

# LLYN FOULKES

BETWEEN A ROCK AND A HARD PLACE



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**Initiated and**

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**Contemporary Art**

**Los Angeles**

**California**

**Organized by**

**Laguna Art Museum**

**Laguna Beach**

**California**

**Guest Curator**

**Marilyn Knode**

## LLYN FOULKES: BETWEEN A ROCK AND A HARD PLACE

This book has been published in conjunction with the exhibition *Llyn Foulkes: Between a Rock and a Hard Place*, curated by Marilu Knode, organized by Laguna Art Museum, Laguna Beach, California, and sponsored by Fellows of Contemporary Art, Los Angeles, California. The exhibition and book also were supported by a grant from the National Endowment for the Arts, Washington, D.C., a federal agency.

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## LENDERS TO THE EXHIBITION

In this, our twentieth anniversary year, the Fellows of Contemporary Art are honored to initiate and sponsor an exhibition of the works of so respected and thought-provoking an artist as Llyn Foulkes. We are pleased, too, to collaborate for the third time with the Laguna Art Museum (*Changing Trends: Content and Style: Twelve Southern California Painters*, 1982; and *Proof: Los Angeles Art and the Photograph, 1960-1980*, 1992) as part of our ongoing program of support for contemporary artists and art institutions of California. *Llyn Foulkes: Between a Rock and a Hard Place* is the twenty-fourth in a series of exhibitions sponsored by the Fellows, and the thirteenth Fellows show to feature the work of a single artist.

Today, contemporary art forms and their underwriting are the subject of scrutiny and sharp criticism throughout the United States. Privatization is seen as a viable, perhaps inevitable, alternative to public funding for the arts, but at the same time exhibitions and performances are increasingly expensive and complicated to mount. The Fellows have blazed a twenty-year-old trail as independent funders of exhibitions and know well the challenges involved. For these reasons, and in view of the current political climate, we are particularly grateful that this exhibition has been augmented by a generous grant from the National Endowment for the Arts.

The Fellows wish to thank a number of persons who were invaluable in planning and implementing this exhibition. Charles Desmarais, former Director of Laguna Art Museum, and Susan M. Anderson, former Acting Director, guided the show from its infancy, while Director Naomi Vine took in hand a still somewhat unformed child upon her arrival at the Museum in March of 1995. Earlier, the exhibition's conception took place in the minds of curator Marilu Knode and catalog essayist Rosetta Brooks, who suggested to the Fellows that a one-person show of the work of Llyn Foulkes was long overdue.

Within the ranks of the Fellows, Past Chairman Anne Lasell, Long Range Exhibit Planning Chairs Cathie Partridge and Kathleen Reges, and Exhibition Liaison Linda Brownridge deserve special praise. Each applied her extensive knowledge of the art of our time and region to the formulation of *Llyn*

## SPONSOR'S FOREWORD

*Foulkes: Between a Rock and a Hard Place*. Ms. Brownridge followed closely the development of the exhibition, effectively facilitating communication between artist, curator, museum staff, catalog managing editor Sue Henger, designers David Tanimoto and Rose Ornelas, and the Fellows themselves. Research and Fund Development Chair Barbara Cohn was instrumental in gaining the NEA's interest in the show, while Anne Lasell, Laurie Staude and Gretel Stephens brought their fine editorial skills to the task of proofreading the catalog. Throughout the exhibition's gestation and birth, Administrative Director Alice Momm provided the unruffled, multifaceted, and thoughtful assistance for which she is well known.

We are indebted to all and are delighted with our joint creation, *Llyn Foulkes: Between a Rock and a Hard Place*.

Diane D. Cornwell

Chairman, Fellows of Contemporary Art

## DIRECTOR'S ACKNOWLEDGMENTS

The Fellows of Contemporary Art have had a profound impact on the cultural life of Southern California, and Laguna Art Museum is honored to join them in presenting this important exhibition. The Fellows have once again demonstrated their dedication to expanding public appreciation and scholarly awareness of the significance of California's contemporary art.

I am particularly grateful to Linda Brownridge and Alice Momm of the Fellows, who have coordinated the efforts of a widely dispersed exhibition team and have made it appear to be an effortless task. Fellows members Cathie Partridge, Anne Lasell, Barbara Cohn, and Kathleen Reges were instrumental in originating the entire project, which would not have been possible without their vision, confidence, and encouragement. It has been a pleasure for us to work with everyone associated with the Fellows of Contemporary Art.

In addition to inspiration, the Fellows provided the underwriting to organize this exhibition and



publish this catalog. Their generosity is accompanied by a firm belief in Llyn Foulkes's work and a dedication to excellence. The exhibition is also supported, in part, by a substantial grant from the National Endowment for the Arts, a federal agency.

Many other individuals have been instrumental in bringing this exhibition about. I wish to thank Charles Desmarais, former Director of Laguna Art Museum, for involving the museum in the organization of this major retrospective, and Susan M. Anderson, former Chief Curator, for admirably overseeing our participation. Marilu Knode, guest curator, and Rosetta Brooks selected the works for the exhibition and contributed to this book. Lynn Allinger-Barr, Lisa Buck, Jennifer Harper, Bolton Colburn, and Serge Armando completed the myriad details necessary to obtain loans, to ship and insure the works of art, and to put the exhibition on view; and Melinda Davis kept us firmly grounded in reality.

We are all indebted to the many private and public collectors who have parted with their treasures for a time to make it possible for us to present Llyn Foulkes's oeuvre in all its depth and diversity. Patricia Faure of Patricia Faure Gallery provided advice and assistance throughout the planning phase, and Doug Walla of Kent Gallery lent numerous photographic materials for the catalog.

Sue Henger, managing editor of the exhibition catalog, has played a critical role in the production of this publication, and David Tanimoto and Rose Ornelas of David Rose Design persevered through an extended preparation process to provide a distinguished catalog design.

Most important of all, I am grateful to Llyn Foulkes, who has devoted his entire career to making provocative works of art which have, in their turn, delighted and disturbed us. This artist's life work makes us more fully aware of our own humanity, a gift for which no thanks can ever be adequate.

Naomi Vine

Director, Laguna Art Museum



The Foulkes family living room, Topanga Canyon, 1995

Llyn Foulkes explores the underside of the American dream. His edgy paintings express the moral desolation and violence he perceives in late-twentieth-century society. Yet he holds fast to rashly romantic ideals. He believes in art's power to change society. Further, he feels that art should express social and cultural truths in a widely accessible way in order to challenge those intellectual and visual practices he considers suspect.

It is impossible to pigeonhole Foulkes's eclectic style; one writer terms his iconographic and material shifts "genre instability."<sup>1</sup> Foulkes's work appears in exhibitions of Pop, Dada, and figurative

art. He is known for **L L Y N F O U L K E S A N D T H E A M E R I C A N D R E A M**

his solo campaign to revive such castoff painting genres as landscape, portraiture, and narrative tableaux in contemporary work. Despite touching on all these idioms, he maintains a steady course nourished by his intense reflection on the visual aesthetics and politics of the culture around him.

Examining the work, one finds elaborately constructed theatrical stages and degraded found objects resuscitated as unwitting actors in a gothic drama. Surfaces of clotted, bloodlike pigment play against the subtle effects of sprayed color, inchoate scumbled lines, and sharp encrustations of paint. Collage elements merge with their ground, and rich, paint-laden brushstrokes subsume the dry surfaces of photographs. Foulkes constructs his work intuitively and improvisationally, assigning real-world signifiers after the creative act is complete. Despite its changing content and style, the work is firmly rooted in figuration, with loaded imagery acting as a springboard to hidden psychic states.

Foulkes's dark humor, dressed in elegantly painted clothes, portrays the absurdity of con-

flicting truths in contemporary life. His ideological forebears might include the Dadaists, for whom the brutality of World War I confirmed the bankruptcy of "bourgeois rationalism,"<sup>2</sup> as the horrors of World War II left Foulkes similarly disillusioned. However, unlike the Dadaists, who declared their movement to be "not the beginnings of art, but of disgust,"<sup>3</sup> Foulkes believes in redemption through the act of

making art. He expresses his belief in the past and hope for the future by resurrecting forgotten idioms and materials in his work.

**"I was always trying to make people**

**laugh. My biggest idol was Charlie**

**Chaplin...until I went to art school and**

**started taking myself seriously."**

Born in 1934 in Yakima, Washington, Foulkes was raised by his mother and grandparents during the Depression and war years. At age five, he started drawing Mickey Mouse and Donald Duck obsessively. A chance encounter with the musical comedy of Spike Jones when he was eleven inspired Foulkes to form his own vaudeville band. Calling himself "Spike," the nascent musician traveled around the Pacific Northwest during his teen years, playing "cartoon sounds in cartoon music."<sup>4</sup> In high school, friends exposed him to the art of Salvador Dali, whose surreal dream images, personal panache, and popular commercial appeal influenced Foulkes's earliest work. After high school, he attended various centers of higher education before joining the army; he was assigned the job of clerk typist for the Medical Corps in Germany, an experience that opened his eyes to the world beyond Yakima. Traveling in Europe on his saved army pay, Foulkes wrote poetry and painted watercolors of bombed-out ruins, an experience that confirmed his desire to become an artist. Although the shock he felt at seeing the destruction and inhumanity wrought by the war influenced his earliest work, emotionally charged images did not become central to the work until the early seventies.



Llyn Foulkes, 1950

Upon release from the army, Foulkes moved to Los Angeles and attended Chouinard Art Institute from 1957 to 1959. Abstract expressionism was the dominant style taught at Chouinard, and Foulkes worked through this new visual language by finding emotional meaning in the push and pull of color and space in his own abstract compositions.<sup>5</sup> After attaining some success, Foulkes left Chouinard and, like many artists on the West Coast, began working in a style that combines aspects of abstract expressionism with collage and assemblage. *Return Here* (1959) is a dark, moody, painted construction

**"De Kooning could get a human feeling out of brushstrokes. I remember one painting had this religious feeling, like it was Christ on the cross."** built up with found materials such as tar, paper, wood, masonite, photographs, old *cartes-de-visite*, and frames within frames.<sup>6</sup> In an effort to objectify paint, Foulkes encrusted his surfaces with textures and meanings in complex formal arrangements. *Medic Medic* (1960) establishes some of the formal and iconographic devices that serve as the foundation of many future works: a box window encloses second and third frames, and a cross form functions as a flat ordering device, while its religious overtone subverts the power of the abstract sign. The upper half of this composition includes the first of the bloody heads, in this case, an old photographic portrait obliterated by paint.

Like *Medic Medic*, *Flanders* (1961-62) refers to World War II. An "angel," whose body is a

found mass of melted plastic and whose head is a moody landscape painting, seems to descend from Heaven into an earthly world depicted as a similar landscape. The imagery suggests ghostly mutated figures, lost spirituality, and earth as the last—albeit disturbed—refuge. These early works show Foulkes's preference for a more formal and elegant look than that of his fellow assemblagists George Herms, Ed Kienholz, and Bruce Conner. While works such as *Flanders* incorporate the rough-hewn quality of assemblage, they also demonstrate a commitment to painting.<sup>7</sup>

Foulkes's first one-person exhibition took place in 1961 at Ferus Gallery, the showcase for avant-garde art in Los Angeles from 1957 to 1966. His solo exhibition in 1962 at the Pasadena Art Museum featured more than seventy works, including *Geography Lesson*, *Medic Medic*, *Flanders*, and many works subsequently lost or destroyed. Ideological differences between Foulkes and other artists in the Ferus stable and the gallery's increasing focus on L.A. finish fetish work and New York Pop art led Foulkes to seek other gallery representation.<sup>8</sup>

Although he soon found the formal possibilities of Pop art compelling, such as the use of common imagery and serial presentation, and made several bodies of work under its influence,<sup>9</sup> Foulkes states it was the pursuit of Pop that nearly "killed [his] painting"<sup>10</sup> because of its insistence on flatness. It is his use of real objects, in both the Pop works and the earlier assemblages, that unifies his production of dramatically different works. For example, the frames in *Medic Medic* serve as mere compositional devices, whereas the borders of yellow and black warning stripes in the later landscapes carry the connotation of danger. The landscapes of hills and rocks have a photographic look, yet the technique of applying paint to the canvas with rags results in textured passages that pull the gaze back to the picture surface. Several of the cow paintings of this period are copied from a butcher's diagram, but the choice of this subject, as well as the rocks in other paintings, was influenced by the pastures near the artist's home in Eagle Rock.<sup>11</sup> Photographs are used



Llyn Foulkes  
*Images of Perception*, 1953  
 oil on wood  
 18 x 18 inches  
 Collection of the artist



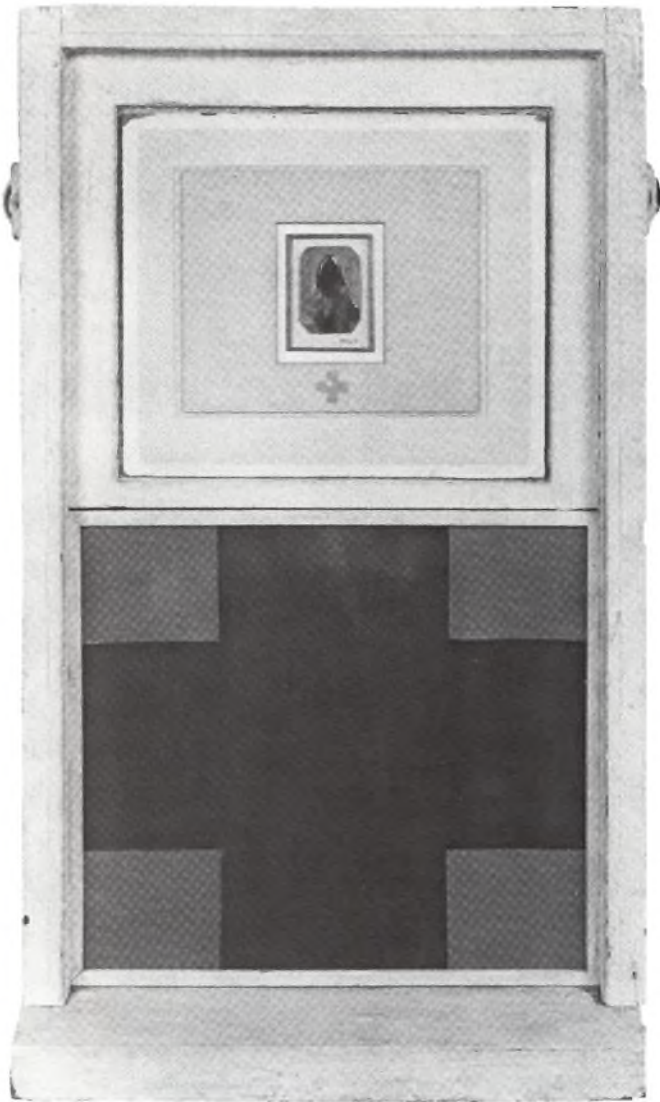
Llyn Foulkes  
*Dachau*, 1961  
 oil on paper  
 11 x 8 inches  
 Collection of the artist

either to reinforce the confusion between the real object and the image<sup>12</sup> or to add a feeling of history and nostalgia to the work.

Landscapes play a significant role in Foulkes's work of the sixties. He recalls that he observed some of these scenes while he was hiking, and others he appropriated from black and white photographs and from antique picture post cards depicting rocks, mountains, or just the land.<sup>13</sup> Painted in subdued grays, as though taken directly from such post cards or photographs, Foulkes's landscapes preserve the

past in appropriate nostalgic hues. Works with two images of the same rock, such as *The Canyon* (1964), resemble vintage stereoscopic photographs that allow a three-dimensional viewing of the sites of the world. Words, images, and graphic elements are superimposed as borders around the central image of unremarkable hills or rock formations in many of the landscapes. Poetic phrases, such as "This painting is dedicated to the American...,"<sup>14</sup> enlarged postmarks, and other framing devices, close in on the image. The shocking yellow-and-black-striped borders in *Death Valley, U.S.A.*, for example, visually demolish peaceful scenes that seem lifted from Western movie sets, just as the encroaching development of the Los Angeles basin at the time was destroying the natural open space in Foulkes's immediate surroundings. In other works, a formal lineup of World War II bombers or American eagles in the sky adds to the sense that Foulkes perceives the land as a war zone.

The towering, iconic rock canvases of 1969, such as *Sleeping Rock*, take on anthropomorphic characteristics. Moving away from the earlier amalgams of



Lynn Foulkes  
*Medic Medic, 1960*  
 mixed media  
 34 x 20 x 7½ inches

images toward simpler representation, these works brought Foulkes some commercial and critical success; but the fact that institutions that had ignored his earlier work were now buying these works just because they were large disillusioned Foulkes, and he began to question the whole notion of buying and selling art.

Scenic landscape paintings are Foulkes's emblems of the social and environmental climate of Southern California. A "maelstrom of natural beauty, crass commercialism, poetic free thought and riot-prone anger"<sup>15</sup> is the atmosphere in which he sees change happening in American culture. His barren

landscapes represent a “mental desert”<sup>16</sup> which he populates with all manner of goblins and angels.

During a troubled personal period in the early seventies, Foulkes resumed his music career. He played drums in a friend’s rock band, City Lights (named by Foulkes in honor of the Chaplin film), from 1965 to 1971, including a show at Los Angeles’s first love-in at Griffith Park.<sup>17</sup> With his own group, The Rubber Band (1973–1977), Foulkes appeared on the Johnny Carson show. But in 1979 Foulkes returned to his childhood vaudeville roots with his one-man machine. Dressed as a preacher or the Lone Ranger and shooting off pistols, pumping horns, and thumping empty water bottles and other weird percussive objects, he sang songs that careened through popular culture and criticized America, L.A. and such institutions as Mickey Mouse. The music helped to diversify his art, as the lyrics fed into the paintings and vice versa.



