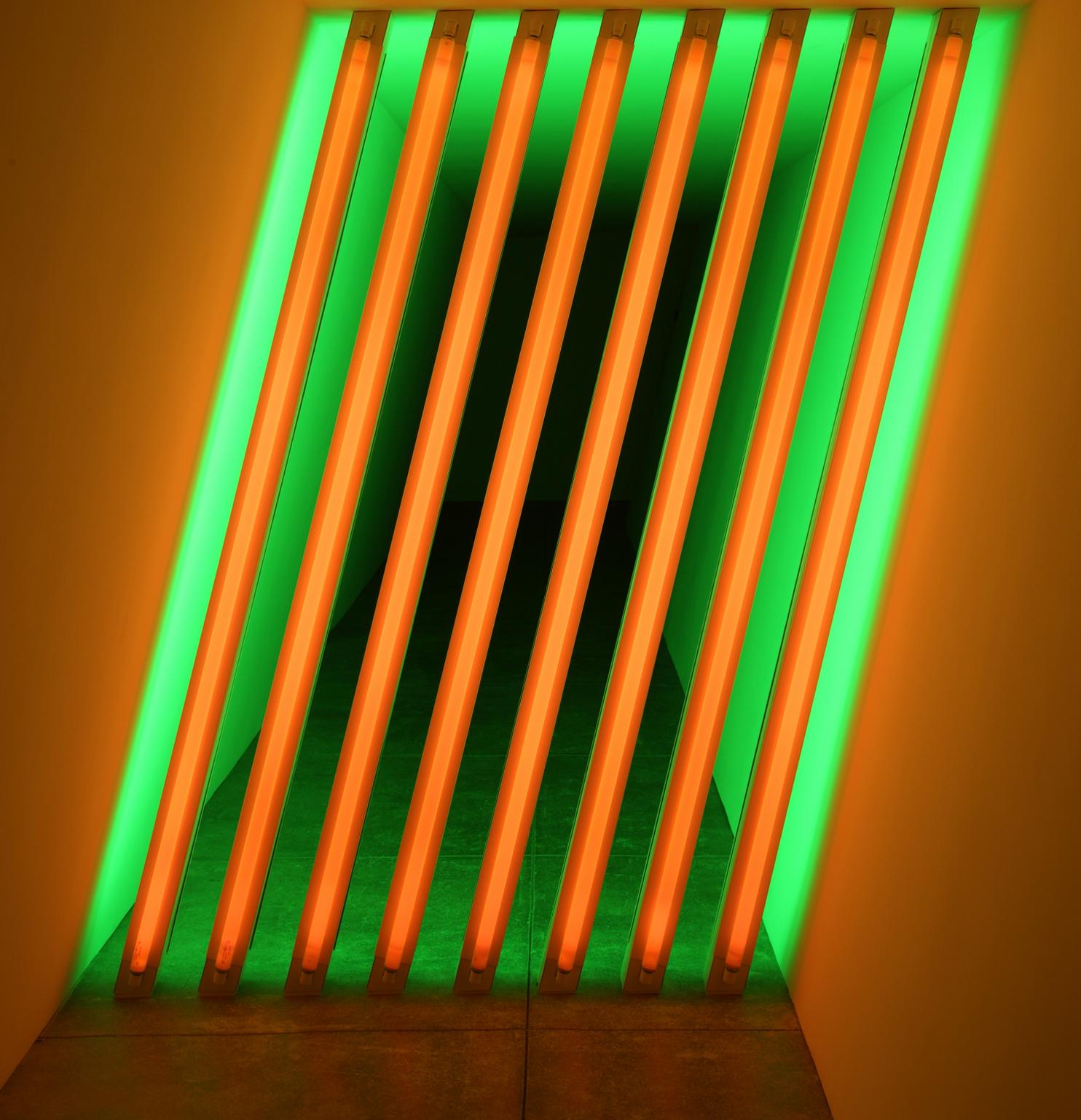


# FOCA 1975 - 2015



Cover: Dan Flavin, Marfa Texas

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## FOCA@40 Anniversary Catalog

### Letter from the Chair

For 40 years, the ongoing commitment of Fellows of Contemporary Art has been to support and nurture emerging and mid-career California artists. In commemoration of our 40 year milestone, we have produced this commemorative FOCA@40 Anniversary Catalog. As the need for non-profits in the arts grew and as Los Angeles and California became a major center for contemporary art, FOCA sponsored through its Curators Award program over 39 exhibitions at museums throughout the state and nationally. Each of these exhibitions has been thoroughly documented by a scholarly catalog. Ten years ago, FOCA began its two newer artists programs: FOCA Fellowship and Curators Lab. FOCA@40 celebrations included our beautiful 40th Anniversary Gala in Pasadena, the “FOCA@40 AT MOCA: Curators in Conversation” panel discussion at the Museum of Contemporary Art and, finally, an exhibition held at FOCA’s office/gallery space, “FOCA@40 Video Artists Exhibition” celebrating the video artists who participated in our 40th commemorative video.

This commemorative “catalog” showcases our 39 Curators Award Exhibitions, our 14 FOCA *Fellowship* Award Winners and our Curators Lab Programs. It includes a historical overview and highlights special moments that capture the essence of FOCA, it’s Board of Directors and our membership.

Several Fellows deserve special recognition. FOCA’s Past Chair, Pam Smith and FOCA Vice Chair, Donna Gottlieb became editors extraordinaire for the hours of research, writing and production for this 40th Anniversary catalog. Special thanks to Don Chadwick for his design and production advice. Special appreciation goes to Jackie Navarrete, FOCA’s Office Administrator, for her unwavering support in organizing the myriad of details that were required to produce this book. Our 40th Anniversary Gala Chairs, Sue Tsao and Gina Posalski, deserve our appreciation for their dedication and creativity in planning our 40th Gala and FOCA@40 Talk at MOCA. Our 40th Gala hostess, Carolyn Miller, gave generously of her time, resources and her beautiful home for our gala.

Last but not least, special appreciation goes to all our FOCA members. Thank you for giving so generously of your time, financial support and passion for contemporary art. FOCA is an integral part of the California art community with the artists and curators we have supported throughout the past 40 years. As 1976 FOCA Chair, Martha Padve stated, “The strength of FOCA lies within its dedicated and supportive membership.” We cannot do this good work without you.

Please enjoy this 40th Anniversary book!

Linda Maggard  
Chair, Board of Directors  
Fellows of Contemporary Art

## MEMBERSHIP PROFILE

Fellows of Contemporary Art (FOCA) is a non-profit, independent, and membership-based organization that supports contemporary art in California.

Founded in 1975, FOCA is a direct outgrowth of a support group that was previously associated with the Pasadena Art Museum. Today, our 150-plus memberships come from all parts of California and other states. The membership dues support FOCA's missions.

FOCA's MISSION is to support emerging and mid-career California artists through awards, exhibitions, including accompanying catalogues, and diverse educational events for its members."

We accomplish our mission through Artist Programs concentrated in three areas:

- 1. Curators Award Exhibition** -- Sponsors exhibitions of California artists proposed by one or more California curators that are held in major museums and other art venues. FOCA underwrites the cost of the exhibitions' scholarly catalogues and other documentation. Through this endeavor, FOCA has established an impressive historical record of the work of California artists and curators.
- 2. FOCA Fellowship** -- Funds unrestricted grants to two or more mid-career artists in recognition of their significant and ongoing contributions to art in California.
- 3. Curators Laboratory Exhibition** -- Underwrites exhibitions and documentation proposed by emerging curators whose work is shown at our space in Chinatown.

We also accomplish our mission through Member Programs that include these diverse educational and social events:

- 1. National and International Tours** -- Organizes multiple member trips nationally and internationally that focus on contemporary art events, including biennials and fairs as well as artists' studios, galleries, art centers, museums, and private collections.
- 2. Local Tours** -- Visits to artists' studios, galleries, private and public collections, other art venues, and museums, providing discussions with artists, curators, and guest speakers.
- 3. Sunday Salons** -- Offers an intimate setting for art conversations and other creative art interactions.
- 4. Special Events** -- Hosts an Annual Membership Gala and a Summer Party.
- 5. Prospective Members Receptions** -- Hosts one or two art promoting functions annually to attract new members.

All FOCA activities are organized by our dynamic and engaged membership base.

Membership requires sponsorship by two existing members. Every proposed member must have a primary and secondary sponsor, and be approved by the Board of Directors.

For more information please visit our website at [www.focala.org](http://www.focala.org), call our office at (213) 808-1008, or send an e-mail to [foca@focala.com](mailto:foca@focala.com)

## In the beginning .....

The first meeting of the Executive Committee of Incorporators of the Fellows of Contemporary Art was held at the home of Martha Padve, 504 Arbor Street, Pasadena, California, at the hour of 8:00 o'clock p.m. on Wednesday, July 10, 1975. Those present were: Martha Padve, Murray A. Gribin, Ruth Gribin, Peggy Phelps, Russell Dymock Smith, Annette Smith, Suzanne Labiner and Gordon Hampton. The Committee established the purpose of the new organization would be to put on at least one exhibition per year of work by local artists (California), with catalogues, and promote education of the membership through various meetings and trips. The Articles of Incorporation were to be kept general and flexible. However, Martha Padve always maintained the Fellows were created nearly ten years earlier as a support council for the Pasadena Art Museum. PAM can be considered the precursor for the Fellows of Contemporary Art, the Pasadena Art Alliance and even the Museum of Contemporary Art, Los Angeles. Let's take a moment to look farther back in the history of contemporary art in Southern California.

