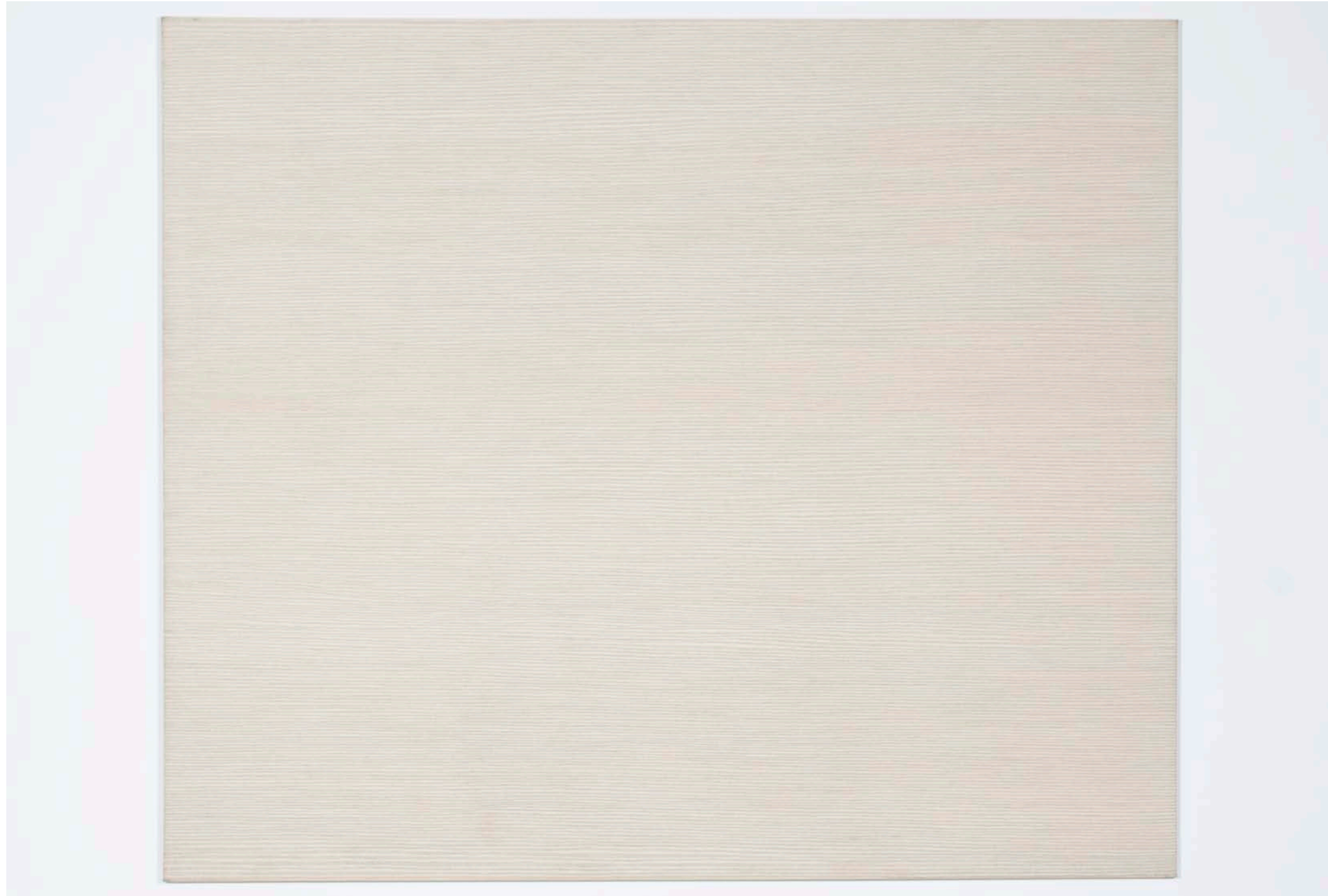




Dale Chihuly
Garnet Flame Basket Set, 2018
glass
17 x 17 x 16 in. (43.2 x 43.2 x 40.6 cm)
(Inv# DC25-001)



Glass artist Dale Chihuly considers his basket series his most innovative work. Taking inspiration from the gracefully slumping forms of Native American basket weaving, particularly of the Northwest Coast, the artist sees these works as experiments in the use of fire, gravity and centrifugal force. In *Garnet Flame Basket Set* - a nested set of asymmetrical crimson vessels with thin, undulating walls - we see these primal elements at play. Here, Chihuly spins molten silica into exquisitely diaphanous forms, their surfaces laced with delicate lines of color that trace the movements of their creation. Grouped together, like many in the series, with two small opaque pieces visible within a larger, wide-mouthed form, the work is an exploration of translucency and delicate interrelationship that invites close looking and discovery. L.A. Louver has partnered with Dale Chihuly on numerous large commissions and exhibitions since the late-1990s, including blockbuster solo presentations of the artist's work in 1998 and 2004. His singular sculptural and installation work has been the subject of many solo exhibitions at major institutions, including the Montreal Musée des Beaux-Arts, the Museum of Fine Art, Boston, the De Young Museum, San Francisco, the Royal Botanical Gardens, Kew, London, the Reykjavik Art Museum, and the National Gallery of Australia, among others.



Max Cole
Antelope Valley (A.H.) IV, 1977
ink, acrylic on canvas
79 x 92 1/2 in.
signed verso
(Inv# MC93-7)



Max Cole's ritualistic approach to abstract painting has been honed over decades. Though often compared to mid-century painter Agnes Martin, more accurately Cole's work looks to classic Modernists like Kasimir Malevich, Ad Reinhardt, and Piet Mondrian. It aims to both reduce painting to its essential qualities - via horizontal and vertical lines and monochromatics - and conjure a transcendental presence through a trance-like process of repetitive mark-making. *In Antelope Valley (A.H. IV)*, the artist alternates thin horizontal lines of white paint with rows of short vertical notches, marked in black ink at close-set intervals. Much smaller in scale, *Summer Series VII* alternates painted white and black horizontal lines with rows of raw negative space. Set over exposed canvas, the bands of alternating color or texture in each work produce an undulating corrugated effect when viewed from a distance. A close-up view reveals the scale and intricacy of Cole's gestures, their life-affirming imperfection, and the intensive labor of the overall compositions. Eschewing mathematical schema and cool precision, Cole's works emerge intuitively from uninterrupted periods of intensely devotional studio work that both dissolve the self and summon an unnameable presence the artist shares with the viewer. The resulting effect is a masterful balance of expansive serenity and a charged idiosyncratic humanity. Max Cole's works are held in the collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York, and the Los Angeles County Museum of Art, among others.

**Edgard de Souza***Vaso (Vase)*, 1993

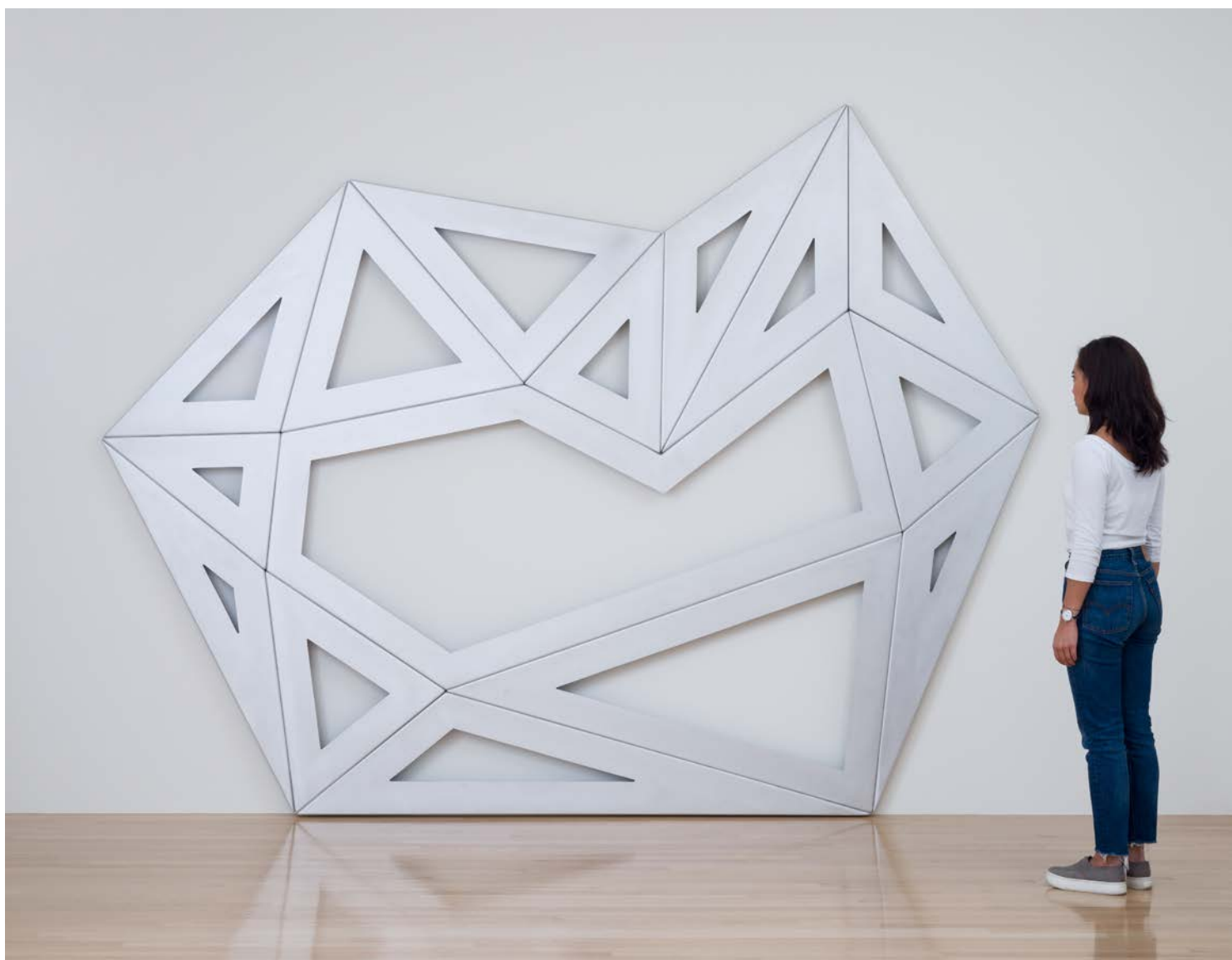
cow skin and painted wood

27 1/2 x 6 3/4 x 6 3/4 in. (69.9 x 17.1 x 17.1 cm)

(Inv# EdS02-1)

The work of Brazilian artist Edgard de Souza investigates the body as a metaphor, examining political strategies of representation through sensuous forms that are at once intimate and antagonistic. Irony and sensuality characterize de Souza's sculptural works in particular, existing in the tension between the implication of the body without evidence of the artist's hand. Indeed, the objects are intentionally coded as expressions of a silent homoeroticism, characterized by a push and pull of allure and repulsion.

Vaso (Vase) (1993) was exhibited at L.A. Louver in a 2005 solo exhibition of de Souza's work alongside a collection of other vessels upholstered with animal pelts. A direct reference to Meret Oppenheim's iconic surrealist work *Object* (1936) currently at the Museum of Modern Art, the cowhide-covered *Vaso* abstracts the biological through fragmentation and invokes the abject through simultaneous familiarity and otherness.



The *Alphabet* sculpture series was initially conceived by Richard Deacon in a set of 26 drawings. *Alphabet E* is a beautifully elegant aluminum sculpture that is displayed wall mounted. Made up of interconnecting triangles positioned around a seven-sided geometric form, the component parts fit together into a composite whole. While *Alphabet E*'s matrix of fitted geometric forms may evoke visual imagery from nature such as a honeycomb or a spider's web, the sculpture, at the same time, with its cool, slick industrial materiality and color, is clearly the product of artistic creativity, precision fabrication and construction. The artwork's title *Alphabet E*, and the series as a whole, connects these abstract geometric forms to the signs and symbols of the alphabet. Although the geometric sculpture does not form a readable letter or clear form of communication, its alluring shape and construction invite continued fascination and engagement.

Richard Deacon

Alphabet E, 2011

aluminum

101 x 132 5/8 x 2 in. (257 x 337 x 5 cm)

(Inv# RDe12-2)



Richard Deacon
Nothing is forbidden, 1994
 wood, glue, steel staples
 94 x 114 x 37 in. (238.8 x 289.6 x 94 cm)
 (Inv# RDe95-3)

L.A. Louver has worked with Richard Deacon for thirty years. In January 1995, L.A. Louver opened its new gallery building designed by Frederick Fischer & Partners at 45 N. Venice Blvd one storefront west of its original location at 55 N. Venice Blvd. *Richard Deacon: Nothing is Beautiful* was the inaugural exhibition of the new gallery space as well as Deacon's first with L.A. Louver. The intriguing sculpture *Nothing is Forbidden* stands out as one of the most important works from the 1995 exhibition. This sculpture exemplifies Deacon's fascination with the materiality of wood through his exploration of its inherent textures, color, malleability, and visuality. *Nothing is Forbidden* is surprising and unusual with its undulating shape that curves into itself, the carved honeycomb or tortoise shell design, and its position propped up against a wall. For L.A. Louver's 1995 Richard Deacon exhibition, *Nothing is Forbidden* was displayed immediately opposite the stainless steel sculpture *Nothing is Allowed*. Deacon described both sculptures in the following terms: "My titles are quite ambiguous. For example, *Nothing is Allowed* means that the void is permissible, but it was paired with a work called *Nothing is Forbidden*, which also means that the void is disallowed. It works both ways. *Nothing is Forbidden* is a kind of libertarian slogan, whereas *Nothing is Allowed* is anti-authoritarian, it's a complaint. It has a political and social context, but, if you read it in terms of what it says, it means that negative space, or nothingness, is something that you can think about." Throughout his career Deacon expanded the possibilities of sculpture through his dynamic interrogation of organic and industrially produced mediums and forms. Deacon is one of the most influential British sculptures practicing today, and has been continually recognized including with the award of the prestigious Turner Prize in 1987.



Richard Deacon's idiosyncratic sculpture *Size is Everything #3* reveals decisive information about his fabrication and construction process. Veering between finished and unfinished, and constantly inspiring questions about meaning and geometric form, the sculpture features a beautifully crafted wood stand upon which strips of beech and elmwood were curved and glued together to form a "C" shape. At either end of the "C" letter are geometric blocks, each with their own incongruous form, textures, and finish. Deacon's working process is highlighted in the prominent display of epoxy which holds together the "C" shape, and pencil lines are also visible on the lower wood block traces its geometric proportions. *Size is Everything #3* was exhibited with *Size is Everything #1* and *#2* in the two person exhibition *Richard Deacon and Sui Jianguo* at L.A. Louver in 2018.

Richard Deacon

Size is Everything #3, 2018

Sculpture: wood (Beech and Elm), epoxy

Table: tulip wood and MDF board

Sculpture: 29 1/4 x 23 5/8 x 6 3/8 in. (74 x 60 x 16 cm)

Table: 27 3/4 x 23 5/8 x 23 5/8 in. (70.5 x 55 x 55 cm)

(Inv# RDe18-17)



Richard Deacon

Tomorrow, and tomorrow, and tomorrow (a), 1999

ceramic

73 x 29 x 27 in. (185.4 x 73.7 x 68.6 cm)

(Inv# RDe00-4a)

First exhibited at L.A. Louver's exhibition of Richard Deacon's artwork in 2000, this sculpture's iconic twisting columnar form stands above 6 feet in height. Deacon masterfully crafted this ceramic sculpture in a form that is both familiar and referential, and, at the same time, humorous, playful, and unexpected. With this sculpture, Deacon upends expectations and expands viewers' understanding of the possibility of sculptural forms. The title of this artwork *Tomorrow, and tomorrow, and tomorrow (a)* references a line from William Shakespeare's famous play *The Tragedy of MacBeth* in which MacBeth questions the meaning of life while lamenting the death of Lady MacBeth. The title, which Deacon used for a series of sculptures produced at the same time, demonstrates the importance of language to all of the artist's work. For Deacon, language is not intended to displace or to mirror, but to resonate alongside the sculpture. It is a phrase that conveys the passage of time, and alludes to how the sculpture and viewers' experiences are situated in time and are also transformed over time.