Foulkes in his studio in Chavez Ravine, 1961

In addition to making music, Foulkes added to his repertoire of imagery in this period, introducing new subject matter to order the formal surface. Portraiture, a genre most artists shunned in the seventies, became the vehicle for his expressive inner life. Some of the portraits are paeans to people he respected, such as Charlie Chaplin; in others, he assigned titles as he made visual associations after the work was completed.

The bloody heads, which exploded out of a neat integration of found photographs and painted two-dimensional space, offered Foulkes the opportunity to create a tremendous variety of images in the same general format. Some of the faces seem to be eaten by venal misery from within, while others appear to be smashed by foreign objects, obliterated by geometric forms, or stained by unsaintly attributes. *Who’s On Third?* (1971-73) is a profile of a clean-shaven young man whose eyes and forehead are shrouded in a cloth that drips stripes of blood down his starched white collar. A pure blue sky in the background recalls the heavens in early Renaissance paintings. Instead of depicting a worldly vision of God’s spiritual heaven, however, *Who’s On Third?* seems to describe an earthly hell of spiritual poverty. *The Suspension* of 1971-73, although not bloody, shows a sickly human torso with mottled skin; the figure is rendered with desiccated pigment in the manner of the earlier eroded

“Old photographs had a space that was usually very clear, without a lot of background, and I would paint into it to create my own space.”

landscapes. Edgy lines crisscross a stale, dull surface; a photograph of a Victorian lady is hung by a length of tape at the top of the composition.

In 1973 Foulkes began adding flat cartoons to the work, including the ubiquitous Mickey Mouse as well as invented heads, hands, hats, and bubbles. Bold color captured within heavy black outlines established a different space, initiated a variation in painting style, and clearly introduced a new set of cultural references. By this time, and within the context of the new iconography, the Mickey of Foulkes's youth had become a metaphor for the trivialization of American life and values. Unlike Roy Lichtenstein's comic book characters, where formal elements such as scale and color become primary, Foulkes's comic figures suggest a more critical intent.

Foulkes gradually rehabilitated real objects into his lexicon by incorporating such detritus as found plastic piping and broken glass objects into the portraits, which he then embedded in clunky frames mounted backward to expose their rough finishing. *Money in the Bank* (1977) is an early example of the figure breaking out of the picture frame; the paper arm extending over the frame makes it appear that the figure is carrying its own image. In this work, as in many subsequent portraits, the frame's textured surface animates the image it surrounds. Technically speaking, the only sculpture in this exhibition is *Arm* (1976), a possum limb sheathed in plaster and mounted inside a box. A gruesome specter, the arm has fingers that curl up in death like Christ's hands in Matthias Grünewald's *The Crucifixion* from the Isenheim Altarpiece (c. 1510-15). *Arm* also recalls his own dead-possum work of 1961 and carcass sculptures made by Joan Brown and George Herms in the early sixties and hints as

**"I objectified the paint so much  
well at Foulkes's increasing interest in three-dimensional work.<sup>18</sup>  
that it started growing."**

The formal power of the portraits derives from the artist's technique of insinuating disjunctive mechanisms, such as photographic space or a childish cartoon head, into established compositional styles (e.g., Renaissance portraiture). The rupture between the "dirt" of real objects and the objectifying, aestheticizing film of art's inherent abstraction further strengthens the composition's visual impact.

Foulkes's choice to paint landscapes, figures, and portraits at a time when his contemporaries were disdainful of these genres was an act of artistic rebellion. Rather than simply strategizing to create a signature style, Foulkes established a stronghold from which to resist the disintegration he observed



in the society around him. The portraits resist official culture in the way science fiction resists official science.<sup>19</sup> They evince in the viewer a visceral response to the dense, frozen violence captured within the frame; as one tries to see oneself in the sitter, the horror becomes intensely personal.

The critical cycle of the art world caught up with Lynn Foulkes again in the eighties, when neoexpressionism legitimated the "new figuration" of late seventies practice in the United States. Foulkes created his first three-dimensional works in the early eighties. The shallow tableau *The Last Outpost* (1983) presents social commentary and narrative subject matter, and one of Foulkes's songs about lost innocence is identified with the work.<sup>20</sup> Like *Made in Hollywood* of the same year, *The Last Outpost* exposes the ulterior side of the idea that American childhood is a dreamy, idyllic period, a notion promoted by consumer organizations such as the Walt Disney Company. A page from the Mickey Mouse Club guidelines col-

laged onto *Made in Hollywood* states first that the club "...provides an easily arranged and inexpensive method of getting and holding the patronage of youngsters" and secondly that "Thru inspirational, patriotic and character-building phases, it aids children in learning good citizenship, which, in turn, fosters good-will among parents." This character-building through patronage is to be accomplished subliminally and reinforced through movies and cartoons.<sup>21</sup> In these works, what the artist perceived as the end of the West (the end of the frontier, the end of freedom, the last chance for cowboys) is coupled with the death of childhood.

Through shifts in scale, dimensionality, color, and paint handling Foulkes achieved new effects in the work of this period, especially in tableaux such as *The Last Outpost. Ghost Hill* (1984), a painting of a hill bathed in cool, blue evening light, takes the form of a romantic negative image of the landscapes of the sixties and seventies. Foulkes continued to use the bloody heads to mark what he saw as political shenanigans of contemporary politicians and the social flaws of ordinary people.

The eighties brought a wholesale critical examination of America's role in cultural production.



Foulkes (center) with daughter Laurey and Wallace Berman at Rolf Nelson Gallery, 1983

Art's vocabulary and the roles of artist, gallery, collector, and museum in writing art history also came under intense scrutiny. With a more broad-based and consistent integration of politics into popular writing and thinking about art, one could better see Foulkes's work in the context of the American art world.

But Foulkes continued in the eighties to eschew association with artistic movements and to rail against the heightened expectation that artists entertain the audience.

The politics of the art world received fair attention in his mid-eighties work. For example, *Art Official* (1985) assaults the way value is bestowed on art and artists by individuals Foulkes clearly considers corrupted by their own power. One might suspect that Foulkes had joined the postmodernists in their analysis of the art world, but in fact his works represent



Foulkes with The Rubber Band, 1974.

From left, Mike Baird, John Forsha, Lynn Foulkes,

Paul Woltz, Allan McGill, and Vetzta.

deeply personal ruminations, including a belief in the skill of the artist's hand, an attribute that postmodernists considered irrelevant in a world of mechanical reproduction. Still, Foulkes's integration of materials, styles, and processes put him in league with the accepted models for artists of the decade.

In the nineties, Foulkes continues to create rich narrative paintings and wall sculptures that exhibit a mixture of oblique and direct iconography. He speaks most often about his desire to create a space for his characters by using real and painted light sources. Significant, too, is his systematic use of his own likeness as a model for the central figure in his scenes of disillusionment and confusion. The subjects continue to be rooted in real events and to express contemporary angst, yet a healthy proportion of their strength comes from Foulkes's use of compelling imagery to create stories of wrenching pathos. In *Pop* (1990), a melancholy study of heroic fatalism, a parent faces the pressures of family life. The somber painting *After the Storm* (1991) is a pointed reaction to Operation Desert Storm. The surfaces fluctuate between fully sculptural assemblage and flattened relief.

*Where Did I Go Wrong?* (1991), a tensely structured narrative painting, depicts a superhero trapped in a hostile, burned-out environment. His facial expression, showing dismay at the newspaper headline "WAR," is echoed in the flattened rocks that appear to be reading over his shoulder.

A mysterious figure at right pores over an open book in pious ignorance. Although the antiwar sentiment referenced in this work may be interpreted as directed at war in general, the dead bush and a small quail flanking the perplexed hero refer to American political leaders during the Gulf War of 1990-91. Foulkes's Superman, whether a generalized cartoon figure or the artist himself, takes stock of contemporary life and finds a world decomposing in front of his eyes.

Though not a traditional moralist, Foulkes nevertheless makes certain that his narratives expose what he sees as the virus of moral malaise. He traces its destructive path into the rocky core of American real estate (1960s), watches it attach to the social body (1970s), observes its outbreak into the decaying corpse of world corruption (1980s), and follows it to the final frontier—the self and family (1990s). This odd theater shows how flimsy artistic realism is in the face of horrific life events.

Looking at the significant body of work Foulkes has produced during the past thirty years, one senses that his predictions have come true: one can point to current cultural decay, social laxity, and a new form of incontinence arising from lack of personal responsibility and control. His own musings presage the millennial anticipation of a country wondering how it will adjust to changing global interconnections, even though the changes have been wrought in large part by America.

Ultimately, Foulkes has created what one hopes for from art: objects that draw us in and then challenge our belief patterns. Although committed to exposing gaps in contemporary social systems, Foulkes eschews most participation in the dream of American life. His emotional underpinnings are based on certain expectations—for equality, for reward based on performance, and for worth defined in terms of accomplishment rather than bank account. Presenting a parallel world, Foulkes seeks in a small way what cultural historian Andrew Ross suggests is necessary in order for society to see its way toward change: “to show how self-responsibility can only be achieved by transforming social institutions that govern our identity in the natural world.”<sup>22</sup> Foulkes's works etch strong afterimages in our minds as his ideas take us on a search for transcendent human truth.

**“The cross to me represents  
something good. Oddly enough, it was  
the electric chair of the time.”**

## NOTES

Quotes in margins on preceding pages are: Llyn Foulkes, from the author's interview with the artist, 16 December 1994.

1. Stephen Bann, "Llyn Foulkes—Comedy, Satire, Irony and Deeper Meaning," *Llyn Foulkes New Works 1976-77*. (New York: Gruenebaum Gallery, 1977): 4.
2. William Rubin, "Dada," *Dada, Surrealism, and Their Heritage*. (New York: The Museum of Modern Art, 1968): 12.
3. Rubin, *ibid.*
4. From the author's interview with the artist, 16 December 1994.
5. *Ibid.*
6. The title refers to hand-scrawled text found on the blackboard.
7. For a more extensive discussion of the nexus of abstract expressionism and pop art, see *Hand-Painted Pop: American Art in Transition 1955-1962*. (Los Angeles: Museum of Contemporary Art; New York: Rizzoli, 1992).
8. Anne Ayres traces the complex relationships between artists, galleries, and cities in the burgeoning 1950-1960 California beat/assemblage/painting/pop explosion in "Directions in California Assemblage," *40 Years of California Assemblage*. (Los Angeles: Wight Art Gallery, University of California Los Angeles, 1989): 49-64.
9. Peter Plagens argues that there are formal possibilities for painting even in the face of Pop's conceptual basis and erasure of the "hand," including a pre-flattening, archaic symmetry, use of emblems (or mystical signs) and a new scale. See Plagens's "Present-Day Styles and Ready-Made Criticism," *Artforum* 5:4 (December 1966): 36-39.
10. This is also the only period where some overt sense of political exploration does not figure in the work.
11. Sandy Ballatore, "An Interview with Llyn Foulkes," *Llyn Foulkes: Fifty Paintings, Collages and Prints from Southern California Collections. A Survey Exhibition—The Years 1959-1974*. (Newport Beach, CA: Newport Harbor Art Museum, 1974): n.p.
12. Charles Desmarais, *Proof: Los Angeles Art and The Photograph 1960-1980*. (Los Angeles and Laguna Beach, CA: Fellows of Contemporary Art and Laguna Art Museum, 1992): 12.
13. Interview with the artist, 16 December 1994.
14. Foulkes found this quote in volumes of writings by Ulysses S. Grant.
15. Desmarais, *Proof*:40.
16. "I sought the finished form of the future catastrophe of the social in geology, in that upturning of depth that can be seen in the striated spaces, the reliefs of salt and stone, the canyons where the fossil river flows down, the immemorial abyss of slowness that shows itself in erosion and geology." Jean Baudrillard, *America*, trans. Chris Turner. (New York and London: Verso, 1991, fourth printing): 5.
17. Telephone conversation with the artist, 4 June 1995.
18. Rebecca Solnit, *Secret Exhibition: Six California Artists of the Cold War Era*. (San Francisco: City Lights Books, 1990): 14, 67.
19. Andrew Ross, *Strange Weather: Culture, Science and Technology in the Age of Limits*. (London and New York: Verso, 1991): 15-74, 101-135. Ross discusses new cultural forms that resist dominant culture, for example, New Age practices and science fiction.



The artist with daughters Laurey and Jenny, son Breck, and wife Kati, 1989.

20. Foulkes wrote the following verses to a song he titled "The Cowboy" in 1983:

The Cowboy

Boy:

My father told me if I ate  
My vegetables and cleaned my plate  
That I would be a cowboy  
Just like The Lone Ranger

My mother told me if I took  
My medicine and read my book  
That I could be a cowboy  
Just like The Lone Ranger

Well, I got a rifle  
I got a pony  
My father said I could play outside  
'Cause I finished my macaroni  
I shot the postman in the head  
And rode away 'cause he was dead  
Then I sang a song just like  
The Lone Ranger...



Foulkes performing on his machine, 1985.

21. Quoted, along with the following, from

The Mickey Mouse Club guidelines (not dated):

"Everyone knows how strong the 'gang' instinct is in children. The Mickey Mouse Club is unique in that it furnishes entertainment of the most popular nature (stage and screen) and at the same time, implants beneficial principles, the latter so completely shorn of any suggestions of 'lessons' of lecturing, that children absorb them almost unconsciously."

(Provided by Llyn Foulkes.)

22. Ross, *Strange Weather*: 30.





# PLATES



with personal

readings by

Rosetta Brooks







*Return Here, 1959*

newspaper, photographs in wood construction

44 1/4 x 24 1/2 x 4 inches

Roger Litz, New Milford, Connecticut

Foulkes uses the image of the desert landscape as a metaphor for the mythic contours of America. Many famous desert rock formations appearing as the subjects of his paintings evoke animals, devils, and mythical or archetypal creatures.

In *Geography Lesson*, the photographs of a desert ridge create a sequential strip of anthropomorphic images—figures, angels, masks—that move in and out of one another through changing vantage points and light conditions. They suggest a paleolithic comic strip or a prehistoric Mount Rushmore. And, like early cinematic photographs, they seem

## GEOGRAPHY LESSON

ready to flicker into intelligible transformations.

The sequence of collages across the painting's top edge forms a fragmented horizon over a central field consisting of the blackened detritus of our information culture. Burnt fragments of personal letters pasted onto the charred and burnt remains of a blackboard are sprayed with black paint, simulating a brick wall or a piece of highway in a zoomed close-up. The paper fragments spread out from the painting's glistening center and seep into the shadows of the collaged horizon. The splattered and toxic surfaces of *Geography Lesson* become a pictorial statement of the degeneration of American culture, a cultural contamination of both the natural and the human condition.

Many artists and writers of the twentieth century are fascinated and obsessed with the gradual and seemingly inevitable transformation of the natural landscape into a world of vegetable gardens and miniature golf courses. The voice of singularity and innocence is often set against a wilderness, whether urban or natural. For these individuals, the search is for an original innocence upon which the myth of America hangs. They are our frontier artists, each journeying in pursuit of paradise through his imagination. Llyn Foulkes is one such artist.



*Geography Lesson, 1980*

oil, collage on canvas and masonite

63 x 65 x 4 inches

Diana Zlotnick, Los Angeles, California





*In Memory of St. Vincent's School, 1960*

oil, charred wood, plasticized ashes on blackboard with chair

painting: 66 x 72 $\frac{1}{4}$  inches

chair: 26 $\frac{1}{4}$  x 13 x 12 $\frac{1}{2}$  inches

Norton Simon Museum, Pasadena, California

Gift of Dr. and Mrs. Harry Zlotnick, 1969





*Preview, 1961*

oil on blackboard

51 x 73 inches

Roger Litz, New Milford, Connecticut





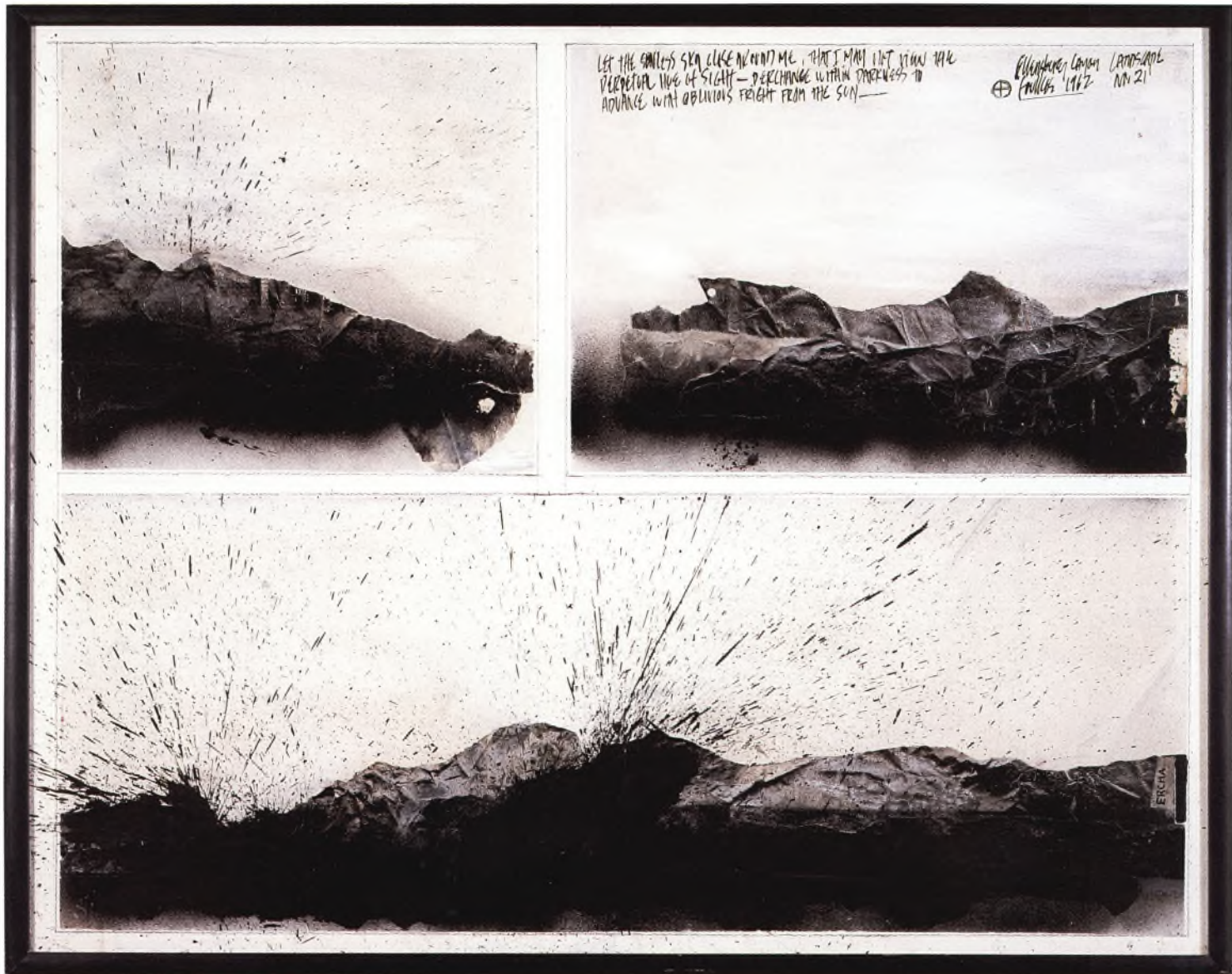


*Flanders, 1961-62*

mixed media

54 x 36 x 14 inches, 16 x 15<sup>3</sup>/<sub>4</sub> inches

Ernest and Eunice White, Santa Monica, California



*Ellensburg Canyon Landscape, 1962*

oil on canvas

36 x 56 inches

Diana Zlotnick, Los Angeles, California



*Ode To Muddle*, 1962

oil on canvas

65 x 65 inches

Diana Zlotnick, Los Angeles, California





*Cow*, 1963

oil on canvas

43 x 62 inches

Collection of the artist, Topanga Canyon, California

On the rim of the American West, especially in a place like Death Valley, one can still know, if only for brief moments, the frontier emotion, the loneliness and excitement of an openness so vast that it still challenges our capacity to wonder. Walking in Death Valley is one of the few awesome experiences still available to modern Americans. Confronted with the desert's vast expanse, we are almost able to grasp such concepts as "infinity" and "eternity." In this desolate spot, nature becomes a monument contemptuous of man's efforts to change or to scar its vistas. And although today we are no

