

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

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# **Sunshine and Shadow:**

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## **Recent Painting in Southern California**

Susan C. Larsen

An exhibition and catalog initiated and sponsored by the Fellows of Contemporary Art, Los Angeles, and organized by the Fisher Gallery, University of Southern California. Matching funds for the color plates in this catalog were donated by the Friends of Fine Arts, University of Southern California.

## Director's Note

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The Fisher Gallery of the University of Southern California gratefully acknowledges the honor granted it by the Fellows of Contemporary Art in sponsoring *Sunshine and Shadow: Recent Painting in Southern California*. When Murray and Ruth Gribin asked me to propose an exhibition to the group for winter 1985, I knew that we had been given an unprecedented opportunity to create an exhibition of our own with the support of this highly respected organization. I contacted Professor Susan C. Larsen of our School of Fine Arts faculty to ask if she would be willing to work with me on the project. This important exhibition is the result of her efforts. We feel that the exhibition will help to illuminate some of the variety, the quality, and the heterogeneity of Southern California painting in 1985.

Professor Larsen joins me in thanking the Fellows of Contemporary Art for making *Sunshine and Shadow* possible. We are especially indebted to Murray and Ruth Gribin for their guidance and support every step of the way. Gordon Hampton, Carla Witt, and Beverly Ballard, also of the Fellows, deserve our gratitude as well. Joanne Rattner, a graduate student in the University of Southern California Museum Studies Program has functioned brilliantly as Assistant to the Curator. Her organizational abilities allowed us to meet our deadlines and to work meticulously on every aspect of the exhibition. John Eden's photography, Jeanne D'Andrea's editing, and Nancy Zaslavsky's design all contributed to the success of the catalog. We would also like to express our thanks to Betty Asher, Jan Baum, Karl Bornstein, Carol Lee Corey, Rosamund Felsen, Kirk de Gooyer, Peter Goulds, Allen Hergott, Ulrike Kantor, Lauri R. Martin, Martin Müller, Denise Lugo-Saavedra, Moe Shannon, and Daniel Stearns. My staff—Kay Allen, Marie de Alcuaz, and Trevor Norris—has my enduring gratitude. And finally, John Gordon, Dean of the School of Fine Arts, thank you for everything.

Selma Holo  
Director, Fisher Gallery and Museum Studies Program

## Foreword

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With this exhibition devoted to the works of three generations of Southern California artists, the Fellows of Contemporary Art returns to the University of Southern California. This is fertile territory. It was here in 1980 that the Fellows initiated and sponsored its first Variations show, designed to bring five newer Los Angeles painters to the attention of the community. Significant awards to these artists followed, confirming the validity of that effort.

In the present exhibition, the Fellows supports a broader concept. This selective segment of recent paintings includes the works not only of newer artists but also of established artists and of artists in mid-career. We are convinced that an exhibition so structured will demonstrate the true strength of painting in Southern California at this moment in the progress of art. These are very fresh works, all of them created within the last two years.

Southern California has become recognized increasingly as a world focal point in the realm of contemporary art. In the midst of this scene, the Fellows of Contemporary Art finds it important to support exhibitions such as *Sunshine and Shadow: Recent Painting in Southern California*. The Fellows remains a unique organization rooted in private enterprise, a free-floating group enthusiastically backing at least one significant show every year. We intend to continue to initiate and sponsor exhibitions in museums and galleries where the paintings and sculpture of artists at work in this community may gain wider exposure and the recognition they deserve.

We gratefully acknowledge the University of Southern California for its concern and interest in developing and hosting this exhibition. In particular, we express our appreciation to Mr. John S. Gordon, Dean of Fine Arts, to Dr. Selma Holo, Gallery Director, and to Dr. Susan Larsen, Curator of this show.

Acting on behalf of the Fellows, Ruth and Murray Gribin once

more have applied their imagination and devoted their skills and energy to the production of this exhibition. Beverly Ballard's contribution to this catalog effort was essential. Because of such volunteers, the Fellows of Contemporary Art exists.

Gordon F. Hampton  
Immediate Past Chairman, Fellows of Contemporary Art

## Preface

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This exhibition of recent painting in Southern California was assembled to demonstrate the vitality of painting in this part of the country and to reveal important aspects of continuity and innovation in the work of three generations of artists. It begins with the recent work of painters who emerged as national figures in the 1960s and who have gone on to produce significant and substantial bodies of serious work. A second generation of artists, most of them now in their forties, demonstrated a commitment to the medium and the ongoing discourse on painting in the 1970s, during a period that challenged the existence of painting as a format for artistic innovation. More recently, a generation of younger painters, newly self-confident of painting's vitality and importance on the contemporary scene, has extended the thematic and stylistic range of painting in the Los Angeles area. Thus, in the early 1980s, we have a rich, multilayered, multigenerational continuity of painting activity here, perhaps for the first time.