Richard Diebenkorn
cup, 1962
 oil on canvas
 10 3/4 x 10 3/4 in. (27.3 x 27.3 cm) (framed)
 (Inv# RD94-3)



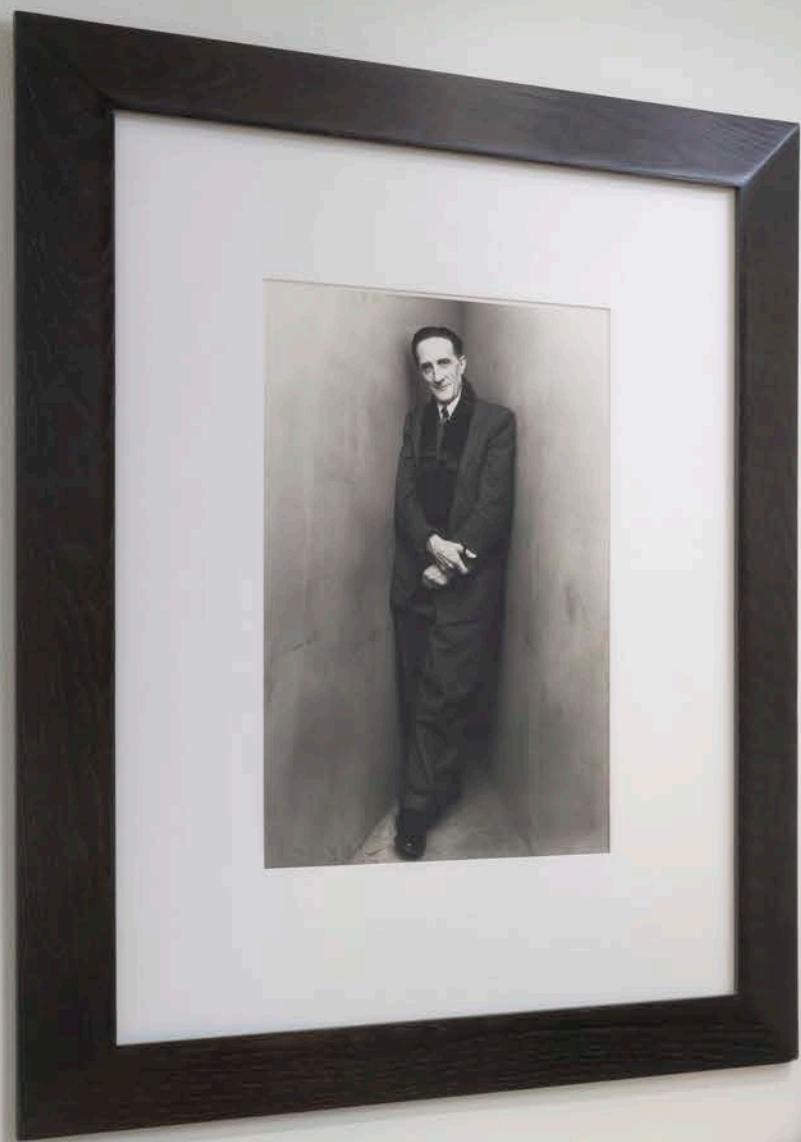
Richard Diebenkorn
Untitled (CR 4182), 1975
 gouache on paper
 21 x 18 in. (53.3 x 45.7 cm)
 signed "RD75" lower left
 (Inv# RD25-001)



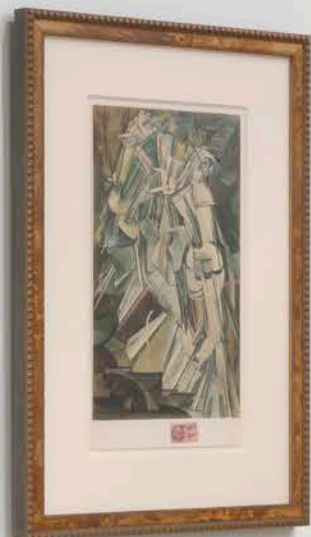
The cup was a common motif in iconic California artist Richard Diebenkorn's oeuvre. Rendered again and again in oil, gouache, ink, graphite, conté, and other materials, in compositions varyingly representational, abstract, complex, and restrained, the subject's quiet presence captivated the artist. In a notebook from the 1950s, Diebenkorn jotted, "I could then look, and did, at the table beside me where I found a legitimate poetry attached to the facts of an ashtray and a coffee cup." Diebenkorn's *cup* (1962) exemplifies this poetic sensibility, its soft stillness and late afternoon interplay of light and shadow as palpably real as the Berkeley studio in which Diebenkorn worked. The painting, and journal note, reflect the artist's mid-1950s turn to figuration after years of making Abstract Expressionist work, a shift that led him to create countless still lifes from his everyday experience. Works exemplifying this era include the 1965 lithograph *Cup and Saucer*, currently in the collection of the Metropolitan Museum of Art, and the 1961 gouache work *Untitled* at the Davis Museum, Wellesley College. As in *cup* (1962), these works were often small in scale and muted in color, reflecting the meditative intimacy with which Diebenkorn approached this subject. By closely observing and repeatedly depicting quotidian markers, Diebenkorn reverently explored the philosophical weight to be found in humble observations, an element that would continue to inform his work from this period onward.

Richard Diebenkorn's *Untitled (CR 4182)* (1975) exemplifies the artist's ongoing exploration of the balance between line, negative space, and color during the 1970s. The work abstracts the neighborhood surrounding Diebenkorn's studio, synthesizing earlier periods of formal Abstract Expressionism with his later figurative investigations into the everyday. Also inspired by the local environment are the delicate washes of color - both warm and cool - that evoke the subtle shifts of Californian light.

The simplicity of hue and geometry carries a spiritual resonance, engaging the grid as a means of transcendence, described by Rosalind Krauss as "the staircase to the Universal" (1979). In this sense, the work aligns with the legacy of artists like Mondrian and Malevich, whose use of abstraction sought to reach beyond the material world.



Portrait of a man in a dark suit, standing and leaning against a wall.



Abstract artwork featuring a dense, geometric composition of overlapping shapes in shades of green, blue, and white.



Abstract artwork with a composition of overlapping, organic shapes in shades of yellow, brown, and white.



Abstract artwork consisting of a complex, web-like structure of thin lines and nodes, rendered in shades of brown and white.





Marcel Duchamp

La Mariée, 1934

aquatint on Arches paper

19 1/4 x 12 1/8 in. (48.9 x 30.8 cm)

Edition proof of edition of 200

Signed by Jacques Villon and Marcel Duchamp

(Inv# MD25-002.proof)

In the 1930s, Marcel Duchamp's brother Jacques Villon (1875–1963) completed a series of large color engravings that reproduced works by modern French artists, including Duchamp's iconic *La Mariée* (*The Bride*). The prints of *La Mariée* were released in an edition of 200 copies, signed by both Villon and Duchamp.

The image of the “bride” holds significant meaning throughout Duchamp's oeuvre, symbolizing an idealized purity that is relentlessly, yet unsuccessfully, pursued by the “bachelors.” The relationship between the bride and bachelors can be interpreted as a reflection on human interrelations—where the bride is objectified and the bachelors are reduced to mechanistic impulses. It also speaks to the erotic dynamic between artists and their pursuit of an artistic ideal. Surrealist and Freudian themes of repression and desire inform both the figures and their interaction. Depicted as abstracted, mechanical forms, Duchamp's representations of the bride and bachelors comment on the dehumanizing forces of modernity and the frustration of unconsummated desire, arising from the increasing reduction and objectification of the mysterious qualities of human life.



Marcel Duchamp

Nude Descending a Staircase, 1937

Pochoir colored collotype with stamp

13 7/8 x 7 7/8 in. (35.2 x 20 cm)

Signed M. Duchamp

(Inv# MD25-003)

During the summer of 1937, Marcel Duchamp was in the process of assembling items for his *Boîte-en-valise* when he came up with the idea to issue hand-colored pochoir prints of five selected paintings to fund the elaborate project. Ultimately, he reproduced only two paintings in this fashion: the famous *Nu descendant un escalier* and his *Mariée*. The stamps attached to the base of these reproductions are of critical importance, referencing Duchamp's father's occupation as a notary. A French practice to diminish the potential for forgery and elevate the status of a document to legal tender, the notary applies his signature over the surface of a small-denomination postage stamp. Duchamp, following in the footsteps of his father, validated the authenticity and faithful reproduction of his own work with the inclusion of this stamp.

Duchamp's *Nude Descending a Staircase* is one of the most iconic images of the 20th century. Challenging the art historical convention of the static female nude, Duchamp's figure is abstracted and fragmented to depict her movement through space. The image is revolutionary not only in its conveyance of time and motion in two dimensions, but also for its conceptual nature and prioritization of experimentation over aesthetics or technique.



Marcel Duchamp

Nude Descending a Staircase, 1937

Pochoir colored collotype with stamp

13 7/8 x 7 7/8 in. (35.2 x 20 cm)

Signed M. Duchamp

(Inv# MD25-003)

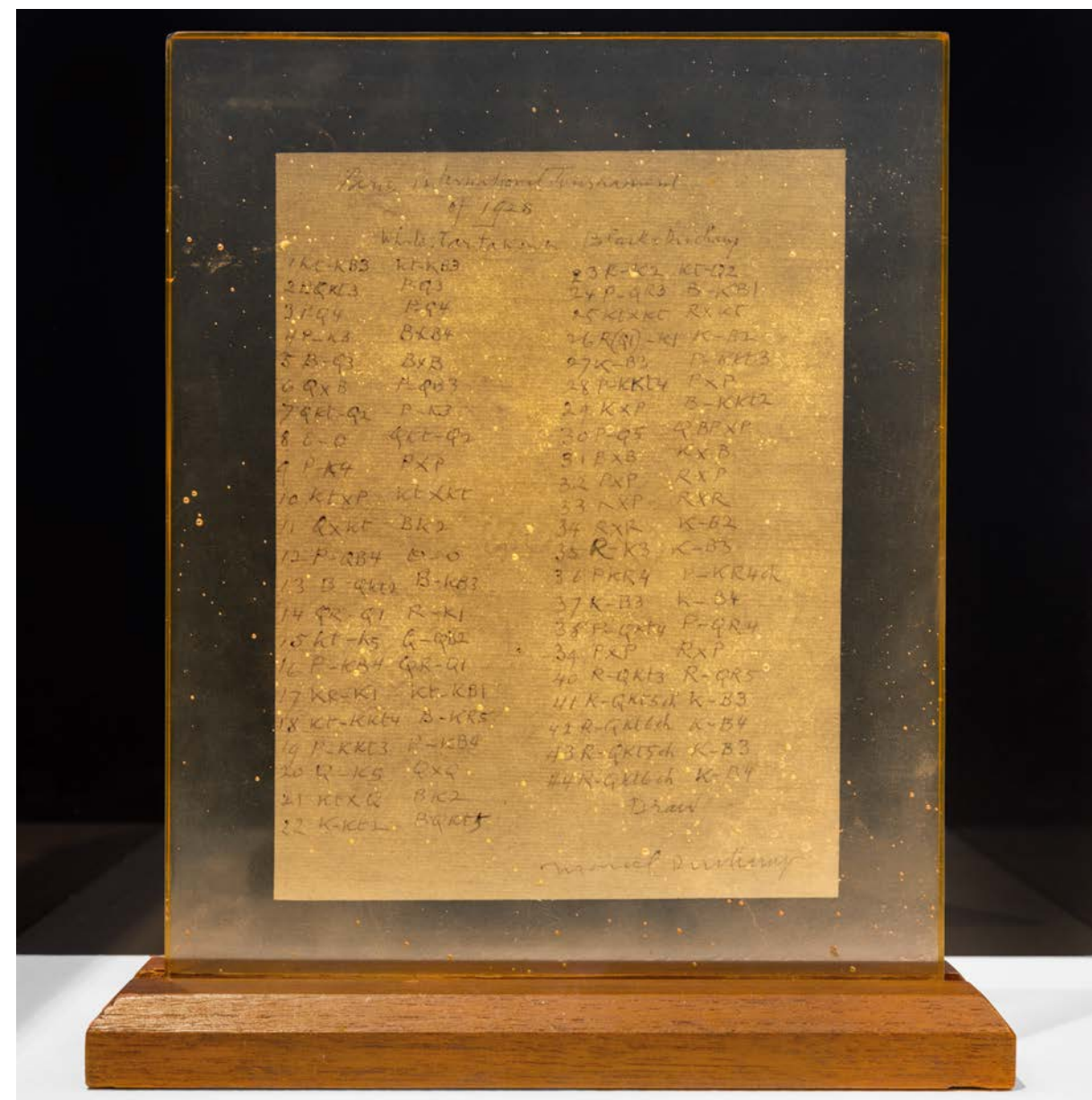
In Marcel Duchamp's *The Chess Players* (1966) (an etching based on the artist's 1911 oil painting *Portrait of Chess Players* at the Philadelphia Museum of Art), a rectangular composition is divided as a chessboard with each player's head flattened to their respective side, visually representing their engrossment in the mental intensity of the game. The artist is known to have been active in the Parisian chess community and enjoyed the unique strategic, theoretical, and psychological aspects of the competition. Duchamp's love of chess is reflected in his gamelike and conceptual approach to artmaking, elements which are exemplified in his playful depiction of *The Chess Players*.

L.A. Louver's connection to Duchamp began with the gallery's inception. While teaching at UCLA in the early 1970s, Founding Director Peter Goulds was so inspired by Duchamp's *Fresh Widow* (1920)—a pun-infused sculpture of a window with leather panes—that he created an artwork in its image. Goulds substituted the leather with mirrored panes, creating a louvered window in the manner of his university apartment. Whereas Duchamp's sculpture was inscribed with "Fresh Widow, 1920, Rose Sélavy," Goulds' work read "La Louver, 1976, Eros it is the mirror." This adaptation of Duchamp's title became the gallery's namesake and guiding light. Over the past 50 years, Marcel Duchamp's works have been featured in various exhibitions at L.A. Louver, most notably in *A Marcel Duchamp Collection* (2016) which showcased an expansive archival collection amassed by Duchamp scholar Francis M. Naumann over the course of 40 years.

of 1928

1 Kt-KB3	Kt-KB3	23 R-K2	Kt-Q2
2 P-QK3	P-Q3	24 P-QR3	B-KB1
3 P-Q4	P-Q4	25 Kt x Kt	R x Kt
4 P-K3	B-KB4	26 R(Q1)-K1	K-B2
5 B-Q3	B x B	27 K-B3	P-Kt3
6 Q x B	P-QB3	28 P-KKt4	P x P
7 QKt-Q2	P-K3	29 K x P	B-KKt2
8 O-O	QKt-Q2	30 P-Q5	QBP x P
9 P-K4	P x P	31 B x B	K x B
10 Kt x P	Kt x Kt	32 P x P	R x P
11 Q x Kt	BK2	33 K x P	R x R
12 P-QB4	O-O	34 R x R	K-B2
13 B-QKt2	B-KB3	35 R-K3	K-B3
14 QR-Q1	R-K1	36 PKR4	P-KR4ch
15 Kt-K5	Q-QB2	37 K-B3	K-B4
16 P-KB4	QR-Q1	38 P-QKt4	P-QR4
17 KR-K1	Kt-KB1	39 P x P	R x P
18 Kt-KKt4	B-KR5	40 R-QKt3	R-QR5
19 P-KKt3	P-KB4	41 R-QKt5ch	K-B3
20 Q-K5	Q x Q	42 R-QKt6ch	K-B4
21 Kt x Q	BK2	43 R-QKt5ch	K-B3
22 K-Kt2	BQKt5	44 R-QKt6ch	K-B4

Draw



Marcel Duchamp
Chess Score, 1965

ink on paper, encased in polyester by Arman, with wood stand
10 x 7 7/8 x 7 1/16 in. (25.4 x 20 x 1.1 cm)
with wood base: 10 5/8 x 9 x 3 in.
(Inv# MD25-004)



In *Untitled #2*, Jimmie Durham cakes a suit jacket in mud and hair, flattening and stiffening the garment in the process. Its initial exhibition, *Ropa Vieja* or “old clothes,” featured similar sculptures in varying scale, in addition to metal buckets stuffed with clothes, all similarly coated in mud, hair, and glue. The resulting work feels undeniably abject, recalling an abused body or a piece of clothing left behind on a roadside. However, Durham insisted that *Untitled #2* was part of a more formal and material investigation: “I like when the shape is not really what you should look at [...] I didn’t want the work to have any signs of being art. And I didn’t want it to have any signs of something that we know to be interesting, even though I find all those things that I put together extremely interesting.” Durham’s garments fade from focus as recognized objects and instead become purely aesthetic surfaces for material experimentation and play.

Jimmie Durham

Untitled #2 (JD 189), 1995

dirt, human hair on sheep hair

32 1/2 x 27 1/2 x 2 in. (82.6 x 69.9 x 5.1 cm)

(Inv# JD95-3)



Humorous, critically complex and possessing a clear material awareness, Jimmie Durham’s work spans sculpture, video, performance, painting and beyond. Much of the artist’s five-decade career was spent challenging Western representations and stereotypes of Indigenous people. Throughout the 1970s, Durham was heavily involved with the American Indian Movement as a political organizer. He also claimed Cherokee heritage, although Durham’s exact ancestry has been a source of controversy. *Six Authentic Things* addresses the “authenticity” of experience, material, or technique that is expected from Durham’s work in light of his personal identity. In the drawings, Durham has attached actual fragments of rock and metal to the page surrounded by drawings of the natural world, patterns, and phrases in Cherokee. A snake and stars curl around “REAL GOLD” while a “REAL FLINT” arrowhead strikes a cavalryman’s heart. Pithily, Durham highlights a panel of text and declares “REAL WORDS.”

Six Authentic Things was featured in L.A. Louver’s 1993 exhibition *Jimmie Durham: Various Gates & Escape Routes*, the artist’s first solo presentation in Los Angeles. Additionally, the work was included in the 2017 retrospective *Jimmie Durham: At the Center of the World* at the Hammer Museum, Los Angeles, and Durham’s critically acclaimed 1989 solo exhibition *The Bishop’s Moose and the Pinkerton Men* at Exit Art, New York.

Jimmie Durham

Six Authentic Things, 1989

mixed media on paper (six elements)
 each sheet: 22 x 17 1/2 in. (55.9 x 44.5 cm)
 each frame: 29 x 23 3/4 in. (73.7 x 60.3 cm)
 (Inv# JD94-1)

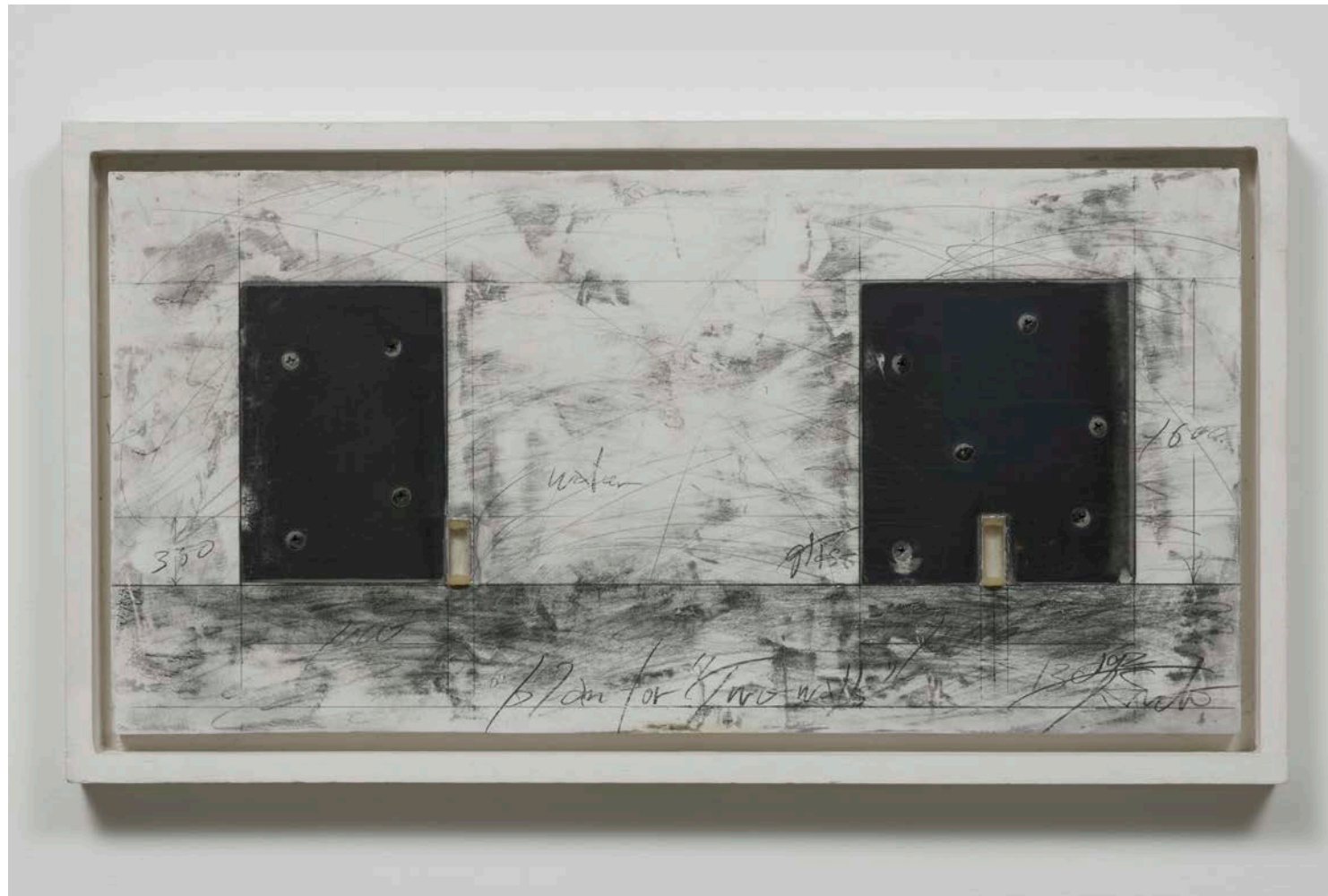




Toshikatsu Endo
Untitled (ring of rocks), 1987
 stone, bronze, fire
 145 in. (368.3 cm) diameter
 (Inv# TE91-1)

Toshikatsu Endo stated that, “A perfect circle goes beyond the level of symbolic imagery. It is the simplest and most primordial form. I have often said that while a circle spreads horizontally in form, it extends vertically in meaning. Thrusting forth from the very base of the earth towards the sky, a circle is a magnetic field. It is within this context that I create circles.” Endo’s installation *Untitled (ring of rocks)* beautifully actualizes his ideas about the symbolic meaning of the circle, and the powerful physical and metaphysical forces of the four elements - earth, fire, wind, and water. Endo gathered the stones and set the stones on fire creating unique gray-black coloration and textures. He also cast some stones in bronze. Endo then purposefully arranged each stone to form a circle, with the larger stones in the first ring and the smaller stones placed on top in a second ring. By engaging with the sculpture’s physical presence and unifying symbolism, Endo sought to inspire viewers to connect with ideas of universal transcendental meaning and elemental ritualism. Endo’s engagement with the elemental forces of creation and destruction reveal complex insights into humanity’s relationship to nature.