DEATH VALLEY, U.S.A., longer prisoners of distance as were the early pioneers, we are

also not yet free of attitudes formed in the days when Americans were travelers of the lonely plains and knew nothing of streets and cities. As T. K. Whipple observed, "All America lies at the end of the wilderness road, and our past is not a dead past but still lives in us. Our forefathers had civilization inside themselves, the wild outside. We live in the civilization they created, but within us the wilderness still lingers. What they dreamed, we live, and what they lived, we dream." ("The Myth of the Old West," in *Study Out the Land*, 1934.)

For Foulkes, the desert seems to represent a lost freedom. Sharing Thoreau's belief that "in wildness is the preservation of the world," he often captures in his landscape paintings an atmosphere of a loss of the sublime. This is revealed in the artist's poetic inscription scrawled on another painting of the same period, *Ellensburg Canyon Landscape* (1962): "Let the endless sky close around me, that I may not view the perpetual hue of sight—perchance within darkness to advance with oblivious fright from the sun."

As in *Geography Lesson*, the wilderness image in *Death Valley, U.S.A.* is enclosed by borders that entrap the isolated landscape view, suggesting that the painting is an enlargement of a post card or letter that has traveled through the mails. Adding to this illusion are American eagle images repeated as though printed by a stamping device, graffiti in the sky reminiscent of the imprint of a franking machine, and handwritten text duplicated vertically and horizontally across the landscape. Foulkes also uses these elements to suggest that man's attempts to tame the wild forces of nature are ultimately in vain and that the mechanical processes imposed by man leave nature essentially untouched, unscathed.

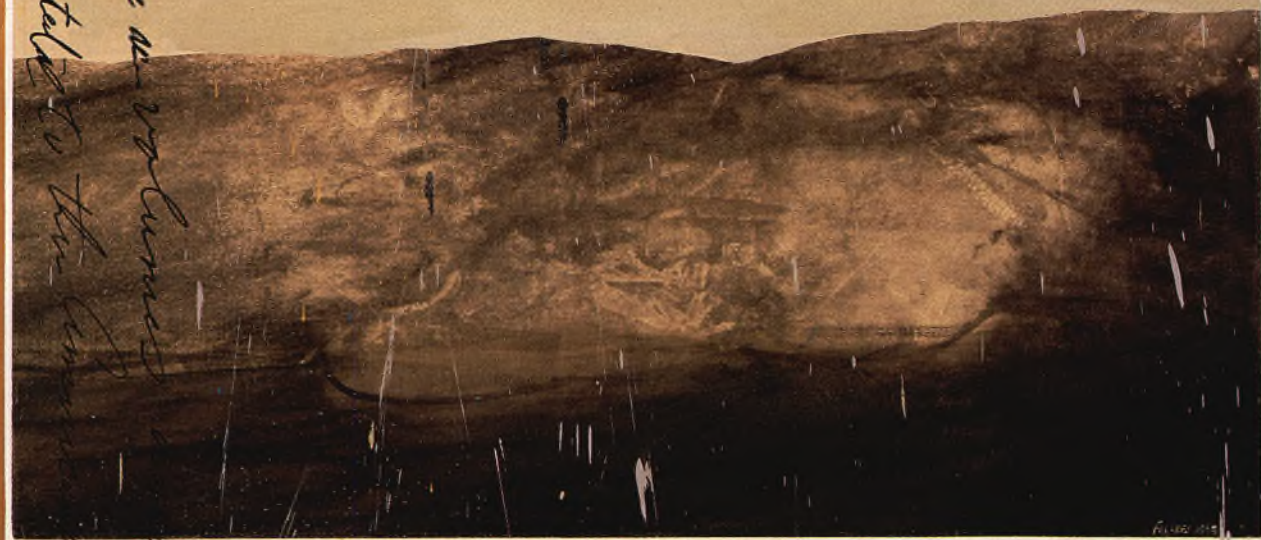
Yellow and black striping along the left and lower edges, an international symbol of danger, trespass, caution,



This painting is dedicated to the American  
This painting is dedicated to the American

*[Large, illegible scribbled signature]*

This painting is dedicated to the American  
This painting is dedicated to the American  
This painting is dedicated to the American



Death Valley, U.S.A., 1963

oil on canvas

65 1/2 x 64 3/4 inches

Betty and Monte Factor, Santa Monica, California

and frontiers, denotes a form of fencing. Foulkes's landscape at first appears inconsequential, with its scarcely undulating, unremitting horizon dipping just below the midpoint of the composition. The large proportion of sky helps to reinforce a sense of the ordinary.

Foulkes, however, conceals the pictorial focus of the work through a series of distancing devices. The shallow, pinkish paint of the sky hovers over the darker landscape below, which in turn pulls the eye downward, suggesting the real experience of descending into Death Valley. The long, shadowed formation of rock at the edge ends just before it is cut off by the lower frame of the canvas. As in *Geography Lesson*, Foulkes is fascinated by the play of light and dark across the horizontal strata of rock disappearing into the shadow of the valley.

Foulkes uses the handwritten line "This painting is dedicated to the American..." in a number of paintings, its meaning changing according to its context. In *Death Valley, U.S.A.*, the dedication has all the solemnity of a funeral rite. It seems to belong to an irretrievable past that now exists only in ritual reenactment. Foulkes plays the role of a symbolic frontiersman seeking a sense of daring and independence, not in a life of action but in the life of the mind and the soul.





*The Canyon*, 1964

oil on canvas

65 x 108 inches

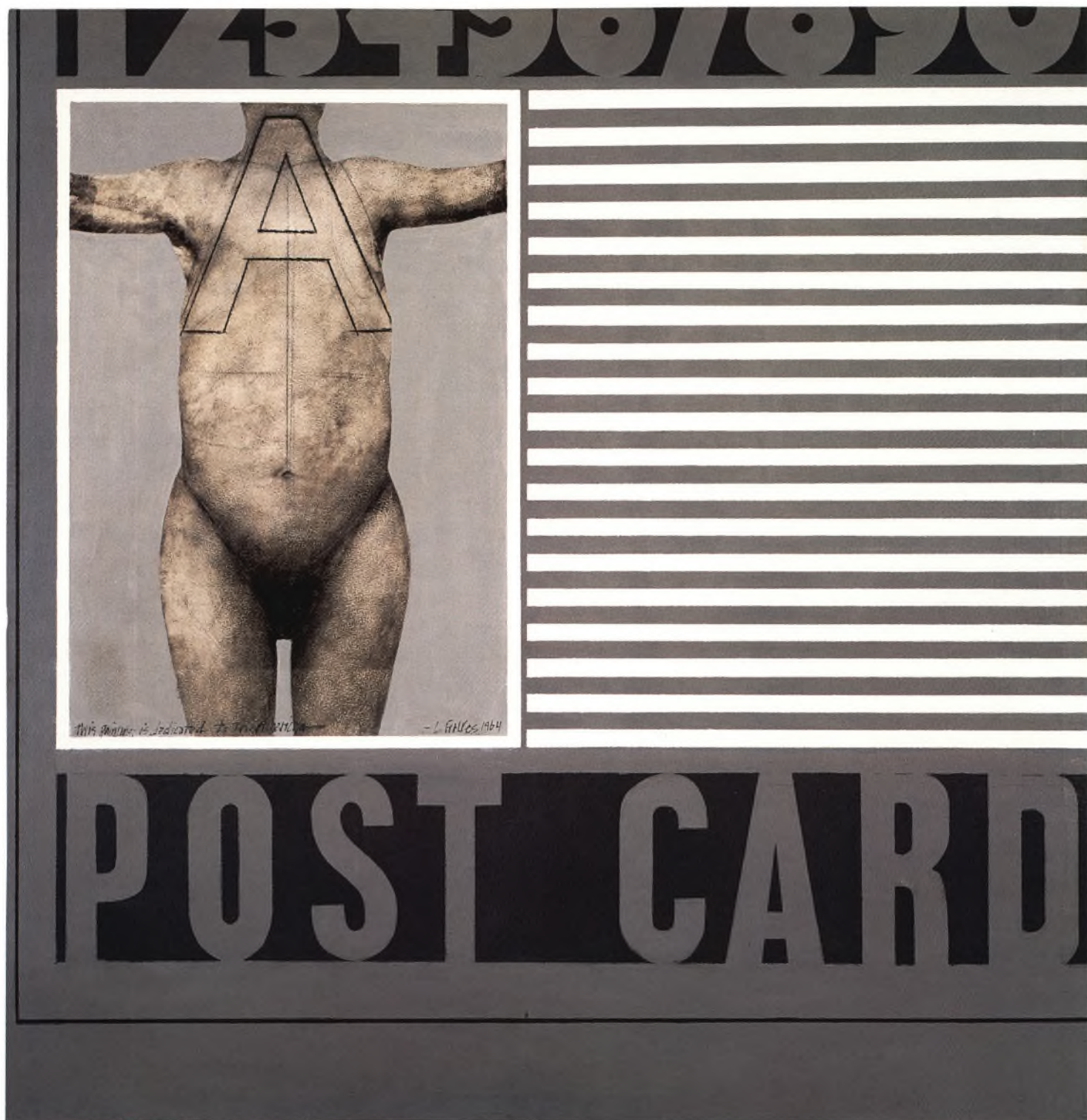
Elliot Leonard, New Milford, Connecticut





The Page, 1963  
 oil on canvas  
 87 x 84 inches  
 The Oakland Museum  
 Anonymous Gift, Oakland, California





*Post Card, 1964*

oil on canvas

65 x 65 x 1/2 inches

Private Collection





*Junction 395*, 1965

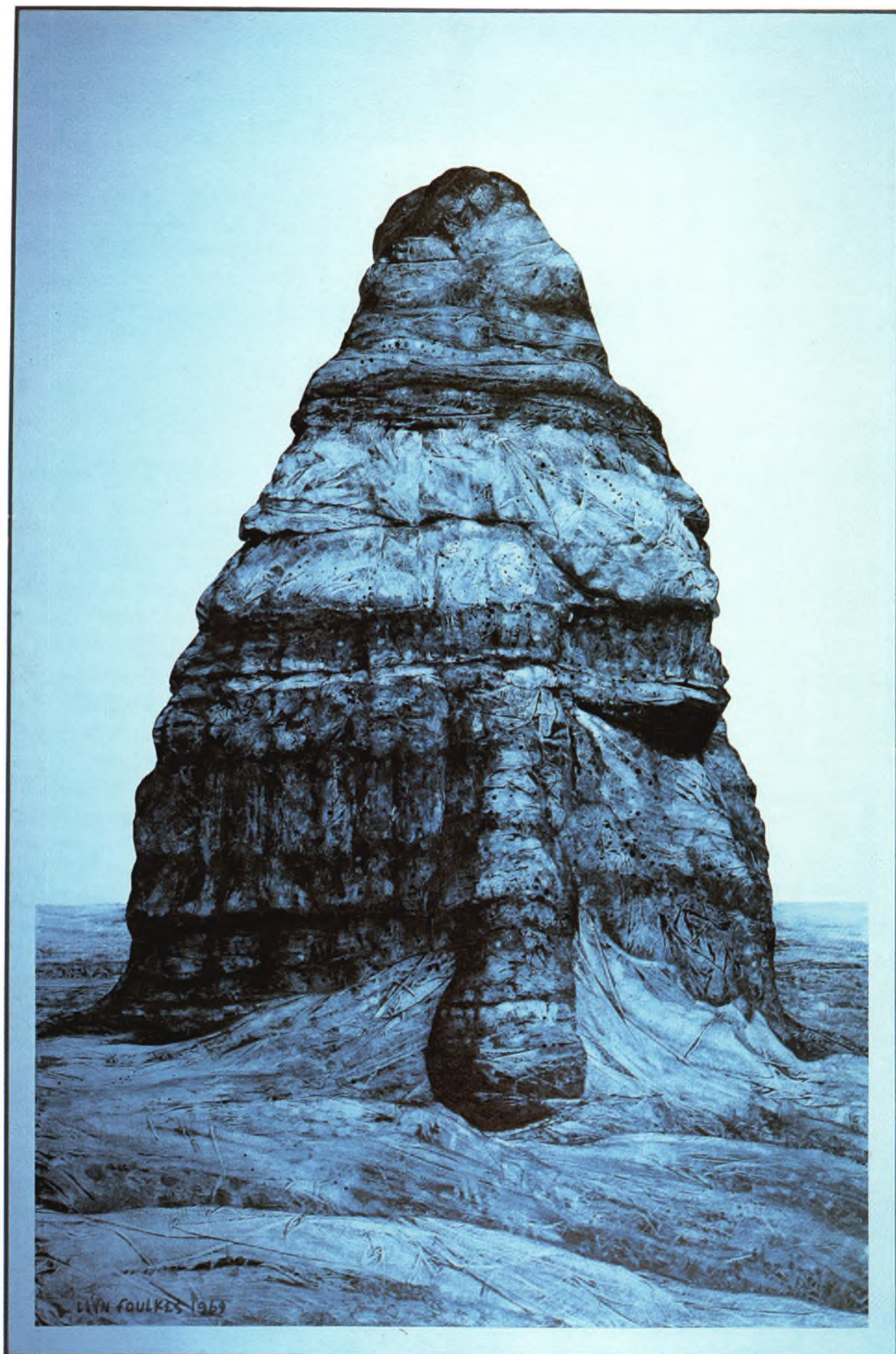
oil on canvas

75½ x 65 inches

Mr. and Mrs. Robert M. Sarkis, Seattle, Washington







*Sleeping Rock*, 1969

oil and acrylic on canvas

108 x 72 inches

Laguna Art Museum, Laguna Beach, California,

Gift of Mrs. Kristen Moore

In *Crowds and Power*, Elias Canetti talks about the relationship of masks to death in ritual cultures. Wearing the mask is an act of simulation. By putting on masks in a ritual dance-drama, tribal participants can become animals, ancestors, or gods. Wearing masks allows them to lose their profane, everyday identities and abandon themselves to the sacred realm, infusing themselves into the spirit world and into the world of the dead.

## WHO'S ON THIRD?

Contemporary life is full of all kinds of monsters which many of us either ignore or conceal. Foulkes does neither. His art is constantly grappling with the social schizophrenia characteristic of America, including its inherent violence and its quiet vulnerability. *Who's on Third?* is the first bloody head image; it is a self-portrait, but it also recognizes the psychopathic tendencies within the entire human species.

In *Who's on Third?*, the mask, and by extension the face, is made to appear bloody. The painting includes no recognizable typographical implant as do other paintings where Foulkes makes use of the mask; rather, what may be a baseball base bag is superimposed onto the face to create a bloody outpouring.

*Who's on Third?* most closely approaches the animal masks of tribal art, to which Canetti's ideas were originally addressed. An image of a hawk's head is discernible in the painted face cover, and the bloodied hair may also be read as exotic plumage—a fringe for the mask. For Foulkes, as for Canetti, the face mask is a vehicle for ritual transformation, simulation, and possession. Here, as in other works, Foulkes's pictorial transgressions are directed at the face of culture. The masks of paint or paper collage return the figure to "otherness," which masks induce universally.

As in many of his most successful works, Foulkes has used a two-step approach in the creation of *Who's on Third?* In the first stage, he turns his gaze inward to find the ground of his being. In the next stage, he brings that realization back into a confrontation with the work and culture generally. This is the primary work of the artist—to interpret the contemporary world as experienced in terms of its relevance to his own inner life. Ultimately, Foulkes's self-portrait is an image of the way in which the real is won and lost in the same instant.