In 1942, the Pasadena Museum Association merged with the Pasadena Art Institute and moved into the home of the late Grace Nicholson (formerly known as the Treasure House of Oriental and Western Art) at 46 North Los Robles Avenue, Pasadena. In 1953, the direction of the Pasadena Art Institute would change forever with the acceptance of Galka Scheyer's extraordinary Blue Four Collection which included almost 500 important works by Lyonel Feininger, Alexi Jawlensky, Paul Klee and Wassily Kandinsky among others. The museum reorganized to focus on acquiring and exhibiting modern and contemporary art primarily created after 1945. A name change quickly followed, and the Pasadena Art Museum was born in 1954. For the next 20 years, PAM would concentrate its efforts on the acquisition and exhibition of modern and contemporary art. Important shows followed including Helen Lundeberg, John McLaughlin, Ynez Johnston and Sam Francis. Under the directorship of Thomas Leavitt, single-artist shows of Richard Diebenkorn, Robert Irwin and John Mason were exhibited. However, it was Walter Hopps who put PAM on the international stage with a 1961 exhibition of Edward Kienholtz sculpture and the first career retrospective of Marcel Duchamp in 1963. Over the next 10 years, the one-person and group shows would continue with an all star list of contemporary artists including Andy Warhol, Jaspers Johns, Larry Rivers, Frank Stella, Joseph Cornell, and Roy Lichtenstein. The museum left 46 North Los Robles Avenue for its new campus on Colorado Boulevard in 1969, but not before the Fellows of the Pasadena Art Museum was approved as a "Standing Committee dedicated to the growth, expansion, and excellence of the Pasadena Art Museum permanent Collections" on January 31, 1968.

Martha Padve (FOCA Chair 1975-1976) wrote extensively about the history of the Fellows and always included the years as a Pasadena Art Museum support council in her papers. She attributed the nearly ten year achievement record at PAM for giving the new Fellows of Contemporary Art a clear head start in organization, membership and community identity. The original Fellows were created out of the financial problems that plagued the Pasadena Art Museum in the 60's. In 1965, Jim Demetron, PAM's Executive Director, petitioned the Board of Trustees for a \$25,000 per year acquisition fund. In the silence that followed, Martha Padve spoke up, "Why not organize a support group for that purpose?" Martha found herself quickly appointed to tackle the job of creating the new council. Wasting no time, Martha immediately called upon Marcia and Fred Weisman, Bob and Carolyn Rowan, Bill and Ann Janss and Peggy Phelps for help. Bill Janss would serve as the first Chair and named the group the Fellows of the Pasadena Art Museum. The original Fellows began with 22 memberships (39 members) and served as an acquisition committee for the museum. Educational meetings and a strong travel program were added to educate and benefit the members. With the funds generated by the Fellows, Demetron was able to buy a Cornell box, a Kelley painting, an Oldenburg sculpture and works by several West Coast artists including Robert Irwin and Larry Bell. These were the most significant works to join the collection since the bequest of the Blue Four collection in 1953. Unfortunately, PAM continued to struggle financially and the Board of Trustees turned the museum over to Norton Simon in June, 1974. It soon became apparent Simon had no interest or need for PAM's support groups. Early in 1975, word came from the Board President all support councils were "turned loose." The museum was renamed the Norton Simon Museum of Art and the focus of its exhibitions were changed.

Keeping contemporary art alive in the absence of PAM became a priority to Martha Padve. She quickly approached members Peggy Phelps, Laura Lee Woods and Sue Labiner with her new idea. Martha asked, "Why not reorganize, incorporate, and fund our own shows?" After receiving their approval, Padve presented the general concept to Gordon Hampton, the current Fellows Chair. The original plan was simple: incorporate, sponsor and underwrite exhibitions, produce and copyright catalogs, and create only one class of membership. Gordon Hampton and Martha Padve proved to be an excellent team. Hampton, a senior partner at a prestigious Los Angeles law firm, handled the drafting of the Articles of Incorporation and By-Laws. Padve put her organizational skills to work on membership, board positions and operating procedures.

A membership kick-off party was held at the home of Dolly Bright in September of 1975. The Fellows began with 30 memberships, but within two years grew to 67 memberships (121 members). Wasting no time, the Articles of Incorporation were filed with the Secretary of State of the State of California on October 7, 1975. The first meeting of the Board of Directors of the Fellows of Contemporary Art was held at the home of Murray and Ruth Gribin on November 11, 1975. Martha Padve became the first Chair (1975-1976) of the newly formed Fellows of Contemporary Art. Most of the original Fellows continued their membership in the newly incorporated organization. Five of the first six FOCA Chairs were all founding members of the Fellows of the Pasadena Art Museum. Membership quickly grew far beyond Pasadena to include collectors and art lovers from La Jolla, Palos Verdes, Orange County, San Fernando Valley and the West Side of Los Angeles.

In the catalogue *Unstretched Surfaces* (1977) Martha Padve states, “The prospect of being free from the restraints necessarily imposed by a parent institution appealed to diverse personalities who decided to reorganize as the Fellows. The purpose of the new Fellows of Contemporary Art is to support the art of our own time in a variety of ways and to assist tax-exempt educational organizations active in the field of contemporary art. We have established that an intelligent and equitable alliance of artists, professional staff and sophisticated volunteers can exist and flourish; can work together for mutual benefit, and for the art community and the general public without having long-term commitments, a permanent collection, or exhibition space.”

## **FELLOWS OF CONTEMPORARY ART 1975-1980**

At a meeting on the evening of July 30, 1975, a group constituting themselves as the Executive Committee of the Incorporators of the Fellows of Contemporary Art met at the home of Martha Padve in Pasadena. They quickly drafted an invitation to “old Fellows and new prospects.” It read: “Founding Fathers’ Celebration on Sunday, September 22, 1975, at the home of Mrs. Dolly Bright Carter, 992 North Alpine Drive, Beverly Hills, a \$250 check is your ticket.” On that September evening 45 people signed the Articles of Incorporation and the Fellows of Contemporary Art were off and running. 1976 opened with 42 memberships and at \$250 the dues were considered a bargain. Travel began early with La Jolla in January, New York in May and Santa Fe in August. Under the leadership of Laura Lee Woods, the first Fellows’ sponsored exhibition of Ed Moses Drawings opened at the Frederick S. Wight Art Gallery at UCLA in July, 1976. The first daylight board meeting was held on September 4, 1976 at the law offices of Sheppard, Mullin, Richter & Hampton, where meetings continued monthly until 1989. On November 14, 1977, the Fellows presented their second exhibition, “Unstretched Surfaces,” at the Los Angeles Institute of Contemporary Art curated by Dr. Jean-Luc Bordeaux. In 1978, the National Endowment for the Arts awarded the Fellows a grant to support the “Wallace Berman Retrospective” held at the Otis Art Institute. The Fellows traveled to Philadelphia, Washington D.C., and Chicago in 1978 and 1979. But London was considered the ultimate trip in 1979 with a tour bus bar supplied with “martinis and other goodies.” This period ended on a high note with the 1980 Vija Celmins show at the Newport Harbor Museum.

## **FELLOWS OF CONTEMPORARY ART 1980-1985**

In 1980, the Fellows happily welcomed Rusty Powell as the new Director of LACMA. A second grant was received from the NEA to support the “Craig Kauffman Comprehensive Survey 1957-1980” at the La Jolla Museum of Contemporary Art in March 1981. Membership reached 100 and was on the rise. The first three Sunday’s programs to visit artists’ studios and collections were planned plus a lecture by Robert Irwin. The annual dues were increased \$100 a year to \$350 effective October 1, 1981. The year closed with the Annual Meeting being held at the home of Eli and Edythe Broad and featured the artist Christo as speaker. Early 1983 caught the Fellows with a new dilemma. The membership was limited to 125 and the waiting list was growing. After a heated debate, the sharply divided Board voted to increase the membership level to 200.

Incoming memberships were restricted in two ways: 1. Member may not have any involvement in contemporary art on a commercial basis. 2. Member must be known by a Fellow for security reasons. Throughout late 1982 and early 1983, extensive groundwork (visits to 50 artists' studios) consumed the board for the launching of "Variations II: Seven Los Angeles Painters." At this time, the average cost of sponsoring an exhibition including the catalog was \$35,000. Rising international airfares reaching \$920 became a problem for planning European trips. 1984 and 1985 continued to be busy years for the Fellows. Count and Countess Panza were honored at a luncheon at the Valley Hunt Club in Pasadena. A master calendar and yearly budget were instituted by the Board and contract negotiations with MOCA for the "James Turrell Exhibition" had entered month 11. The Board unanimously voted to celebrate the Fellows 10th Anniversary at MOCA for the opening of the Turrell show.