Untitled (ring of rocks) was first exhibited in California in a group show at Los Angeles County Museum of Art in 1990. The first solo gallery exhibition on Endo in the United States was held by L.A. Louver in 1993. L.A. Louver exhibited *Untitled (ring of rocks)* in Endo’s second solo exhibition at the gallery in 1996.



During the creative development of his large scale installations, Toshikatsu Endo produced numerous preparatory mixed-media artworks and drawings. *Plan for Two Walls #4* is a mixed-media relief drawing mounted on a board through which Endo envisioned his major installation titled *Two Walls*. First exhibited at Gallery Yamaguchi in Osaka, Japan, two imposing tall walls built of charred, burned, and blacked wood stood parallel to each other with enough distance between them for visitors to traverse the created interior space. *Plan for Two Walls #4* shows how Endo experimented with the height and width of the walls as well as the distance between them to create the visual and bodily experience he hoped to achieve with the large scale installation. *Plan for Two Walls #4* is an important artwork that illuminates the intricacies of Endo's creative process and his life-long engagement with the four elements of fire, air, earth, and water seen throughout his oeuvre.

Toshikatsu Endo

Plan for Two Walls #4, 1993

mixed media w/charcoal & pencil on board

14 x 25 1/2 in. (35.6 x 64.8 cm)

Signed & Titled Lower Center

(Inv# TE93-10)



Gajin Fujita

Angel's Eye View, 2024

Spray paint, 23.75K gold leaf, 12K white gold leaf and paint markers on five wood panels

72 x 110 in. (182.9 x 279.4 cm)

(Inv# GF24-003)



In Gajin Fujita's monumental *Angel's Eye View*, a cherubic, Renaissance putto guards the iconic skyline of downtown Los Angeles from a fearsome, *ukiyo-e* style dragon that weaves itself between the skyscrapers. Since his debut at L.A. Louver in 2001 as part of the Rogue Wave program, Fujita has utilized the city's skyline as a symbol of identity, memory, and his deep connection to L.A.

Angel's Eye View incorporates various elements of the artist's singular style and process, including the gold and white gold-leafed background and the dense tagging of Fujita's graffiti crew across the artwork's surface. Unlike in other works, the tags on *Angel's Eye View* appear only within the downtown skyscrapers, signaling that this is a portrait of his community. Viewers can locate the calligraphic signature of Fujita's alter-ego HYDE, as well as the initials of Fujita's graffiti crews, KGB (Kidz Gone Bad) and KIIS (Kill to Succeed). In the artist's words, "Los Angeles is the city that raised me, its streets guided me, and graffiti was my transport."



Gajin Fujita

Up in the Sky, 2025

12K white gold leaf, 24K gold leaf, spray paint, paint markers, acrylic and acrylic clear gloss coat on two wood panels
Overall: 10 x 16 in. (25.4 x 40.6 cm)
Each panel: 10 x 8 in. (25.4 x 20.3 cm)
(Inv# GF25-011)



Gajin Fujita

Pretty Please..., 2024

12K white gold leaf, 24K gold leaf, spray paint, paint markers, streaks, acrylic and acrylic clear gloss on wood panel
as installed: 17 x 17 in. (43.2 x 43.2 cm)
panel: 12 x 12 in. (30.5 x 30.5 cm)
signed verso
(Inv# GF24-030)



Gajin Fujita

Game of Drones (GOD), 2022

Spraypaint, 12K & 23.75K goldleaf, acrylic, streaks, metalhead paint markers,

paint markers on six wood panels

72 x 120 in. (182.9 x 304.8 cm)

signed and dated verso on each panel

(Inv# GF22-013)



Gajin Fujita's *Game of Drones (GOD)* (2022) marks a significant expansion by the artist into the realm of social critique. Keeping with his signature style which fuses street art, traditional Eastern fine art techniques and imagery, and Western iconography, Fujita presents to us an allegory of contemporary societal conditions.

The story begins with the samurai near the bottom of the picture plane, or rather, the videogame controller next to the figure. The man has played around too much and opened a portal, allowing a dragon into our world. Inspired by the designs of the celebrated Japanese tattoo artist Horiyoshi III, the dragon is a harbinger of necessary consequence. Fujita has chosen pale scales for the dragon to correspond to the Buddhist association of white with neutrality – although potentially world-ending, the dragon is neither good nor evil, simply an inevitable result of foolishness. The details of the samurai, whose form references the woodblock prints of Toshikata Mizuno, feature a darkly comical textile design of stylized drones. Critical details like these are found throughout the composition from the Texaco Oil emblems positioned as stars, the Ts of which have been altered into crosses, to Fujita's play on the name and logo of Chase Bank. Elements of appropriative parody are also found in the title which is based on the title of the mega-hit television series "Game of Thrones," (popularly known as GOT), this title emphasizes Fujita's frustration with the spectacle culture of contemporary media and the weight entertainment is given in relation to the material concerns many people face daily. Indeed, frustration, shaded with incredulity at the absurdity and chaos of our times, is the primary sentiment of this painting.

Various aspects of this piece demonstrate a clear evolution of the artist, thematically and formally, while key elements persist from Fujita's previous oeuvre. Most notably, the dense tagging of Fujita's graffiti crew and other Los Angeles artists endures as a primary component of the work. Featured in this composition are tags by Gabe88, Help, Doom, Skan, Defer, Craze, Rayo, Icnu, Take, Prime, Syte, Machy, Raos, Odder, and Yup.



Created just after Charles Garabedian completed his graduate degree in painting from UCLA, the languorously seductive oil painting *Jean Harlow* shows the artist turning from - though not completely abandoning - the scenic figurative narratives of his early classical training and moving toward a more abstract, allegorical form of figuration. Here we see the Golden Age actress as a serpentine reclining nude, elongated limbs curled in awkward grace within the frame of the painting. A dreamy landscape swirls around her, attenuated brushstrokes reflecting sinuous curves, twilight colors mirroring tones of skin, hair and eyes. Though its subject is a real person - an icon of Garabedian's adopted hometown of Los Angeles - the work nevertheless feels mythical. Here, as in many of the artist's works, particularly those from the 1970s onward, the landscape appears to arise from the figure, who reposes timelessly in an indifferent state of goddess-like dominion. At once erotic, carnal, and slightly ungainly, but also sovereign and transcendent, Garabedian's figure is an exemplar of what the artist continually strove to represent - namely, something "primal, archetypal, and monumental." Represented by the gallery from 1979 until his death in 2016, Charles Garabedian was one of L.A. Louver's most stylistically imaginative artists. Beloved by fellow artists, he remains an enduring and influential figure in the contemporary history of art in Los Angeles.

Charles Garabedian

Jean Harlow, 1964

oil on canvas

42 x 57 in. (106.7 x 144.8 cm)

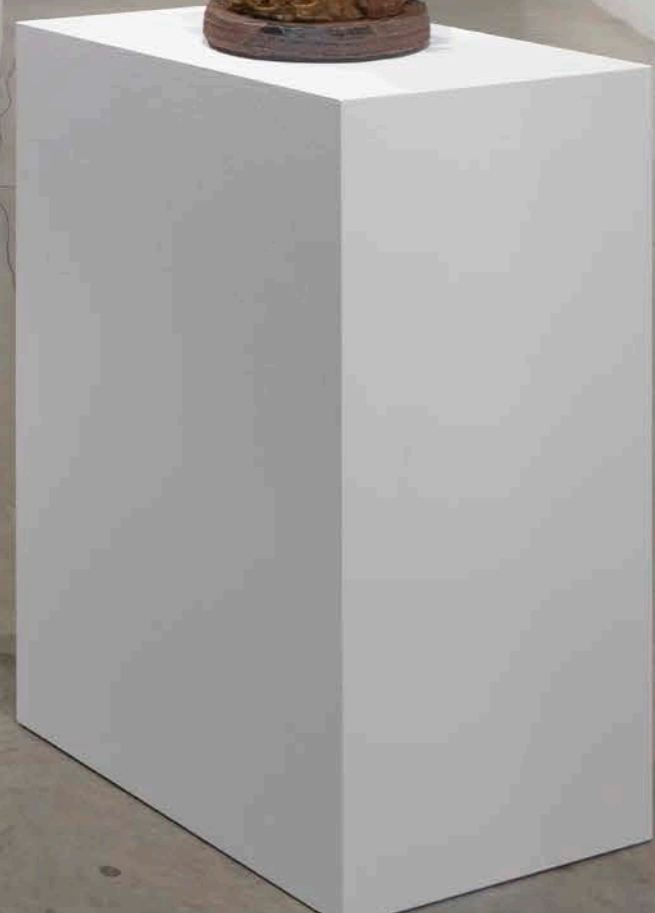
(Inv# CG07-1)



Charles Garabedian
Woman in the Bathroom, 1973
resin
88 1/2 x 136 in. (224.8 x 345.4 cm)
(Inv# CG00-39)



Charles Garabedian's ambiguous, dream-like *Woman in the Bathroom* coalesces many concerns that are central to the artist's oeuvre: namely, abstract figuration, architectural framing, references to Greco-Roman sculpture, fragmented human forms, and an intermingling of the epic and the intimate. One of a series of resin works from this era produced in tableau-like format, the work shows a marble-white female figure in an easy Classical contrapposto, posed powerfully, even slightly violently, over a scattering of human bones and bathroom fixtures. Behind her, an ambiguous, possibly maritime, landscape peaks through a circular portal, a reference to Chinese architecture also present in Garabedian's contemporaneous Henry Inn series. Rendered in resin, a common material among the artist's Light and Space and Minimalist peers, the intimate scene exudes a dark sensuous tactility, the figure commanding the respect Garabedian often confers upon his female subjects. The work marks a critical inflection point in the artist's career, a moment beyond the descriptive, detailed figurative works of his early career - inspired by classically trained tutors like William Brice - past the architectural works of 1960s and 1970s, and toward the less fixed and more abstract iconic figures of his work of the late 1970s and beyond.





Joe Goode
Untitled (Mnmm 5), 1998
 oil on canvas & wood
 36 x 34 in./71 x 56 x 55 1/2 in. overall
 (Inv# JG98-21)

Throughout his artistic career, Joe Goode has altered our sense of visual reality by creating paintings, sculptures, and photography that invite a thoughtful engagement with “seeing in” and “seeing through” the natural world. Goode’s deft play between representation and abstraction, phenomenology and visuality, are explored in his numerous series including the “milk bottle” paintings, the “torn cloud” paintings, the “forest fire” paintings, the “waterfall” paintings, and the “sun and the moon” mixed media works and paintings. *Untitled (Mnmm 5)* is part of the “sun and the moon” series, and emphasizes the tension between painting and installation through the purposeful physical position of the wood staircase near the beautifully painted canvas. David Pagel notes in his review of Joe Goode’s L.A. Louver 1998 exhibition of the sun and moon series that the paintings atmospherically capture the visual and physical experience of looking at and looking away from a bright object, such as the sun or the moon, which leaves the momentary impression of blind spots in our eyes. The exquisite soft pink-yellow-white colors are expertly applied to the canvas suggesting a solar or lunar landscape. The visual and physical experience of this work is heightened by the playful placement of the wood staircase (crafted by Roy Thurston) against the wall. The opening of the staircase is turned away from the viewer inhibiting but not precluding their ascent. This mixed media work, as well as the Goode’s staircase series, are inspired by Duchamp’s readymades. Arriving in Los Angeles in 1959, and having attended Chouinard Art Institute, Joe Goode became part of a generation of artists including Ed Ruscha, Edward Kienholz, Ken Price, Robert Irwin, Larry Bell, Ed Moses, and others who invigorated and transformed the Los Angeles and Venice Beach art scenes.



Frederick Hammersley's playful, jewel-like oil paintings *Rhyming, #12* and *Curtain call, #1* are classic examples of the artist's late-career *organic* paintings, one of three categories of works - also including *hunches* and *geometrics* - that trifurcate his overall oeuvre. Unlike these other genres, which followed prescribed rules and manners, organics - as evident in these works - break free of such restrictions and proceed instinctively, even lyrically, according to the artist's disciplined caprices. Small in scale, multihued, and - unlike his geometrics - displaying visible brushstrokes, *Rhyming, #12* and *Curtain call, #1* evoke natural forms while leading the eye through pirouettes of color and positive and negative space, their unique aesthetic personalities complemented by Hammersley's original frames. Yet even in their whimsy, the works each maintain their rigorous balance. The delightfully humorous looping nodes on each works' right, for instance, are offset by surprisingly exacting, though still fanciful, waves and whirls of morphing color-forms on the left. In this way, the works are characteristic of Hammersley's overall career, which melded disciplined artistic training and precision with lightheartedness and humor.

Frederick Hammersley

Rhyming, #12 1986

oil on linen on masonite in artist-made frame

Panel: 7 7/8 x 10 in. (20 x 25.4 cm)

Framed: 10 1/2 x 12 3/4 in. (26.7 x 32.4 cm)

signed and dated, upper center

(Inv# FH06-68a)



George Herms
Secret Archives, 1974
mixed media sculpture in six parts
66 x 69 x 18 in. (167.6 x 175.3 x 45.7 cm)
(Inv# GH92-70)



After moving from Topanga to a large artist studio in downtown Los Angeles in 1973, George Herms worked energetically on new artworks including the large scale assemblage *Secret Archives*. During that time, the Archives of American Art requested to receive archival papers from Herms, and upon surveying his designs, notes, works on paper, found objects, tools, *LOVE* publications, and artworks, he realized he did not have documentary papers to provide for preservation. His studio was a creative haven filled with objects he collected, was continually inspired by, and re-contextualized within his assemblage artworks. Herms' aesthetic revealed in, appreciated, and elevated the rusty, dirty, smokey, broken, obsolete, cast-off, and forgotten objects of American post-war consumer culture. Herms found a large wood pigeon-hole shelf, which he re-appropriated as the organizational framework for his assemblage titled *Secret Archives*. Herms lovingly assembled a collection of objects that he found, used, or held personal significance, and carefully placed them within each cubby-hole of the cabinet. Poet Michael McClure described Herms as "someone who is near saintly in his care for the objects that are put together." Within the top center cubby-hole Herms positioned the camera he used earlier in his career, at top left is a box of personal objects such as letters and photographs, and in the bottom row are well-read National Geographic magazines. The viewer is encouraged to visually identify each object and imagine its significance and previous history - a small Sphinx sculpture, a toaster, a jar of wires, a light fixture, and others more difficult to discern. The objects are not kept secret; they are revealed by the artist and contemplated by the viewer. Herms chose to emphasize the formal sculptural quality of the assemblage by placing the cabinet upon two wood chains, which serve as pedestals, and crowning the cabinet with a mechanical clock. This influential assemblage inspired Herms to continue to explore his ideas, reminiscent of 18th and 19th century cabinets of curiosities, in the two other large-scale assemblage: *California Landscaping* (1978) held in the collection of the Museum of Contemporary Art Los Angeles (MOCA), and *A Time Piece* (1976) held in the collection of the Los Angeles County Museum of Art (LACMA). *Secret Archives* has been showcased in important exhibitions including *The Prometheus Archives: A Retrospective Exhibition of the Works of George Herms* (1979), *George Herms: The Secret Archives* (1992), and *Sunshine & Noir: Art in Los Angeles 1960-1997* (1997-1998).