*Who's on Third?*, 1971-73

oil on canvas

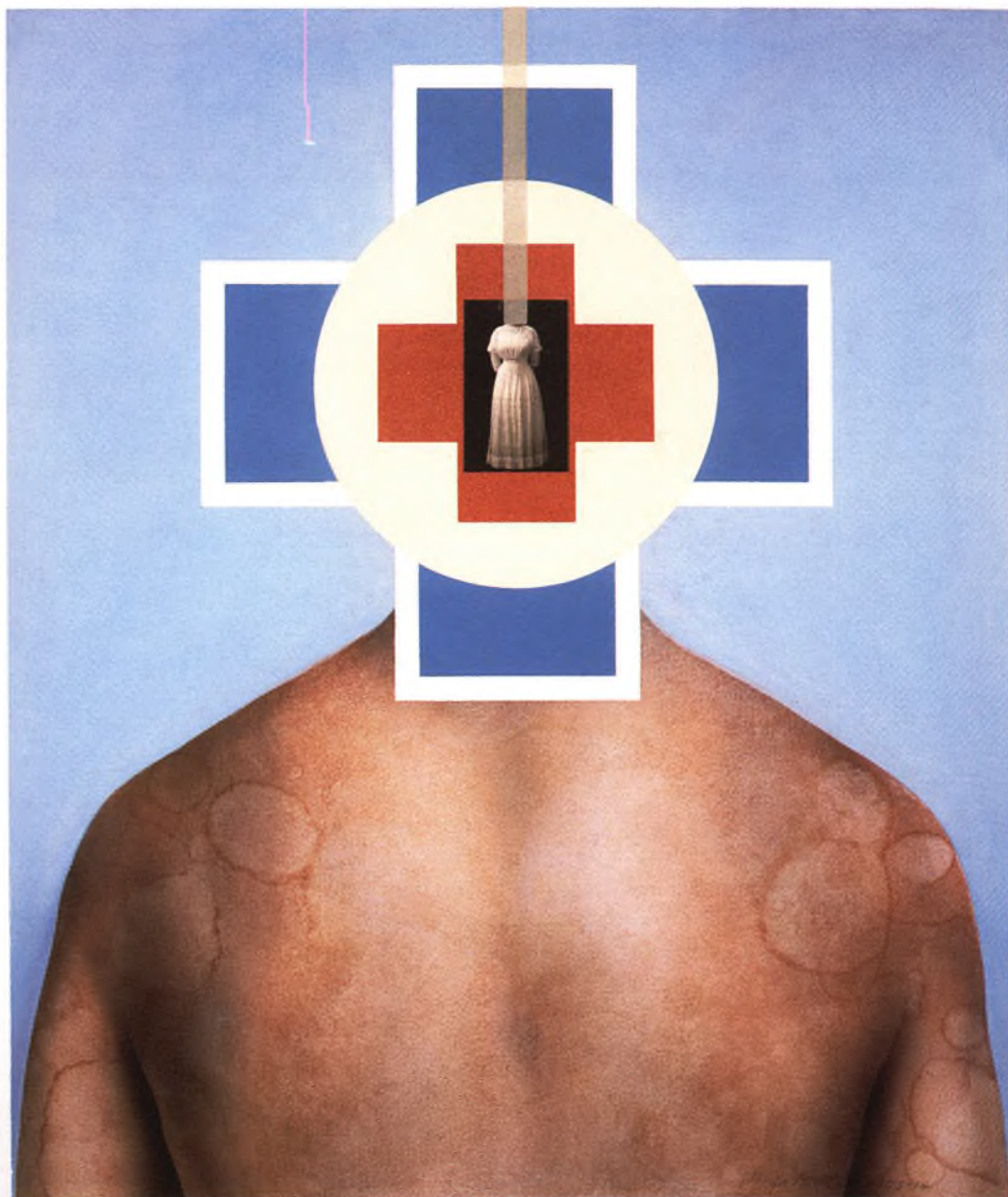
60 x 50 inches

Jones/Faulkner Collection, Chicago, Illinois



CASE NUMBER

5542-3786



*The Suspension, 1971-73*

mixed media

57 x 44 1/2 inches

Private Collection



*The Flying 20*, 1974

mixed media

16 x 14 inches

Elliot Leonard, New Milford, Connecticut

# CARTE POSTALE



*Carte Postale*, 1973

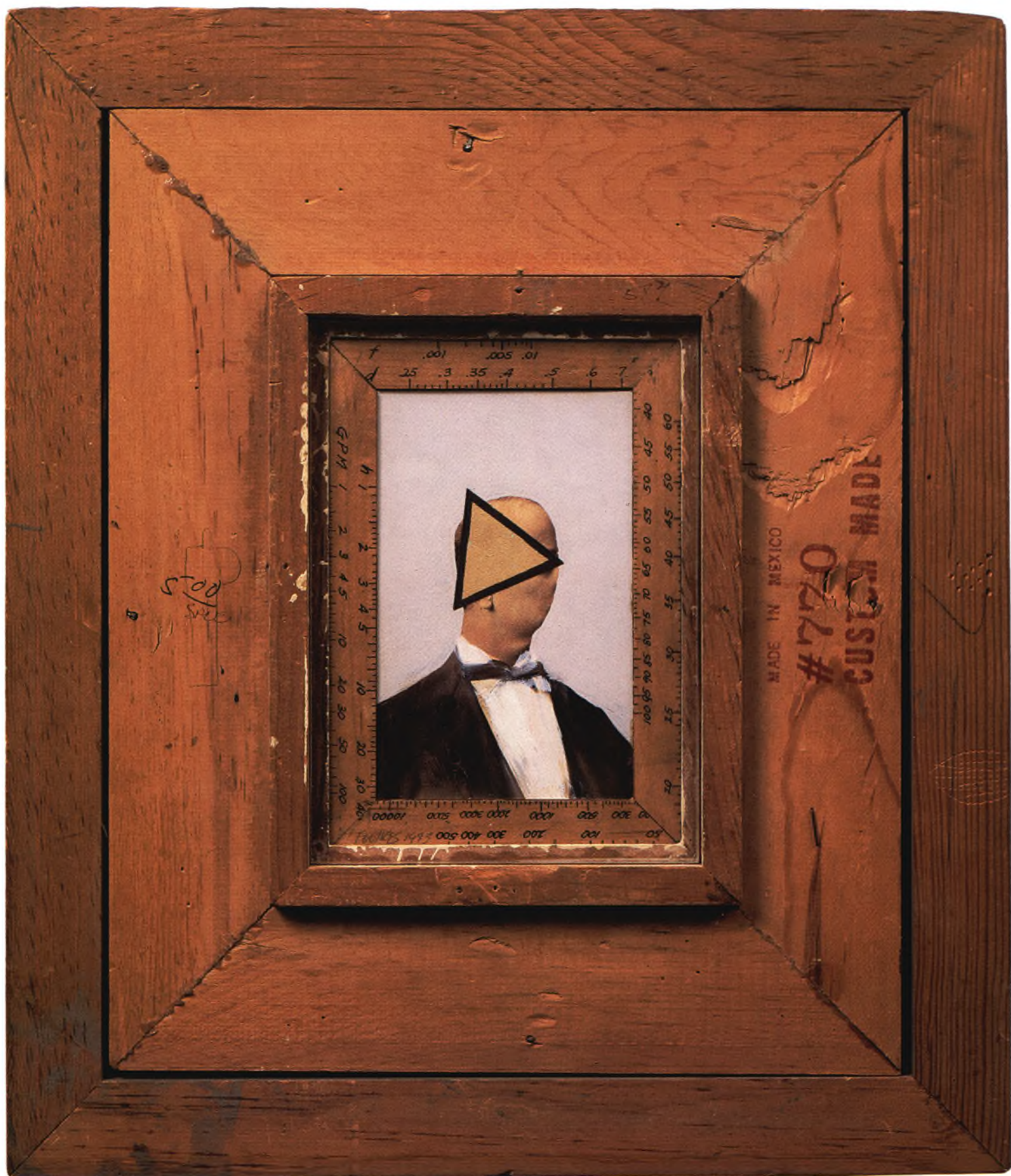
mixed media

17¼ x 16 inches

J. Nicholson, Beverly Hills, California







*Geometry Teacher*, 1974

oil on canvas

15 1/2 x 13 1/2 inches

Private Collection



*Arm*, 1976

mixed media

10 <sup>3</sup>/<sub>4</sub> x 6 x 6 inches

Mrs. Edwin A. Bergman, Chicago, Illinois



*With Love, Lynn, 1974*

mixed media

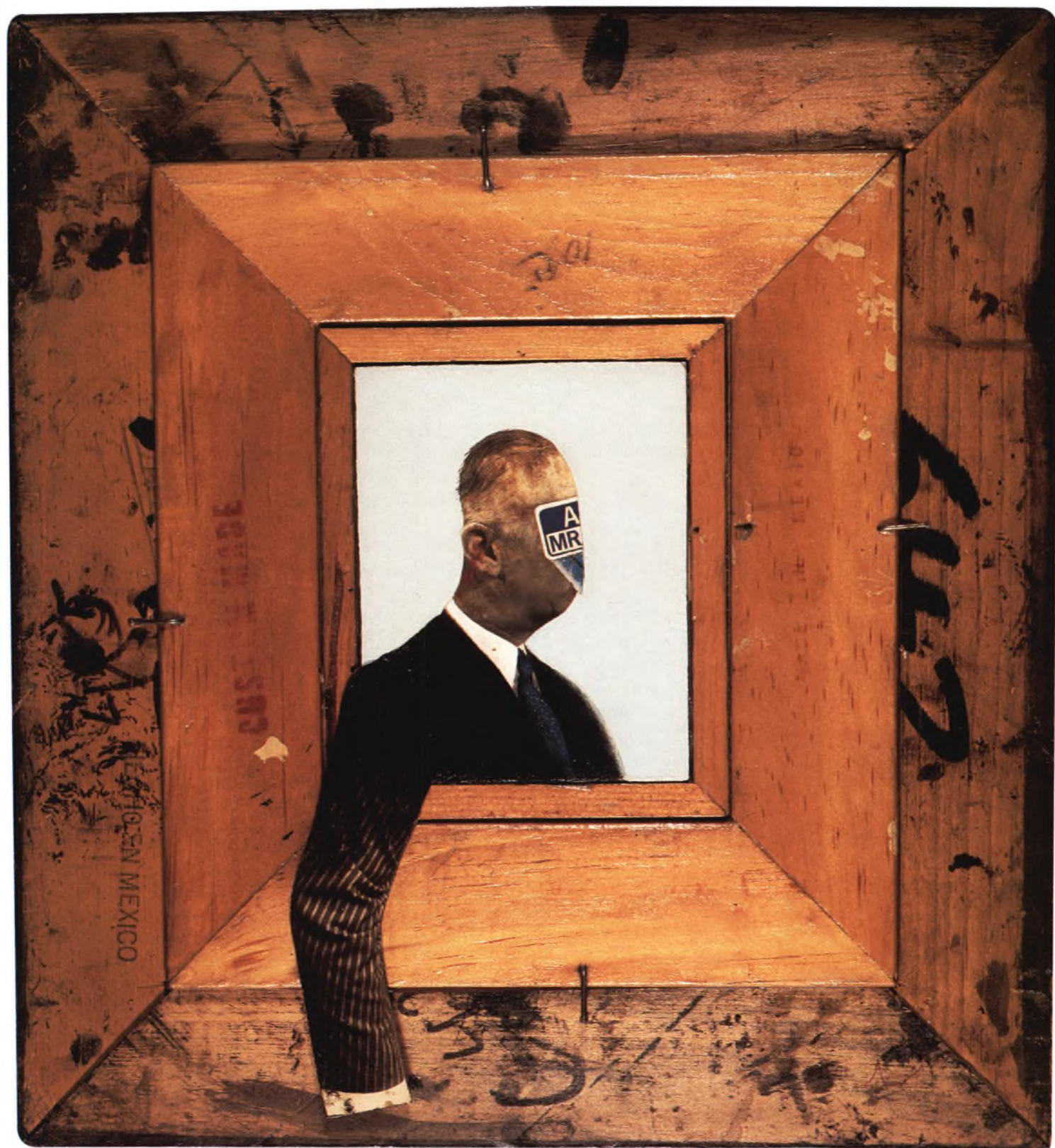
7 1/4 x 5 1/4 inches

J. Nicholson, Beverly Hills, California

Some of the most disturbing and violent images in Foulkes's oeuvre occur in the collages and paintings of the seventies in which he obliterates the facial features of found photographs. These masked portraits resemble the images from schlock/horror and sci-fi movies such as *The Fly* of 1958. In these genres, the most frequent transformations are from human to animal, from machine to animal, and from human to machine.

For Foulkes these mergers of human and technological beings or humans and animals are sites of horror in the image of the mask. The masks in his portraits simultaneously blind and depersonalize the wearer. In *Money in the Bank*, the pinstripe-suited, middle-aged figure representing corporate America, enclosed within the miniature frame of a family photograph, is masked by a typographical label. The triangular mask and white lettering reinforce images of both a death's head and an insect, ambiguous references typical of several of Foulkes's masked figures.

The sleeve of the anonymous bureaucrat hangs over the frame and into the space of the "here and now," giving the impression that the man is carrying the frame under his arm as though propelling himself into his own representation. This link made between the imaginary and the real world by the empty sleeve is an exact analogy of the repetition of the ritual function of the mask in tribal cultures. And indeed, like the mask, the sleeve becomes a bridge between the spheres of life and death.



*Money in the Bank, 1977*

mixed media

14 x 13 inches

Geraldine Spreckels Fuller, New York, New York

The Lone Ranger bites the dust on the veranda of a log cabin or saloon somewhere out in the desert. He is dying of laughter at the feet of a Mickey Mouse homesteader in prairie drag. In the distant desert background, a lone shootist enjoys the spectacle. He is a little boy, no more than 10 years old.

*The Last Outpost* combines memorable images of old Hollywood cowboy movies with our childhood fantasies.

The picture recalls earlier, simpler images of America's past, when it seemed possible to make a clear distinction

between the good guys and the bad guys, between right and wrong.

The complexity of American culture now, however, denies us the luxury of such simple beliefs. Foulkes presents the conjunction of the innocent world of celluloid and the innocent world of childhood imagination as a moment of horror, suggesting that the entire mythic ensemble of America is about to fall apart.

Visual clues convey the artist's vantage point: the log cabin, the horseshoe and the bow and arrow are all open reminders of the early days of the American frontier. Yet the nostalgic framework becomes a promontory into the viewer's space and threatens to implode into irreconcilable elements, like a Dali landscape.

The potentiality for slapstick is frozen in the tableau, but instead all the ingredients of humor take on a sense of unspeakable horror. We become witnesses to a moment of calm before a cataclysm, not, however, a cataclysm of the landscape or of politics but rather a seizure that threatens the space between elements of the image.

In some ways, one is reminded of Joseph Cornell's boxed enclosures, in which every suggestion of escape into the void is only a reminder of one's separation from the absolute, of one's engagement. But, in spirit, Foulkes and Cornell are opposites. Whereas Cornell's art invites a sense of intimate reverie, Foulkes's enclosed landscapes create a sense of shock and displacement. We search in vain for the source of our discomfort.

In the end, the work reminds us that in the 1990s the American dream is just a ghost dance, a desperate resurrection ritual, the death rattle of a people whose last defense is delusion. All that's left to us now are shadows of the old pioneer, frontier spirit mingled with Hollywood fantasies gone sour. *The Last Outpost* is a threnody, a requiem, a lament for a lost dream.



*The Last Outpost*, 1983

mixed media

81 x 108 x 5 inches

Collection of Palm Springs Desert Museum,

purchased with funds provided by the

Contemporary Art Council, 1989, Palm Springs, California

The 1980s was an era of reckoning. As the decade climaxed, a growing sense of dazed confusion seemed to overcome American culture, a nagging feeling that something had gone terribly wrong with our sense of the world as we had once envisioned it. Our collective response to a demythologized, industrialized, and technological environment had somehow been transformed into an escalating cycle of alienation, dissociation, and bewilderment.

Many of Foulkes's paintings from the eighties seem to capture this feeling of disenchantment. *Made in*

## made in hollywood

*Hollywood*, for example, a composition of disparate collage and assemblage elements,

conveys that shock of recognition mingled with a fear of misrecognition which American trompe l'oeil painting once touched on. But where the jolt of perception created by American folk realist paintings was often created by the absence of the object, in Foulkes's work it is the reverse; real objects in the alien perspective of the picture space create a comparable metaphysical uneasiness. Why, we ask ourselves, even if it is only a toy, is the gun pointed at the artist's children?

*Made in Hollywood* is a lament about lost innocence. Every element of the picture belongs to an age long since past. The Mickey Mouse manifesto belongs to a prewar world populated by "good little Americans," and its placement here reminds us, for all intents and purposes, of the WANTED posters from the old West. An aging post card documents the site of the Hollywood Bowl before it was built. An old, dog-eared family photograph shows the artist's children standing like kings of the castle on a desert rock. A vintage toy gun hangs on the paneled wall.

And yet, within this fairy tale enclosure, Foulkes has created a potentially nightmarish amalgam of disparate elements. The smaller, simpler world of childhood has become a claustrophobic Mickey Mouse trap. To whatever degree the children belong to the other world, to the *real* world outside the painting, their images also mingle seamlessly as collage elements in this collection of American memorabilia and its reconstructed meaning. *Made in Hollywood* represents childhood as endangered and vulnerable in a synthesis of familiar objects overshadowed by a sense of threat.

Was T.S. Eliot right? Could it be that at the end of 2,000 years of Western culture, we are once again left with "a heap of broken images"? The overall effect of the fragmented collage elements of *Made in Hollywood* is that of a surreal and sinister spectacle of America's psychic death.