*Sunshine and Shadow* is by the nature of the selection process a somewhat personal view, although its purpose is to survey a broad range of styles and to encompass many ways and philosophies of painting. It is, however, an exhibition that stresses those aspects of painting that depend on the fullness of texture, pigment, color, tone, and physical presence that only painting can provide. Those approaches that depend most heavily on rendering rather than on painting have not been included in this selection. Also omitted by intention were works in mixed media. They can certainly qualify as paintings, and very fine ones, but their primary purpose is to act between the areas of painting and sculpture. Every show has its own concerns and limits. This one has been prompted by a desire to see for the first time, or to see again, some of the best painting done in America, to see what has been accomplished in the realm of painting quite recently, and perhaps to glimpse what may lie in the not-too-distant future.

Susan C. Larsen  
Associate Professor, School of Fine Arts

## Sunshine and Shadow: Recent Painting in Southern California

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Southern California has produced several generations of distinguished and thoughtful painters in our century. In this area traditions of painting are strong, opinions are firmly held, and much fine and serious painting has been created and shown in recent years. Young painters in Southern California are aware of the work of artists such as William Brice, Ronald Davis, Richard Diebenkorn, Lynn Foulkes, Sam Francis, Charles Garabedian, Craig Kauffman, the late John McLaughlin, Ed Moses, and others who have contributed to the discourse on painting here and nationally. So dearly held are the traditions of modernist painting by Southern California painters, that the direction of one's art is considered a moral as well as an aesthetic decision.

Two decades have passed since the debut of a talented generation of Los Angeles artists of the 1960s. The subsequent careers of painters such as Ronald Davis, Craig Kauffman, and Ed Moses have helped to clarify their essential concerns and have demonstrated how much they have been involved, then and now, in the central issues of modern painting. The "L.A. Look" of some years ago was and has continued to be just one aspect of art in Los Angeles. While some artists established a sensuous, glossy, high-tech finish and others explored the realm of popular culture, painters of the first generation found their origins in the personal, calligraphic, humanistic complexities of Abstract Expressionism, in the rigorously reductive abstraction of Malevich and Mondrian, or in the imaginative figuration of the Surrealist tradition.

Ronald Davis' well-known shaped paintings of 1966 and the dodecagons of 1968 were made of resins that allowed light to penetrate multiple layers of pigmented material. In subsequent years he returned to the canvas, charting vast panoramic geometries enriched by painterly passages. Davis' most recent one-man shows of 1984 in New York and Los Angeles have introduced a cascade of poured and painted color on a broad, open ground. The calligraphic areas, which have existed from his earliest work to the present, now have become dominant,

utterly transforming the structure and mood of his work. Lyrical, fluid, and full of motion, these paintings are closely tied to his activities as a musician. For Davis, painting is one avenue of intellectual and sensuous exploration. Music and mathematics also interest him. This recent shift in the structure of his painting indicates a fundamental change in Davis' system of configuration from a fixed although fictive point and line to an open, unstructured field of pigment and rhythm.

The art of Craig Kauffman has continued to evolve from his earliest beginnings in Abstract Expressionism to the glowing resin reliefs of the later 1960s and early 1970s to his constructed paintings on silk with their imposed skeletons of heavy paper. In Kauffman's *Pink Chair* (1983) we see a lush, abstracted image at the center, surrounded by a painted structural framework recalling the strips of paper collage he has used as architectural boundaries at the edges of his compositions. Within *Pink Chair* an important shift is taking place: a painted framework replaces the paper one. We see this even more clearly in *Untitled* (1984) with its sharply delineated objects on an open, colored ground. Kauffman's work has maintained its radiant color and its emphasis on certain sensuous physical properties of his materials, but he has used these physical structures, the silk, paper, and translucent paint, as elements in the creation of a painting. They function pictorially and not merely as beautiful, tactile materials. He draws with them, defines edges with them, exploits their light-giving properties, to establish a uniquely radiant surface plane and a taut, inward-pressing edge. The latest paintings, leaner and less ambiguous in their imagery, are a distinct departure for Kauffman and a stimulating declaration of things to come.

Warm clouds of pigment move across the surface of Joe Goode's *Forest Fire 86*. These might well be read as expressionist, gestural marks. Yet if they are seen in the context of his entire career, as a maker of subtle, sometimes ironic images, it is evident that these sweeps of color are indeed pictorial and are meant to suggest the presence of vapor, light, space, and air.

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Located on a neatly balanced edge between abstraction and figuration, Goode's work challenges our habits of seeing and interpretation. At the same time, it has a breathless beauty that satisfies for its own sake.

The recent work of Ed Moses has extended that subtle and precarious balance of reductive and expressionist painterly tendencies that has characterized his work since the 1960s. Harsh, strong, diagonal off-center grids, the stacked horizontal lines, and even the monochromatic paintings of the 1970s transformed a severe visual structure by the energy of his fragmented brushstroke and the warmth of his densely painted surfaces. Each step toward reductivism in his career seemed to be counterbalanced by the need for an emotionally charged, sensuous, physical presence in the work. Moses' large paintings on wood are also in character: their brusque, dynamic surfaces are marked with long strokes of red and black pigment. At the same time the textures of the wood begin to serve the artist's painterly needs, giving his broad gestural marks a rough authority, while the wooden plane lends its sensuous soft-toned presence to the whole. Although Moses was a central figure in the Ferus Gallery in the 1960s, his emphasis on painting and drawing and his commitment to abstraction set his work apart from the highly polished, often figurative style of his peers. That commitment to painting, evident in his work from its earliest period to the present, has provided the impetus for a long and serious career and the vitality of his recent work.