## **FELLOWS OF CONTEMPORARY ART 1985-1990**

To celebrate the 10th Anniversary of the organization, the Board of Directors voted to launch the Art Bus Project. An art shuttle bus designed by artists to be used by charter groups, the business community and the public to visit galleries, museums and outdoor art installations. The Los Angeles CRA would purchase or lease the bus, and grants from the Fellows for \$30,000 and the NEA for \$10,000 would be matched by Los Angeles Corporations. An Art Bus Panel was formed choosing seven artists out of 65 entries to design the bus. The finalists were Kim Abeles, Candice Gawne, Jim Isermann, Constance Mallinson, Roberto Salas, Mitchell Syrop and Bob Zoell. Mitchell Syrop was selected as the winner of the Art Bus competition. After two years of extremely hard work, the Art Bus Project was terminated at the September 1987 Board meeting for lack of community and CRA support. Changes began taking place in the art world during this 5-year period. The Fellows continued to launch exhibitions, but more institutions were seeking grants from the Fellows for their own curated shows. The Fellows pulled out of sponsoring a show at UCLA over a dispute about the copyrights of the exhibition's catalog. The 1985 Board of Directors began searching for new avenues of funding, realizing \$35,000 could no longer cover the cost of both an exhibition and catalog. Dues were raised to \$500 and a goal was set to increase membership by 5%. For the first time, the Board voted to accept a 50/50 copyright split with Lapis Press for the "James Turrell" catalog. An Ad Hoc Committee was formed to review exhibitions grants and procedures. Exhibitions guidelines were altered to include curators in the selection of artists for exhibitions. A full time secretary was hired plus the addition of a professional accounting firm. A "Young Fellows" Membership was established at \$300 for new members 35 years or younger. Fellows continued the important tradition of great local, national and international art venues for the membership.

## THE FELLOWS OF CONTEMPORARY 1990-1995

The Fellows began the 90's staying at the very top of the Los Angeles art scene. Sponsoring the inaugural art show at the Pasadena Armory and winning the "Silver Apple Award" at the National Educational Film and Video Festival for a tape featuring Helen and Newton Harrison. This was followed by the production of a video compilation titled "Stretching the Canvas" including artists Lita Albuquerque, Jud Fine, Betye and Alison Saar, Helen and Newton Harrison and Los Angeles Murals. "Stretching the Canvas" received tremendous air play on local cable channels and was distributed for sale in Arts America's catalogue. A new program was introduced called Curators' Showcase. A low key event at members' homes presented by invited curators to introduce emerging artists to the group through slide presentations. Of course, the exhibition and educational programs were still going at full steam even with these new endeavors. The exhibition schedule often included as many as four shows in two years. Trips to New York, Hudson Valley, Mexico, Russia and throughout California were planned for the membership. 1992 brought Christo's umbrellas to California and they soon became the highlight art event of the year. Exhibitions were now costing from \$75,000 to \$80,000 and the push to raise membership levels and dues was constant. The Andy Warhol Foundation for the Visual Arts awarded the Fellows a \$15,000 grant for the Kim Abeles exhibition in 1993. Grant writing was an important source of funds for exhibitions. The Board of Directors decided in 1994 to welcome gallery owners and other art professionals as members. The "Young Members" age was raised to 40 and under. Membership had been hovering around 165, but would slowly fall off by 1995 to about 145. On November 11, 1995, the Fellows held their first fundraiser with the 20th Anniversary Celebration and silent auction at the home of Kathleen Reges and Richard Carlson.

## FELLOWS OF CONTEMPORARY ART 1995-2000

Curators Awards programs continued and in 1995 Kim Abeles' show traveled to St. Louis and South America. Curators Showcase programs also continued on a monthly basis and were the forerunner to the current Sunday Salons. Membership remained stable at about 140 plus members and we started an oral history program. We celebrated our 20th anniversary in November, 1995, and, believe it or not, and contrary to today, international trips were hard to fill! In 1996 scribes were suggested for recording events and the new members' party became an annual event. Later, member events included space for prospective members. FOCA as an acronym was first used in 1997. Updates was published three times a year and the Board decided on one or two events per month including three to four artist studio visits, as well as two national and one international trip per year. Among those during this period of time were trips to Boston, Napa-Sonoma, Pittsburgh and Las Vegas. A memorial fund was initiated to support art-related free programs of interest to the general public. We had speakers before Board meetings for awhile, discussed multiples in connection with the Eleanor Antin exhibit, and for a brief time, considered a Napa-Sonoma chapter of FOCA which didn't go forward. By this time, too, we had established an affiliation with MOCA which exists to this day.

## FELLOW OF CONTEMPORARY ART 2000-2005

The Strategic Planning Committee met and reported its conclusions regarding FOCA's mission statement and future plans. The Board began a series of investigating one art school a year. We started tribute cards and a mentor program for new members as well as the use of e-zine for communicating with members. A film festival with LACMA in November of 2003 was partially funded by the memorial fund and open to the public free of charge. The web site was up and running and the positions of webmaster and archivist were added to the Board. This time period marked the beginning of unofficial tours in addition to two national and one international tour. The Board approved the addition of one event and one salon on the last Sunday of every other month. Dues were increased and, once again, trip guidelines were reviewed, clarified and updated.

## FELLOWS OF CONTEMPORARY ART 2005-2010

We added an Orange County representative to the Board as well as publication co-chairs who set up a blog, and we placed our logo on all mailings. We also moved from the law offices of Arnold and Palmer, who through member Russ Kully allowed us to use space in their offices from 1996 until 2006 when we got our very own office space in the Mandarin Plaza in Chinatown. We updated the by-laws and added Curators Lab which continues to sponsor exhibits in our office space. Dues were increased to \$900 dual, and \$500 joint, by-laws were updated and permit only one class of membership. FOCA *Fellowship Awards* was started and continues to award \$10,000 grants every other year, alternating with Curators Award. The first and second lectures were held in the office, domestic trip donations were increased to \$150 and new tour guidelines were established. Domestic and international trips continued to be dynamic and very successful with travel to Basil, London, Italy and New York. The lottery system for programs and events, excluding tours, was discontinued. FOCA received a \$10,000 bequest from former President Kitty Chester which has been used for funding Curators Lab. Finances became tight due to the economic turndown and FOCA *Fellowship Awards* was reduced from three to two, \$10,000 grants every other year.

## FELLOWS OF CONTEMPORARY ART 2010-2015

These years saw the final disposal of 500 boxes of accumulated catalogues and files from the last twenty-five years by selling and/or donating catalogues to various schools and individuals. We re-evaluated and revamped the website and sent out a code of ethics and our mission statement to the membership and started using eventbrite for ticketing and reservations. The Board decided to have two prospective membership parties each year and approved \$65,000 to support LACMA's John Altoon show. We had one of the Fellowship Award dialogues at MOCA and the other in the Chinatown office where both winners' exhibits were held. We standardized protocols and procedures for administrative tasks and committee participation as well as re-designed accounting procedures. Curators Lab got a Facebook page and the publication chair will take on PR for updating press releases, the website and the archives. Donations to international trips increased to \$450, domestic to \$250 and overnight trips to \$50, while dues increased to \$1,000 dual, and \$500 joint.

## FELLOWS of CONTEMPORARY ART - SUMMARY

For the last forty years, from the local, national and international trips, to the Sunday salons, to Curators Lab and to the Curators and *Fellowship Awards*, FOCA has carried out its mission of recognizing and supporting emerging and mid-career artists, publishing catalogs and educating its members. Alone or in partnership, we have published thirty-nine catalogues in conjunction with Curators Awards, granted fourteen FOCA *Fellowship* awards since the inception of the program in 2006, and exhibited works of one hundred eighty artists, some of them more than one time, in our Curators Lab program started in 2007. In addition, since our beginning forty years ago, we have had several hundred local, national and international trips, including day trips and salons - an impressive accomplishment of which we can be justifiably proud! Some of our shows have traveled and many of the artists we have supported have received national and international recognition. We have always had only one class of membership, and through the efforts of our hard-working, volunteer Board members, have constantly reevaluated our programs and re-assessed our goals through strategic planning and creative and innovative changes in an effort to make FOCA a live and growing organization. FOCA continues its mission now and will continue to do so in the future through the efforts and devotion of its dedicated Board and membership.

## Curators Award Exhibitions Initiated and Sponsored by FOCA

The concept of Fellows of Contemporary Art as developed by its founding members in 1975, is unique. Membership dues are used to initiate and sponsor exhibitions for emerging and mid-career California artists, to publish outstanding professional catalogues and other documents, to encourage a broad range of exhibition sites, and to provide stimulating educational experiences for the members. The intention is to collaborate with the art community at large and to nurture the expression of creative freedom.