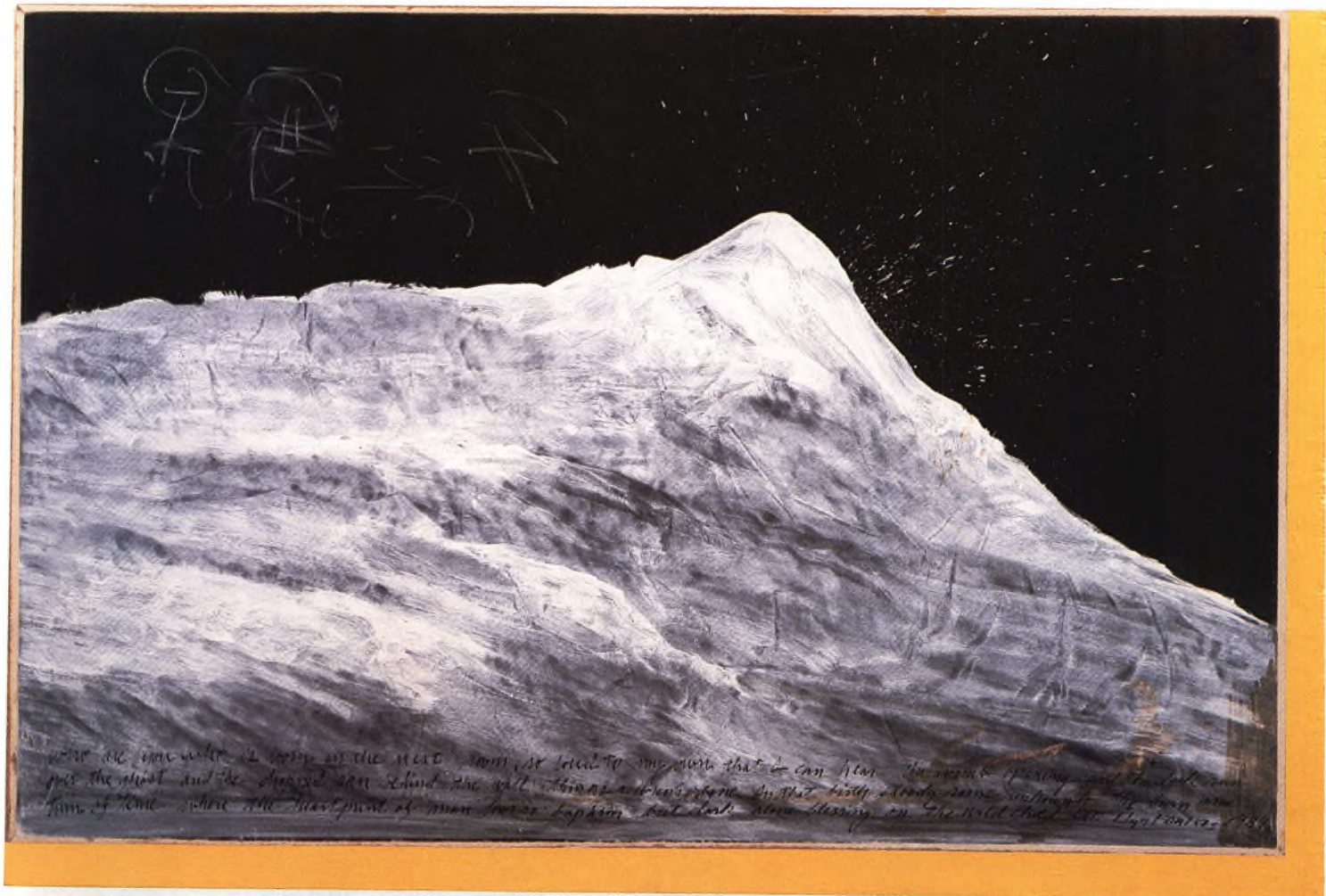


*Made in Hollywood, 1983*

mixed media

53½ x 59 x 7¼ inches

Ruth and Murray Gribin, Beverly Hills, California

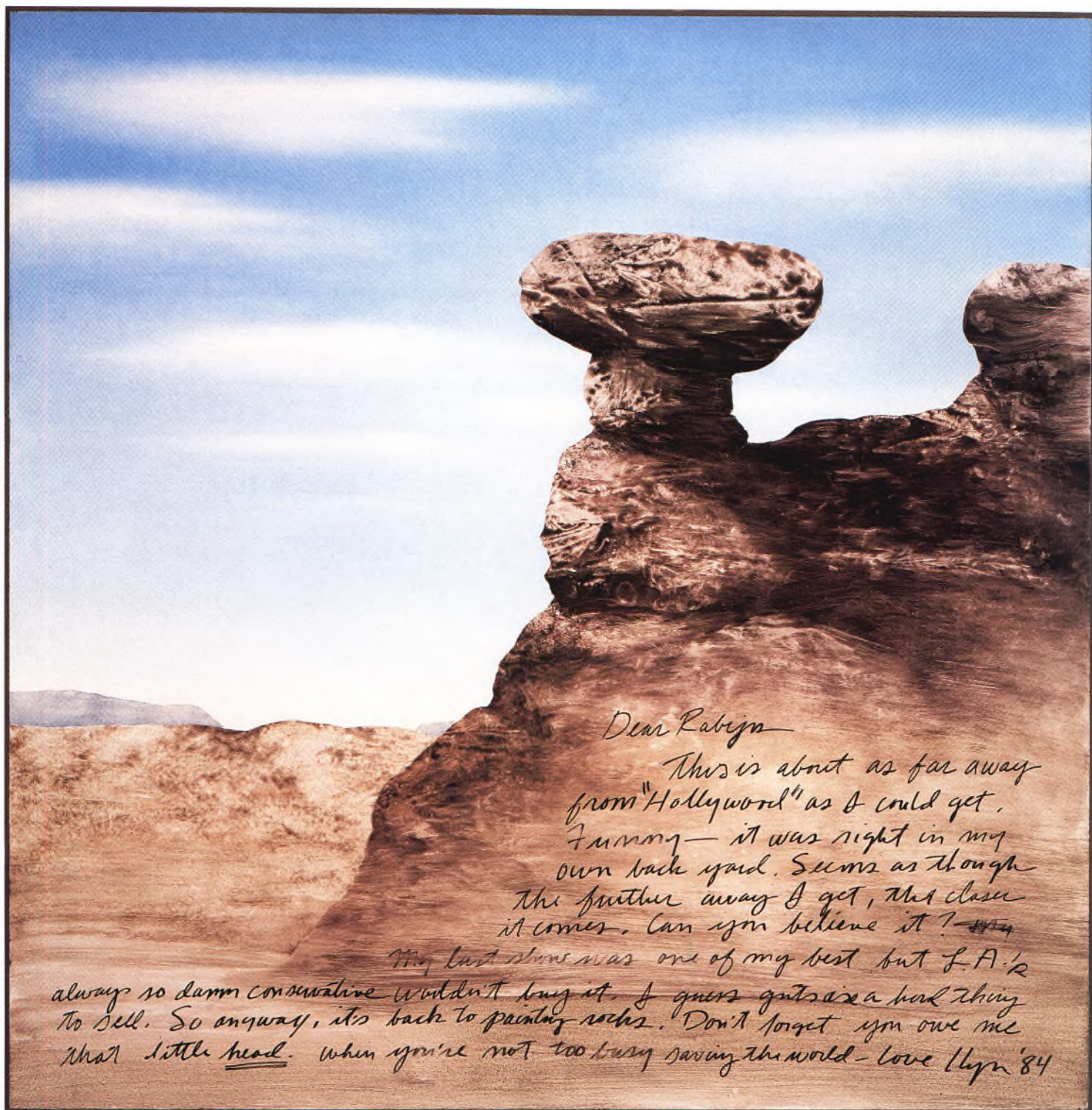


*Ghost Hill, 1984*

oil on wood

48 x 72 inches

Drs. Estelle and Morton Shane, Malibu, California



*Rabyn's Rock*, 1984

oil on masonite

60½ x 61 inches

Courtesy Patricia Faure Gallery, Santa Monica, California





*Art Official*, 1985

mixed media

55 x 46 inches

Teri and John Kennedy, Laguna Beach, California





*The Crucifixion*, 1985

mixed media

29 x 21 inches

Courtesy Patricia Faure Gallery, Santa Monica, California



*Manuel*, 1985

mixed media

9 x 11 inches

Drs. Estelle and Morton Shane, Malibu, California





*Lucky Adam*, 1985

mixed media

50 x 35 inches

Courtesy Patricia Faure Gallery, Santa Monica, California





*Racing With the Moon*, 1985

mixed media

45 x 35 inches

Mr. and Mrs. Robert M. Sarkis, Seattle, Washington

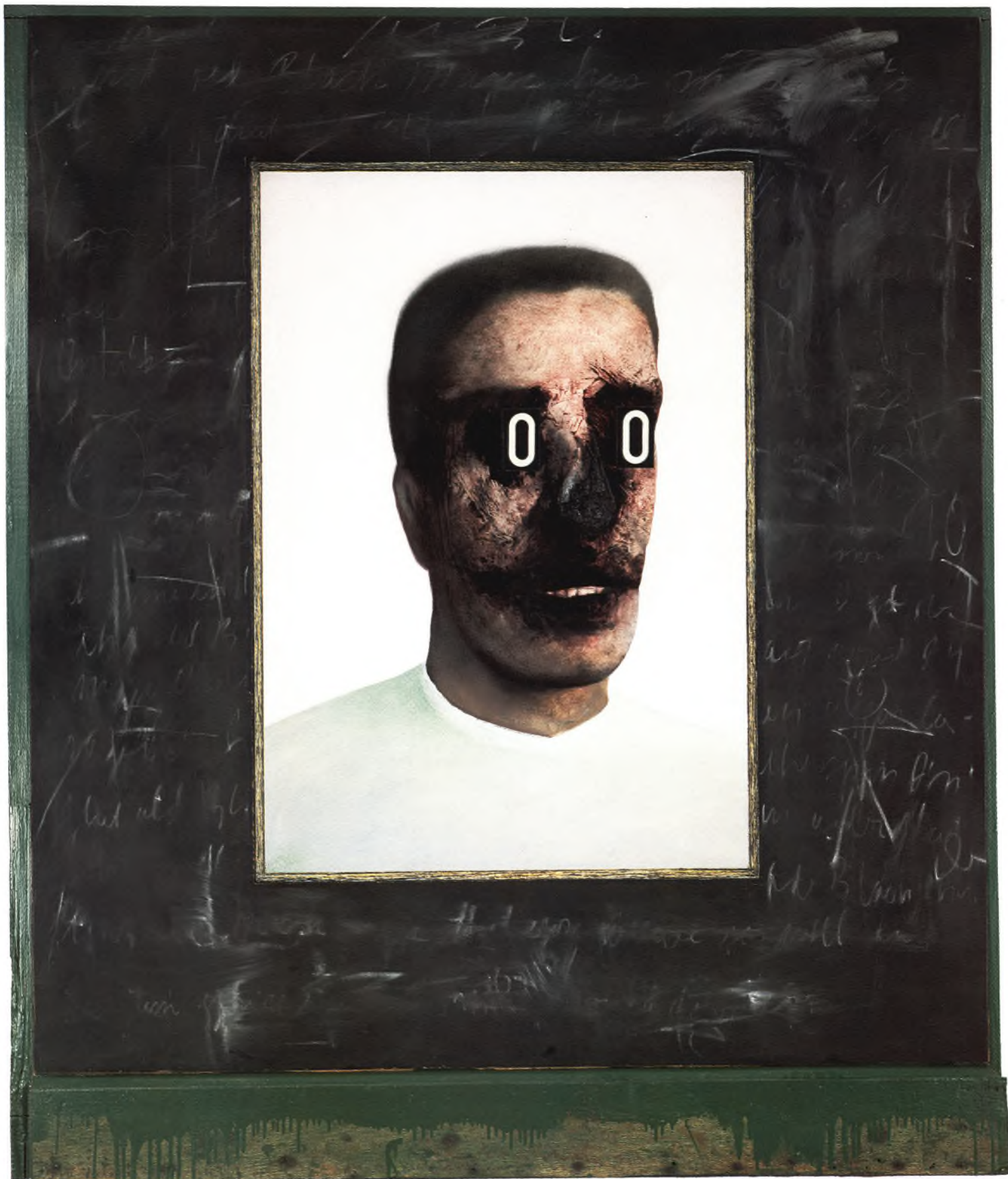
Llyn Foulkes makes art whose imagistic details reference American mythology. More often than not, his paintings acknowledge the tortured realm of the unconscious. Toward this end, he frequently uses the mask to deal with issues of revelation and concealment, the visible and nonvisible. In many paintings, the mask signifies a concealing of identity; it also marks the pictorial territory of the image as monstrous, as representing the malevolent transformation of identity.

A similar device is used in *That Old Black Magic*, where the O's, or zeros of a percentage sign, mask the eyes of

THAT OLD BLACK MAGIC a bloodied or blackened, grimacing face. The scraped-away nose, prominent teeth, and smiling mouth combine with the "zero" eyes to superimpose the image of a death's head onto the familiar format of a family portrait photograph. The vacant stare creates a comic-book image of surprise and horror. Here, as in other paintings that make use of the mask, a third image characteristically appears in the masked face of dualism: in *That Old Black Magic*, the image is the mutant, the android, the zombie—a figure that historically occupies a space between the worlds of the living and the dead.

Works such as these seem to occupy a territory between the horrific and the hallucinatory world of Philip K. Dick and the comic cartoon world of Walt Disney. And, while Foulkes has always been preoccupied with the structure of his paintings—i.e., how to construct dimensionality within the space of the frame—the power of his work comes from his use of the imagery of American mythology in a direct confrontation with his own personal and private thoughts, longings, and desires.

*That Old Black Magic* always conjures up for me an image of the diabolic: this is a portrait of a man in conflict with his own personal demons. The poet Rainer Maria Rilke once said that he didn't want his devils taken away because that might take his angels away, too. Joseph Campbell's definition of a devil is a god who has not been recognized by someone. That is to say, it is a power in a person that has never been given expression. If one pushes it back and refuses to acknowledge it, it becomes dangerous by seeping into every other aspect of one's life. *That Old Black Magic* graphically intimates that psychological state of mind at the moment one confronts an inner demon.



*That Old Black Magic*, 1985

oil on wood

67 x 57 inches

Private Collection

*Pop* is an extraordinary icon of dispossession. Part painting, part construction, part collage, the self-portrait depicts the artist in the role of father. Dressed in a Superman outfit, he sits in an armchair with his son and daughter by his side. The painting includes fragments of real clothing, real upholstery, and imitation wood, all coalescing with flat painted surfaces. The shallow picture space is strange and ambiguous, a kind of seizure in 3-D. In a constrained kind of way, the scene seems to reach out from the wall. Yet, paradoxically, the real materials also make the picture seem remote, a fusion of illusory and solid surfaces.

## P O P

Foulkes inscribes the family living room into this peculiar pictorial space. The psychology of the work is both powerful and unnerving: the father figure, once considered the rock of the family, steadfast and firm, is paralyzed with terror, and the familiar suburban home is transformed into a nightmare dwelling.

Pop is trapped between threatening images: a wall calendar depicts the atomic bomb explosion in Hiroshima and a television set broadcasts flickering images of apparent horror. Is the painting's suspended moment really an instant of desperate trauma or one of black comedy? Pop seems caught in stasis between breaking *out* and breaking *down*, with no guarantee that he will ever achieve either action. In fact, the painting assures the opposite: the situation is permanent.

Many languages make a connection between the words "home" and "soul," as though they are reflecting a profound exchange between the psychic and the external centers of our lives. Just as homelessness can symbolize a loss of soul, so can losing the soul signify homelessness, even as one sits in an armchair surrounded by family and TV. Severance from the soul can mean severance from the home, and vice versa. This is the terror of *Pop*. And though Foulkes's icon of dispossession is disturbing, even intimidating, it is so for all the right reasons. The world we inhabit is in distress. The psychoanalyst James Hillman might call it a world that abuses the soul. Foulkes's Pop figure comes extremely close to depicting the result of this abuse. But *Pop* is also an icon of hope; as Hillman writes in his essay collection *A Blue Fire*, (1989) "Through depression we enter depths and in depths we find soul." And "the call of soul convinces; it is a seduction into psychological faith, a faith in images and the thought of the heart, into an animation of the world."