**David Hockney***Midsummer Tunnel, August 2006, 2006*

oil on canvas (2 panels)

Overall: 48 x 72 in. (121.9 x 182.9 cm)

Overall framed: 48 7/8 x 73 in. (124.1 x 185.4 cm)

Each panel: 48 x 36 in. (121.9 x 91.4 cm)

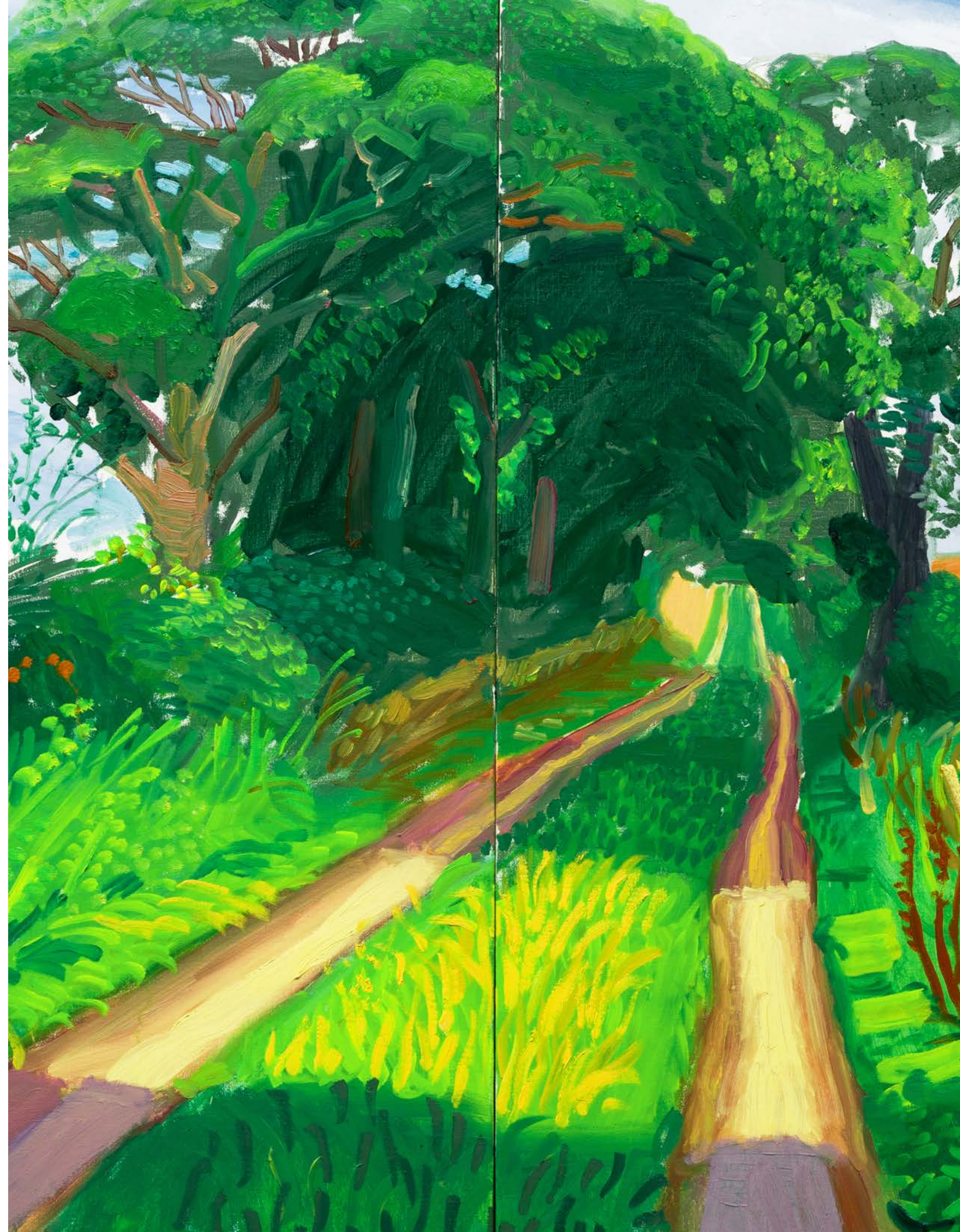
Signed verso

(Inv# DH25-002)

David Hockney first painted the rural landscapes of his native East Yorkshire en plein air in small-scale watercolor in 2004. In 2005, the artist began capturing the region in oil and, by 2006, was fully immersed in one of the most prolific and critically-acclaimed series of paintings of his decades-long career. Inspired by a John Constable exhibition at Tate Britain, also in 2006, Hockney soon began pursuing the earlier artist's monumental scale, combining canvases into grids of two, four, six and eight that could be transported and painted outdoors. Hockney's lushly ebullient *Midsummer Tunnel August 2006* exemplifies this energetic era of the artist's career. Painted near the village of Kilham in East Yorkshire, the work represents a motif the artist returned to repeatedly across seasons, tracking changes in foliage, light and color. As Hockney explains: "I painted 'The Tunnel' for the first time in August 2005. I named it because it was a tunnel of foliage, with the branches of the trees arching over the path. Then I painted it again several times over the following months. The picture I did in July shows the abundance of nature, compared with the previous ones. Only after seeing the winter, do you comprehend the richness of summer."

Working directly from the landscape, Hockney invites us to share an intimate moment with a place deeply familiar to him. This is achieved partially through the artist's impressionistic approach. In *Midsummer Tunnel August 2006*, Hockney privileges radiant light, vibrant color, movement, and an expansive compositional structure over a tightly photographic or technical mode of looking. The work's scale adds to its intimate sensibility: the painting occupies our entire field of vision, drawing us into the space it describes. This scale also allowed Hockney greater freedom in his mark making. Faced with a broader surface area, the artist employed his entire hand, wrist, arm and torso in the act of painting. The resulting brushstrokes carry the dynamic movement of these gestures, lending the summer scene its fresh vitality. Bright, energetic and full of warm abundance, the work exemplifies what Sarah Howgate, Senior Curator of Contemporary Collections at the National Portrait Gallery, calls the overall series' "serene, soaring mastery."

Represented in twenty-three L.A. Louver solo presentations, and dozens of group shows, David Hockney has been a central figure and close friend of the gallery since 1978. His work has been presented in numerous major solo exhibitions at globally renowned institutions such as the Centre Pompidou, Tate Britain, the Metropolitan Museum of Art, and LACMA, and will be the subject of an upcoming retrospective at the Fondation Louis Vuitton in Paris. With works in the collections of the British Museum, The Getty, Museum of Modern Art, Museum of Contemporary Art Tokyo, Australian National Gallery, and countless others, Hockney has achieved the status of a living icon of British and American art.





Ben Jackel
In the Hearts of Men, 2008-2009
 stoneware; marble
 42 x 26 x 20 in. (106.7 x 66 x 50.8 cm)
 (Inv# BJ09-7)

Ben Jackel's *In the Hearts of Men* (2008-2009) was modeled after a bronze sculpture by Daniel Chester French (1850-1931) titled *Benediction* from 1922, the same year that French's iconic sculpture of Abraham Lincoln for the Lincoln Memorial was dedicated. *Benediction* was originally conceived as a sixteen-foot figure to be installed near St. Mihiel, France, as part of a monument honoring American soldiers who died in World War I. However, neither the monument—designed by Henry Bacon (1866-1924), architect of the Lincoln Memorial, and meant to also include a recumbent soldier draped with an American flag—nor the full-scale sculpture was realized. Four smaller versions of *Benediction* are known to exist, one of which was gifted to the Huntington Library (San Marino, CA), where Jackel encountered the work.

Jackel's rendition of the shrouded angel illuminates the layered meanings embedded in *Benediction*. As is typical in his work, Jackel employs replication, scale, and stylistic intervention to critique his subject through recontextualization. By repeating the maquette's intimate scale and omission of the fallen soldier, Jackel draws attention to the monument's glorification of war and its ultimate failure to fully commemorate those who sacrificed their lives. "If the full-size sculpture had been made, it would have been dedicated to the American soldiers that died in the Great War," Jackel said of the work. "One hundred years later, I have made again this figure for her to raise her arms over the wars of our time."



In 2009, Ben Jackel began a series of sculptures based on the proliferation of newly developed Unmanned Aerial Vehicles (UAVs). The drones became one of the most important political issues of the time, with global political implications ranging from concerns regarding air space and surveillance to the philosophical and ethical questions surrounding the remote dropping of lethal payloads.

Jackel was struck by the layered meanings held within these objects and the graceful beauty of their forms. Imitating their clean lines and volume, Jackel painstakingly hand carved the planes out of solid mahogany, refining the surface with polished graphite powder. The dark finish adds a layer of mystery, hinting at the grim realities behind these machines. Suspended and immobile, the sculptures occupy the viewer's physical space, emphasizing the tension between their graceful form and their ominous presence.

Ben Jackel

Mikoyan Skat - Manta Ray, 2017

mahogany, graphite

5 x 36 x 40 in. (12.7 x 91.4 x 101.6 cm)

(Inv# BJ17-12)



Sui Jianguo

Planting Trace -- Constellation 11, 2018

cast bronze

17 x 11 7/8 x 15 3/4 in. (43 x 30 x 40 cm)

(Inv# SJ18-41)

Sui Jianguo's dynamic, alchemical bronze sculpture *Planting Trace -- Constellation 11* is an exemplar of the artist's career-long interest in pluralistic artistic expression and aesthetic individuality. Though a seeming break from Sui's social realist tendencies - embodied in iconic works like his Mao suits and red dinosaurs - the abstract sculpture nevertheless shares these works' concern with the political and economic systems that attempt to regulate and standardize artistic practice. In *Planting Trace -- Constellation 11*, this inquiry is centered on the artist's hand and its individual connection with matter and aesthetics. To create this work, one in a series of large and small sculptures, Sui distills the act of sculpting to an essence of pinching and grasping, pressing a small mass of clay within his hand to capture the variegated surface of his skin. Using 3D scanning and printing technology, Sui then translates the clay imprint to a larger scale, magnifying the trace of his bodily impression, before casting this impression in bronze. The process serves to both freeze a lost moment in time - creating what Sui refers to as "a portrait of a void" - and to solidify a direct energetic exchange between individual artist and matter. The result of such a singular exchange is an aesthetic that necessarily breaks from broader systems designed to funnel conforming artistic outputs toward political or social ends. Like so many of Sui's works, then, *Planting Trace -- Constellation 11* is remarkable for its ability to condense the artist's uniquely astute social and political observation into an object of astounding beauty, vitality, and raw mineral allure. The subject of two L.A. Louver solo exhibitions and one ground-breaking two-person show with acclaimed British artist Richard Deacon, Sui Jianguo holds an esteemed position in the gallery's international program. An icon of the global contemporary art world since the 1990s, his work has been exhibited in solo exhibitions at several major institutions, including the British Museum, MOCA Singapore, the National Museum of Contemporary Art Korea, the National Museum of Contemporary Art in Oslo, Norway, and many others.



Sui Jianguo

Legacy Mantle, 1997

bronze

16 1/2 x 10 x 6 in. (127 x 76.2 x 25.4 cm)

(Inv# SJ24-001)

Following ten years exhibiting the work of internationally acclaimed Chinese sculptor Sui Jianguo, L.A. Louver is honored to present for the first time one of Sui's iconic *Mao suits*, the sculptural form that launched the artist's fame on the global art scene. Central to the artist's oeuvre, which often trains an ironic eye toward China's recent history, the suit series, begun in 1997, references the distinctive jacket of the nation's once-deified leader Chairman Mao. Though a former symbol of China's egalitarian ideals and utopian vitality, the garment, in Sui's hands, becomes diminished in size, rigid and hollow, its bright-eyed associations yielding to the ravenous forward march of Chinese economic and political progress. As the artist himself states, like his sculpture, "the utopian idea now is a shell." Executed in numerous materials since Sui's first instantiation decades ago, the Mao suit in this rendering was cast in bronze in 1997. Sui redid the work's patina in 2024, in advance of the L.A. Louver exhibition. Referencing both time periods, the work is a poignant ossification of past ideals originally created when China was just emerging from a post-Tiananmen chill on cultural expansion and now recast as the nation experiences continued post-COVID economic blues and an increasingly authoritarian leader. Yet, the work's bright turquoise patina precludes a reading that is overly self-serious, reinforcing the artist's reputation as an astute commentator on the history of his homeland, but one ever in possession of a wry sideways glance.



Edward Kienholz's assemblage *It Takes Two to Integrate (Cha Cha Cha)* critically engages with the fraught process of racial integration in the United States during the 1960s. Consisting of two baby dolls, one painted black and the other white, and positioned side by side but divided by the wood framed box, the assemblage suggests that the only difference between the two infant figures is visual. Imprints of the inverse color on each doll suggests the influence of each color upon the other. This artwork can be read as a radical statement of racial solidarity created prior to the 1964 Civil Rights Act. Exhibited extensively including at the Los Angeles County Museum of Art's controversial Kienholz solo exhibit in 1966, the international traveling Kienholz retrospective in 1996-1997, and *Witness: Art and Civil Rights in the Sixties* at the Brooklyn Museum in 2014, this assemblage is widely recognized as a historically significant work in the Kienholz oeuvre.

Edward Kienholz

It Takes Two to Integrate (Cha Cha Cha), 1961

Painted dolls, dried fish, glass in wooden box
31 1/4 x 22 1/2 x 7 1/2 in. (79.4 x 57.2 x 19.1 cm)

(Inv# EK11-6a)



Edward and Nancy Kienholz used the term “drawing” to describe an unique hanging relief assemblage made of found objects that they created in dialogue with a much larger tableau. This *Drawing* directly relates to Kienholz’s large-scale tableau *The Ozymandias Parade* (1985) with its theatrically staged scene of an upside down horse upon which the figure of the vice president sits while holding a large flagpole with the American flag blowing in the wind. In *Drawing for the Ozymandias Parade* Kienholz arranged found objects including a upside down toy horse severed by a wood mantlepiece cover with a ripped ten dollar bill and draped crochet, an American flag hoisted on a flagpole, and a small toy plastic tv set displaying the news “Ford Pardons Nixon” with a nail scattering the tv screen. The assemblage objects are mounted on a rectangular mirror through which the viewer clearly sees their own reflection, an imprint of two horse hooves in the mirror itself, and the flag of the 13 American colonies painted on the reverse of the contemporary American flag. Like the monumental tableau, *Drawing for the Ozymandias Parade* implores the viewer to confront and change political corruption in America. This *Drawing* centers the potential efficacy of Kienholz’s ethical-artistic project in a deeply-felt humanist hope for liberatory personal, social, and political transformation.

Edward and Nancy Reddin Kienholz
Drawing for the Ozymandias Parade, 1989
 mixed media assemblage
 22 1/2 x 16 in. (57.2 x 40.6 cm)
 Signed, Dated & Titled Verso
 (Inv# ENK94-6)



Edward and Nancy Kienholz produced only a half dozen assemblage works cast in bronze making *The Morning Walk* incredibly rare. While living in West Berlin the artists continually scoured the flea markets for unusual objects to collect and to later re-contextualize within their assemblages. *The Morning Walk* is a meditative and subtle work featuring an art nouveau styled female figure paired with a flower stem and 2 dogs heads all cast in bronze situated within a metal display case and accompanied by an illuminated light bulb. The assemblage with its corrugated metal background and metal frame is reminiscent of a small religious shrine often placed within a family home.

Louder Gallery New York opened in October 1989 with a major solo exhibition of Edward and Nancy Kienholz's artwork, which included *The Morning Walk*. The exhibition demonstrated the central importance of Edward and Nancy Kienholz in L.A. Louver's history.

Edward and Nancy Reddin Kienholz

The Morning Walk, 1987

bronze and silver

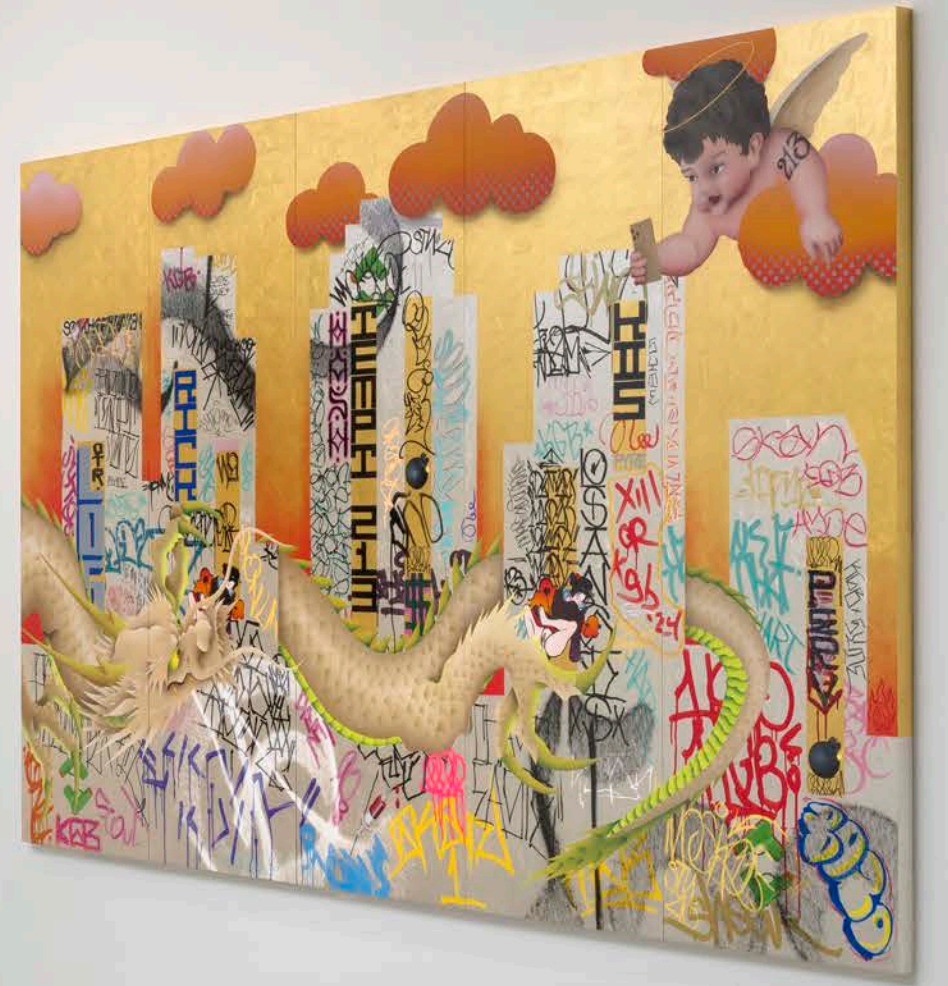
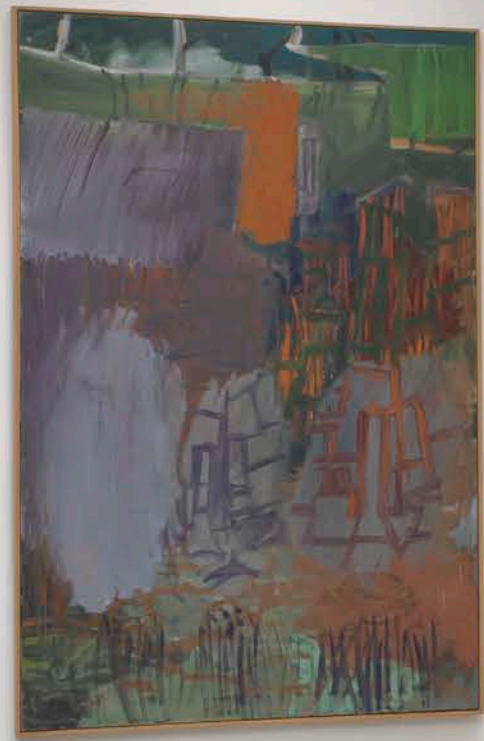
28 3/4 x 24 1/2 x 5 1/2 in. (73 x 62.2 x 14 cm)

(Inv# .0854)



Per Kirkeby
Inferno VII, 1992
 oil on canvas
 78 3/4 x 51 1/4 in. (200 x 130.2 cm)
 (Inv# PK25-001)

Per Kirkeby is one of the most important Scandinavian artists of the post-war period. Kirkeby's artistic practice spans painting, sculpture, drawing, and printmaking, as well as filmmaking, writing, and poetry. The impact of Kirkeby's early studies and fascination with geology, nature, and ecology, are seen throughout his decades-long artistic career. During 1992-1993 Kirkeby completed eight large scale paintings all part of the ambitious series titled *Inferno*, which alludes to the first part of Dante Alighieri's classic narrative poem *The Divine Comedy* describing "inferno" (hell). In this series, Kirkeby re-imagined and transformed the genre of landscape painting through his cutting-edge, gestural quasi-abstract painting style. Kirkeby compared his gestural work of mark making and building up of paint on the canvas to the strata of rock formations in which the layers upon layers of rock sediment created over vast geological time are visible. *Inferno VII* is a masterpiece exemplifying Kirkeby's unparalleled ability to create a dramatic and visceral abstracted landscape scene. Through a careful study of Kirkeby's mostly vertical gestural marks forming lines, geometric structures, circular and rectangular passages, the foreground, middle ground, and background of landscape dynamically emerge. In the painting *Inferno VII* and the series as a whole, Kirkeby visualized the overwhelming power and sublime beauty of the natural world. Kirkeby's painting can be interpreted as contemporary re-engagement with the artwork of the great Romantic painters of the 19th century such as Caspar David Friedrich. The art historical importance of Kirkeby's *Inferno* series has been recognized by major institutions, with *Inferno II* held in the collection of the Museum of Fine Arts, Houston and *Inferno V* part of the Phillips Collection, Washington D.C.