2014

### **John Altoon**

Carol Eliel, curator  
Los Angeles County Museum of Art  
June 8, 2014 – September 14, 2014

2011

### **Two Schools of Cool**

Sarah C Bancroft, curator  
Orange County Museum of Art  
October 9, 2011-January 22, 2012

2009

### **Superficiality and Superexcrecence-Surface and Identity in Recent California Art**

Chris Bedford, Kristina Newhouse and Jennifer Wulffson, curators  
Ben Maltz Gallery, Otis College of Art and Design, Los Angeles  
June 27– September 12

2007

### **Kori Newkirk: 1997-2007**

Thelma Golden, curator  
Studio Museum in Harlem  
November 14, 2007– March 16, 2008

2005

### **Thing**

James Elaine, Aimee Chang, and Chris Miles, curators  
Hammer Museum, Los Angeles  
February 6 - June 5

2004

***Topographies***

Karen Moss, curator  
San Francisco Art Institute  
March 19 – May 8

2003

***George Stone: Probabilities –A Mid-career Survey***

Noel Karten, curator  
Barnsdall Municipal Art Gallery, Los Angeles  
September 9 - November 16

***Whiteness, A Wayward Construction***

Tyler Stallings, curator  
Laguna Art Museum, Laguna Beach  
March 16 – July 6

2002

***On Wanting to Grow Horns: The Little Theater of Tom Knechtel***

Anne Ayers, curator  
Ben Maltz Gallery, Otis College of Art and Design, Los Angeles  
November 9, 2002 - February 15, 2003

***Michael Brewster: See Hear Now- A Sonic Drawing and Five Acoustic Sculptures***

Irene Tsatsos, curator  
Los Angeles Contemporary Exhibitions  
February 16 - April 20

2000

***Flight Patterns***

Connie Butler, curator  
Museum of Contemporary Art, Los Angeles  
November 12, 2000 – February 11, 2001

1999

***Bruce and Norman Yonemoto: Memory, Matter, and Modern Romance***

Karin Higa, curator  
Japanese American National Museum, Los Angeles  
January 23 – July 4

***Eleanor Antin***

Howard N. Fox, curator  
Los Angeles County Museum of Art  
May 23 - August 23

1998

**Access All Areas**

Japanese American Cultural and Community Center, Los Angeles

June 6 - July 26

1997

**Scene of the Crime**

Ralph Rugoff, curator

UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles

July 22 -October 5

1995

**Llyn Foulkes: Between a Rock and a Hard Place**

Marilu Knode, curator

Laguna Art

Museum, Laguna Beach

October 27, 1995 - January 21, 1996

1994

**Plane/Structure**

David Pagel, curator

Otis Gallery, Otis College of Art and Design, Los Angeles

September 10 - November 5

1993-94

**Kim Abeles: Encyclopedia Persona, A Fifteen -Year Survey**

Karen Moss, curator

Santa Monica Museum of Art

September 23 - December 6

1992

**Proof: Los Angeles Art and the Photograph, 1960-1980**

Charles Desmarais, curator

Laguna Art Museum, Laguna Beach

October 31, 1992 - January 17, 1993

1991

**Facing the Finish: Some Recent California Art**

Robert Riley and John Caldwell, curators

San Francisco Museum of Modern Art, California

September 20 - December 1

***Roland Reiss: A Seventeen Year Survey***

Betty Ann Brown, curator  
Los Angeles County Municipal Art Gallery  
November 19, 1991 - January 19, 1992

1990

***Lita Albuquerque: Reflections***

Henry Hopkins, curator  
Santa Monica Museum of Art, California  
January 19 - April 1

1989

***The Pasadena Armory Show 1989***

Noel Korten, curator  
The Armory Center for the Arts, Pasadena, California  
November 2, 1989 - January 31, 1990

1988

***Jud Fine***

Ronald Onorato, curator  
La Jolla Museum of Contemporary Art, California  
August 19 - October 2

1987

***Variations III: Emerging Artists in Southern California***

Melinda Wortz, curator  
Los Angeles Contemporary Exhibitions  
April 22 - May 31, 1987

***Perpetual Motion***

Betty Turnbull, curator  
Santa Barbara Museum of Art, California  
November 17, 1987- January 24, 1988

1986

***William Brice***

Ann Goldstein, curator  
Museum of Contemporary Art,  
Los Angeles  
September 1 - October 19

1985

***Sunshine and Shadow: Recent Painting in Southern California***

Dr. Susan Larsen, curator

Fisher Gallery, University of Southern California, Los Angeles

January 15 - February 23

***James Turrell***

Julia Brown, curator

Museum of Contemporary Art, Los Angeles

November 13, 1985 - February 9, 1986

1984

***Martha Alf Retrospective***

Josine Ianco-Starrels, curator

Los Angeles Municipal Art Gallery

March 6 - April 1

1983

***Variations II: Seven Los Angeles Painters***

Constance Mallinson, curator

Gallery at the Plaza, Security Pacific National Bank, Los Angeles

May 8 - June 30

1982

***Changing Trends: Content and Style-  
Twelve Southern California Painters***

Robert Smith, curator

Laguna Beach

Museum of Art, California

November 18, 1982 - January 3, 1983

1981

***Craig Kauffman Comprehensive Survey 1957-1980***

Robert McDonald, curator

La Jolla Museum of Contemporary Art, California

March 14 - May 3

***Paul Wonner: Abstract Realist***

George Neubert, curator

San Francisco Museum of Modern Art

October 1 - November 22

1980

***Variations: Five Los Angeles Painters***

Bruce Hiles and Donald Brewer, curator

University Art Galleries, University of Southern California, Los Angeles

October 20 - November 23

1979

***Vija Celmins, A Survey Exhibition***

Betty Turnbull, curator

Newport Harbor Art Museum, Newport Beach, California

December 15, 1979 - February 3, 1980

1978

***Wallace Berman Retrospective***

Hal Glicksman, curator

Otis Gallery, Otis College of Art and Design, Los Angeles

October 24 - November 25

1977

***Unstretched Surfaces/ Surfaces Libres***

Jean-Luc Bordeaux, Jean-Francois de Canchy, and Alfred Pacquement, curators

Los Angeles Institute of Contemporary Art

November 5 - December 16

1976

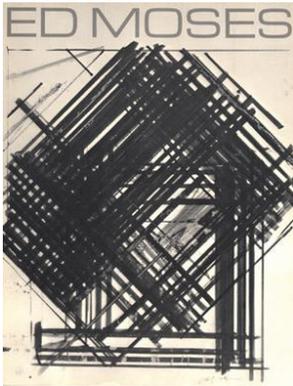
***Ed Moses Drawings 1958 – 1976***

Joseph Masheck, curator

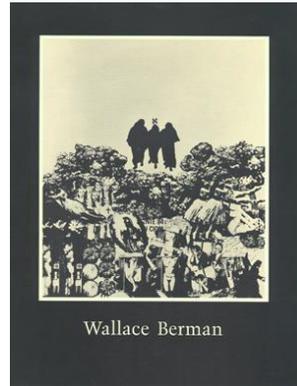
Frederick S. Wight Art Gallery, University of California, Los Angeles

July 13 - August 15

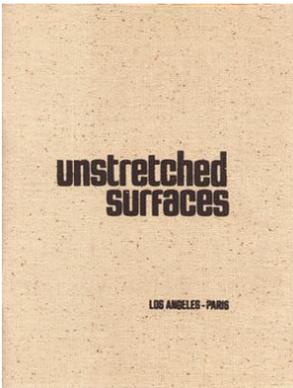
## FOCA Catalogue list with images



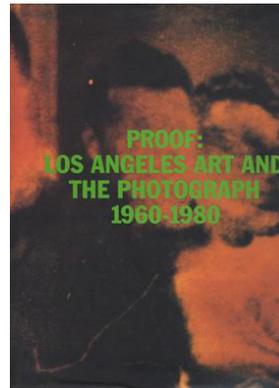
1976  
Ed Moses Drawings 1958-1976



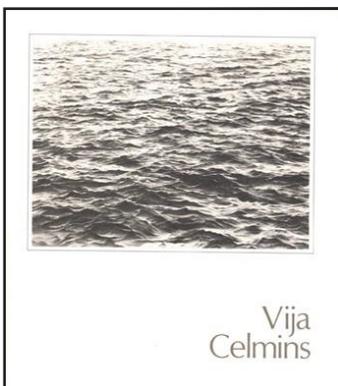
1980  
Wallace Berman Retrospec-



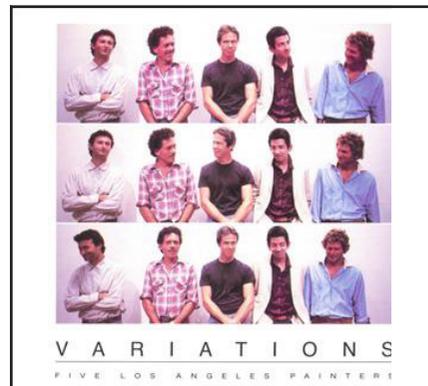
1977  
Unstretched Surfaces/ Surface Libres