*Pop*, 1990

mixed media with soundtrack

84 x 123 x 3 inches

Courtesy Kent Gallery, New York, New York







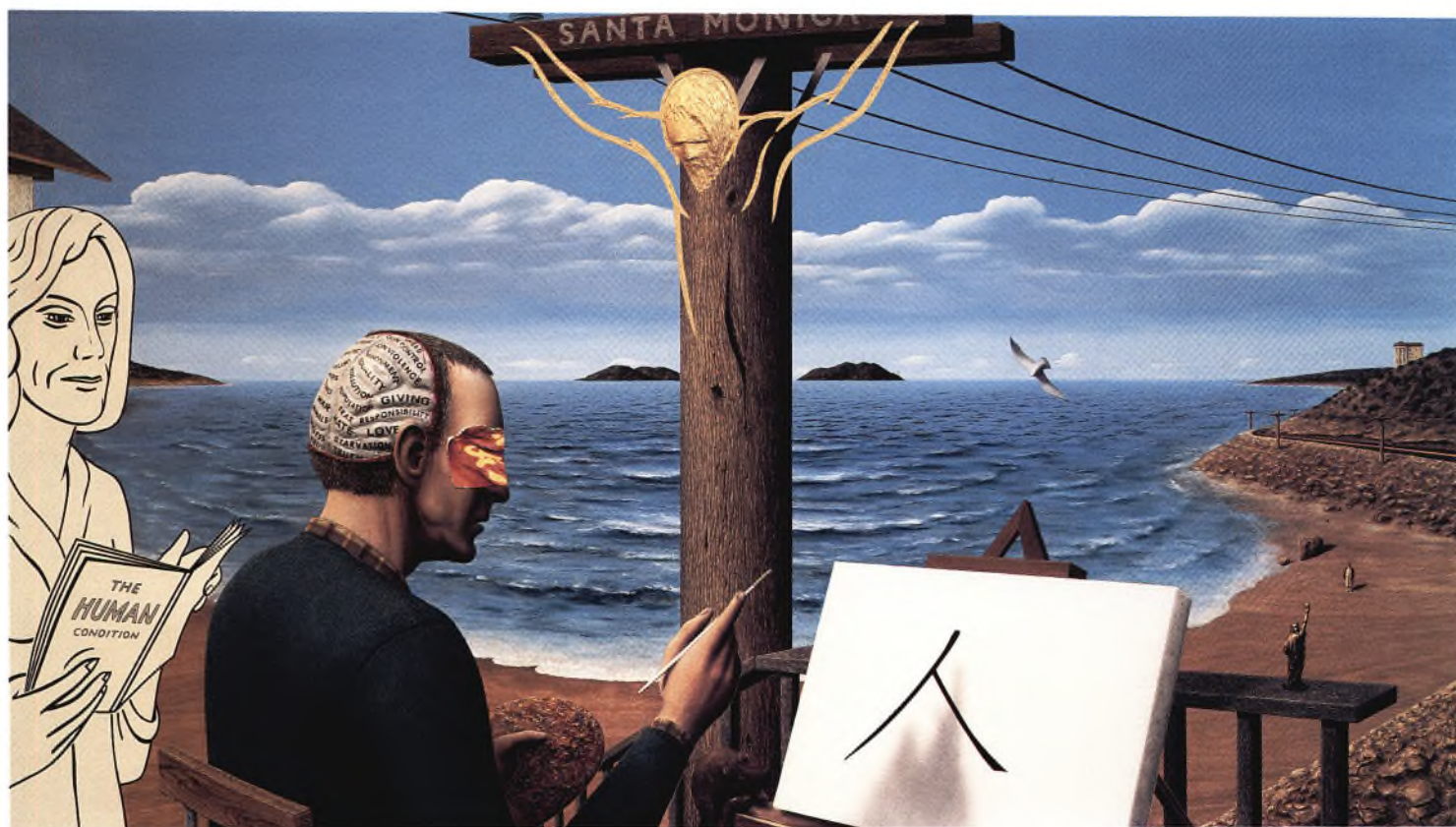
*After the Storm, 1991*

mixed media

33 1/2 x 34 1/4 inches

Clyde and Karen Beswick, Los Angeles, California





*The New Renaissance*, 1991

mixed media

87 x 156 inches

Courtesy Patricia Faure Gallery, Santa Monica, California

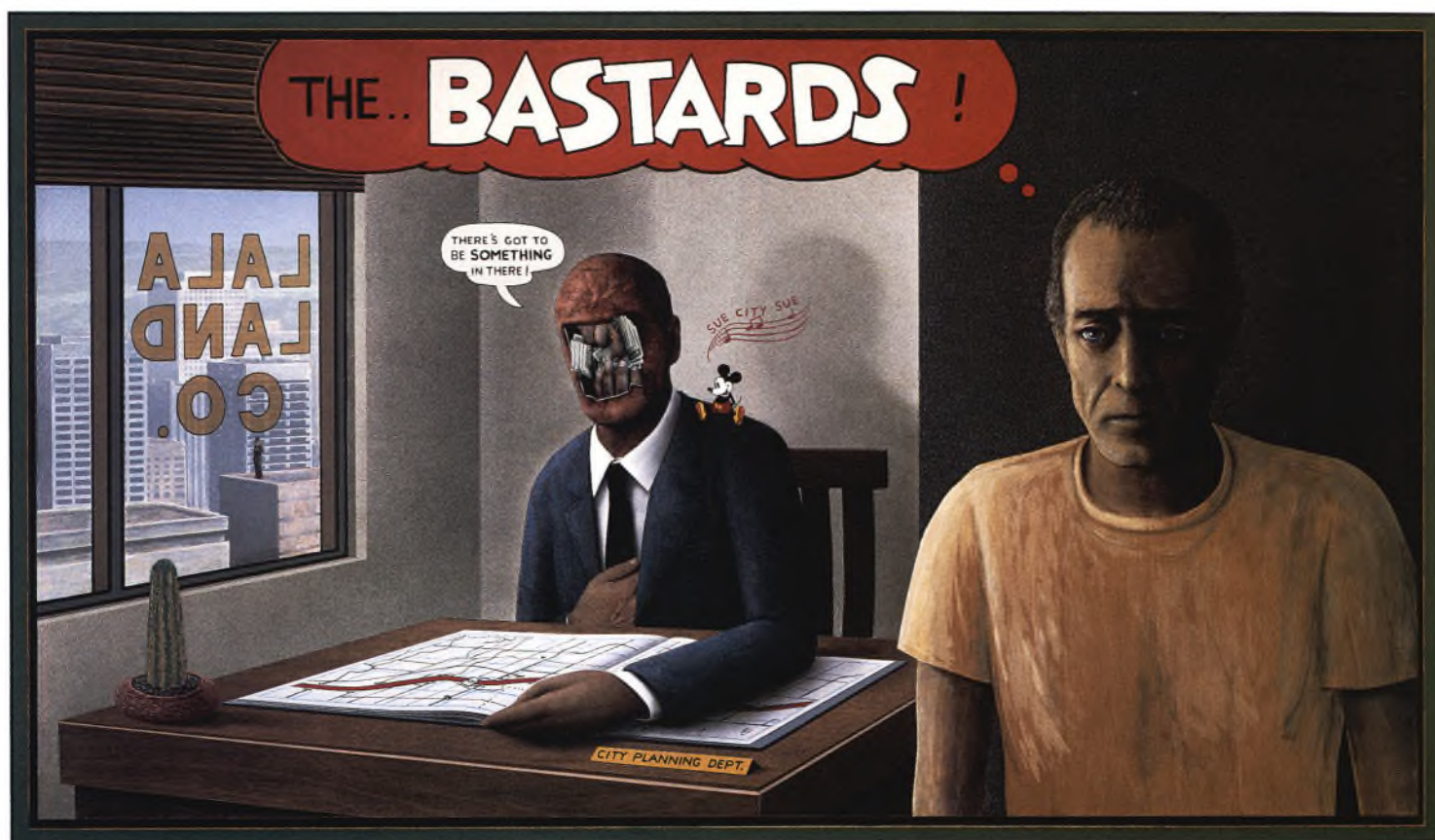
"The splendours and miseries of Los Angeles, the graces and grotesqueries, appear to me as unrepeatable as they are unprecedented...no city has ever been produced by such an extraordinary mixture of geography, climate, economics, demography, mechanics and culture; nor is it likely that an even remotely similar mixture will ever occur again." Historian Reyner Banham made this observation 25 years ago in *Los Angeles: The Architecture of Four Ecologies*, his definitive, celebratory book on architecture, design, and the human ecology that enshrines them.

## T H E R A P E O F T H E A N G E L S

Unfortunately for the city and its inhabitants, many of the splendid examples of the city's historical or just simply quirky buildings have been demolished for the sake of the almighty dollar and in the name of progress and city planning. "By the 1980s," writes Norman M. Klein, "L.A. is a city of widening extremes. The infrastructure is decaying rapidly, while barriers between rich and poor increase. It is rapidly emerging as both the wealthy capital of the Pacific Rim, and a primary victim, its first colony. Underneath the towering impact of massive global consumer marketing and its electronic communities, the apocalyptic visions become even more about the invaded self and fantasies of self-immolating revenge against anonymous faces, as in serial murder." ("Inside the Consumer-Built City: Sixty Years of Apocalyptic Imagery," *Helter Skelter: L.A. Art in the 1990s*, 1992.)

Banham and Klein in these quotations define the same subject matter and psychological impact as Foulkes's painting *The Rape of the Angels*. A bureaucrat with a fistful of dollars for facial features surveys a map of the city. On his shoulder, like an avenging angel or a righteous devil whispering into his ear, sits a miniature Mickey Mouse figure singing "sue city, sue." The artist's sad-eyed self-portrait comments on the behavior that is raping and pillaging his city of its history. "Bastards," says the thought bubble. His subdued slouch and his expression of utter disgust put one in mind of a comment made by Mike Davis in *City of Quartz* (1990): "The past generations are like so much debris to be swept away by the developers' bulldozers."

The emotional rawness of *The Rape of the Angels* projects a sense of defeat and dispiritedness. Foulkes delivers what he always promises: an interior landscape populated with jaded Hollywood icons, faded American dreams, and his own compulsive, psychological obsessions. We see nostalgia raised to the level of passion here, a nostalgia for those



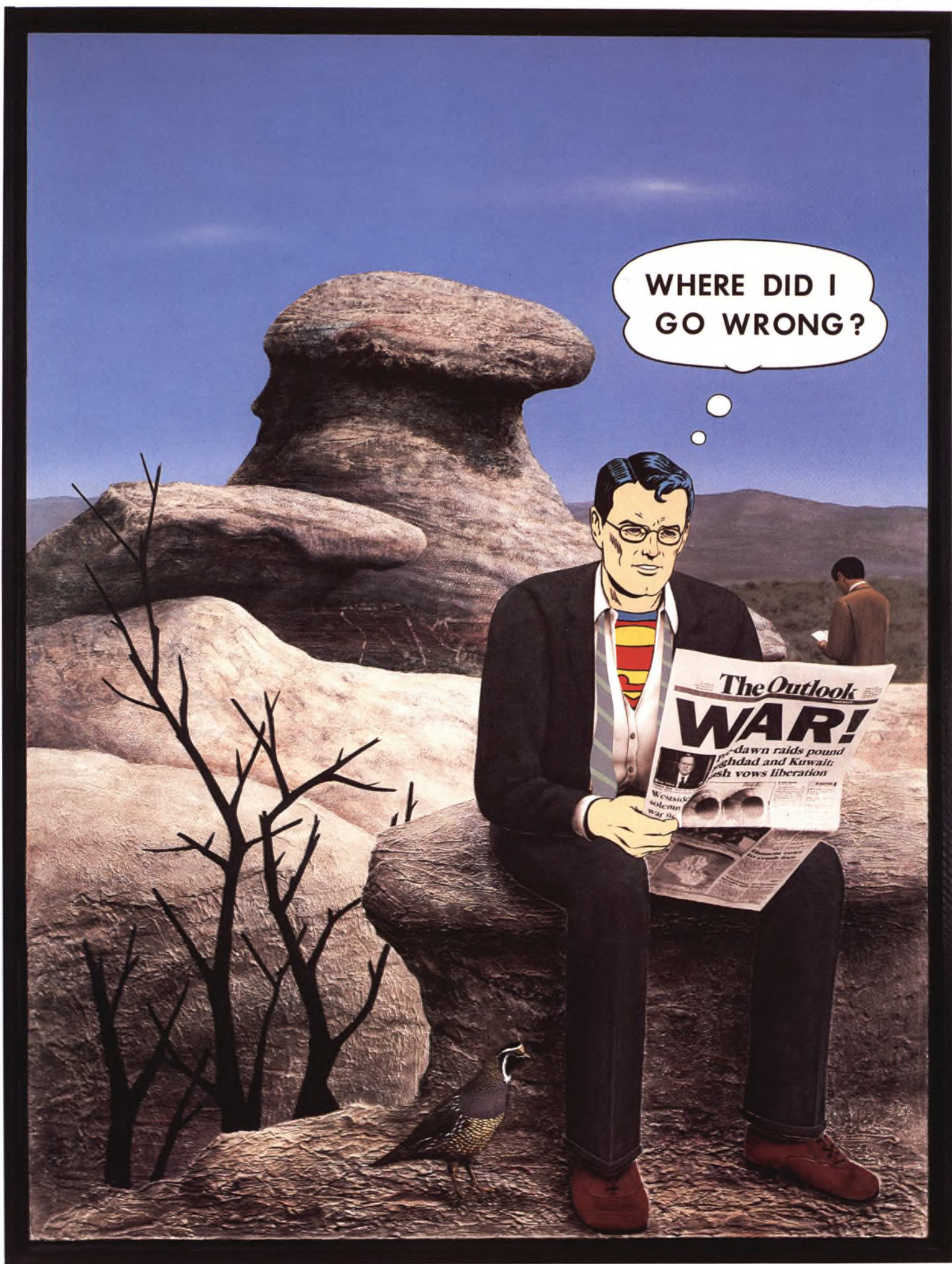
*The Rape of the Angels, 1991*

mixed media

60 x 104 inches

Teri and John Kennady, Laguna Beach, California

richly surrealist and classical buildings that stood side by side and gave credibility to each other; for the city in which fact and fiction merged in a continuum of glamour and grim reality; for a time when fantasy was encouraged, not killed. In *The Rape of the Angels*, Foulkes intimates that the corporate takeover of Los Angeles, devoid of imagination, is now almost complete.



*Where Did I Go Wrong?*, 1991

mixed media

71 x 54 inches

Tom Patchett, Los Angeles, California

*Return Here*, 1959

newspaper, photographs in wood construction  
44 1/4 x 24 1/2 x 4  
Roger Litz, New Milford, Connecticut

*Geography Lesson*, 1960

oil, collage on canvas and masonite  
63 x 65 x 4  
Diana Zlotnick, Los Angeles, California

*In Memory of St. Vincent's School*, 1960

oil, charred wood, plasticized ashes on blackboard with chair  
painting: 66 x 72 1/4  
chair: 26 1/4 x 13 x 12 1/2  
Norton Simon Museum, Pasadena, California  
Gift of Dr. and Mrs. Harry Zlotnick, 1969.

*Preview*, 1961

oil on blackboard  
51 x 73  
Roger Litz, New Milford, Connecticut

*Flanders*, 1961-62

mixed media  
54 x 36 x 14, 16 x 15 3/4  
Ernest and Eunice White, Santa Monica, California

*Ellensburg Canyon Landscape*, 1962

oil on canvas  
36 x 56  
Diana Zlotnick, Los Angeles, California

*Ode To Muddie*, 1962

oil on canvas  
65 x 65  
Diana Zlotnick, Los Angeles, California

*Cow*, 1963

oil on canvas  
43 x 62  
Collection of the artist, Topanga Canyon, California

*Death Valley U.S.A.*, 1963

oil on canvas  
65 1/2 x 64 3/4  
Betty and Monte Factor, Santa Monica, California

*The Page*, 1963

oil on canvas  
87 x 84  
The Oakland Museum  
Anonymous Gift  
Oakland, California

*The Canyon*, 1964

oil on canvas  
65 x 108  
Elliot Leonard, New Milford, Connecticut

*Post Card*, 1964

oil on canvas  
65 x 65 1/2  
Private Collection

*Junction 395*, 1965

oil on canvas  
75 1/2 x 65  
Mr. and Mrs. Robert M. Sarkis, Seattle, Washington

*Sleeping Rock*, 1969

oil and acrylic on canvas  
108 x 72  
Laguna Art Museum, Laguna Beach, California,  
Gift of Mrs. Kristen Moore

*The Suspension*, 1971-73

mixed media  
57 x 44 1/2  
Private Collection

*Who's on Third?*, 1971-73

oil on canvas  
60 x 50  
Jones/Faulkner Collection, Chicago, Illinois

*Carte Postale*, 1973

mixed media  
17 1/4 x 16  
J. Nicholson, Beverly Hills, California

*The Flying 20*, 1974

mixed media  
16 x 14  
Elliot Leonard, New Milford, Connecticut

*Geometry Teacher*, 1974

oil on canvas  
15 1/2 x 13 1/2  
Private Collection, New York, New York

*With Love, Llyn*, 1974

mixed media  
7 1/4 x 5 1/4  
J. Nicholson, Beverly Hills, California

*Arm*, 1976

mixed media  
10 3/4 x 6 x 6  
Mrs. Edwin A. Bergman, Chicago, Illinois

*Money in the Bank*, 1977

mixed media  
14 x 13  
Geraldine Spreckels Fuller, New York, New York



*The Last Outpost*, 1983

mixed media

81 x 108 x 5

Palm Springs Desert Museum, purchased with funds provided by the Contemporary Art Council, 1989, Palm Springs, California

*Made in Hollywood*, 1983

mixed media

53 1/2 x 59 x 7 1/4

Ruth and Murray Gribin, Beverly Hills, California

*Ghost Hill*, 1984

oil on wood

48 x 72

Drs. Estelle and Morton Shane, Malibu, California

*Rabyn's Rock*, 1984

oil on masonite

60 1/2 x 61

Courtesy Patricia Faure Gallery, Santa Monica, California

*Art Official*, 1985

mixed media

55 x 46

Teri and John Kennady, Laguna Beach, California

*The Crucifixion*, 1985

mixed media

29 x 21

Courtesy Patricia Faure Gallery, Santa Monica, California

*Lucky Adam*, 1985

mixed media

50 x 35

Courtesy Patricia Faure Gallery, Santa Monica, California

*Manuel*, 1985

mixed media

9 x 11

Drs. Estelle and Morton Shane, Malibu, California

*Racing With the Moon*, 1985

mixed media

45 x 35

Mr. and Mrs. Robert M. Sarkis, Seattle, Washington

*That Old Black Magic*, 1985

oil on wood

67 x 57

Private Collection

*Pop*, 1990

mixed media with soundtrack

84 x 123 x 3

Courtesy Kent Gallery, New York, New York

*After the Storm*, 1991

mixed media

33 1/2 x 34 1/4

Clyde and Karen Beswick, Los Angeles, California

*The New Renaissance*, 1991

mixed media

87 x 156

Courtesy Patricia Faure Gallery, Santa Monica, California

*Where Did I Go Wrong?*, 1991

mixed media

71 x 54

Tom Patchett, Los Angeles, California

*The Rape of the Angels*, 1991

mixed media

60 x 104

Teri and John Kennady, Laguna Beach, California

## WORKS IN THE EXHIBITION

Dimensions are listed in inches;  
height precedes width and width precedes depth.  
Some works will not travel to each venue  
on the tour schedule.