Richard Diebenkorn has lived and worked in Southern California since 1966, when he came to the area to accept a teaching position at the University of California, Los Angeles. The following year he embarked on his important Ocean Park paintings, which grew out of his experience of the light and space of Santa Monica and his studio near the ocean. These abstract paintings have the open, radiant, yet spatially complex, qualities of a densely populated village set against the vastness of sea and sky. They are abstract paintings, however, and they derive from the traditions of Cézanne, Mondrian, and the

impassioned brushstroke of Abstract Expressionism, all tempered by Diebenkorn's integrity as a painter that allows no comfortable, easy passages in the work, no beauty unmixed with doubt. Everything is scrutinized, and restructured if necessary; the evidence of a thoughtful struggle is part of the work.

*Ocean Park #135* (1983) is ample and stable in its horizontality. It has a high horizon of broken color that lifts these paintings in space and gives them an exhilarating feeling of vastness. *Untitled* (1983) is related to Diebenkorn's spade-and-club paintings of a few years ago. In this work on paper the image spreads outward and barely is supported and contained by the slender linear structure of the rest of the drawing. The marvelous and peculiar asymmetry of the central image sets up diagonal and circular movements that the painter manages to put right again.

Richard Diebenkorn's influence on the community of Southern California painters is incalculable. There have been young artists who tried to adapt his imagery to their own ends, attempts that have been largely unsuccessful. His encouragement and friendly interest in the work of younger Los Angeles painters has sustained many of them, however, and his interest in their work bridges many styles. His personal example, his modesty and candor, have made it plain that the life of a painter is one of solitude, that the rewards are intrinsic to the work itself, and the learning process is never-ending.

Sam Francis is another internationally celebrated painter living and working in the Los Angeles area. His early career took him to many parts of the world, including San Francisco, New York, Bern, Paris, Tokyo, and other cities before he settled in Santa Monica in 1962. Several years ago in an interview with Robert Buck, Jr., Francis commented, "New York light is hard. Paris light is a beautiful cerulean gray. But Los Angeles light is clear and bright even in haze. I bring all my pictures here and look at them in Los Angeles light." Francis has main-

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tained studios in Europe and the Orient for many years, but it has been here in Southern California that his many activities find their focus. He has extended his work into the areas of lithography, silkscreen, and ceramics, and he has played a significant and generous role in the creation and sustenance of museums in our area. We regret that the recent work of Sam Francis was unavailable at the time of our exhibition.

Although a number of prominent painters in Southern California have worked in an expressionist idiom, there is also an important school of reductive painting that continues to flourish, especially among our younger artists. During the late 1950s, the presence of an unusual and highly original painter began to be noticed in Los Angeles. Admired by other painters and much older than the artists of the Ferus Gallery, the late John McLaughlin forged his powerful, reductive abstract language of form out of his study of Malevich, Mondrian, and other abstract painters of the early twentieth century. He was guided, in part, by his own experience of Asian art and its ancient principles of composition and expression. McLaughlin's highly reductive art did not travel the path toward symmetry, empiricism, and flatness that tied a great deal of abstract painting to the aims of Minimalism in the early 1960s. Instead, his work sought to preserve a state of dynamic tension in the viewer's mind and eye, to keep the viewer's experience of the painting open and unresolved. In McLaughlin's art, each element is carefully thought out; its placement, coloristic tone, width, weight, and position is determined through an interplay of intuition and intellect. His paintings offer an experience that cannot be found in the work of other reductive painters of the period, such as Reinhardt, Newman, Martin, Stella, and others who place greater emphasis on the physical and graphic qualities of their work. In contrast, McLaughlin's modest scale and straightforward, hand-painted forms serve to underscore the strength of his configurations with their plain surfaces and imperfect edges.

McLaughlin's clear-sighted, steadfast qualities as an artist and

the forcefulness of his work have had an impact on younger painters in Los Angeles. John Miller's work has been abstract from its inception. At first acquaintance, his paintings seem to have a distinct optical shift, a tendency to jump and waver as the retina grows fatigued. Miller remarks, "If you are still inside, they do not move. They haven't moved for me in many years." His careful plotting of direction and interval, the subtle tonalities of warm and cool blacks, and the dynamic of a strong configuration working with the proportions of the canvas and its edges recall some of the issues brought up by McLaughlin, Reinhardt, and other reductive painters. Miller's concerns are his own, however, and his work has a special dynamic, stressing fluidity and the activity of the entire field, elements at variance with the more static, almost classicizing qualities of his predecessors.