1980  
Proof: L.A. Art and the Photo 1960-1980



1979  
Celmins, Vija: A Survey Exhibition



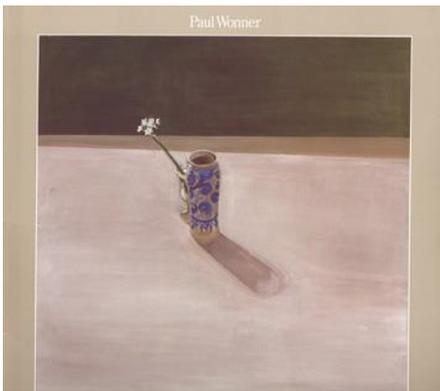
1980  
Variations: Five Los Angeles Painter



1981  
Craig Kauffman Comp. Survey 1957-1980



1983  
Variations II: Seven Los Angeles Painters



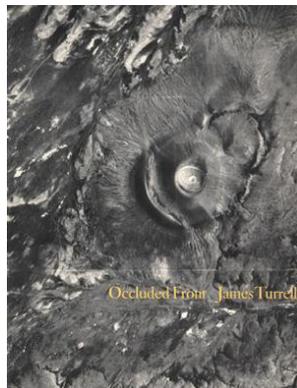
1981  
Paul Wonner: Abstract Realist



1984  
Martha Alf: Martha Alf Retrospective



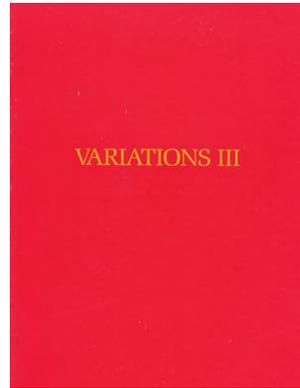
1982  
Changing Trends: Content and Style



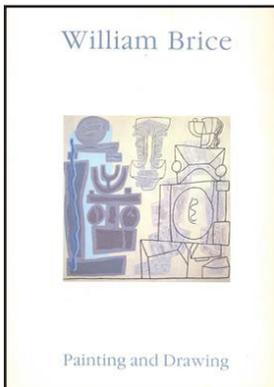
1985  
James Turrell: Occluded Front



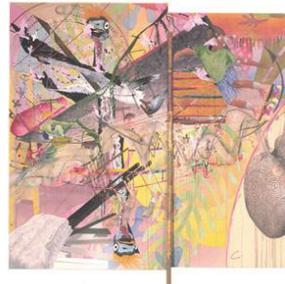
1985  
Sunshine and Shadow:  
Recent Painting in Southern California



1987  
Variations III: Emerging  
Artists in Southern California

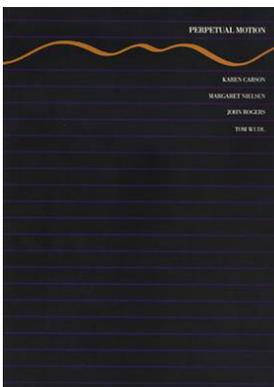


1986  
William Brice

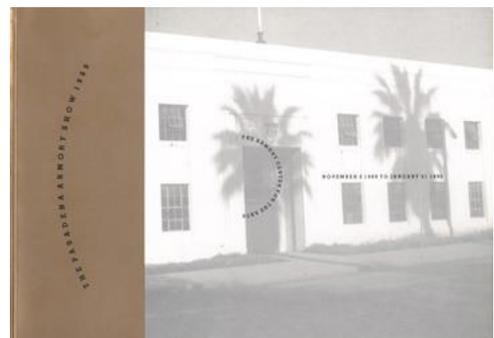


Jud Fine

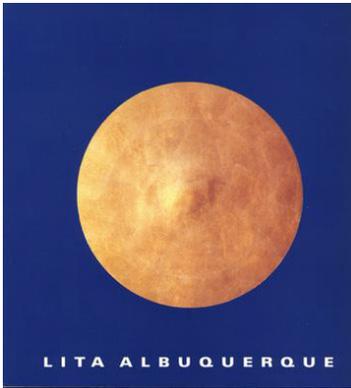
1988  
Jud Fine



1987  
Perpetual Motion



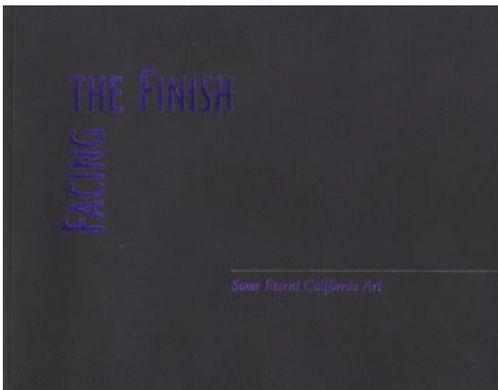
1989  
The Pasadena Armory Show 1989



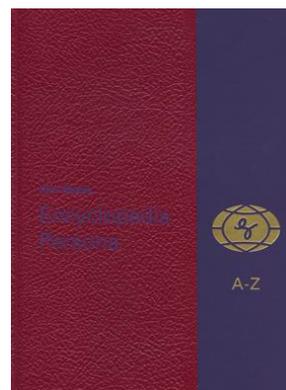
1990  
Lita Albuquerque: Reflections



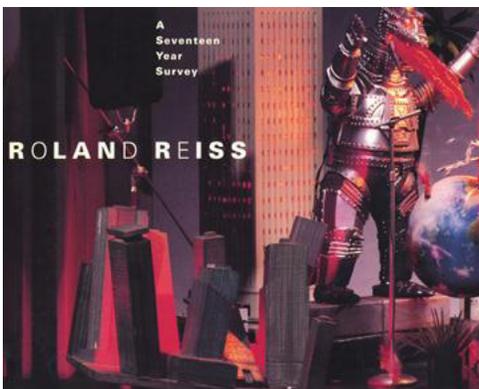
1994  
Plane/Structures:



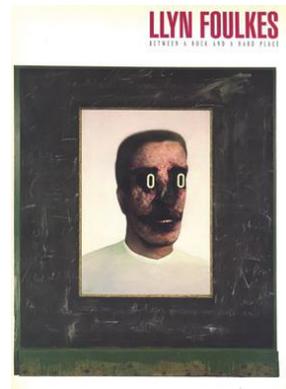
1991  
Facing the Finish: Some Recent California Art



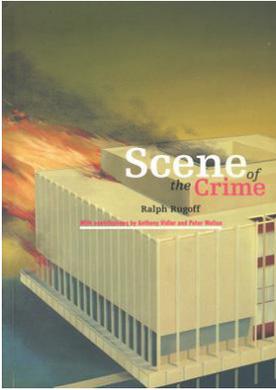
1995  
Kim Abeles: Encyclopedia  
Persona, A 15-Year Survey



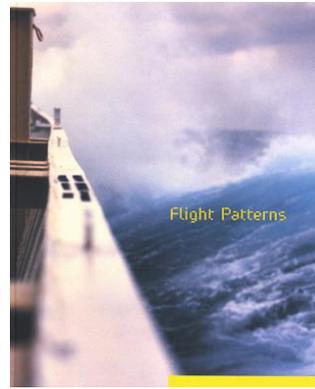
1991  
Roland Reiss: A Seventeen Year



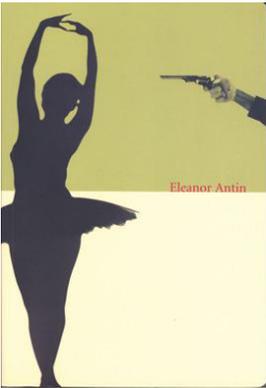
1995  
Llyn Foulkes: Between a Rock  
and a Hard Place



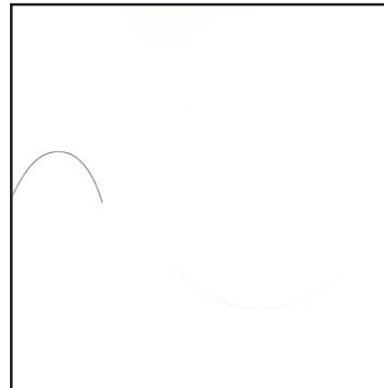
1997  
Scene of the Crime



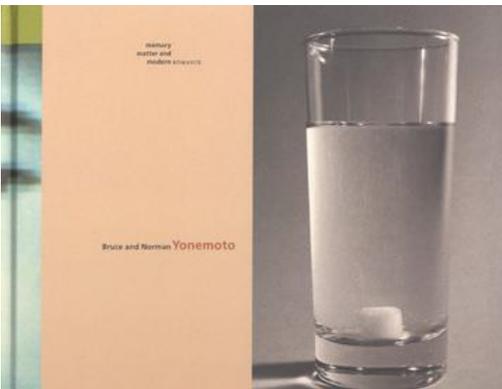
2001  
Flight Patterns



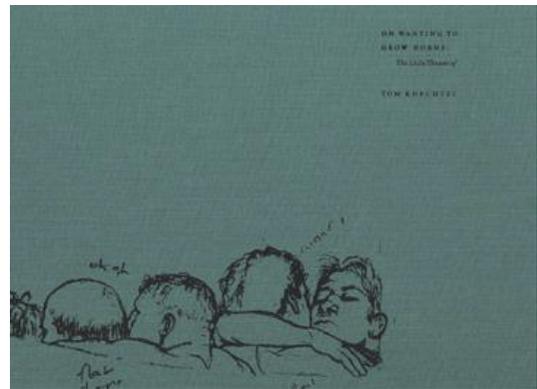
1999  
Eleanor Antin



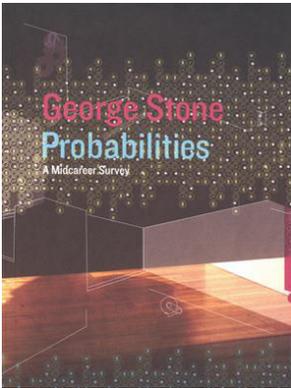
2002  
Michael Brewster : See Hear Now-A Sonic  
Drawing and Five Acoustic Sculptures