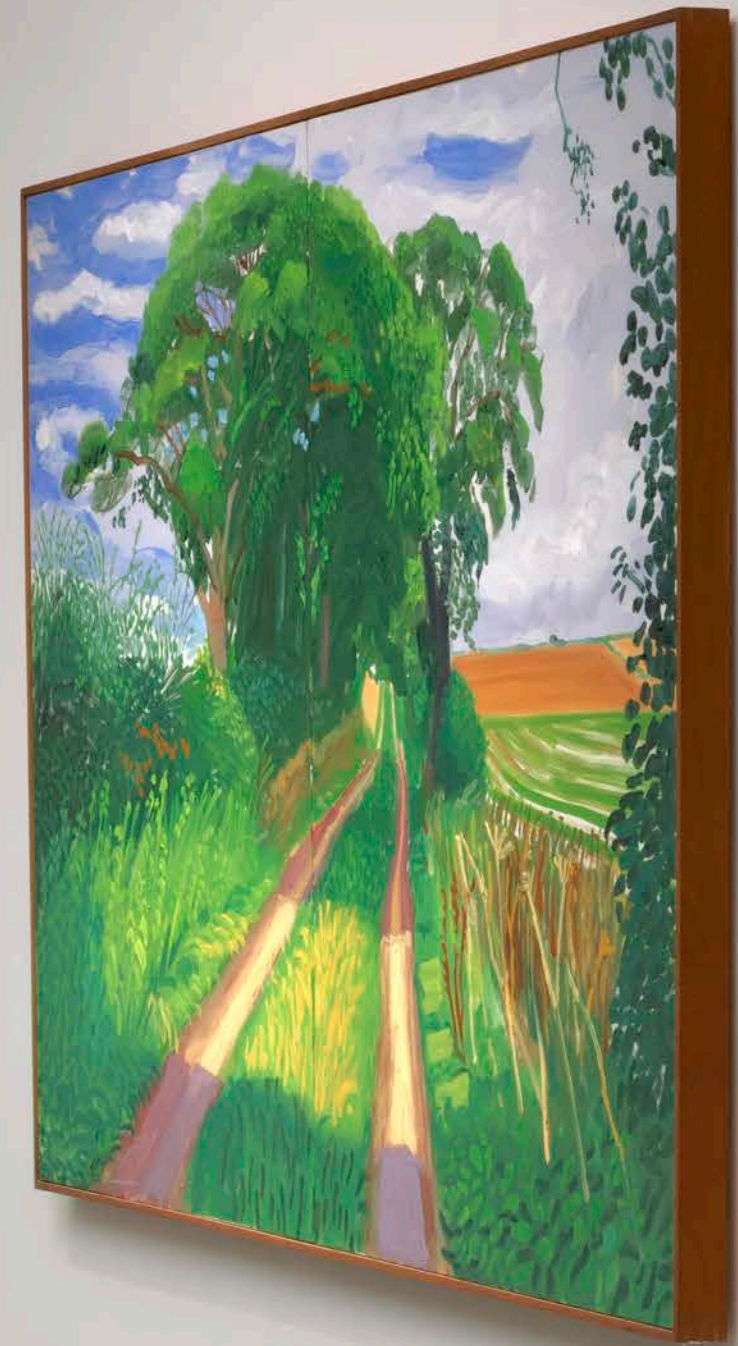




Small white label on the wall to the left of the blue jacket.



Small white label on the front of the white pedestal.



Small white label on the wall to the right of the painting.



Leon Kossoff

Outside Kilburn Underground, Indian Summer: for Rosalind, 1978

oil on board

60 3/8 x 84 1/4 in. (153.4 x 214 cm)

(Inv# LK94-9)



Lauded as “one of the best British paintings of the decade” in Peter Fuller’s Artforum review of The Hayward Annual 1979, *Outside Kilburn Underground, Indian Summer: for Rosalind* (1978) depicts a subject that captivated Leon Kossoff throughout his career. Trains, railways, and the London underground are among the most significant imagery found across Kossoff’s oeuvre, as symbols of modernity and aesthetic vehicles that convey an inevitable, unstoppable forward momentum. Rendered in distinctive, impassioned layers of oil paint that deny the binary between representation and abstraction, the physicality of the painting’s impasto reflects the collective psychological weight of ordinary life in post-war London.

Outside Kilburn Underground, Indian Summer: for Rosalind has been exhibited worldwide including at the Louisiana Museum of Modern Art in Humlebæk, Denmark; Museum of Modern Art in Lucerne, Switzerland; Museum of Modern Art in Mexico City, Mexico; Santa Barbara Museum of Art in Santa Barbara, CA; Hayward Gallery in London, United Kingdom; among many other prestigious locations.

**Leon Kossoff*****The Lamentation Over the Dead Christ No. 1, 1995***

compressed charcoal on paper

22 x 29 7/8 in. (55.9 x 75.9 cm)

29 x 37 in. (73.7 x 94 cm)

(Inv# LK99-51)

Throughout his storied career, Leon Kossoff engaged in a dedicated and methodical study of work by the Old Masters. Beginning in the 1980s, the National Gallery of London offered Kossoff a privileged pass to enter the galleries before public hours, sketch pads and etching plates in tow. In these sessions Kossoff would produce hundreds of drawings to achieve a visual intimacy with his subject. As he understood it, drawing was a means for knowing and experiencing the world, as well as identifying key linkages between contemporary artists and the virtuosic practitioners of the past.

When a sweeping retrospective of French painter and draughtsman Nicolas Poussin came to London's Royal Academy of Art in 1995, the museum extended Kossoff the same special access. Over the exhibition's eight week run, Kossoff made dozens of drawings from the paintings, followed by a series of etchings, again created directly in front of the work. For almost three years after the retrospective closed, Kossoff returned to the National Gallery and continued to make drawings and prints from the Poussin works in their permanent collection.

Kossoff's etching *The Lamentation Over the Dead Christ* (1998) was created after Poussin's oil on canvas painting dated from 1656-58, which Kossoff extensively studied while it was exhibited at the Royal Academy of Art on loan from the National Gallery of Ireland, Dublin. Kossoff translates Poussin's vivid depiction of the mourners before the dead Christ into rough and sparse etched lines that maintain the scene's pathos and tension. In particular, the Virgin Mary's despair is made evident through powerful, short strokes that depict her face as she weeps over her son's body.

Kossoff's charcoal drawing *The Lamentation Over the Dead Christ No. 1* (1995) interprets a different Poussin painting of the scene from 1626-30, which was on loan from the Alte Pinakothek, Munich and also exhibited at the Royal Academy of Art. Kossoff delineates Poussin's forms with devotion and familiarity, giving formal weight to both the figures and negative space by substituting color with dark, fervid charcoal lines that imbue the scene with emotion.



Leon Kossoff

The Lamentation Over the Dead Christ, 1998

etching

Plate: 17 13/16 x 22 3/4 in. (45.2 x 57.8 cm)

Paper: 22 3/8 x 29 15/16 in. (56.8 x 76 cm)

Edition 7 of 20

signed and dated lower right; numbered lower left

(Inv# LK99-186g.7)



Leon Kossoff

The Rape of the Sabines No. 1, 1998

etching

Plate: 18 x 23 3/8 in. (45.7 x 59.4 cm)

Paper: 22 1/2 x 29 7/8 in. (57.2 x 75.9 cm)

Edition 7 of 20

signed and dated lower right; numbered lower left

(Inv# LK99-186h.7)

A similar electricity animates *The Triumph of Pan No. 3*, which is drawn from one of Poussin's most highly formalized and intricately constructed compositions. Bacchanalian revelers dance and cavort around a statue—likely of the god Pan or Priapus—under the cover of trees and a darkening sky. Kossoff's etching after the painting beautifully merges the twisting bodies with their natural surroundings through undulating lines that thrum across the composition. Stately trees, depicted in emphatic verticals and darkened slightly during the printing process, direct viewers' attention to the central group.

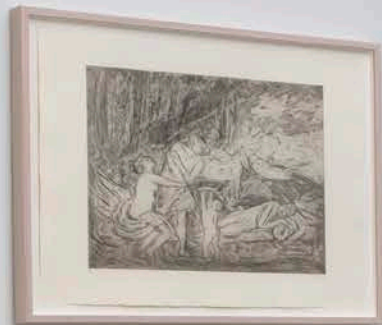
Cephalus and Aurora No.2 may be the most detailed of the group, as Kossoff furthered his initial composition in the studio with the application of tone and drypoint etching. As a result, viewers keenly read Aurora's seductive, upturned expression and Cephalus' tortured rejection, again reaching the emotional core of Poussin.

Kossoff's drawings and prints after Poussin have been exhibited widely, including at the Los Angeles County Museum of Art (2000) and the National Gallery of London (2007). Editions of the prints are in the collections of the Tate and the Metropolitan Museum of Art, among others.



Leon Kossoff
The Triumph of Pan No. 3, 1998
 etching
 Plate: 17 15/16 x 21 1/2 in. (45.6 x 54.6 cm)
 Paper: 22 7/16 x 29 13/16 in. (57 x 75.7 cm)
 Edition 7 of 20
 signed and dated lower right; numbered lower left
 (Inv# LK99-186m.7)

Leon Kossoff
Cephalus and Aurora No. 2, 1998
 etching and aquatint
 Plate: 16 7/8 x 21 15/16 in. (42.9 x 55.7 cm)
 Paper: 22 9/16 x 29 15/16 in. (57.3 x 76 cm)
 Edition 7 of 20
 signed and dated lower right; numbered lower left
 (Inv# LK99-186c.7)



Small informational labels or artist names, partially illegible.

Small informational label or artist name.





Since 1971, Lili Lakich has dedicated her art career to the revitalization of neon art. In 1981 Lakich founded the Museum of Neon Art (MONA) in Los Angeles (and is presently located in Glendale). Lakich's beautifully dynamic neon sculpture *Mona* became the iconic logo for the Museum of Neon Art, where the artwork was displayed on the building's facade from 1981-1999. Lakich used a blowup of a photostat of Leonardo da Vinci's world renowned painting *Mona Lisa* as inspiration for her neon sculpture. Lakich designed and constructed brightly colored neon tubes in yellow, red, pink, blue, white, aqua, and multi-colors to illuminate *Mona Lisa*'s face as it had never been seen before. The colorful glass neon tubes are mounted above the photostat image of *Mona Lisa*'s face, which is affixed to the masonite and plexiglass relief. Lakich created a truly elegant portrait of *Mona Lisa* through the delicate curved lines of radiantly colored neon tubes.

In January 1976, L.A. Louver opened at 55 N. Venice Blvd with its very first exhibition showcasing the neon art of Lili Lakich. L.A. Louver also hosted a second solo exhibition of Lakich's neon art in 1977. This foundational history is celebrated today through the inclusion of Lakich's seminal artwork *Mona* in the exhibition *L.A. Louver Celebrates 50 Years*.

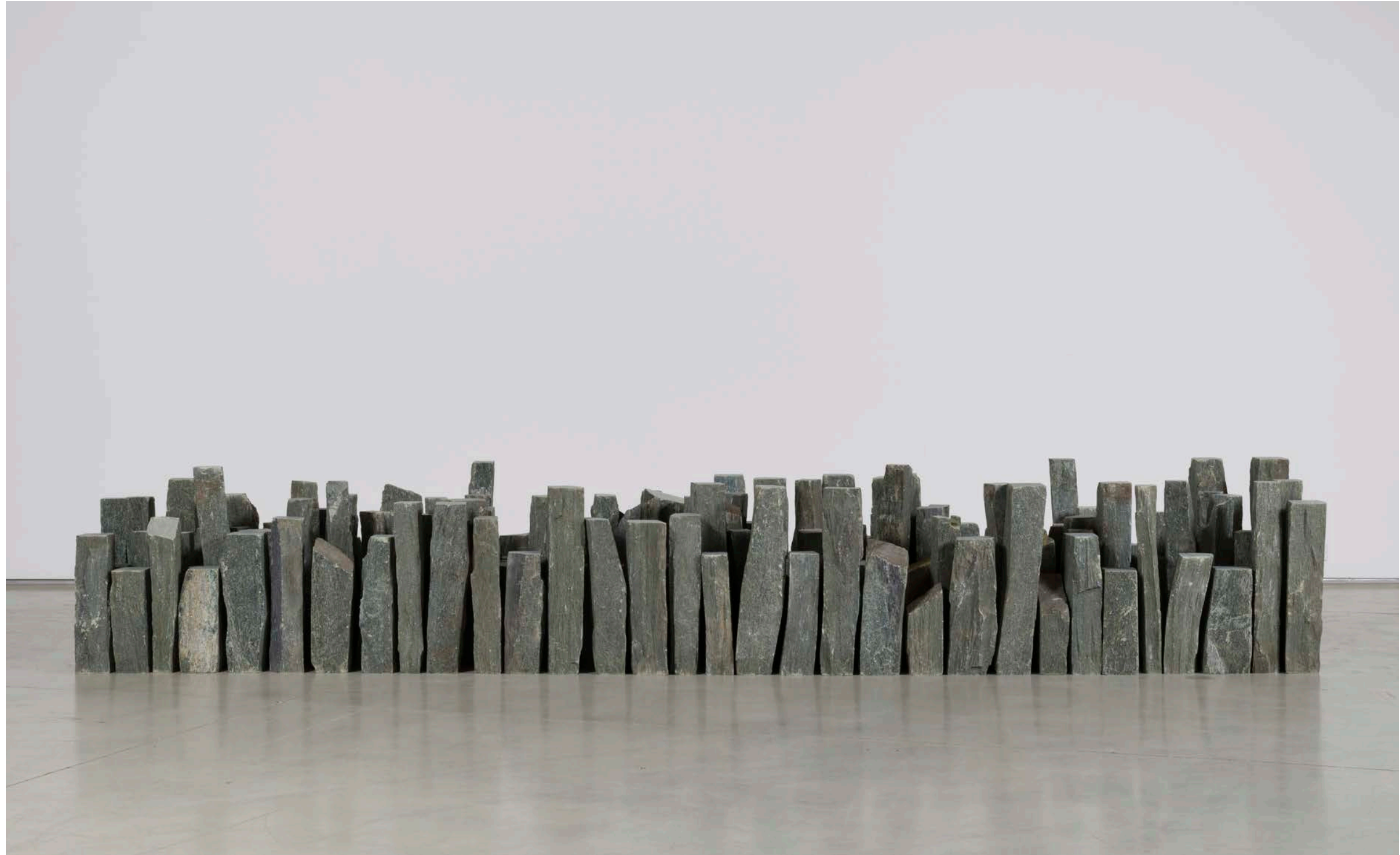
Lili Lakich

Mona, 1981

photostat on masonite, plexiglass, glass tubing with argon and neon gasses,
crackle tube, transformer

54 1/2 x 39 1/4 x 7 in. (138.4 x 99.7 x 17.8 cm)

(Inv# LL25-001)



Richard Long
Trastevere Spring Line, 2012
serpentine stones
23 5/8 x 147 5/8 in. (60 x 375 cm)
(Inv# RL13-2)



Richard Long's artistic practice is centered in his personal experience of walking in and through the natural world. A pioneer of land art and conceptual art, Long has made ephemeral interventions in the landscape with iconic ephemeral performative works such as *A Line Made Through Walking* (1967), which only survives as documentary black and white photographs. His sculptural interventions are situated both in nature, such as *Sahara Line* (1988), and in gallery spaces, such as *Trastevere Spring Line* (2012), which was part of L.A. Louver's *Elemental* sculpture exhibition in 2018. *Trastevere Spring Line* is a beautifully composed sculpture of serpentine stone columns cut in varying sizes and heights positioned together to form a line. The line is one of Long's most compelling geometric forms which he continually engaged with in his decades-long artistic practice. The line signifies both the start and the end of a walking journey, and symbolically represents the inner journey that is inevitably experienced when communing alone in nature. When experiencing *Trastevere Spring Line*, the viewer is immediately drawn to the materiality of each piece of serpentine stone's unique textures, gray colorations, cuts, and lines. The sculpture's powerful physical prominence and quiet elegance is a profound expression of human creativity and experience.