James Hayward emphasizes the physical presence of the work with his taut, densely painted surfaces and bold divisions of the canvas. These surfaces are luminous, composed of many layers of pigment smoothed to a luster, compelling the viewer to move closer to them. His divisions of the canvas into colored zones might seem to work against the sensuous qualities of the surface, but in Hayward's art the two elements exist in counterpoint, each enhancing and refining the other.

Robert Ackerman's dark, reductive, shaped canvases of the late 1970s and early 1980s have now become open fields of smoky, dense color that sweep through the composition like storm clouds chasing each other. Changing the format of his canvases, Ackerman has opened up the work to deep space, to implied movement, to a wealth of pictorial rather than actual references to light, shade, and complex configurations on the plane. A recent group of paintings refers to the dark political complexities of El Salvador. His abstraction has become metaphorical and his concerns broader than the boundaries of the canvas. A young painter, Ackerman is growing rapidly, finding and extending his artistic range. His work of the past few years has been exhilarating to observe.

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John Eden is also a young Los Angeles painter whose work is beginning to define itself in reductive terms. His earliest work was boldly colorful, with strong, geometric-solid forms recalling the clarity and graphic incongruities of Patrick Henry Bruce. More recently, Eden has chosen to work with a few elements on broadly defined, colored planes, using the counterpoint of color to separate figure from ground. Thus he has abandoned conventional perspective, relying on the activity of color to create spatial shifts in the work. Eden's painting is subtle in mood, not as dramatically defined as that of Ackerman for example, but possessed of its own warm, clear-edged, architectonic qualities.

Peter Plagens is a familiar figure in the artistic life of Southern California, a distinguished art critic and a maker of highly personal, abstract paintings. A large broken circle has been a constant image in his work. Its placement, width, color, and scale determine the essential character of each painting. More recently, Plagens has begun to add irregular, colored forms to his work. In *Hooker's Green* (1984), for example, these areas have invaded the broken circle and have enlivened and stabilized the open field. Plagen's commitment to abstraction is an intriguing one; it stands in contrast to his broad grasp of various artistic styles and movements in his critical work. Thus his artistic activity is related to, and apart from, his life as a writer.

In recent years, painters in many parts of the world have found greater freedom of expression and a broader range of subject matter by combining abstract forms and figurative elements. In Los Angeles, William Brice has maintained a strong, productive interchange between the planar abstract structures of his work and the figurative elements he has chosen to explore for many years. Fragments of human figures presented like pieces of ancient sculpture, everyday objects, and biomorphic forms inhabit the vast, grayed fields of his canvases. Like a sacred field for ritual objects, the open space between each form serves to isolate it and place it firmly in position with reference

to all other parts of the painting. Stacked, totemic pieces alternate with more naturalistic ones, perhaps indicating that the interior of the painting is hallowed ground but a place contiguous to the world we inhabit.

The use of symbolic forms, themes of natural entropy and change, have characterized the work of Charles Christopher Hill who, some years ago, carefully sewed several layers of painted papers together and then buried them, only to retrieve and display them after natural forces of decay had shredded parts of the paper and faded the pigments. Hill's recent work employs more traditional means, layering of paint, sanding and bruising the surface, all to achieve an image that shows the activity of man without being self-revealing in the manner of expressionist art. A cruciform shape has been a constant in Hill's work for several years, an abstract image of ancient origins and multiple allusions.

Reese Shaw's *Widow's Gift* (1983) is a painting in encaustic over wood that incorporates some of the metaphoric qualities of architecture to suggest a particular occasion and emotional dimension. Her work has grown in scale during the past few years and has become leaner and more focused in its ability to establish a distinct tone of feeling. These are somber yet beautiful paintings that reach out into the surrounding space yet do not aspire to dominate it.

Karen Carson's shaped, circular paintings of the 1970s have now given way to larger, more complex spaces drawn and painted within a rectangle. These forms suggest partially opened windows, hovering planets, walls, and doors used as metaphors for states of feeling. Paradoxically, by enclosing her circular forms within the rectangle, she has been able to open them up and to depict dreamed and imagined realms impossible to achieve in real space.

Margit Omar's abstract paintings of the 1970s involved intricate patterns of small diagonal marks creating a large, complex

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field of activity. During the 1980s her gestural marks broadened, gained in width and thickness, and then became so densely painted that she could carve into them with the sharp end of a brush to create reverse patterns. Running figures and occasional objects entered the painted field that moved and tilted like some rugged landscape seen from above. Now her work has gained in scale, broadened again so that the pigment is less dense, more fluid in its movement. *Soirées Fantastiques* (1984) is typical of this ongoing evolution in her work.

Kaleidoscopic, fragmented forms collide and tumble through space in Gary Lang's *Catch* (1984). His recent work is more ambitious in scale, full of contradictory images—tropical islands, violent street confrontations, still life objects, trees, automobiles, expressive faces—seen out of context. His choices are evocative of street life in downtown Los Angeles, where he has lived and worked for several years. His painting strives for a grand climactic beauty, however. He does not work with the soul of a documentarian but with that of a romantic survivor.