1999  
Bruce & Norman Yonemoto: Memory,  
Matter and Modern Romance



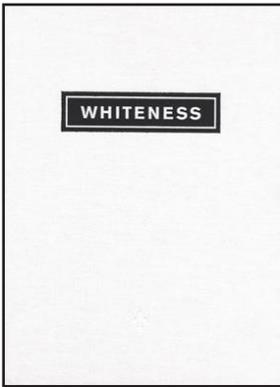
2002  
Tom Knechtel : On Wanting to Grow Horns:  
The Little Theatre of Tom Knechtel



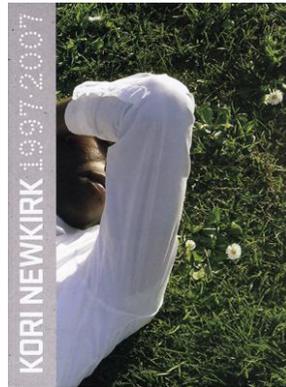
2003  
George Stone : Probabilities A  
Mid Career Survey



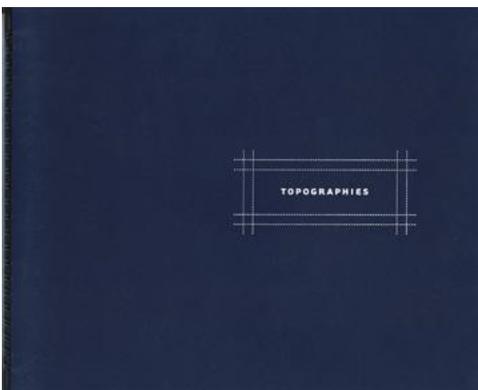
2005  
Thing, New Sculpture from Los Angeles



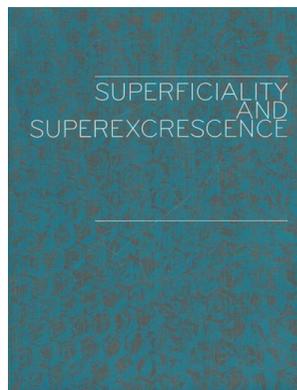
2003  
Whiteness A Wayward Construction



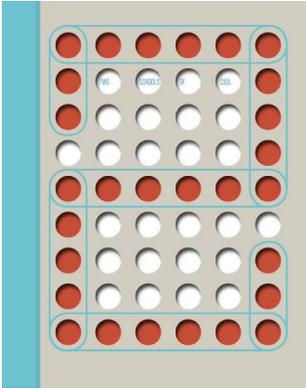
2007  
Kori Newkirk 1997-2007



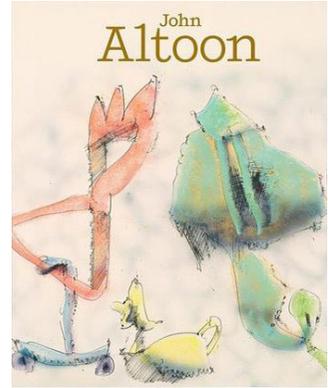
2004  
Topographies



2009  
Superficiality and Superexcrecence



2012  
Two Schools of Cool



2014  
John Altoon

## FELLOWS OF CONTEMPORARY ART MULTIPLES



ELEANOR ANTIN: Look Ma, I'm Dancing, 1990  
Lithograph  
9 x 24 inches  
Edition of 50



Tom Knechtel: The Hanuman Yantra, 2001  
4-Color Lithograph  
30 x 20 ¼ inches  
Edition of 35



Cindy Kolodziejki: Polymorphous, 2005  
Earthenware with Metal Stand  
16 ½ x 5 ½ inches  
Edition of 25



Ed Moses: Lifestil, 2001  
Lithograph  
19 ¾ x 27 inches  
Edition of 50

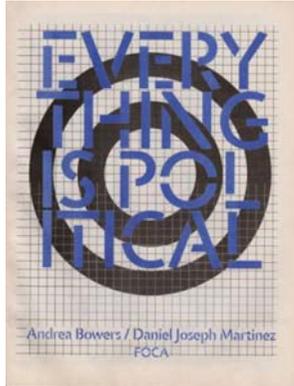
**FOCA Fellowship:** Award recipients by year



**2015**  
Lesley Vance  
Vincent Ramos  
Jennifer West  
FOCA Exhibition Space, Chinatown



**2013**  
Hilja Keading  
T. Kelly Mason  
Kori Newkirk  
FOCA Exhibition Space, Chinatown



2010  
Andrea Bowers  
Daniel Joseph Martinez  
Exhibition: 'Everything is Political'  
FOCA Exhibition Space, Chinatown



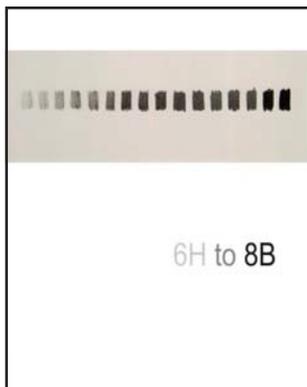
2008  
Julio Cesar Morales  
Martin Kersels  
Dorit Cypis  
FOCA Exhibition Space, Chinatown



2006  
Vincent Fecteau  
Evan Holloway  
Monica Majoli  
FOCA Exhibition Space, Chinatown

\* FOCA Exhibition Space, 970 N Broadway, Suite 208, Los Angeles, CA

## Curators Lab Exhibitions



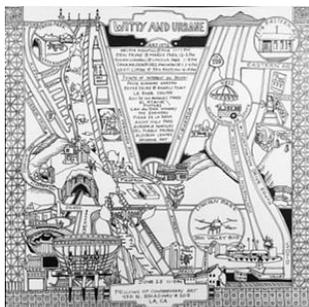
2015

### **6H to 8B**

September 19 – November 13

Curator: Sydney Corskery

Artists: Chloe Boleyn, Colin Cook (with Bill Shambaugh), Brian Cooper, Sydney Corskery, Tony de los Reyes, Michael Dee, John Geary, Tanya Haden, Kiel Johnson, Susan Logoreci, Claudia Parducci, Yuval Pudik, Antonio Puleo, Rob Reynolds, Aili Schmeltz, Marissa Textor, Eric Yahnker



2015

### **Witty and Urbane**

May 9 – July 10

Curator: Kristi Lippire

Artists: Melissa Manfull, Erin Payne, Susan Logoreci, Dana Maiden, Krisi Lippire

\*no catalogue - prints, tote bag & bandanas instead



2015

### **Petrophilia: The Love of Stones**

January 17 – March 13

Curator: Richard Turner

Artists: Hilary Baker, Keiko Fukazawa, Lia Halloran, Jacci Den Hartog, Shoshi Kanokohata, Noel Korten, Pierre Picot, Richard Turner. Viewing Stone Collectors: Tom Elias, James Greaves and Freeman Wang



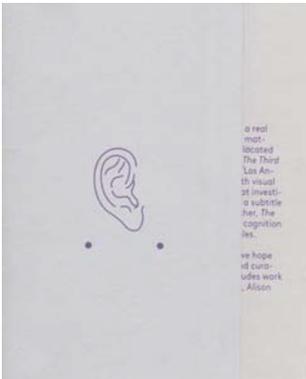
2014

***Itch Scratch Scar***

September 20 – November 21

Curators: Kohl King & Aleve Mei Loh

Artists: Peter Wu, Christian Tedeschi, Kiki Seror, Christine Nguyen, York Chang, Shiva Aliabadi, Mariel Carranza, Marc Horowitz, Cody Trepte, Yoshie Sakai, Emmett Walsh, Patricia Valencia, Finishing School, Aleve Mei Loh and Kohl King



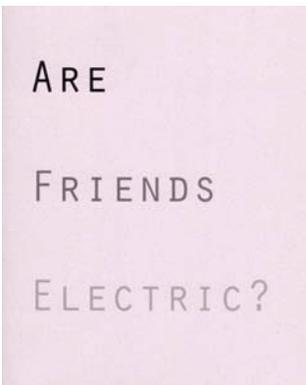
2014

***The Third Ear***

May 17 – July 18

Curator: Chiara Giovando

Artists: Jules Gimbrone, Chiara Giovando, Mette Hersoug, Alison O'Daniel and John Wiese



2014

***Are Friends Electric?***

January 18 – March 21

Curator(s): Manual History Machines

Artists: Sarah Awad, Daniela Campins, Clifford Eberly, Jay Erker, Helen Rebekah Garber, Rema Ghuloum, Rochele Gomez, Raymie Iadevaia, Bessie Kunath, Nancy Lupo, Danielle McCollough, Stephanie Washburn and Tessie Whitmore



2013

**Garden Party**

September 21 – November 22

Curators: Carolyn Castano & Hadley Holliday

Artists: Hillary Bleecker, Ursula Brookbank, Britt Browne, Carolyn Castano, Dee Dee Cheriell, Ismael De Anda, Martin Durazo, Amy Green, Bela Foster, Julia Haft-Candell, Elana Hill, Hadley Holliday, Roger Herman, Emily Joyce, Cyril Kuhn, Joseph Lee, Barry Markowitz, Stas Orlovski, Nikki Pressley, Jay Stuckey, Elizabeth Tremante and Monique Van Genderen



2013

**Decomposition**

May 11 – July 12

Curator: Constance Mallinson

Artists: Coleen Strerritt, Jonathon Hornedo, Doug Harvey, Marie Thibeault, Yvette Gellis, Nikko Mueller, Nancy Evans, and Constance Mallinson.