Nathan Mabry's *400% (Death Grin/Ernst Face 2)* features a terracotta vessel inspired by the head pots of the late Mississippian Valley culture (approximately 1400-1700) in northeastern Arkansas and southeastern Missouri. The ceramic rests atop a tall aluminum sculpture, reminiscent of Donald Judd's late period Lascaux boxes. *400%* exemplifies Mabry's disruption of aesthetic and art historical hierarchies through the playful juxtapositions of what he calls the "authorized" Minimal objects with the "anonymous" ethnographic iconography. "I have always been interested in dualities, dichotomies, and juxtapositions," Mabry says. "This had led me to explore aesthetic combinations of visual tropes, sociological values, and diverse cultural material."

Nathan Mabry

400% (Death Grin/Ernst Face 2), 2010

terracotta, aluminium, paint

68 7/8 x 15 3/4 x 11 3/4 in. (174.9 x 40 x 29.8 cm)

(Inv# NM18-1)



Heather Gwen Martin
Parallels, 2025
 oil on linen
 35 x 37 1/2 in. (88.9 x 95.3 cm)
 (Inv# HM25-002)

Heather Gwen Martin takes an intuitive approach to painting. Allowing compositional elements to evolve as energy transfers from hand to surface, the artist manipulates volume, light, and color to produce works of remarkable movement and tension. In this recent series, Martin explores spatial relationships through an interplay of foreground and background. These elements, which often emerge or recede naturally in her work according to color and composition, are in these paintings more ambiguously articulated.

In a departure from the lyrical sweeping curves often present in her paintings, these works give into more angular, often jagged silhouettes and burred edges. The resulting compositions are more architectural in nature, their uneven corners and planes producing more constructed, less biomorphic, spaces. In *Parallels*, serrated blue bands intersect multicolored stripes at the work's center to create a flat plane receding to the horizon. Expanding our understanding of imaginative space and time, the work invites prolonged and repeated looking as it unfolds with unexpected drama.

Heather Gwen Martin has been with L.A. Louver since its fifth Rogue Wave group exhibition in 2013. The subject of four solo presentations and several group shows, Martin's work is included in the Equinor Art Collection, Houston, TX; Hallmark Art Collection, Kansas City, MO; Museum of Contemporary Art San Diego, San Diego, CA, and the Pizzuti Collection, Columbus, OH.



Jason Martin completed this rare early painting in 1993, the year he finished his art degree at Goldsmiths, University of London. The essential elements of Martin's practice of gestural painting and exploration of monochromatic color are clearly articulated in this small oil on linen painting. Martin designed and built his own painting tools and brushes in order to be able to wield precise control over paint handling, application, and gestural movement. In a single gesture of his brush, Martin dragged the viscous pink paint along the mounted linen creating beautiful lines, ridges, and borders. *Pink* is a particularly engaging artwork because of Martin's choice to leave the linen exposed thereby creating a brown border from which the pink lines and block of paint dramatically emerge. The distilled elements of this painting - the use of color, line, gesture and movement - are continuously explored by Martin through the many decades of his celebrated painting career.

Jason Martin
Pink, 1993
oil on linen
12 x 12 in. (30.5 x 30.5 cm)
(Inv# JM24-002)



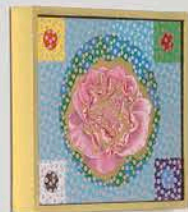
Enrique Martinez Celaya

Primavera (Spring), 2007

oil and wax on canvas
116 x 150 in. (294.6 x 381 cm)
Signed, Dated & Titled Verso
(Inv# EMC08-3)



Enrique Martínez Celaya's *Primavera (Spring)* is one in a series of five large-scale works, collectively titled *Nomad*, meditating on themes of displacement and the plight of the wanderer. The series includes four works, similar to *Primavera (Spring)*, showing an adolescent girl in an open landscape - each in a different season - carrying a dead leopard over her shoulders. The fifth, also large-scale but black-and-white, depicts a leopard prowling alone through a stark winter expanse. In these works, Martínez Celaya draws on his own history of uprootedness - the artist and his family were forced to leave Cuba when he was eight, subsequently moving to Spain, then Puerto Rico, before he settled in the United States. Similar in age to Martínez Celaya at the time of his exile, the figure in *Primavera (Spring)* is alone in a foreign landscape. An early example of the artist's now characteristic use of color saturation, the painting is both luminous and unsentimental, resplendent in its vernal beauty, yet also forlorn. Its central figure seems fated to wander endlessly, her feline cargo a dreamlike symbol of burden and loss. *Primavera (Spring)* is one of the artist's first works to explicitly address the theme of migration, a subject now common in his work. Represented in nearly a dozen solo and group exhibitions at L.A. Louver since 2008, Martínez Celaya is one of the most compelling and celebrated artists of his generation. His work is in the collections of the Whitney Museum of American Art, LACMA, MOCA Los Angeles, the Metropolitan Museum of Art, the Moderna Museet in Stockholm, the Hermitage Museum in St. Petersburg, and many others.





Thom Mayne

XCD_240216-140345_20632087-RY, 2024

UV ink on two aluminum panels

108 x 97 in. (274.3 x 246.4 cm)

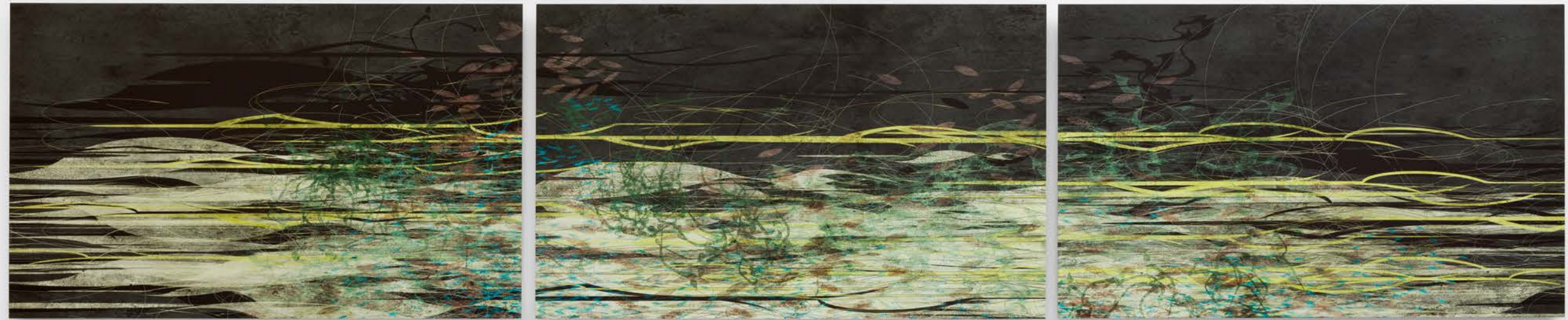
each panel: 108 x 48 in. (274.3 x 121.9 cm)

(Inv# THM24-020)



In Thom Mayne's latest body of work, the renowned architect and artist investigates the philosophical intersections of impermanence and materiality and demonstrates how technology can reframe and readdress timeless questions at the essence of artmaking. The artworks (which fuse drawing, sculpting and printing) begin with the translation of Mayne's drawings into computer algorithms, from which potentially limitless compositions can be generated. Although highly technological, Mayne's process is informed by the theoretical laws and currents of the natural world, primarily selection, iteration and evolution as the original forms are subject to change, optimization and the principles of chance.

Mayne's compositions are realized through an advanced 3-D printer that deposits manifold layers of UV ink on a surface to create compositions of infinitesimal linear strata, layered to construct an elevated texture across the surface of aluminum, wood or paper panels. This rarified printing technique allows Mayne to achieve precision, while retaining a grain that harkens back to his experimental artworks of the 1980s that incorporated rust, pigment, gold leaf and other unstable materials that could change over time. Works are oriented within rectangular or square confines, which signal a traditional picture plane and the physicality of painting. Punctuated by exclamations of translucent washes and dynamic parabolic embellishments, the resulting effect is a rich, futuristic web of explosive color and harmonizing forms.



Thom Mayne

XCD_240726-153421_307308309-YH, 2024

UV ink on three aluminum panels

Each panel: 24 x 39 in. (61 x 99.1 cm)

Overall: 24 x 119 in. (61 x 302.3 cm)

(Inv# THM24-048)

**John McCracken***Neptune*, 1988

polyester resin and fiberglass

96 1/8 x 24 x 20 1/4 in. (244.2 x 61 x 51.4 cm)

signed, dated and titled on underside

(Inv# JMc15-2)

John McCracken's inky black monolith *Neptune* embodies the exacting precision and carnal sensuousness that has come to define the artist's overall oeuvre. Through a meticulous process of manual craftsmanship, McCracken produced such works by first covering plywood with fiberglass and a thick layer of polyester, resin, and pigment. He then polished the surface until smooth, obscuring his own hand in a technique that would earn him a place, however reluctantly, in the "Finish Fetish" school of artists. As in *Neptune*, McCracken drew on totemic forms, elemental shapes, and singular color palettes to distill his works to their purest, most neutral essence. Occupying the space of the viewer, with a heavily reflective surface and human scale, *Neptune* precludes a reading as a distanced art object, instead shifting emphasis from its own internal content onto its relationship to the environment and observer. As McCracken himself describes, "I wish the viewer to be aware of the situation in which the work is being regarded... The viewer's reactions and inner thoughts are entirely relevant, they are in a sense really part of what the work is." Yet unlike other Minimalists with whom the artist shared this objective, McCracken imbues his sculptures with a sensuality derived in part from the precision and labor-intensivity of his process. In *Neptune*, these efforts result in an almost fetishistic surface, the work's black finish - suggestive of patent leather or latex - reflecting our own bodies while drawing us deeper into our desires. John McCracken has been the subject of six solo presentations and nearly twenty group shows at L.A. Louver since 1981. A singular figure in the American art scene, the artist melded artisanal mastery with luxuriant corporeality and science fiction. His work has been collected by dozens of museums in the US and beyond, including The Broad, The Museum of Modern Art in New York, The National Gallery of Art in Washington, DC, and many others.



Michael C. McMillen

Outpost, 2015

reengineered chair, painted wood and metal, 19th century clock mechanism

52 x 19 x 28 in. (132.1 x 48.3 x 71.1 cm)

(Inv# MMc15-1)



Born and raised in Santa Monica, next door to a visual effects artist, Michael C. McMillen grew up with a unique understanding that places could be both real and unreal—and that reality could take many forms. This early exposure to the magic and illusions of Hollywood became a guiding inspiration, leading McMillen to begin a career building movie props in the 1970s and 80s, eventually evolving into the creation of entire cinematic worlds as an artist.

McMillen captures the sense of existence at the seam of the real and the fantastical by blurring the lines between fact and fiction. This is achieved through intricately assembled life-sized and miniature sets, the invention of curious artifacts, and dubious narratives. In *Outpost* (2015), McMillen mounts an enigmatic shed, surrounded by cryptic pocket-sized barrels and assorted miscellanea, atop an antique chair suspended above the ground. The sculpture encapsulates McMillen's idiosyncratic universe, transporting the viewer to a liminal space that is both imagined and physically present. Other defining McMillen-ian traits include explorations of architecture, the absence of figures, and the invocation of a dystopian sensibility drawn from Western ghost towns.



Sandra Mendelsohn Rubin

Swallowtail, 2019

oil on polyester

5 1/2 x 9 in. (14 x 22.9 cm)

signed and dated on verso: S Mendelsohn Rubin

(Inv# SR22-004)



Sandra Mendelsohn Rubin

Pacific Tree Frogs, 2022

oil on polyester canvas

5 x 6 in. (12.7 x 15.2 cm)

5 5/8 x 6 5/8 in. (14.3 x 16.8 cm)

(Inv# SR23-008)



Sandra Mendelsohn Rubin's jewel-like oil paintings *Swallowtail* and *Pacific Tree Frogs* are part of a series of small-scale paintings depicting the wildlife of Rubin's Northern California environment. Though precise and hyper specific in their subject matter, the works distill many of the elemental painterly concerns that permeate the artist's decades-long career: namely, light, form, color, and texture. In *Pacific Tree Frogs*, Rubin lovingly details smooth, waxy leaf surfaces, vivid striated greens, curved shadows and mottled frogskin; in *Swallowtail* she turns meticulous attention to papery wings, bleeds of color, and textured surface and shadow. Rendered on a minute scale, these elements produce intimate, privileged encounters with nature, a sense of peering delightfully through a peephole. As Rubin describes, "I am careful to keep myself poised and attentive for the discovery of compelling and relevant subject matter quietly hidden in the corners of everyday life." Having returned to painting the natural world after a hiatus following her move to Northern California from Los Angeles, Rubin's recent landscapes and animal works speak to the connection the artist has developed with her rural home environment. Yet, her work also speaks of this environment's fragility, captured here in frogs poised to jump or look away or a butterfly set to flutter, moments remarkable for their precious fleetingness as much as their vibrancy.



Ed Moses

Untitled (LAL 86.3), 1986
oil and acrylic on canvas
78 x 66 in. (198.1 x 167.6 cm)
(Inv# EM93-69)

In a career that spanned seven decades, Ed Moses (1926-2018) established himself as one of Los Angeles's most innovative and influential painters. A alumnus of UCLA's esteemed graduate program and a member of the raucous "Cool School" group associated with Ferus Gallery (including figures such as Billy Al Bengston, Robert Irwin, Edward Kienholz, Ken Price, Ed Ruscha, Larry Bell, and Wallace Berman), Moses was a central figure to LA's art scene during a highly formative era for the city.

A self-described "mutator," Moses was motivated less by the desire for self-expression than by an insatiable curiosity to explore and discover. His works - both collectively and individually - record a journey; represented in his paintings through markings associated with bodily movements that document time and phenomenological action. *Untitled (LAL 86.3)* (1986) is an excellent example of Moses's stylistic maturation that took place during the 1980s, seen in the work's balance and contrast as well as the harmony between hard-edge and spontaneous qualities. Color is characteristically employed as a compositional element that plays on the tension between a dark, amorphous background and rigid, aggressive lattices of juxtaposing hues.

Untitled (LAL 86.3) was first shown at L.A. Louver in 1987 in *Ed Moses: Works 1984-1987*. Notably, the painting was subsequently included in the Museum of Contemporary Art's (MOCA) 1996 retrospective of Moses' work, an exhibition that showcased paintings from 1951-1996 and demonstrated the artist's embrace of transformation and experimentation over the years.



Alice Neel
The Baron, 1959
 oil on canvas
 34 x 21 1/4 in. (86.4 x 54 cm)
 (Inv# AN24-001)

Alice Neel saw herself as a “collector of souls.” Painting every strata of her social milieu, including artists, intellectuals, journalists, Communist Party leaders, and other bohemians, Neel’s body of work was a microcosm made up, one by one, of unconventional, individualized and highly empathetic portraits. An early example of a sitter from the upper classes, whom Neel would paint more frequently beginning in the 1960s, this portrait of Baron Erik von Anckarström, a Swedish aristocrat, was executed in Neel’s apartment in Spanish Harlem. The work’s color palette, greater degree of ‘finish’ than her later works - a result of tighter, though still fluid brush strokes - and variation in surface from thicker impasto to thinner washes of paint and even exposed canvas, are classic features of this decade of Neel’s output. The seated frontal composition and tight framing are also iconic to the artist’s work, a means by which she creates immediacy, pushing her subjects into our personal space. As in all her portraits, Neel convinces us of having captured a fundamental psychological truth of her subject, here read in the sitter’s air of nonchalant aristocratic ennui. Notably, Neel also painted the Baron’s aunt in a separate work after she unexpectedly attended her nephew’s sitting; both portraits share this sense of malaise. *The Baron* was produced at a pivotal moment for Neel, just as the artist and her work were gaining long-delayed notoriety. In 1959, Neel was featured alongside Allen Ginsberg in the canonical beatnik film, *Pull My Daisy*; the following year, her work was first published in *ARTNews Magazine*. In 2010, Neel was the subject of a critically-acclaimed solo exhibition at L.A. Louver that served to introduce the artist’s work to new generations of critics, curators, and art appreciators.



Nam June Paik
Paik-Davis Radio, 1975
 mixed media
 signed on one side
 (Inv# NJP24-001)

Leading Fluxus member and “Father of Video Art” Nam June Paik spent decades exploring the impacts of television and other mass communication technologies on our understanding of time, space, movement and perception. In *Paik-Davis Radio*, the artist brings these concerns together in a concise sculptural readymade produced from recycled media technologies. The work features an antique radio cabinet topped with a white JVC Videosphere television monitor, a mid-century curiosity mimicking an astronaut’s helmet that Paik used in other works, including his iconic *TV Buddha*. The monitor is set to play a stream of classic television, originally dialed to broadcast Channel 3. Meanwhile, early photographs of the work show Paik and fellow video artist Shigeko Kubota holding video cameras that connect back to the sculpture.

While the monitors’ futuristic aesthetic appears at first to clash with the neo-Gothic ornamentation and handmade craftsmanship of the radio, both objects represent broadcast communication technologies - namely, radio and television - that projected messages from a single source outward. Indeed, Paik conflated these two technologies both here in sculptural form and in his writing, hyphenating them together in his 1972 statement that “Radio-TV is a point to space communication system.” Though invented decades apart, these technologies each entered the intimacy of the home on a sweeping scale, often transmitting the types of varied pop culture images streaming through the monitor. The personal video camera offered an opportunity to disrupt these broadcast technologies and their flows of images, placing agency back in the hands of individuals, who could document the world as they saw it. The sculpture is thus an early comment on the increasingly message-saturated and mediated nature of contemporary life and the possibilities for individual response. Traded to media artist, critic and scholar Douglas Davis, who gave the work its title, it also serves as an endearing symbol of the network of artistic exchange that Paik participated in throughout his career.

Paik-Davis Radio was created at a pivotal moment for the artist. His seminal videotape *Global Groove* was broadcast in 1974. That same year, he had his first retrospective at the Everson Museum in Syracuse, NY, and participated in *Open Circuits: The Future of Television* at the Museum of Modern Art, which Douglas Davis played a key role in organizing. Around this time, Paik had exhibitions at galleries and museums in New York and Europe, including the Galeria Bonino in New York City and the Kunstverein in Cologne, and performed *Sans video—Music for Merce Cunningham* at the Westbeth artist housing complex with the Merce Cunningham Dance Company.