Born 17 November 1934, Yakima, Washington

## EDUCATION

1957-59 Chouinard Art Institute, Los Angeles, CA

1954 Central Washington College of Education,  
Ellensburg, WA

1953-54 University of Washington, Seattle, WA

## SOLO EXHIBITIONS

1994  
Patricia Faure Gallery, Santa Monica, CA

1993  
I Space, Chicago, IL

1990  
*POP: The First Picture*, Kent Gallery, New York, NY

1989  
Herter Art Gallery, University of Massachusetts,  
Amherst, MA

1988  
*Llyn Foulkes: Images of Disruption and Delusion*,  
Hooks-Epstein Gallery, Houston, TX  
*Llyn Foulkes: The Eighties*, Gallery Paule Anglim,  
San Francisco, CA

1987  
*Forum: Head Studies*, Zurich, Switzerland  
*Llyn Foulkes: The Sixties*, Kent Fine Art, New York, NY  
(catalog)

1986  
*Llyn Foulkes: Portraits*, Santa Barbara Contemporary  
Arts Forum, Santa Barbara, CA (catalog)

1985  
Gallery Paule Anglim, San Francisco, CA

1984  
*Llyn Foulkes: New Rocks, Postcards*, Los Angeles  
Institute of Contemporary Art, Los Angeles, CA  
*Llyn Foulkes: New Paintings*, Zolla/Lieberman Gallery,  
Chicago, IL

1983  
AsherFaure, Los Angeles, CA

1978  
*Llyn Foulkes: Paintings, Collages, Assemblages*  
1959-78, Museum of Contemporary Art, Chicago, IL

1977  
*Llyn Foulkes: New Works 1976-1977*, Gruenebaum  
Gallery, New York, NY (catalog)

1975  
Willard Gallery, New York, NY  
Galerie Darthea Speyer, Paris, France

1974  
*Llyn Foulkes: Fifty Paintings, Collages and Prints from*  
*Southern California Collections: A Survey*  
*Exhibition 1959-1974*, Newport Harbor Art  
Museum, Newport Beach, CA (catalog)  
David Stuart Gallery, Los Angeles, CA

1970  
Galerie Darthea Speyer, Paris, France

1969  
*Llyn Foulkes*, David Stuart Galleries, Los Angeles, CA

1964  
*Llyn Foulkes*, The Oakland Museum, Oakland, CA  
Rolf Nelson Gallery, Los Angeles, CA

1963  
Rolf Nelson Gallery, Los Angeles, CA

1962  
*Llyn Foulkes: Paintings and Constructions*,  
Pasadena Art Museum, Pasadena, CA

1961  
*An Introduction to the Paintings of Llyn Foulkes*,  
Ferus Gallery, Los Angeles, CA

## SELECTED GROUP EXHIBITIONS

1995  
*Permanent Collection: Object and Image*, Newport  
Harbor Art Museum, Newport Beach, CA  
*Art in Embassies Program*, American Embassy in  
Tokyo, through the Museum of Contemporary Art,  
Los Angeles, CA  
*Bestiaire*, Galerie Darthea Speyer, Paris, France  
*Murder*, Bergamot Station Art Center,  
Santa Monica, CA (catalog, traveled)

1994  
*Human Environment and Future*, Sonte Museum of  
Contemporary Art, Korea  
*The Conceptual Landscape*, Madison Art Center,  
Madison, WI  
*Of the Human Condition: Hope and Despair at the End*  
*of the Century*, Spiral/Wacoal Art Center,  
Tokyo, Japan (catalog; traveled)

1993  
*Altered States: Selections from the Permanent*  
*Collection*, Museum of Contemporary Art,  
Los Angeles, CA  
*inad'vertently*, AsherFaure, Los Angeles, CA  
*Mr. Serling's Neighborhood*, Christopher Grimes  
Gallery, Santa Monica, CA  
*L.A. Stories*, Jack Rutberg Fine Arts, Los Angeles, CA  
*I Am the Enunciator*, Threadwaxing Space,  
New York, NY

1992  
*Proof: Los Angeles Art and the Photograph 1960-1980*,  
Laguna Art Museum, Laguna Beach, CA  
(catalog, traveled)  
*Transforming the Western Image in 20th Century*  
*American Art*, Palm Springs Desert Museum,  
Palm Springs, CA  
*Bedroom Pictures*, AsherFaure, Los Angeles, CA  
(catalog)  
*Helter Skelter*, Museum of Contemporary Art,  
Los Angeles, CA (catalog)

1991  
*Persona*, Kent Fine Art, New York, NY  
*de-Persona*, The Oakland Museum, Oakland, CA (catalog)

*Individual Realities*, Sezon Museum of Art,  
Tokyo, Japan (catalog)

1990

*Real Allusions*, Whitney Museum of American Art,  
New York, NY (catalog)

*Sculpture*, Angles Gallery, Santa Monica, CA

*Subversive Classical Subverted*, L.A. Louver Gallery,  
Los Angeles, CA

*Postcards From America*, Caracas, Venezuela: Galeria  
Freites; New York: Kent Fine Art.

1989

*American Pie*, Bess Cutler Gallery, New York, NY

*Forty Years of California Assemblage*, Frederick S. Wight Art  
Gallery, University of California, Los Angeles, CA (catalog)

*L.A. Pop in the Sixties*, Newport Harbor Art Museum,  
Newport Beach, CA (catalog, traveled)

1988

*Art of the 70s*, Manny Silverman Gallery, Los Angeles, CA

*L.A. Hot and Cool: Selections*, Stux Gallery, New York, NY

*Lost and Found in California: Four Decades of Assemblage  
Art*, James Corcoran Gallery and Shoshana Wayne  
Gallery, Santa Monica, CA (catalog)

G. Ray Hawkins Gallery, Los Angeles, CA

1987

*The Capital Group, Selections from a Corporate Collection*,  
University of California, Irvine, CA

*California Masters*, Herbert Palmer Gallery, Los Angeles, CA

*Made in U.S.A.: An Americanization in Modern Art, The 50s &  
60s*, University Art Museum, University of California,  
Berkeley, CA (catalog, traveled)

*Assemblage*, Kent Fine Art, New York, NY

*Subtext*, Kent Fine Art, New York, NY

*L.A. Hot and Cool: Pioneers*, Bank of Boston Art Gallery,  
Boston, MA; List Visual Arts Center, Massachusetts  
Institute of Technology, Cambridge, MA (catalog)

1986

*NO! Contemporary American Dada*, Henry Art Gallery,  
University of Washington, Seattle, WA (catalog)

*Artificial Paradise*, AsherFaure, Los Angeles, CA

Galerie Darthea Speyer, Paris, France

*Southern California Assemblage: Past and Present*,  
Contemporary Arts Forum, Santa Barbara, CA (traveled)

*American Myths*, Kent Fine Art, New York, NY (catalog)

*A Southern California Collection*, Cirrus, Los Angeles, CA

*Sterling Holloway Collection*, AsherFaure, Los Angeles, CA

1985

*Sunshine and Shadows: Recent Painting in Southern  
California*, Fisher Gallery, University of Southern  
California, Los Angeles, CA (catalog)

*To the Astonishing Horizon*, Los Angeles Visual Arts  
Exhibition, Los Angeles Design Center, Los Angeles, CA

*The Cutting Edge*, Quay Gallery, San Francisco, CA

Galerie Darthea Speyer, Paris, France

*Directions in Contemporary Landscape*, Palo Alto Cultural  
Center, Palo Alto, CA

*Selections from the Diana Zlotnick Collection*, Fisher Gallery,  
University of Southern California, Los Angeles, CA

Willard Gallery, New York, NY

*Selections from the Permanent Collection*, Newport Harbor  
Art Museum, Newport Beach, CA

*Black and White Drawings from the David Nellis Collection*,  
Fine Arts Gallery, California State University,  
Los Angeles, CA

Los Angeles, CA

1984

*Los Angeles and the Palm Tree*, ARCO Center for the Visual  
Arts, Los Angeles, CA

*Twelve Californian Artists*, Gille Mansillon Gallery,  
Santa Monica, CA

*New Work: Paintings 1984*, AsherFaure, Los Angeles, CA

*Olympiad*, Koplin Gallery, Los Angeles, CA

1983

*Paintings of the 70s*, Los Angeles County Museum of Art,  
Los Angeles, CA

*Then and Now: Two Decades of New Talent Purchase*

*Awards*, Los Angeles County Museum of Art,

Los Angeles, CA (catalog)

1982

*From the Permanent Collection*, San Francisco Museum of  
Modern Art, San Francisco, CA

*Narrative Painting and Urban Vernacular*, Henry Art Gallery,  
University of Washington, Seattle, WA

*The West as Art*, Palm Springs Desert Museum,

Palm Springs, CA

*Michael Blankfort Collection*, Los Angeles County Museum of  
Art, Los Angeles, CA

## BIOGRAPHY

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*California Landscapes*, Santa Barbara Museum of Art, Santa Barbara, CA (catalog)  
*Works from the Permanent Collection*, Newport Harbor Art Museum, Newport Beach, CA  
*The Decade, Los Angeles: Painting in the 70s*, Art Center College of Design, Los Angeles, CA  
*Professor's Choice: An Exhibition of Works Requested by the Studio Art Faculty of Pomona College and Scripps College*, Montgomery Art Gallery and Lang Art Gallery, Claremont Colleges, Claremont, CA  
*Southern California Artists: 1940-1981*, Laguna Beach Museum of Art, Laguna Beach, CA (catalog)
- 1980  
*Ateliers Aujourd'hui: Oeuvres contemporaines des collections nationales: Accrochage IV*, Centre George Pompidou, Musée national d'art moderne, Paris, France  
*50th Anniversary Exhibition*, Whitney Museum of American Art, New York, NY  
David Stuart Gallery, Los Angeles, CA  
*50s Abstract*, Conejo Valley Art Center, Sherman Oaks, CA
- 1979  
*Our Own Art*, Newport Harbor Art Museum, Newport Beach, CA  
*Sound*, Los Angeles Institute of Contemporary Art, Los Angeles, CA (catalog)  
*Special Showing*, Marion Deson Gallery, Chicago, IL
- 1978  
*Collage*, Margo Leavin Gallery, Los Angeles, CA  
*Art of the Decade*, Museum of Contemporary Art, Chicago, IL  
*Thanatopsis*, Space, Los Angeles, CA  
Galerie Darthea Speyer, Paris, France
- 1977  
*30 Years of American Art: 1945-1975*, Whitney Museum of American Art, New York, NY  
*Painting and Sculpture in Southern California*, National Collection of Fine Arts, Washington, D.C.
- Off the Wall*, University of West Florida, Pensacola, FL  
Galerie Darthea Speyer, Paris, France  
*New in the Seventies*, Archer M. Huntington Galleries, University Arts Museum, University of Texas, Austin, TX  
*Invitational American Drawing Exhibition*, Fine Arts Gallery, San Diego, CA  
*Recent Gifts and Purchases*, The Solomon R. Guggenheim Museum, New York, NY
- 1976  
*The Last Time I Saw Ferus: 1957-1966*, Newport Harbor Art Museum, Newport Beach, CA (catalog)  
*A Tribute to Martin Luther King, Jr.*, Los Angeles Municipal Art Gallery, Los Angeles, CA  
*Imagination*, Los Angeles Institute of Contemporary Art, Los Angeles, CA  
*Painting and Sculpture in Southern California*, San Francisco Museum of Modern Art, San Francisco, CA  
David Stuart Gallery, Los Angeles, CA  
*Los Angeles*, Museum of Modern Art, New York, NY  
*Bicentennial Exhibition*, Orlando Gallery, Los Angeles, CA
- 1975  
*Current Concerns #1*, Los Angeles Institute of Contemporary Art, Los Angeles, CA  
*Young Artists from the Charles Cowles Collection*, Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Collage and Assemblage in Southern California*, Los Angeles Institute of Contemporary Art, Los Angeles, CA  
*Four Los Angeles Artists*, Visual Arts Museum, New York, NY; Corcoran Gallery of Art, Washington, D.C.; Wadsworth Atheneum, Hartford, CT  
Galerie Darthea Speyer, Paris, France  
*Society of Contemporary Art, Annual Exhibition*, Art Institute of Chicago, Chicago, IL  
*10 Modern Masters*, Gruenebaum Gallery, New York, NY
- 1974  
*Seventy-First American Exhibition*, Art Institute of Chicago, Chicago, IL  
*Symphony Graphics*, Cirrus Editions, Gloria Cortella Gallery, New York, NY  
Cirrus Editions, Betty Gold Gallery, Los Angeles, CA
- 35 American Artists*, Whitney Museum of American Art, New York, NY  
*The Audacious Years 1961-1971*, Newport Harbor Art Museum, Newport Beach, CA
- 1973  
*10 Years of Art Council Awards*, Los Angeles County Museum of Art, Los Angeles, CA  
*Separate Realities*, Municipal Art Gallery, Los Angeles, CA  
*The Monte Factor Family Collection*, Pasadena Museum of Art, Pasadena, CA
- 1972  
*Topography in Nature*, Institute of Contemporary Art, Philadelphia, PA  
*Recent Acquisitions*, Art Institute of Chicago, Chicago, IL  
*West Coast Art: Permanent Collection*, Pasadena Museum of Art, Pasadena, CA  
*Contemporary Collections*, California State College, San Bernardino, CA
- 1971  
*American Art of Our Century*, Whitney Museum of American Art, New York, NY  
*Hollywood Collects*, Los Angeles County Museum of Art, Los Angeles, CA  
*Recent Acquisitions*, Whitney Museum of American Art, New York, NY
- 1970  
*New Acquisitions*, Pasadena Museum of Art, Pasadena, CA  
*American Painting 1970*, Virginia Museum of Fine Art, Richmond, VA (catalog)  
David Stuart Gallery, Los Angeles, CA
- 1969  
*Painting 1969*, University of Nevada, Reno, NV  
*The Whitney Museum Annual of American Painting*, Whitney Museum of American Art, New York, NY  
*The Diana Zlotnick Collection*, California State College, Long Beach, CA

- 1968  
*Los Angeles Now*, Seattle Art Museum, Seattle, WA  
(traveled)  
*The São Paulo 9 Exhibition*, Rose Art Museum,  
Brandeis University, Waltham, MA  
*L'art vivant*, Fondation Maeght, Saint Paul de Vence,  
France (traveled)  
Art Council of London, London, England
- 1967  
*The Fifth Paris Biennale: United States of America*,  
Musée d'art moderne de la ville de Paris,  
Paris, France  
*The U.S.A. at the Paris Biennale*, Pasadena Museum  
of Art, Pasadena, CA  
*The 9th São Paulo Biennale*, Museum of Modern Art,  
São Paulo, Brazil (catalog)  
*The Whitney Museum Annual of American Painting*,  
Whitney Museum of American Art, New York, NY
- 1966  
*Los Angeles Now*, Robert Frazier Gallery,  
London, England  
*The Photographic Image*, The Solomon R. Guggenheim  
Museum, New York, NY
- 1965  
*São Paulo Biennale*, Museum of Modern Art,  
São Paulo, Brazil  
*Five Younger Los Angeles Artists*, Los Angeles County  
Museum of Art, Los Angeles, CA (catalog)  
*Sterling Holloway Collection*, University of California,  
Los Angeles, CA  
*100 American Drawings*, University of Michigan,  
Ann Arbor, MI  
*Contemporary American Painting and Sculpture*,  
University of Illinois, Urbana, IL  
New York World's Fair, New York, NY  
*California Painting and Sculpture*, La Jolla Museum of  
Contemporary Art, La Jolla, CA
- 1964  
*New Realist Exhibition*, Museum des 20. Jahrhunderts,  
Vienna, Austria  
*Four California Artists*, Allan Frumkin Gallery,  
New York, NY
- 1963  
*San Francisco Museum Annual*, San Francisco  
Museum of Art, San Francisco, CA  
*Director's Choice*, Pasadena Art Museum, Pasadena, CA
- 1962  
Dilexi Gallery, Los Angeles, CA  
*Objectmakers*, Pomona College, Claremont, CA
- 1960  
*Los Angeles County Museum Annual*, Los Angeles  
County Museum of Art, Los Angeles, CA
- 1959  
Ferus Gallery, Los Angeles, CA
- A W A R D S**
- 1986 National Endowment for the Arts Grant  
1977 Guggenheim Fellowship  
1967 First Award for Painting, 5th Paris  
Biennale, Museum of Modern Art, Paris  
Representative for the U.S., 9th São Paulo  
Bienale, São Paulo, Brazil
- 1964 First Los Angeles County Museum of Art  
New Talent Purchase Grant,  
Los Angeles, CA
- 1963 First Award for Painting, San Francisco  
82nd Annual, San Francisco Museum of  
Art, San Francisco, CA  
1959 First Award for Painting, Chouinard Art  
Institute, Los Angeles, CA  
First Award for Drawing, Chouinard Art  
Institute, Los Angeles, CA
- S E L E C T E D P E R F O R M A N C E S**
- 1994 Santa Monica Museum of Art,  
Santa Monica, CA  
1992 Laguna Art Museum, Laguna Beach, CA  
1987 Newport Harbor Art Museum,  
Newport Beach, CA  
1986 Santa Barbara Contemporary Arts Forum,  
Santa Barbara, CA
- 1984 Lhasa Club, Hollywood, CA  
Los Angeles Institute of Contemporary Art,  
Los Angeles, CA  
1983 Jazz Festival, Theater Botanicum,  
Topanga, CA  
California State University, Long Beach, CA  
Orange Coast College, Costa Mesa, CA  
1982 New Wave Theater (cable television),  
Hollywood, CA  
The Church at Ocean Park, Venice, CA  
University of California, Irvine, CA  
1981 Newport Harbor Art Museum,  
Newport Beach, CA  
1980 University of California, Irvine, CA  
1977 Newport Harbor Art Museum,  
Newport Beach, CA  
1976 Los Angeles Institute of Contemporary Art,  
Los Angeles, CA  
1975 Los Angeles Institute of Contemporary Art,  
Los Angeles, CA  
1974 Johnny Carson Show, NBC Studios,  
Burbank, CA
- P U B L I C C O L L E C T I O N S**
- Art Institute of Chicago, Chicago, IL  
Laguna Art Museum, Laguna Beach, CA  
Los Angeles County Museum of Art, Los Angeles, CA  
Musée national d'art moderne, Centre Pompidou, Paris  
Museum Boymans, Rotterdam  
Museum des 20. Jahrhunderts, Vienna  
Museum of Contemporary Art, Los Angeles, CA  
Museum of Contemporary Art, San Diego, CA  
The Museum of Modern Art, New York, NY  
Newport Harbor Art Museum, Newport Beach, CA  
Norton Simon Museum, Pasadena, CA  
The Oakland Museum of California, Oakland, CA  
Palm Springs Desert Museum, Palm Springs, CA  
San Francisco Museum of Modern Art,  
San Francisco, CA  
Seattle Art Museum, Seattle, WA  
Solomon R. Guggenheim Museum, New York, NY  
Stanford University, Palo Alto, CA  
University of Hawaii, Honolulu, HI  
Whitney Museum of American Art, New York, NY