2013

**Poetic Codings**

January 26 – March 30

Curator: Judy Zellen

Artists: John Carpeter, Casey Reas, Jeremy Rotsztain, and Jennifer Steinkamp. Artists making artwork as apps include John Baldessari, Jason Lewis, Lia, Erik Loyer, Jeremy Rotsztain, Rafael Rozendaal, Scott Snibbe, and Jody Zellen



2012

***The Small Loop***

September 29 – November 24

Curator: China Adams

Artists: Miyoshi Barosh, Thomas Deininger, Christian Cummings, Amy Drener, Mark Dutcher, Doug Harvey, Anne Hieronymus, Elisabeth Higgins O'Connor, Robert Larson, John Lockett, Nuttaphol Ma, Stephen McCabe, William Ransom, Dustin Shuler, Don Suggs, Ann Weber, Christine Wertheim, Alexis Zoto, The Institute For Figuring, and China Adams



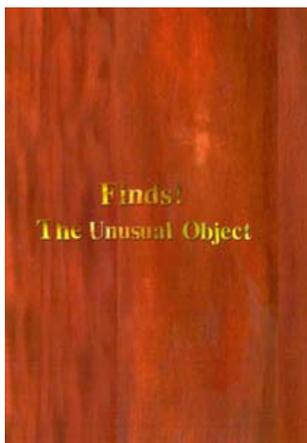
2012

***Mnemonic Ritual***

June 16 – August 18

Curator: Grace Kook Anderson

Artists: Mary Cecile Gee, Gina Genis, Nigel Poor



2012

***Finds! The Unusual Object***

February 18 – April 21

Curator: Joshua Aster & Kristin Calabrese

Artists: Anna Simpson, Chris Finley, Francesca Pastine, Holly Lane, Jeni Spota, Joyce Lightbody, Juan Martin del Campo Jr., Linda Stark, Marcia Binnendyk and Mark Babcock



2011

**Seven Los Angeles Artists**

October 15 – December 17

Curator: Scott Benzel

Artists: Anonymous, Second anonymous, Erin Cosgrove, Mark Hagen, Mike Kelley, Rodney Mcmillian



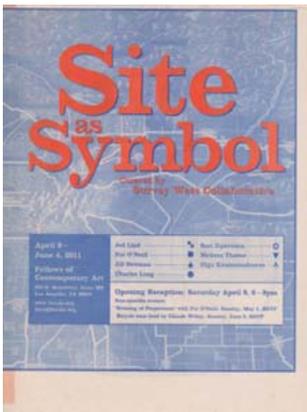
2011

**Suggested Reading**

July 23 – September 24

Curator: Kristine Thompson

Artists: Marya Alford, Candice Lin, Jay Lizo, Catherine Lord, and Marco Rios



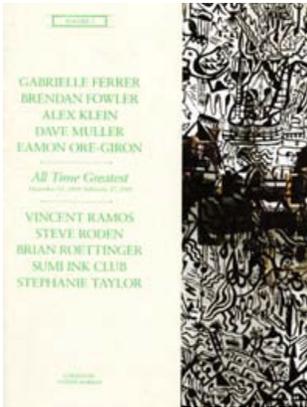
2011

**Site as Symbol**

April 9 – June 4

Curators: Survey West Collaborative: Jill Newman & Bari Ziperstein

Artists: Melissa Thorne, Bari Ziperstein, Olga Koumoundouros, Charles Long, Jill Newman, Jed Lind, and Pat O'Neil



2009

**All Time Greatest**

December 12 – February 27

Curator: Natilee Harren

Artists: Gabrielle Ferrer, Brendan Fowler, Alex Klein, Dave Muller, Eamon Ore-Giron, Vincent Ramos, Steve Roden, Brian Roettinger, Sumi Ink Club (Luke Fischbeck and Sarah Rara), Stephanie Taylor.



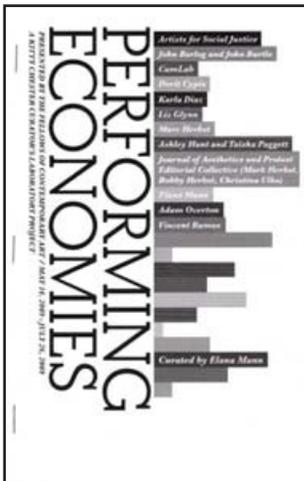
2009

**Not Los Angeles**

September 26 – November 28

Curators: Zachary Kaplan and Aandrea Stang

Artists: Lita Albuquerque, Brian Boyer, Alexandra Grant, Todd Gray, Kyungmi Shin, Joel Kyack



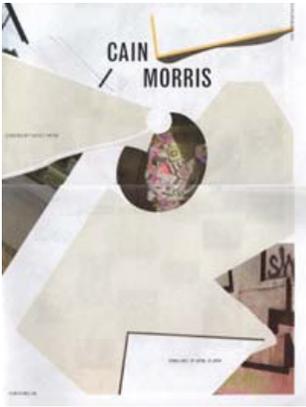
2009

**Performing Economies**

May 16 – July 20

Curator: Elana Mann

Artists: The Artists for Social Justice, John Burtle and John Barlog, CamLab (Anna Mayer and Jemima Wyman), Dorit Cypis, Karla Diaz, Liz Glynn, Marc Herbst, Ashley Hunt and Taisha Paggett, Elana Mann, Vincent Ramos, Adam Overton



2009

***Sarah Cain and Rebecca Morris***

February 19 – April 25

Curator: Nancy Meyer

Artists: Sarah Cain, Rebecca Morris



2008

***Erlea Maneros***

July 17 – September 11

Curator: Jenée Misraje

Artist: Erlea Maneros



2008

***Yellow***

May 29 – June 28

Curator: Lia Trinko-Browner

Artists: Christopher Michlig, Tamara Sussman, Anna Watson



2008

**From A - B**

March 6 – May 3

Curator: Donna Conwell

Artists: bulbo, Bia Gayotto, Elana Mann,  
Vincent Ramos, Linda Samuels, Jane Tsong



2007

**Stoneface**

September 6 – November 9

Curators: Stacey Bengtson Fertig and Sarah Lehrer-Graiwer

Artists: John Baldessari, Dan Graham, Jesse Aron Green, Lee  
Lozano, Rachel Mason, Richard Prince, Mark Roeder, Maya  
Schindler

\* Location: FOCA Exhibition Space: 970 N Broadway, Suite 208, Los Angeles, CA 90012

National/International Tours 1976-2015



Dia Foundation 2007

**1976**

La Jolla  
Palm Springs  
Santa Fe/Taos  
New York

**1977**

Houston/New Orleans  
San Francisco  
La Jolla

**1978**

Philadelphia/Washington D.C.  
Europe: Brussels/Germany/Switzerland  
Italy/France

**1979**

Chicago  
London

**1980**

Cleveland/Minneapolis  
Western Europe: Denmark/Holland/  
West Germany/London

**1981**

San Francisco  
Vancouver/Seattle  
Northern Italy/Cologne/Germany

**1982**

St.Louis/Kansas City  
England/East Anglia

**1983**

Boston

**1984**

Europe: Arnhem/Cologne/Dusseldorf/  
Colmar/Basel/ Geneva/Paris

**1985**

Dallas/Ft.Worth  
San Diego  
New York/Philadelphia

**1986**

Albuquerque/Santa Fe/Taos  
Japan

**1987**

Chicago  
Australia

**1988**

San Diego/La Jolla  
Vancouver/Seattle  
Spain

**1989**

Napa Valley  
Hawaii  
Amsterdam/Brussels/Antwerp

**1990**

New York/Hudson River Valley  
Russia

**1991**

San Francisco  
Santa Barbara  
Sun Valley  
Washington D.C.