Images of an urbane and tropical late twentieth-century city also are to be found in the work of Marc Pally. A sophisticated observer of Los Angeles art and former director of L.A.C.E. (Los Angeles Contemporary Exhibitions), Pally is a sensitive and innovative draftsman whose extraordinary drawings and paintings on paper have long been a strong point in his oeuvre. Recent works such as *Shift* (1984), a large-scale painting on paper, have affirmed the strength of his imagery, a neoconstructivist geometry mixed with opulent, overstated, biomorphic forms. In Pally's art, stylization is often pushed to its outer limits until the form escapes its antecedent and becomes real again.

The work of Lois Colette has changed greatly in the past few years. She has been searching for fundamental, abstracted images of real objects—a horse, a door, a human head, a tree, and other images—that provide building blocks for more complex interactions. Her recent canvases with their irregular

boundaries and stacked blocks of space provide a multileveled framework for her imagery, and yet they retain the flat plane and the symbolic character of the work. Somewhat reminiscent of the complexity of a painting like Leger's *The City* (1919), we climb through her urban labyrinth and exit from one spatial block into another.

One might not even recognize the ordinary household objects suspended within the paintings of Richard Baker, so rich and atmospheric is the beauty of his work. He treats commonplace imagery in a voluptuous manner recalling the warm, sensuous paintings of John Altoon. A young painter of exceptional promise, Baker has a deft calligraphic stroke and a bit of underlying humor, which may characterize his work to come.

The outrageous, ironic, complex, and important art of Charles Garabedian has at last found its audience on the national scene. A painter of human follies and tender musings on the doings of mankind, Garabedian has mastered his own wonderfully clumsy, figurative style and a type of abstraction that is lyrical, yet sometimes mysterious and visionary in its use of form and space. An original character in every sense of the word, Garabedian waited for the world to catch up to him, and so it did after more than two decades of regular exhibitions, numerous cycles of paintings, and years of teaching that have spread his influence broadly across the community.

Last season, 1983, Garabedian invented a race of prehistoric humans who walked and romped through his paintings discovering the basic rituals of human life. *Greeks* (1984) and *Greeks Bearing Gifts* (1984) are paintings that extend the human journey through time, always with one eye on the past and another firmly on the present.

The changeable, idiosyncratic art of Llyn Foulkes, now somber and tragic, now ironically humorous, always fascinating and concerned with more than formal issues, also has found its audience in recent years. Foulkes is a humanist, one who

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grieves over the atrocities of war and who appreciates the grandeur of the Western landscape and its precarious condition under the all-too-heavy hand of man. *Ghost Hill* (1984) is a broadly painted almost romantic landscape, dark, craggy, cool, and vast. It is difficult to characterize Foulkes' recent style, so quickly does it change and then turn back on itself. His commitment, however, to an intelligent marriage of form and content is a constant and is perhaps the most important factor in his art.

Tom Wudl's paintings are at once dramatic and meditative, clearly drawn yet charged with mystery and ambiguity. *Yoga* (1983), is centered around a lithe, graceful figure of a woman, her body marked by a curious, abstract emblem and by the surrounding atmosphere dissolving around her. What appears to be so tangibly warm and living has become ethereal, unreal, and filled with a mystical energy and purpose.

A very different type of figurative painting is that of Roger Herman, a Geman-born expressionist who has lived in Los Angeles for several years. Herman's work is based, in large part, on memory and personal experience recalled after the passage of time. He came to public attention in Los Angeles with a group of powerful, dark-toned yet brightly colored paintings based on scenes from a family album. In place of violent images of war and social protest or the garish life of contemporary urban youth, Herman's work probes the landscape of memory and finds there images of tenderness and irony. It is as though these remembered scenes have gained meaning, scale, and universality with their distance in time. Today, these images of memory and displacement no longer dominate his art, which has taken on more universal themes while retaining its humanistic focus.

Arnold Mesches is another Los Angeles artist who pursued his own path as an expressionist painter of the human figure over several decades to find his audience only in the past few years. Mesches' exciting large-scale portraits of familiar Los Angeles

personalities were shown a few years ago and these demonstrated that his vital calligraphy was also capable of conveying the outer and inner life of his sitters. His recent cycle of paintings involves the blatant juxtaposition of ordinary objects and well-known masterworks of art history. In *The Triumph of Death* (1984), a pair of plastic lawn chairs occupies the foreground of a landscape by Bruegel. Is this homage or parody? Mesches seeks to affirm the historical work by quoting it and noting its distance from the banalities of contemporary life.

The romantic landscapes of Ernest Silva affirm a long-standing tradition in American art, the mystical solitude of Ryder or Burchfield that speaks of the dark, hidden rhythms of nature. Silva's partially felled forests, racing clouds, and leafless trees appear to be gripped by the cold hand of winter while the sky is aflame with the light of the setting sun. Silva has realized these forms in wooden reliefs and has extended this imagery into a group of recent paintings that incorporates human figures in improbable places and combinations.

Candice Gawne's vision of the urban landscape is somber and romantic in *Rush Hour* (1984). Her heavy impasto creates internal vibrations of shadow within the work, and thus surface and image work together to establish the emotional tone of the work.

