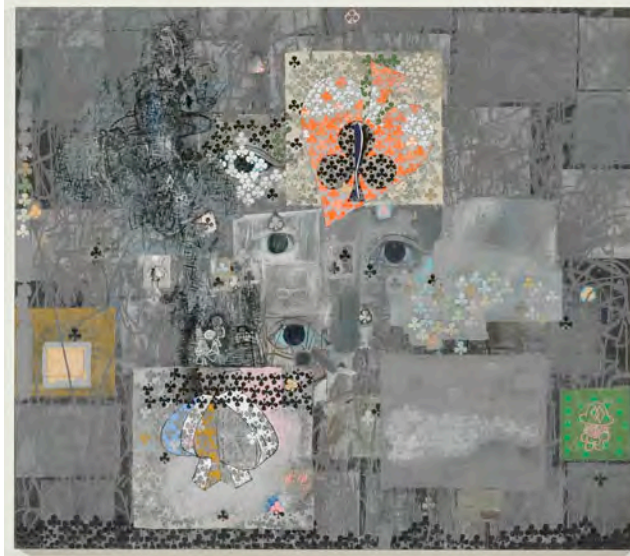


## THE ARTIST

In 1958, Tom Wudl immigrated to the United States from Cochabamba, Bolivia. By this time, at age ten, Wudl already knew he wanted to become an artist. Immediately following high school he enrolled at Chouinard Art Institute, which afforded him a classical training in art, while allowing him the freedom to develop his drawing skills. Wudl also immersed himself in the study of art history, and developed his passion for late Medieval Flemish art and early Italian Renaissance painting, while traveling in Europe.

Wudl has combined making art with a long career in teaching, and has held positions at Art Center College of Art & Design, UCLA, UC Santa Barbara, UC Irvine, Claremont College and Otis College of Art + Design. He has exhibited his work in museums and galleries in the United States, Europe and Asia, including Documenta, Kassel (1972); Sezon Museum of Art, Tokyo; Nagoy City Museum; The Whitney Museum of American Art, New York; San Francisco Museum of Art; Pasadena Art Museum and the Los Angeles County Museum of Art.

For further information and visuals please contact **Elizabeth East** at 310.822.4955 or via e-mail at [elizabeth@lalouver.com](mailto:elizabeth@lalouver.com).



Tom Wudl, *Associative Pluralities*, 2005, acrylic on canvas with collage, pencil & gold leaf, 84 x 96 in. [213.4 x 243.8 cm]

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## PRESS RELEASE

FOR IMMEDIATE RELEASE

## TOM WUDL

November 17 - December 24, 2005

*Opening reception:*

Thursday, November 17, 6-8 p.m.

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Hours: Tuesday - Saturday, 10 a.m. - 6 p.m.

Validated parking available

On the cover: Tom Wudl, *The Song and Dance Man from Rotterdam Cycles Into Watery Dreams of Flesh and Paint*, 2005, acrylic and perforations on paper, 81 x 44 1/2 in. [31.9 x 17.5 cm]



# TOM WUDL

November 17 - December 24, 2005

Venice, CA – L.A. Louver is pleased to announce an exhibition of new paintings and works on paper by Los Angeles-based artist Tom Wudl.

This exhibition represents a significant departure in Wudl's art, with evidence of abstraction throughout the new work. Representational elements continue to be present, but are confined to the renderings of a limited number of icons. These icons include pips, eyes, flowers and the figures of Stan Laurel and Oliver Hardy – all of which are introduced to us in *Legend*, 2005. This work serves as a map to the characters in the exhibition. If *Legend* offers the viewer the possibilities of what she may encounter in this exhibition, then the large acrylic and collage on



Tom Wudl, *Legend*, 2005, pencil, charcoal, acrylic, gold leaf and silver leaf on paper, 40 1/2 x 50 in. [102.9 x 127 cm]

canvas entitled *Associative Pluralities*, 2005 encapsulates Wudl's intent. Two large eyes dominate the central area of the canvas; abstract square forms appear throughout the composition, sometimes patterned by complex renditions of clubs and spade pips of varying scale. Gold leaf (a long-held favorite material of the artist) is used sparingly to create dramatic resonance against an enigmatic grey background that is shot through with swirling lines. Wudl's stated aim is for those spontaneous gestures, together with the

defined elements of the canvas, to be seen as a "protean repository from which any and all images might be created."

The focal piece of the exhibition is the monumental 13 x 20 feet mixed media paper collage *The Gift*, 2005. This work features at its center the figures of Laurel and Hardy. Whereas in previous paintings Wudl has addressed Laurel and Hardy's personification of the tragic-comic aspects of existence, in *The Gift*, 2005, this element is subsumed into the complex abstracted theatrical setting within which they are portrayed. The men's faces and bodies are almost obliterated, showered with flowers, abstract markings, and a multitude of pip forms (predominantly clubs and spades). Laurel and Hardy become innocent agents of transcendence to a realm larger than themselves and larger than the spectator. The complex theatrical curtain, which frames the two men, and is adorned with a myriad of eyes, roses, as well as the all-pervasive pips, represents this realm.



Tom Wudl, *The Gift*, 2005, pencil, charcoal, acrylic and gold leaf on paper, 156 x 240 in. [369.2 x 609.6 cm]

Two further paper collages, *Person*, 2005 and *The Song and Dance Man from Rotterdam Cycles Into Watery Dreams of Flesh and Paint*, 2005, portray the figure through a combination of abstract markings, and representational elements used abstractly. Graphic lines build cubist form; multiple eyes and lips are displaced, and pips are scattered throughout. The pips have evolved from being emblematic designs in the artist's earlier work, to providing structure to the compositions and to serving as active agents in the delivery of the images. In these paintings Wudl is interested in conveying the creative spirit that is present in all of us: whether attributable to a specific individual such as Willem de Kooning in *The Song and Dance Man...*, or to an undefined individual, as in *Person*.

In addition to oil and acrylic canvases, and collaged and perforated works on paper, the exhibition includes a selection of encaustic and tempera paintings, as well as pencil drawings.