NAM JUNE PAIK & SHIGEO KUBOTA AT THEIR WESTBETH LOFT, NEW YORK APRIL 20, 1974 DON HAAS '74/4

**Ken Price***Dos*, 2003

acrylic on fired ceramic

18 1/2 x 10 1/2 x 13 in. (47 x 26.7 x 33 cm)

(Inv# KP03-10)

Ken Price's groovy, sensuous late-career abstraction *Dos* exemplifies the artist's self-described "golden period," an epithet agreed upon by critics, curators and collectors. Labeled a "Beach Boy Dadaist" early in his career, Price drew equally from Momoyama-era Japanese pottery, European Modernists like Brancusi and Miró, and the beach, surf, and artistic milieu of his native Los Angeles. Created the same year Price moved to Taos, *Dos*, like many works of this late era, distills many elements of this city's landscape, the work's mottled golden palate conjuring the high desert shrubbery of New Mexico. Yet, the sculpture never fully breaks free of Price's coastal beginnings, its suspended wave form recalling the pacific ocean, its flecked surface treatment mirroring the way surfboards are made. To create this effect, Price first fired his clay then applied dozens of layers of multicolored paint, dry-sanding the final form to produce its crackling psychedelic finish. Viscous, blobby, and sensually alive, *Dos* bubbles with the exuberant energy Price infused into his entire oeuvre, underscoring his own understanding of his work, which was, he claimed, "strictly about pleasure." The subject of nine solo shows and nearly twenty group shows at L.A. Louver since 1981, Ken Price remains one of the gallery's freshest and most beloved artists. An icon of the Los Angeles art scene, his work has been collected by numerous local and international institutions, including LACMA, the Whitney Museum of American Art, the National Gallery of Australia, and many others.



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Alison Saar

L'Utile, 2025

ceramic, coral, found tin and wood

29.5 x 17 x 10 in. (74.9 x 43.2 x 25.4 cm)

(Inv# ALS25-004)

L'Utile is part of a series of works created by Alison Saar that address the exploitative French sugar industry and slave trade of the 18th century. *L'Utile* refers to the name of a French East India Company ship that was carrying enslaved Malagasy men, women, and children to Île de France (now Mauritius) in 1761 when it wrecked along the reefs of a small sand island. 123 French sailors and 80 slaves reached shore. A few months later, the crew built a boat of salvaged wood and successfully sailed for Madagascar, leaving the enslaved Malagasy behind. When rescue arrived 15 years later, only seven women and one infant, born on the island, had survived. The French sailors' abhorrent treatment of the Malagasy people was a widely shared narrative in France and helped to incite the French abolitionist movement.

The woman in Saar's *L'Utile* is molded from clay and covered in a thin layer of granular white glaze, resembling a coat of sugary icing. Pieces of coral erupt from the figure's central breastplate and cascade down her spine, while a corvette warship emerges from the wave-like ridges of her hair. In the late 18th century, it was the patriotic fashion for French women—Marie Antoinette being the most famous example—to adorn their hair with miniature ships in celebration of French naval victories. Atop the woman's head in *L'Utile*, the hairpiece loses all novelty and instead is revealed as an instrument of war and oppression.

The figure rests on a base crafted from wood and reclaimed tin, wrapped with a worn, rusted chain and another miniature corvette. The woman's direct, regal pose and bare breast give the impression of a ship's figurehead, offering protection and safe travel to its passengers. We might imagine the sculpture being pulled from the wreckage of the ship in the Indian Ocean, worn and rusted by the water and covered in years of coral growth. *L'Utile's* size, color, and ornate base may also allude to the white marble busts of antiquity and neoclassical revivals, a form of portraiture often used to commemorate or honor its subject. In her practice, Saar often rearticulates historical narratives from the Black diaspora, and in doing so, imparts agency, power, and care onto her subjects. The confident, striking figure of *L'Utile* demands recognition and conveys strength and survivorship in the face of unimaginable struggle.





Eduardo Sarabia

History of the World (Consolidated) #2, 2008

ceramic on wood and steel shelving

various sizes; overall dimensions installed: 102 1/2 x 36 1/2 x 22 1/2 in. (260.4 x 92.7 x 57.2 cm)

(Inv# ES08-1012)



Eduardo Sarabia's multifarious body of work explores folk traditions, the economies of Northern Mexico, and the messy entanglements that characterize borderlands, whether physical landscapes, geopolitical constructs, or individual identities. *History of the World (Consolidated) #2* combines traditional Mexican artisanship with the iconography of the illicit economies and narco-cultures that surround the US-Mexico border. The installation consists of a large metal shelving unit, filled with over a hundred unique pieces of blue-and-white Talavera-style pottery, including bowls, vases, carafes, and other vessels. Across the surface of each piece, set into the patterns and icons typical of this ceramic tradition, Sarabia has hand painted references to the sex and drug trades and other harmful exchanges that shape Mexican regional cultures and histories. These include cannabis leaves, pills, barrels of oil, automatic weapons, and provocatively posed female nudes. Intimately familiar with a cross-border experience of identity - Sarabia grew up in Los Angeles and now lives and works in Guadalajara - the artist approaches such cultural hybridization without judgment, his exploration in *History of the World (Consolidated) #2* as raw and dispassionate as the bare metal shelves. Yet, the work is far from dry, instead using humor, as is common in Sarabia's oeuvre, to uncover discomfiting historical and cultural realities. First exhibited at L.A. Louver as part of the gallery's Rogue Wave program, Sarabia's work has been shown at the Los Angeles County Museum of Art, the Whitney Museum of American Art, the New Museum of Contemporary Art, and the 51st Venice Biennale, among others.



Peter Shelton's *Facein* is one of a series of wall-mounted works the artist produced in the mid-1980s. Blood-red, heart-shaped, and implying - through its size, title, and positioning on the wall - a human torso with truncated arms and neck, the work pulses with life yet remains difficult to recognize, a remarkable balance of abstract figuration, bulky materiality and psychic ambiguity for which the artist is known. Suspended on the wall, *Facein* appears to float, phantom-like, before the viewer, its poetic portmanteau title - common in Shelton's work - echoing the spiralling convolution of its physical contours, which shift and evade us as we pass before it. In this way, the sculpture exemplifies Shelton's overall oeuvre, defined, according to critic Christopher Knight, by its "psychosocial isomorphism," in which physical forms, including our own bodies, mesh with forms from the psyche, whether from dreams, memories, hallucinations, or fantasies. One of the gallery's most prolific artists, Peter Shelton has been the subject of eighteen solo exhibitions and thirty group shows at L.A. Louver since 1984. His work has been collected by dozens of local and national institutions, including The Getty, the Broad Foundation, the Museum of Modern Art, the Smithsonian, and many others.

Peter Shelton

Facein, 1986

mixed media

30 x 19 1/2 x 12 in. (76.2 x 49.5 x 30.5 cm)

(Inv# PS86-3)



Peter Shelton

littlepipes, 1993-4

bronze, water, copper, pump, & wood

38 1/2 x 93 1/2 x 16 in. (97.8 x 237.5 x 40.6 cm)

(Inv# PS93-13)



Peter Shelton has always been interested in collections - collections of gestures, of forms, of references both personal and impersonal, anatomical and architectural. His sculptural work *littlepipes* is one such collection. Originating from a larger body of work titled *thingsgetwet*, exhibited at LACMA in 1994, the sculpture's small bronze pieces form a catalogue of basic forms Shelton has returned to again and again throughout his career: ventricles, vessels, conduits, conjoiners, tubes and pipes, the references are organic and biological, but also structural, pneumatic, and hydraulic. It is a cataloguing project the artist would expand on a few years later with the monumentally-scaled installation work *godspipes*. In this instantiation, however, Shelton cast the miniature forms in bronze, splays them across a table, and bathes them in water using a capillary network of small pipes. For Shelton, who has always been fascinated by water, this act of bathing is reconciliatory. As he describes, "All of our different purposes as well as our biological and spiritual responses to things seem to be very compartmentalized, fragmented, and distributed into hierarchies...water has both a healing and erosive or leveling effect on all these 'perfect' things." In *littlepipes*, then, Shelton gathers together the disparate building blocks of his oeuvre, unifying them beneath a universal solvent to create a cohesive whole or, in Shelton's words, "a universe or metaverse of possibilities."



Peter Shelton's surrealist anthropomorphic sculpture *frogleg* transports us, Alice-like, to a disquieting dream-state, where distortions in scale and ambiguous intent serve to both delight and threaten. Composed of two slim legs sprouting from a compressed partial torso, the gravity-defying eleven-foot sculpture dwarfs us as viewers, rendering us child-like through its scale and evocation of both fear and whimsy. Hovering phantom-like, poised for movement, the work is made of translucent fibreglass and polyester resin stretched over thin strips of lead, metaphorical bones visible beneath skin. This concern with interior and exterior is typical of Shelton's oeuvre, which often draws on the biological concept of eversion - or turning inside out - to destabilize the viewer's physical relationship to the work. Yet, here, Shelton achieves the effect while maintaining a connection with narrative. Unnervingly occupying the same space as the figure, the viewer cannot help but place themselves in a story - one in which it is still unclear if they are playmate or prey. In this sense, *frogleg* reflects Shelton's overall body of work, characterized by a persistent state of psychic tension and humor, and by a haunting sense of unease.

Peter Shelton
frogleg, 1999-2000
 lead and mixed media
 131 x 55 x 30 in. (332.7 x 139.7 x 76.2 cm)
 (Inv# PS00-4)



Kate Steinitz
Two Female Figures
 watercolor on linen
 12 x 9 1/2 in. (30.5 x 24.1 cm)
 Framed: 19 1/2 x 17 5/8 in. (49.5 x 44.8 cm)
 (Inv# KS93-2)

Kate Steinitz (1889-1975) studied fine art with the famous German artists Käthe Kollwitz and Lovis Corinth in Berlin between 1911 and 1913, and studied art history at the University of Paris. She married Dr. Ernst Steinitz in 1913 and moved to Hannover in 1917. Steinitz was an integral figure in the Hannover avant-garde art scenes, with her house serving as an important meeting place for artists such as El Lissitzky, Raoul Hausmann, Lazlo Moholy-Nagy, and many others. Steinitz was a co-founder of the artist association “die abstrakten hannover” and she held the group’s meetings at her home. She collaborated closely with Dada artist Kurt Schwitters creating and printing several illustrated books, and they also printed an illustrated book with Theo van Doesburg. Steinitz founded her own publishing house Apos & Merz, and also published articles in the several Hannover newspapers. After the National Socialist regime came to power and instituted antisemitic laws persecuting Jews in Germany, Steinitz, with her husband and children, were forced to emigrate to New York City in 1936. Steinitz continued to establish herself as an artist, writer, and art historian, and worked as a book scout for Jacob Zeitlin. After her husband died in 1942, Steinitz moved to San Francisco and then in 1944 to Los Angeles. Steinitz began working at Dr. Elmer Belt’s Leonardo da Vinci Library, and soon established herself as leading scholar on Leonardo da Vinci. Steinitz was later appointed Honorary Curator of the Elmer Belt Library of Vinciana at University of California, Los Angeles (UCLA). Steinitz’s home in Los Angeles was an important meeting point for European and American art world figures, and she also showcased her extensive collection of art works by Lissitzky, Schwitters, Moholy-Nagy, Paul Klee, Wassily Kandinsky, Auguste Rodin, Otto Nebel, Franz Marc, and others. In 1969 for Steinitz’s 80th birthday, Los Angeles County Museum of Art (LACMA) held an exhibition of her artwork accompanied by important German artworks from her private collection. In the early 1970s, Peter Goulds, Founding Director of L.A. Louver, was a Lecturer at UCLA, where he worked with and developed a close friendship with Steinitz. In 1976, L.A. Louver held a memorial retrospective on Steinitz’s life and artwork. Today, the art collection of Steinitz is held by LACMA and the Vincent Price Art Museum.

Kate Steinitz's vibrant watercolor depicting two women seated at a cafe references German Expressionist scenes of city life. Rendered in broad, sketchy watercolor strokes, the women are similarly attired in green dresses and floral hats suggesting a sense of friendship and enjoyment while having drinks together. Steinitz convincingly communicates the freedom that women enjoyed during the democratic German Weimar Republic. This watercolor stands out within Steinitz's oeuvre of drawings, sketches, and other works on paper for its expressive use of color.

In April 1976, L.A. Louver held its fifth exhibition, a retrospective memorial on the life and art of Kate Steinitz. Along with numerous drawings and paintings, important personal artifacts including this collaged cabinet, as well as photographs and notebooks were exhibited at L.A. Louver. The cabinet is noted as being part of the collection of Sol and Mae Babitz, who were close friends of Steinitz. Sol Babitz was a famous musician, and his wife, Mae Babitz, was a well known architectural illustrator and worked with Steinitz at the Elmer Belt Library of Vinciana at University of California, Los Angeles (UCLA), and their daughter, Eve Babitz, was the famous author and artist.

Steinitz collaged this wood cabinet with fragments of imagery from Western art history. Recognisable imagery includes the Virgin and Child, medieval and Renaissance woodcuts, musical notation, antique maps, Greek or Roman busts, architectural drawings, as well as fragments of text. Steinitz had this cabinet in her office, and the collaged imagery clearly connects to her art historical specialization as a world-renowned scholar on Leonardo da Vinci and to her own artistic practice which developed in dialogue with Dada artists such as Kurt Schwitters, whom she collaborated with on art books while still living in Hanover during the 1920s.



Kate Steinitz

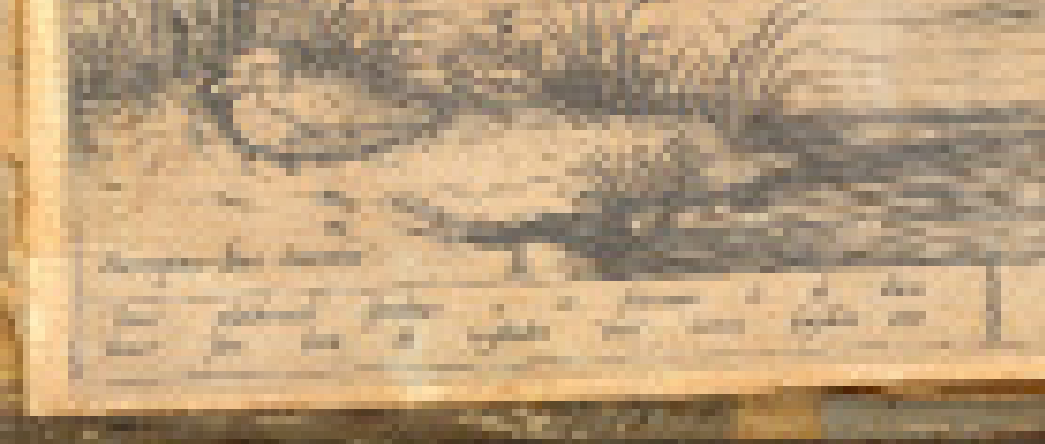
Cabinet

mixed media

73 3/4 x 39 1/2 x 14 in. (187.3 x 100.3 x 35.6 cm)

(Inv# KS95-1)

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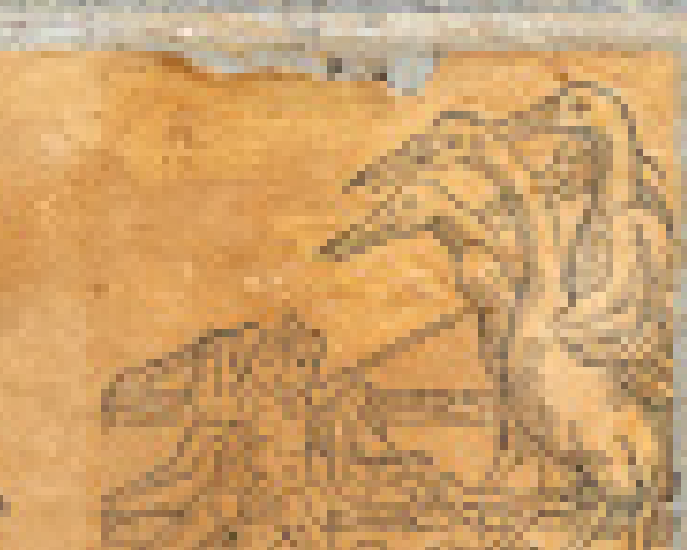
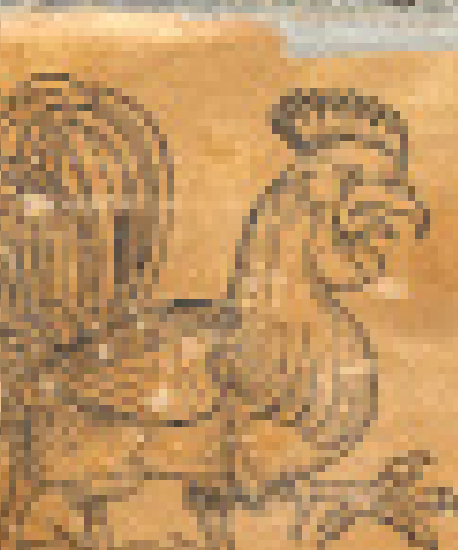
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Don Suggs

Crazy Horse (B.H 3), 2017

archival inkjet print on Museo Max Paper

34 x 46 in. (116.8 x 81.3 cm)

Framed: 35 1/4 x 47 1/4 in. (89.5 x 120 cm)

Edition 1 of 5

(Inv# DS18-10.1)

Maneuvering between realism and abstraction, Don Suggs (1945-2019) explored the role imagery plays in our perception of nature in his series of *Paradise Prints*. Begun in 2010 and created in editions of five, the prints consist of a monochromatic photograph - grayscale or sepia-toned - overlaid with a colorful, circular abstraction.

The *Paradise Prints* are semi-diaristic records of Suggs' annual trips touring the American West. The works not only document the landscape photographically, but also record the artist's experiential impressions through the distillation of color into the central tondo-like form. Composed "in camera," Suggs favored a vertical alignment and strong central axis for the photographs in order to emphasize the superimposed abstracted forms. The colors employed may include those repopulated from the original photograph (the natural hues of the sky, land or water), references to things perceived during the artist's time at the location (a yellow school bus not captured in the snapshot), or more symbolic associations (such as blue and red to represent the hot and cold of Yellowstone's Firehole River). These interventions both disrupt and inform the scene, inviting viewers to imagine what may be obscured. In this way, the *Paradise Prints* are participatory and represent the experience of place in a form that transcends literal depiction.