Pierre Picot's condensed, Surrealist-inspired landscapes are those of the imagination. The solid geometry of his boxlike houses, tapered cypresses, and swiftly converging lines of perspective are as memorable and convincing as the places in a well-remembered dream. A young French painter who has lived in Los Angeles for several years, Picot seems to search for the archetypal forms behind imagination and memory and to use these with great sensitivity to the shared visual vocabulary of his audience. His ample, steady forms reject the technical bravado generally associated with figurative Surrealist style, and they go straight to the heart of the viewer's lexicon of dreams.

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If painting is to have a future in Southern California, it is to these young painters that we must look, and it is in their work that we must find the indications of our future development. Dan McCleary is one who has attracted the attention of many painters and critics who have remarked upon the poignant, acutely observed feelings of loss and isolation expressed in his work. Sturdy, oddly fascinating figures, whose slight tendency toward geometry removes them from ordinary identity, inhabit the living rooms, bedrooms, city streets, and parks in his work. He speaks of human interaction, the recognition of one human face by another, a mother's arms around her child, with compassion and also a strange loneliness. It is a psychological realm reminiscent of Edward Hopper although somewhat more elusive, because the narrative is even more oblique and the feelings are those of our own time. *Woman in the Garden* (1984), is a beautiful painting and also a moving almost elegiac one, filled with the special shading of emotion that is characteristic of McCleary's art.

The paintings of Luis Serrano are also calmly beautiful with a somber dignity that is difficult to trace or explain. He shows us fragments of rooms, single objects, the top of a table, all ordinary subjects of an artist but presented in such a way that they gain in weight and import. Serrano has preferred, so far, to paint on paper and to emphasize his firm draftsmanship, but color also plays a major role by establishing the overall mood and range of light in each work.

It should be clear by now that one would look in vain for a single style, point of view, or range of subject matter among the painters working in Southern California. The mature painters of this area have contributed a rich and varied heritage of abstract and figurative painting, works that stress the personal, the conceptual, the particular, and the universal. It is exciting to see how long-established tendencies have been understood, sometimes even rediscovered, and then adapted by younger painters. With each passing decade this heritage grows, its roots go deeper and the community of painters enlarges its

range of interests and its influence on the national scene. This is a special time when we may witness several generations of painters at work in Southern California, conscious of our history while celebrating the present moment.

Susan C. Larsen



## Participating Artists

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16-17 **Robert Ackerman**

18-19 **Richard Baker**

20-21 **William Brice**

22-23 **Karen Carson**

24-25 **Lois Colette**

26-27 **Ronald Davis**

28-29 **Richard Diebenkorn**

30-31 **John Eden**

32-33 **Llyn Foulkes**

34-35 **Charles Garabedian**

36-37 **Candice Gawne**

38-39 **Joe Goode**

40-41 **James Hayward**

42-43 **Roger Herman**

44-45 **Charles Christopher Hill**

46-47 **Craig Kauffman**

48-49 **Gary Lang**

50-51 **Dan McCleary**

52-53 **Arnold Mesches**

54-55 **John M. Miller**

56-57 **Ed Moses**

58-59 **Margit Omar**

60-61 **Marc Pally**

62-63 **Pierre Picot**

64-65 **Peter Plagens**

66-67 **Luis Serrano**

68-69 **Reeseey Shaw**

70-71 **Ernest Silva**

72-73 **Tom Wudl**

# Robert Ackerman

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BORN IN BUFFALO, NEW YORK, 1952

## Recent Exhibitions

- 1984** *Robert Ackerman*, Contemporary Arts Forum, Santa Barbara, California
- Group Exhibition, Rosamund Felsen Gallery, Los Angeles, California
- 1983** *Robert Ackerman*, Rosamund Felsen Gallery, Los Angeles, California
- Summer Show*, Rosamund Felsen Gallery, Los Angeles, California
- 1982** *Changing Trends: Content and Style*, Laguna Beach Museum of Art, Laguna Beach, California; Los Angeles Institute of Contemporary Art, Los Angeles, California
- Contemporary Triptychs*, Galleries of the Claremont Colleges, Claremont, California
- 1981** *Southern California Artists*, Los Angeles Institute of Contemporary Art, Los Angeles, California
- Abstraction in Los Angeles 1950–1980: Selections from the Murray and Ruth Gribin Collection*, California State University Northridge
- The New Art of Downtown Los Angeles*, Madison Art Center, Madison, Wisconsin. Traveled to four North American cities.
- 1980** *Variations: 5 Los Angeles Painters*, Fisher Gallery, University of Southern California, Los Angeles



*Jeekyll-Desaparecido*, 1983, Oil on canvas, 60 x 120 in. (152.4 x 304.8 cm)