**1992**

Palm Springs  
Florida: Miami/Palm Beach/Fort Lauderdale/  
Tampa/St.Petersburg/Sarasota  
Eastern Europe: Berlin/ Dresden/Prague/  
Warsaw/Krakow/Budapest

**1993**

Santa Barbara  
Paris/Venice

**1994**

Minneapolis  
London

**1995**

San Francisco  
Philadelphia/Pittsburgh  
Mexico

**1996**

Phoenix  
Chicago  
Cote d'Azur  
Spain

**1997**

Documenta, Germany  
New York

**1998**

Houston/Marfa  
Spain

**1999**

San Francisco  
Las Vegas  
Pittsburgh  
Rome/Tuscany

**2000**

Boston  
London/Basel  
Berlin

**2001**

San Diego/Tijuana  
Belgium/Netherlands  
Toronto/Montreal

**2002**

Documenta/Scandinavia  
Mexico City

**2003**

New York  
Palm Springs  
Switzerland/Northern Italy

**2004**

San Francisco  
Prague/Vienna/Budapest

**2006**

Minneapolis  
Brazil

**2007**

New York

**2008**

Finland/Russia  
Iceland/Amsterdam

**2009**

Portland  
Spain

**2010**

Palm Springs  
Chicago  
Marfa  
Amman/Petra/Damascus/Beirut/Dubai  
Berlin

**2011**

San Diego  
Seattle/Vancouver  
Miami/Cuba  
India  
Italy

**2012**

Cuba  
Art Basel/Documenta, Germany  
Paris/Morocco

**2013**

Denver  
Santa Barbara  
Pittsburgh  
Mexico  
Korea

**2014**

Crystal Bridges  
Santa Fe  
San Francisco  
Philadelphia  
Israel  
Brazil/Columbia

**2015**

Dallas/Ft. Worth  
Western Massachusetts/Boston  
Japan  
Spain



Kaufmann House Palm Springs 2003



Kimball Art Museum Fort Worth 2004



FOCA 30th Anniversary 2005



Sao Paulo Biennale 2006



Venice Biennale 2007



Pingvellir Lake Iceland 2008



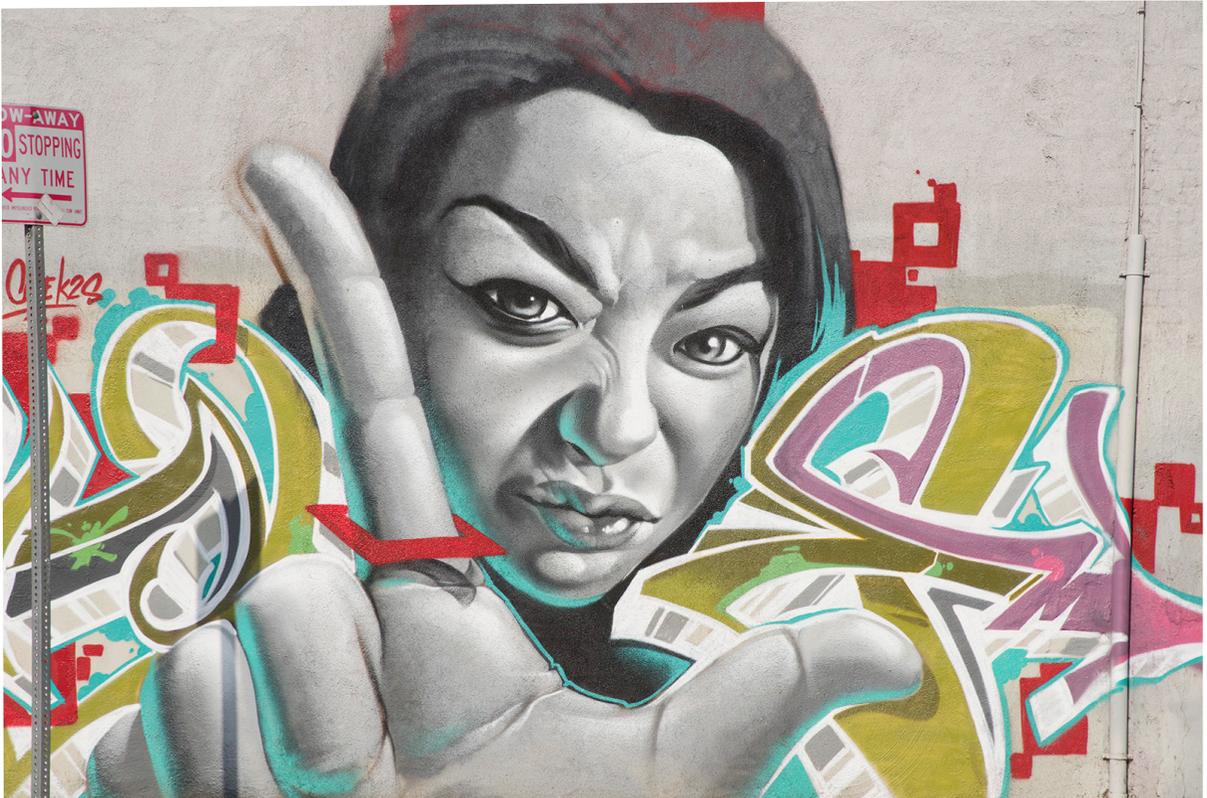
Marfa 2010



Chevrolet Havana 2011



La Mamounia Marrakesh 2012



FOCA Graffiti Los Angeles 2014



Kyoto Silver Pavilion 2015

## FELLOWS OF CONTEMPORARY ART VIDEOS

In 1988, the Fellows embarked on a new project to document selected exhibitions in the Southern California area with short, educational videos. The videos were produced as a service to the institutions that sponsored the shows and were made in time to accompany the exhibitions. Videos averaged twelve minutes in length and were available in the VHS format. Executive Producer for all the videos was the Fellows of Contemporary Art. Videos were produced and directed by Joe Leonardi and Cathleen Kane, Long Beach Museum of Art Video Annex. Videos were distributed nationally and internationally through Arts America, Inc. Because of budgetary restraints, the program ended in 1991.

### **RED IS GREEN: JUD FINE**

Published: 1988

Made to accompany: Jud Fine

La Jolla Museum of Contemporary Art

Silver Apple Award, 1989 National Educational Film and Video Festival

### **HORACE BRISTOL: PHOTOJOURNALIST**

Published: 1989

Made to accompany: Horace Bristol

Art Center College of Design

### **ALTERING DISCOURSE: THE WORKS OF HELEN AND NEWTON HARRISON**

Published: 1989

Made to accompany: The Lagoon Cycle: Helen and Newton Harrison

Laguna Art Museum

Silver Apple Award, 1990 National Educational Film and Video Festival

### **FRAME AND CONTEXT: RICHARD ROSS**

Published: 1989

Made to accompany: Richard Ross Museology

Santa Barbara Art Museum

### **THE PASADENA ARMORY SHOW**

Published: 1989

Made to accompany: The Pasadena Armory Show

Armory Center for the Arts

### **SECRETS, DIALOGS, REVELATIONS: THE ART OF BETYE AND ALISON SAAR**

Published: 1990

Made to accompany: Secrets, Dialogs, Revelations: The Art of Betye and Alison Saar  
Wright Art Gallery, UCLA

## **LITA ALBUQUERQUE**

Published: 1990

Made to accompany: Lita Albuquerque: Reflections  
Santa Monica Museum of Art

## **STRECHING THE CANVAS**

Published: 1990

Made as a compilation: Jud Fine, Helen and Newton Harrison, Betye and Alison Saar,  
Lita Albuquerque and Los Angeles Murals.

## **FOCA@40 VIDEO**

Published: 2015

Produced by Peter Kirby

Edited by Peter Kirby and Karen Moss

Contributing Artists:

Bruce Yonemoto

Eleanor Antin

Kim Abeles

Martin Kersels

Jennifer West

Rachel Lachowicz

## **FOCA CHAIRS 1975-2015**

Linda Maggard	2015
Pam Smith	2013-2014
Greg Karns	2011-2012
Homeira Goldstein	2009-2010
Geoff Tuck	2007-2008
Rubin Turner	2005-2006
Beatrix Barker	2003-2004
Catherine B. Chester	2001-2002
David Partridge	1999-2000
Joan B. Rehnborg	1997-1998
Diane Cornwell	1995-1996
Ann Lasell	1993-1994
Virginia C. Krueger	1991-1992
Russell I. Kully	1989-1990
George N. Epstein	1987-1988
Peggy Phelps	1985-1986
Gordon Hampton	1983-1984
David H. Steinmetz	1981-1982
Nancy D. Yewell	1979-1980
Murray A. Gribin	1977-1978
Martha Padve	1975-1976

## ACKNOWLEDGEMENTS

We would sincerely like to thank the following people who worked so hard to help make this book a reality. Many hands past and present contributed content and insight to achieve this accomplishment.

2015 FOCA Chair: Linda Maggard

Office Administrator: Jackie Navarrete

Membership Administrator: Carmen Mentges

Former Office Administrator: Ilia Carson

Past FOCA Chair: Geoff Tuck

2013 Archivist: Janice Wallace

Historical Archives of Gordon Hampton and Martha Padve

Secretaries of the Board of Directors, 1975-2015

Updates Chairs, Program and Trip Scribes, 1975-2015

With much gratitude,

Don Chadwick, Donna Gottlieb and Pam Smith

## Notes

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