Don Suggs

Firehole, 2016

archival inkjet print on Museo Max Paper

31 x 44 in. (78.7 x 111.8 cm)

Framed: 32 1/4 x 45 1/4 in. (81.9 x 114.9 cm)

Edition 2 of 5

(Inv# DS17-11.2)



Don Suggs

Tioga Pass, 2012

archival inkjet prints on Crane Museo Max paper

31 3/4 x 43 3/4 in. (80.6 x 111.1 cm)

Framed: 33 x 45 in. (83.8 x 114.3 cm)

Edition 4 of 5

signed and dated lower right; numbered lower left

(Inv# DS12-84.4)



teamLab (f. 2001) is an international art collective that seeks to navigate the confluence of art, science, technology, and the natural world. This interdisciplinary group of specialists, including artists, programmers, engineers, CG animators, mathematicians, and architects, aim to explore the relationship between the self and the world and new forms of perception through art. *Flowers and People - Gold* is an interactive digital artwork created by a computer program that continuously renders new imagery in real time. The interaction between the viewer and the installation causes continuous changes in the artwork: previous visual scenes can never be replicated, and will never recur. When the viewer stands at a distance from the installation, they see flowers bud, grow, and blossom continuously. However, when the viewer stands closer to the installation, the flowers shed their petals and wither highlighting the cycle of growth and decay. The impact of humanity on nature and ecology is evocatively rendered in each unique visual moment experienced by the viewer in this installation.

teamLab

Flowers and People - Gold, 2015
 interactive digital work (3-8 channels)
 47 5/8 x 215 in. (121 x 546.1 cm)
 Edition 8 of 10
 (Inv# tLab16-1.8)



Juan Uslé

Ocho Incompleto, 1994

dispersion, vinyl and pigment on canvas mounted on panel

24 x 18 in. (61 x 45.7 cm)

signed, titled, inscribed and dated 'N.Y. Uslé 94 "Ocho incompleto"' (on verso)

(Inv# JU12-1)

Juan Uslé's inspiration comes from a careful and constant observation of his surroundings. Based both in New York City and Saro, Spain, the artist collects the sensations and rhythms of his life and transforms them into rich compositions combining color, form and structure. Uslé mixes his own colors, and works with dispersion, dry pigment, acrylic and vinyl on canvas. This technique allows for moments of startling opacity, like the deep red swirl that wiggles across *Ocho Incompleto*, and delicate, transparent washes of color.

In the early 1990s, the grid often appeared in Uslé's work, an abstract evocation of New York's urban landscape in the tradition of Mondrian. Perhaps the rows and columns of *Ocho Incompleto* reflect those same streets, or a view of skyscrapers from behind Venetian blinds.





Matt Wedel

Flower Tree, 2024

stoneware

43 x 51 x 50 in. (109.2 x 129.5 x 127 cm)

signed and dated on bottom

(Inv# MW25-003)





Matt Wedel has been working on the *Flower Tree* series for almost two decades. As Diane C. Wright, curator of Wedel's recent solo exhibition at the Toledo Museum of Art, describes, "A *Flower Tree* is not one object but many, each exploring nuances of gesture, color, scale, and, eventually, abstraction." Incorporating inspirations from the natural world—prehistoric succulents, vibrant flora, and oceanic plant life—the key motifs seen throughout Wedel's oeuvre express the artist's interest in our human relationship to deep time and natural rhythms.

Wedel's work has been exhibited widely, most recently in the solo exhibition *Matt Wedel: Phenomenal Debris* at the Toledo Museum of Art (2023). His work is held in collections and museums internationally including the Clay Museum of Ceramic Art, Middelfart, Denmark, the Art Gallery of Nova Scotia in Halifax, Canada, the Honolulu Art Museum in Hawaii, and the Long Beach Museum of Art in California. In 2024, Wedel was awarded the prestigious Grand Prize at the Gyeonggi Ceramics Biennale in Gwangju, South Korea.



Matt Wedel
Flower Tree, 2024
 stoneware
 20 x 24 x 24 in. (50.8 x 61 x 61 cm)
 signed and dated on bottom
 (Inv# MW25-023)



Matt Wedel
Flower Tree, 2024
 stoneware
 21 x 20 1/2 x 21 1/2 in. (53.3 x 52.1 x 54.6 cm)
 signed and dated on bottom
 (Inv# MW25-004)



William Wiley

Was It Ever Any Different Than Now, 1987

watercolor, colored pencil, pen on paper

22 1/2 x 30 1/8 in. (57.2 x 76.5 cm)

(Inv# WW93-2)

Polymathic multidisciplinary artist William T. Wiley is known for producing complex, energetic and enigmatic visual worlds full of arcane symbols, props, textual allusions, juxtapositions and contradictions. Known as a father of the Bay Area Funk movement, Wiley created works that epitomized this movement's ethos: socially engaged, full of personal references, sensuous, occasionally bizarre, and often irreverent. The prismatic watercolor *Was it Ever Any Different From Now* is a classic example of the artist's defining spirit. In it we see a cryptic landscape - part natural, part manmade, part growth, part decay - full of the esoteric and banal objects that litter the artist's entire oeuvre. Here a drafting pencil, construction spade, and black-and-white checkered patterning - often signalling a surveyor's range pole in Wiley's world - hover within a wilting natural landscape, indicative of an invasive rationalist incursion of the built world on the natural. Meanwhile, the surrealist anti-gravity of the scene, bullet- or bomb-shaped dowsers' pendulum, and rune-like musical notations speak to something more occult - a possible opposition to the positivist advance of development, but also possibly something threatening. The work's social messaging is characteristic of the artist's works from the 1980s - a decade in which the artist grappled explicitly with subjects like environmental degradation and nuclear disarmament. Yet, we should be careful not to ascribe too literal a meaning to its opaqueness. As Wiley himself asked, "If it doesn't stay mysterious, why bother?" Exhibited in five L.A. Louver solo exhibitions and nine group shows since 1981, William T. Wiley was one of the gallery's most quixotic and captivating artists. His works have been collected by several major institutions, including the Whitney Museum of American Art, the Museum of Modern Art, the Art Institute of Chicago, The Smithsonian Museum, and many others.



Tom Wudl gained his earliest recognition and is still best known for his delicate perforated rice-paper paintings of the early '70s. While often considered in the context of the Pattern and Decoration Movement of the mid 1970s and early '80s, Wudl developed this method of making more than five years before the movement came to prominence. *Untitled* (1973) is a particularly luminous example of Wudl's technique. Geometric shapes rendered in bright acrylic dominate the composition, endowed with a sense of movement by the thousands of intricate hole punches, which also emphasize the diaphanous quality of the rice paper. The resulting work exists somewhere in between painting, textile, and architectural tile. Wudl's process of hole punching can also be seen as a meditative act, perhaps presaging the artist's future painstakingly detailed and labor-intensive paintings in response to Buddhist texts.

Untitled (1973) was exhibited at L.A. Louver in 2020's *Tom Wudl: The Flowerbank World*, as well as in 2012's *Tom Wudl: Works from 1971-1979*.

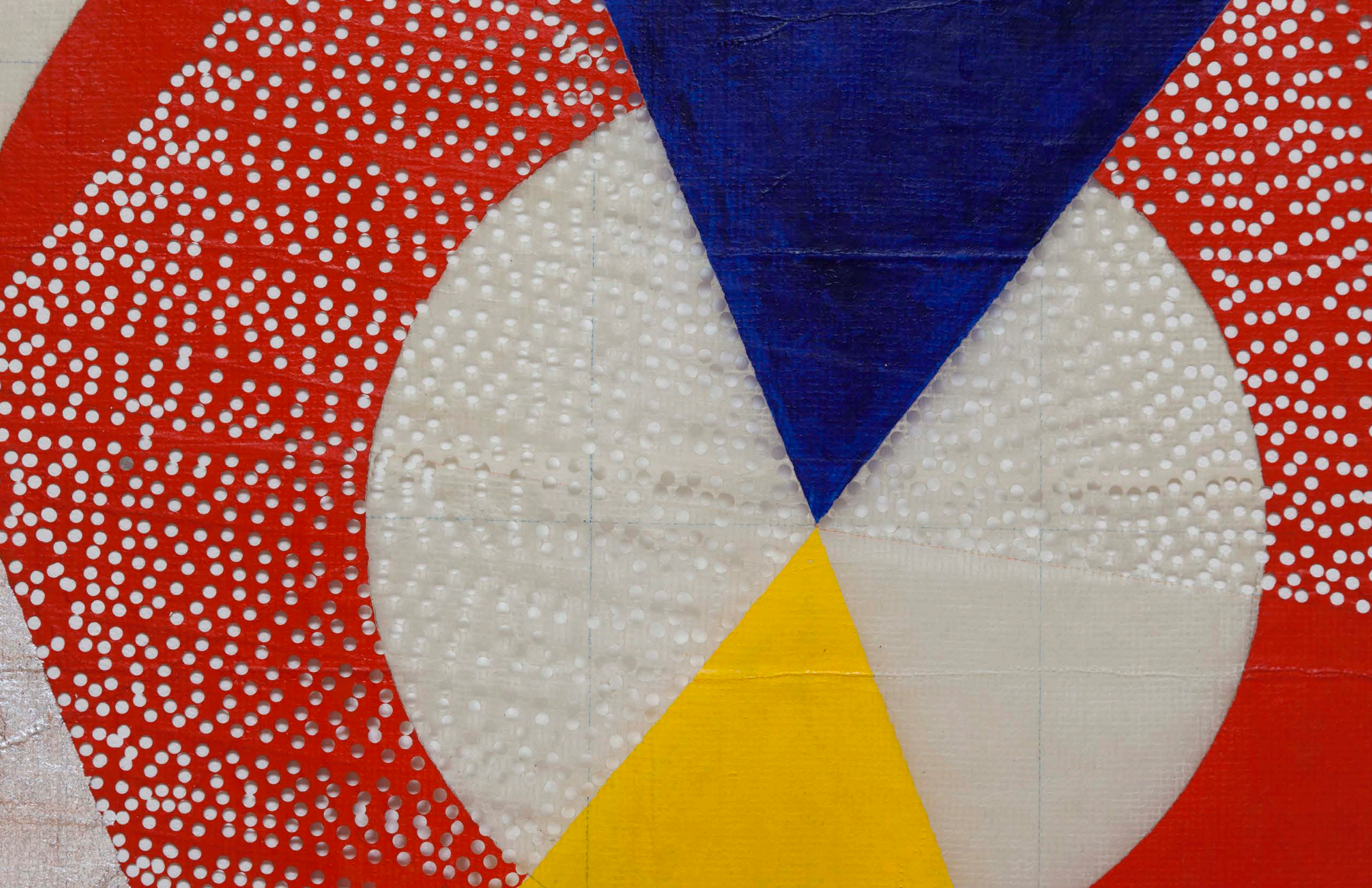
Tom Wudl

Untitled, 1973

pencil, crayon, liquitex & paper punch

65 1/4 x 87 1/2 in. (165.7 x 222.3 cm) (unframed)

(Inv# TW89-1)





Tom Wudl engaged with the long tradition of grand European narrative painting in his large-scale oil on canvas *Birth of Jan Van Eyck and the Extent of His Influence on the Art of Painting, for a Period of 600 Years*. Wudl noted that he was inspired in the late 1980s by reading the art history book *Early Netherlandish Painting* in dialogue with debates about the role of painting in contemporary art. Wudl's ambitious painting depicts an alternative, imagined history out of time and place, and points to the continual rebirth, re-use, and recontextualization of artistic ideas and styles across eras and cultures. Wudl painted a dramatic scene: out of a lightning storm darkening the heavens falls a new-born baby, who is about to be rescued by a colossal male figure (with six arms, or perhaps two arms moving quickly in the air). The central male figure was modeled after Robert Rowan, the real estate developer, art collector, and patron of the Pasadena Museum of Modern Art and Museum of Contemporary Art Los Angeles (MOCA), and he stands authoritatively upon a landscape scene of majestic mountains, rural vallies, and a coastal metropolis. The modern cityscape is painted as a delineated block over the landscape, perhaps suggesting the tensions between industrial development, modern living, and the natural world. The foreground of the painting is dominated by a dramatic ocean scene of several ships sailing near crashing waves. In this powerful paintings, the scale of figures and scenes are both enlarged and compressed in different areas of the canvas in an ingenious engagement with and perhaps critique of linear point perspective, one of the most influential innovations of Renaissance painting. *Birth of Jan Van Eyck and the Extent of His Influence on the Art of Painting, for a Period of 600 Years* showcases Wudl's artistic ambition and technical painting virtuosity.

Tom Wudl

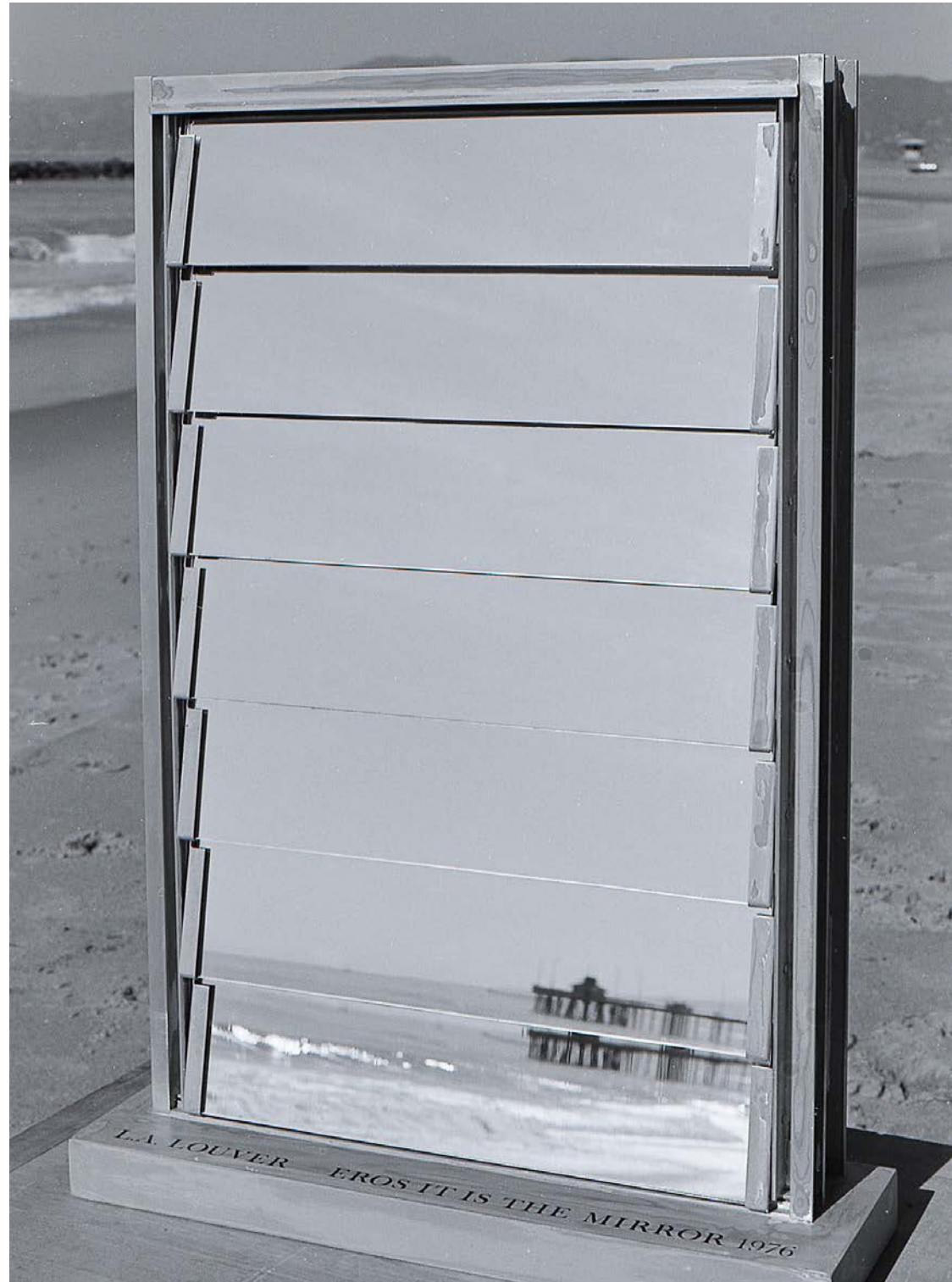
Birth of Jan Van Eyck and the Extent of His Influence on the Art of Painting, for a Period of 600 Years, 1988

oil on canvas

96 x 60 in. (243.8 x 152.4 cm)

(Inv# TW07-3)





Peter Goulds

L.A. Louver, Eros it is the mirror, 1976, 1976

Aluminum, mirrors, found hardware, turquoise paint

28 x 16 x 6 in. (71.1 x 40.6 x 15.2 cm)

(Inv# M07-16)

When Peter Goulds was a visiting lecturer at UCLA from 1972-74, the work of Marcel Duchamp featured significantly in his teaching. Goulds intended to make a series of short films on 20th-century artists with structuralism as the unifying clothesline on which the films would hang. Consequently, Goulds created a number of objects as props to be used within the framework of the films. The first film was intended to focus on Marcel Duchamp and his relationship to Francis Picabia. Instead, a prop from the film would give L.A. Louver its unique name.

In 1920, Marcel Duchamp commissioned a window maker to produce a miniature French window set on a baseboard, which Duchamp named *Fresh Widow*. The work was painted in turquoise and produced with panes of leather rather than glass. As such, the act of cleaning the window became one of polishing.

All the windows in Goulds's Los Angeles apartment were louvered. Coming from England, Goulds found the louvered windows unfamiliar. Looking at the device that opens a louvered window, it resembled the coffee grinder in Duchamp's major work *The Bride Stripped Bare by Her Bachelors, Even* (1915-23). As André Breton described in his 1931 article about *The Bride Stripped Bare*, Duchamp's work invites us on a journey through the artistic looking glass..

Inspired by *Fresh Widow* and *The Bride Stripped Bare*, Goulds produced a miniature Los Angeles window following the same dimensions as Duchamp's *Fresh Widow*. The turquoise structure of the L.A. window was sanded to roughen the surface and reveal the primer beneath. Inscribed on the baseboard of Duchamp's *Fresh Widow* are the words "Fresh Widow, Copyright Rose Selavy 1920." It was the first time Duchamp used his female pseudonym. For Goulds's window, he writes "L.A. Louver, Eros it is the mirror, 1976." Goulds refers to the French pronunciation of Rose – Eros – which gestures both to the center of the ego and the desire to create. The panes of the Los Angeles window are not made with leather or clear glass, but mirrors. As such, when the window is closed, you are mirrored in your own reflection. However, when you ratchet the coffee grinder feature, you journey through the Los Angeles looking glass.

When Goulds opened the gallery to the public in January of 1976, he was reluctant to attach his name to something that might fail. As such, he searched for an appropriate pseudonym. Goulds's wife and gallery co-founder Elizabeth Goulds commented, "Why don't you call it L.A. Louver?", after one of the many film props that were littering their apartment at that time. Goulds felt that was a good idea and the name has stayed with us for 50 years.



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