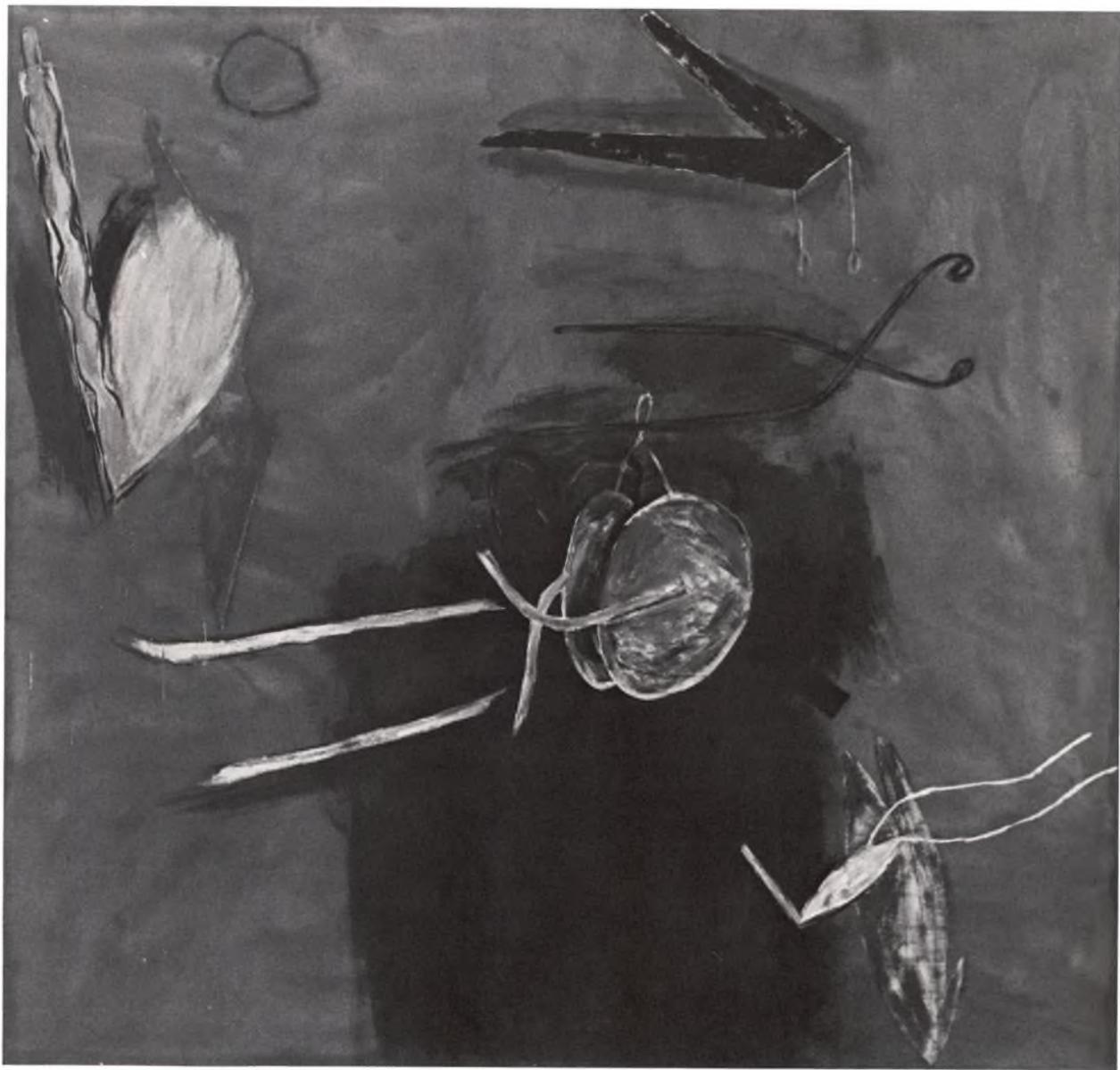
# Richard Baker

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BORN IN COLUMBIA, MISSOURI, 1943

## Recent Exhibitions

- 1983** *Richard Baker*, Cirrus Gallery, Los Angeles, California
- 1982** *Richard Baker*, Cirrus Gallery, Los Angeles, California  
*Five From Cirrus Gallery*, Galleria del Cavallino, Venice, Italy
- 1981** *Newcomers 1981*, Municipal Art Gallery, Los Angeles, California  
*Southern California Artists*, Los Angeles Institute of Contemporary Art, Los Angeles, California  
*Information*, University Gallery, San Diego State University, San Diego, California
- 1980** *Three Aspects in Four Mediums*, Celebrations Gallery, San Diego, California



*Wheeled Device*, 1983, Acrylic on unstretched canvas, 71-1/2 x 77 in. (181.61 x 195.58 cm)

# William Brice

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BORN IN NEW YORK, NEW YORK, 1921

## Recent Exhibitions

**1984** *William Brice*, Robert Miller Gallery, New York, New York

*William Brice Recent Work*, L.A. Louver Gallery, Venice, California

*Twentieth Century American Drawings—The Figure in Context*, Terra Museum of American Art, Evanston, Illinois.