## BOOKS AND EXHIBITION CATALOGS

- Ayres, Anne. *Forty Years of California Assemblage*. Los Angeles: Wight Art Gallery, University of California at Los Angeles, 1989.
- Ayres, Anne. *L.A. Pop in the Sixties*. Newport Beach, CA: Newport Harbor Art Museum, 1989.
- Ball, Maudette W. *Southern California Artists: 1940-1980*. Laguna Beach, CA: Laguna Beach Museum of Art, 1981.
- Bruce, Chris. *NO! Contemporary American Dada*. Seattle, WA: Henry Art Gallery, University of Washington, 1986.
- Changing Trends: Content and Style (Twelve Southern California Painters)*. Los Angeles: Fellows of Contemporary Art; Laguna Beach, CA: Laguna Beach Museum of Art, 1982.
- Coke, Van Deren. *The Painter and the Photograph*. Albuquerque, NM: University of New Mexico Press, 1972.
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- de-Persona*. Oakland, CA: The Oakland Museum, 1991.
- Desmarais, Charles. *Proof: Los Angeles Art and the Photograph 1960-1980*. Los Angeles: Fellows of Contemporary Art; Laguna Beach, CA: Laguna Art Museum, 1992.
- Five Younger Los Angeles Artists*. Los Angeles: Los Angeles County Museum of Art, 1965.
- Friis-Hansen, Dana. *L.A. Hot and Cool*. Cambridge: List Visual Arts Center, 1987.
- Hopper, Dennis. *Out of the Sixties*. Pasadena, CA: Twelvvetrees Press, 1986.
- Individual Realities*. Tokyo: Sezon Museum of Art, 1991.

- Larsen, Susan C. *Sunshine and Shadow: Recent Painting in Southern California*. Los Angeles: Fellows of Contemporary Art; Los Angeles: Fisher Gallery, University of Southern California, 1985.
- Llyn Foulkes: Fifty Paintings, Collages and Prints from Southern California Collections: A Survey Exhibition 1959-1974*. Newport Beach, CA: Newport Harbor Art Museum, 1974.
- Llyn Foulkes: The Sixties*. New York: Kent Fine Art, 1987.
- Murder*. Santa Monica: Smart Art Press, 1995.
- Naylor, Colin and Genesis P-Orridge, eds. *Contemporary Artists*. London: St. James Press; New York: St. Martin's Press, 1977.
- Of the Human Condition*. Tokyo: Spiral/Wacoal Art Center, 1994.
- Perine, Robert. *Chouinard: An Art Vision Betrayed*. Encinitas, CA: Arta Publishing, 1986.
- Plagens, Peter. *Sunshine Muse: Contemporary Art on the West Coast*. New York: Praeger, 1974.
- Postcards from America*. Caracas, Venezuela: Galeria Freites; New York: Kent Fine Art, 1990.
- Real Allusions*. New York: Whitney Museum of American Art, 1990.
- São Paulo 9: United States of America*. Washington, D.C.: Smithsonian Institution Press (for National Collection of Fine Arts), 1967.
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- Siff, Elena. *Southern California Assemblage Past and Present*. Santa Barbara: Santa Barbara Contemporary Arts Forum and College of Creative Studies Gallery, University of California at Santa Barbara, 1986.

## ARTICLES AND REVIEWS

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- "Angeleno's Works To Be Shown in Paris Biennale," *Los Angeles Times*, 12 October 1967.
- Art in America*, April 1963, pp. 128-30
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- Artweek* 14:29 (10 September 1983): 1.
- Artweek* 15:30 (8 September 1984): 3.
- Artworld* 1:7 (March 1977): 1.
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- Berges, Marshall. "Questions and Answers," *Los Angeles Times*, 15 May 1977: 38-40.
- Blumberg, Mark. "Back to Basics," *Artweek*, 2 June 1984: 3.
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- Clothier, Peter. "Llyn Foulkes at Contemporary Arts Forum." *Art in America*, June 1987: 133.

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- \_\_\_\_\_. "Llyn Foulkes: Rolf Nelson Gallery." *Artforum* 2:3 (September 1963): 16-17.
- \_\_\_\_\_. "Llyn Foulkes: Rolf Nelson Gallery." *Artforum* 3:3 (December 1964): 14, 17.
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- \_\_\_\_\_. "Five Younger Los Angeles Artists: Los Angeles County Museum of Art." *Artforum* 4:6 (February 1966): 14.
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The concept of the Fellows of Contemporary Art as developed by its founding members in 1975, is unique. Monies received from dues are used to underwrite exhibitions, catalogs and videos at not-for-profit contemporary museums and galleries. The Fellows do not give grants or maintain a permanent facility or collection. In addition to the exhibition schedule, the Fellows have an active membership education program.

1976

*Ed Moses Drawings 1958-1976*

Frederick S. Wight Art Gallery  
University of California, Los Angeles  
Los Angeles, California  
July 13 - August 15, 1976  
Catalog with essay by Joseph Masheck.

1977

*Unstretched Surfaces/Surfaces Libres*

Los Angeles Institute of Contemporary Art  
Los Angeles, California  
November 5 - December 16, 1977  
Catalog with essays by Jean-Luc Bordeaux, Alfred Pacquement, and Pontus Hulten.  
Artists:  
Bernadette Bour  
Jerrold Burchman  
Thierry Delaroyere  
Daniel Dezeuze  
Charles Christopher Hill  
Christian Jaccard  
Allan McCollum  
Jean-Michel Meurice  
Jean-Pierre Pincemin  
Peter Plagens  
Tom Wudl  
Richard Yokomi

1978-80

*Wallace Berman Retrospective*

Otis Art Institute Gallery  
Los Angeles, California  
October 24 - November 25, 1978  
Catalog with essays by Robert Duncan and David Meltzer.  
Supported in part by a grant from the National Endowment for the Arts, Washington, D.C., a federal agency. Exhibition traveled to: Fort Worth Art Museum, Fort Worth, Texas; University Art Museum, University of California, Berkeley, California; Seattle Art Museum, Seattle, Washington.

1979-80

*Vija Celmins, A Survey Exhibition*

Newport Harbor Art Museum  
Newport Beach, California  
December 15, 1979 - February 3, 1980  
Catalog with essay by Susan C. Larsen.  
Supported in part by a grant from the National Endowment for the Arts, Washington, D.C., a federal agency. Exhibition traveled to: The Arts Club of Chicago, Chicago, Illinois; The Hudson River Museum, Yonkers, New York; The Corcoran Gallery of Art, Washington, D.C.

1980

*Variations: Five Los Angeles Painters*

University Art Galleries  
University of Southern California  
Los Angeles, California  
October 20 - November 23, 1980  
Catalog with essay by Susan C. Larsen.  
Artists:  
Robert Ackerman  
Ed Gilliam  
George Rodart  
Don Suggs  
Norton Wisdom

1981-82

*Craig Kauffman Comprehensive Survey 1957-1980*

La Jolla Museum of Contemporary Art  
La Jolla, California  
March 14 - May 3, 1981  
Catalog with essay by Robert McDonald.  
Supported in part by a grant from the National Endowment for the Arts, Washington, D.C., a federal agency. Exhibition traveled to: Elvehjem Museum of Art, University of Wisconsin, Madison, Wisconsin; Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia; The Oakland Museum, Oakland, California.

1981-82

*Paul Wonner: Abstract Realist*

San Francisco Museum of Modern Art  
San Francisco, California  
October 1 - November 22, 1981  
Catalog with essay by George W. Neubert.  
Exhibition traveled to: Marion Koogler McNay Art Institute, San Antonio, Texas; Los Angeles Municipal Art Gallery, Los Angeles, California.

1982-83

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

Laguna Beach Museum of Art  
Laguna Beach, California  
November 18, 1982 - January 3, 1983  
Catalog with essays by Francis Colpitt, Christopher Knight, Peter Plagens, and Robert Smith.  
Exhibition traveled to:  
Los Angeles Institute of Contemporary Art,  
Los Angeles, California.

Artists:

Robert Ackerman  
Caron Colvin  
Scott Grieger  
Marvin Harden  
James Hayward  
Ron Linden  
John Miller  
Pierre Picot  
George Rodart  
Don Suggs  
David Trowbridge  
Tom Wudl

1983

*Variations II: Seven Los Angeles Painters*

Gallery at the Plaza

Security Pacific National Bank

Los Angeles, California

May 8–June 30, 1983

Catalog with essay by Constance Mallinson.

Artists:

Roy Dowell

Kim Hubbard

David Lawson

William Mahan

Janet McCloud

Richard Sedivy

Hye Sook

1984

*Martha Alf Retrospective*

Los Angeles Municipal Art Gallery

Los Angeles, California

March 6 - April 1, 1984

Catalog with essay by Suzanne Muchnic.

Exhibition traveled to: San Francisco Art Institute,

San Francisco, California.

1985

*Sunshine and Shadow: Recent Painting*

*in Southern California*

Fisher Gallery

University of Southern California

Los Angeles, California

January 15 - February 23, 1985

Catalog with essay by Susan C. Larsen.

Artists:

Robert Ackerman

Richard Baker

William Brice

Karen Carson

Lois Colette

Ronald Davis

Richard Diebenkorn

John Eden

Llyn Foulkes

Charles Garabedian

Candice Gawne

Joe Goode

James Hayward

Roger Herman

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FELLOWS OF CONTEMPORARY ART

1985-86

*James Turrell*

The Museum of Contemporary Art

Los Angeles, California

November 13, 1985 - February 9, 1986

A book entitled *Occluded Front James Turrell* was published in conjunction with the exhibition.

1986

*William Brice*

The Museum of Contemporary Art

Los Angeles, California

September 1 - October 19, 1986

Catalog with essay by Richard Armstrong.

Exhibition traveled to: Grey Art Gallery and

Study Center, New York University,

New York, New York.

1987

*Variations III: Emerging Artists in Southern California*

Los Angeles Contemporary Exhibitions

Los Angeles, California

April 22 - May 31, 1987

Catalog with essay by Melinda Wortz.

Exhibition traveled to: Fine Arts Gallery, University

of California, Irvine, California; and Art Gallery,

California State University, Northridge, California.

Artists:

Alvaro Asturias/John Castagna

Hildegarde Duane/David Lamelas

Tom Knechtel

Joyce Lightbody

Julie Medwedeff

Ihnsoon Nam

Ed Nunnery

Patti Podesta

Deborah Small

Rena Small

Linda Ann Stark

1987-88

*Perpetual Motion*

Santa Barbara Museum of Art

Santa Barbara, California

November 17, 1987 - January 24, 1988

Catalog with essay by Betty Turnbull.

Artists:

Karen Carson

Margaret Nielsen

John Rogers

Tom Wudl

1988

*Jud Fine*

La Jolla Museum of Contemporary Art

La Jolla, California

August 19 - October 2, 1988

Catalog with essays by Ronald J. Onorato and

Madeleine Grynsztejn.

Supported in part by a grant from the National

Endowment for the Arts, Washington, D.C.,

a federal agency.

Exhibition traveled to: de Saisset Museum,

Santa Clara University, Santa Clara, California.

1989-90

*The Pasadena Armory Show 1989*

The Armory Center for the Arts

Pasadena, California

November 2, 1989 - January 31, 1990

Catalog with essay by Dave Hickey, and curatorial statement by Noel Korten.

Artists:

Carole Caroompas

Karen Carson

Michael Davis

James Doolin

Scott Grieger

Raul Guerrero

William Leavitt

Jerry McMillan

Michael C. McMillen

Margit Omar

John Outterbridge

Ann Page

John Valadez

1990

*Lita Albuquerque: Reflections*

Santa Monica Museum of Art

Santa Monica, California

January 19 - April 1, 1990

Catalog with essay by Jan Butterfield, and interview with curator, Henry Hopkins and Lita Albuquerque.

1991

*Facing the Finish: Some Recent California Art*

San Francisco Museum of Modern Art

San Francisco, California

September 20 - December 1, 1991

Catalog with essays by John Caldwell and Bob Riley.

Exhibition traveled to: Santa Barbara Contemporary

Arts Forum, Santa Barbara, California; Art Center

College of Design, Pasadena, California.

Artists:

Nayland Blake

Jerome Caja

Jim Campbell

David Kremers

Rachel Lachowicz

James Luna

Jorge Pardo

Sarah Seager

Christopher Williams

Millie Wilson

1991-93

*Roland Reiss: A Seventeen Year Survey*

Los Angeles Municipal Art Gallery

Los Angeles, California

November 19, 1991 - January 19, 1992

Catalog with essays by Betty Ann Brown,

Merle Schipper, Buzz Spector, Richard Smith and

Robert Dawidoff.

Exhibition traveled to: University of Arizona Museum

of Art, Tucson, Arizona; The Neuberger Museum

of Art, State University of New York at Purchase,

Purchase, New York; Palm Springs Desert Museum,

Palm Springs, California.

1992-1994

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

Laguna Art Museum

Laguna Beach, CA

October 31, 1992 - January 17, 1993

Catalog with essays by Charles Desmarais.

Supported in part by a grant from the National

Endowment for the Arts, Washington, D.C., a federal

agency. Exhibition traveled to: De Cordova Museum

and Sculpture Park, Lincoln, Massachusetts;

The Friends of Photography, Ansel Adams Center,

San Francisco, California; Montgomery Museum of

Fine Arts, Montgomery, Alabama; Tampa Museum

of Art, Tampa, Florida; Des Moines Art Center,

Des Moines, Iowa.

Artists:

Terry Allen

Eleanor Antin

John Baldessari

Wallace Berman

George Blakely

Ellen Brooks

Gillian Brown

Robert E. Brown

Gary Burns

Jack Butler

Carl Cheng

Eileen Cowin

Robert Cumming

Darryl Curran

Lou Brown DiGiulio

John Divola

Robert Fichter

Robbert Flick

Llyn Foulkes

Vida Freeman

Judith Golden

Susan Haller

Robert Heinecken

George Herms

Suda House

Dennis Hopper

Douglas Huebler

Steve Kahn

Barbara Kasten

Edward Kienholz

Ellen Land-Weber

Victor Landweber

Jerry McMillan

Virgil Mirano

Stanley Mock

Susan Rankaitis

Allen Ruppertsberg

Edward Ruscha

Ilene Segalove

Allan Sekula

Kenneth Shorr

Alexis Smith

Michael Stone

Todd Walker

William Wegman

1993-94

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

Santa Monica Museum of Art

Santa Monica, California

September 23 - December 6, 1993

Catalog with essays by Kim Abeles, Lucinda Barnes

and Karen Moss.

Supported in part by grants from the Andy Warhol

Foundation for the Visual Arts, Inc., New York,

the Peter Norton Family Foundation, Santa Monica,

California, and the J. Paul Getty Trust Fund for the

Visual Arts, a fund of the California Community

Foundation, Los Angeles, California. Exhibition

traveled to: Fresno Art Museum, Fresno, California;

The Forum, St. Louis, Missouri.

1994

*Plane/Structures*

Otis Gallery

Otis College of Art and Design

Los Angeles, California

September 10 - November 5, 1994

Catalog with essays by Dave Hickey, David Pagel,

and Joe Scanlan. Supported in part by grants from

the National Endowment for the Arts,

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Exhibition traveled to: The Renaissance Society at

The University of Chicago, Chicago, Illinois;

Pittsburgh Center for the Arts, Pittsburgh,

Pennsylvania; Ezra and Cecile Zilkha Gallery,

Center for the Arts, Wesleyan University,

Middletown, Connecticut; White Columns,

New York, New York; The University of North Texas

Art Gallery, Denton, Texas; Nevada Institute for

Contemporary Art, Las Vegas, Nevada.

Artists:

Fandra Chang

Mary Corse

Caren Furbeyre

Jeremy Gilbert-Rolfe

James Hayward

Maxwell Hendler

Scot Heywood

Linda Hudson

Liz Larner

John M. Miller

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*Video Series: Videos produced and directed by Joe Leonardi, Long Beach Museum of Art Video Annex, for the Fellows of Contemporary Art.*

1988 Red is Green: Jud Fine

1989 Horace Bristol: Photojournalist

1989 Altering Discourse: The Works of Helen and Newton Harrison

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1990 Similar Differences: Betye and Alison Saar

1990 Lita Albuquerque: Reflections

1990 Los Angeles Murals

1990 Waterworks

1990 Stretching the Canvas, Compilation tape narrated by Peter Sellars

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1991 Roland Reiss: A Seventeen Year Survey

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Karen Painter, Curatorial Intern  
Benjamin Pink, Security  
Monique Powell, Museum Stores Assistant  
Carole Reynolds, Librarian  
Pete Stankovich, Operations Manager  
Barbara Thompson, Manager of Museum Stores  
Naomi Vine, Director  
John Winning, Security



# LLYN FOULKES

BETWEEN A ROCK AND A HARD PLACE