Traveled to Arkansas Art Center, Little Rock, Arkansas; Oklahoma Museum of Art, Oklahoma City, Oklahoma; Elvehjem Museum of Art, University of Wisconsin, Madison; National Academy of Design, New York, New York

**1983** *William Brice: Selected Work*, Smith Anderson Gallery, Palo Alto, California

*American/European: Painting and Sculpture, Part II*, L.A. Louver Gallery, Venice, California

*Surreal*, Robert Miller Gallery, New York, New York

**1982** *Drawings by Painters*, Long Beach Museum of Art, Long Beach, California. Traveled to Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California

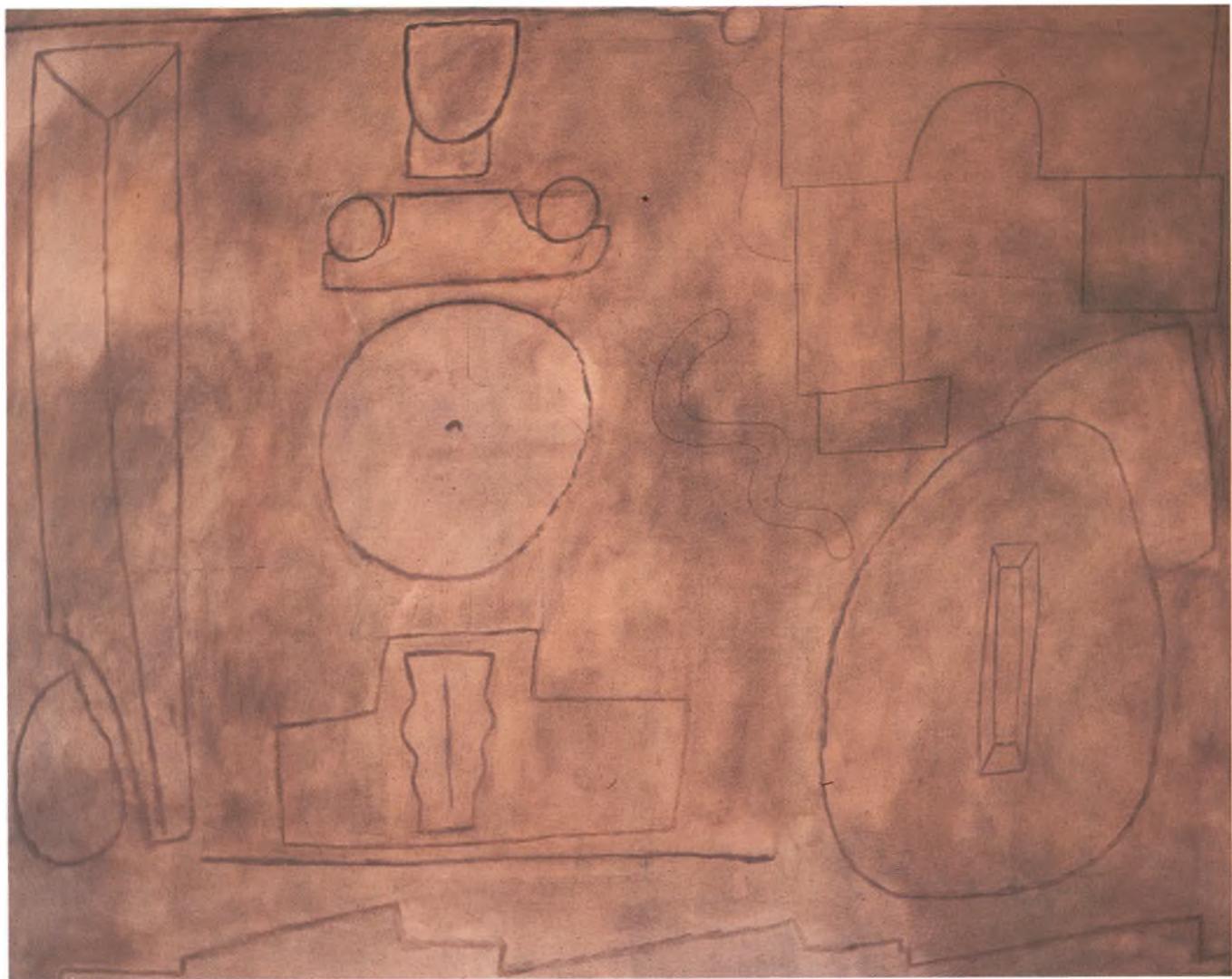
**1981** *William Brice Drawings*, California State University, Dominguez Hills

*California: A Sense of Individualism*, L.A. Louver Gallery, Venice, California

*Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California

**1980** *William Brice*, Robert Miller Gallery, New York, New York

*William Brice Drawings*, Mary Porter Sesnon Art Gallery, University of California, Santa Cruz



Untitled, 1978, Oil on canvas, 114 x 143 in. (289.56 x 363.22 cm)

# Karen Carson

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BORN IN CORVALLIS, OREGON, 1943

## Recent Exhibitions

**1984** *Karen Carson*, Rosamund Felsen Gallery, Los Angeles, California

**1983** *Summer Show*, Rosamund Felsen Gallery, Los Angeles, California

*The First Show: Painting and Sculpture from Eight Collections 1940–1980*, Museum of Contemporary Art, Los Angeles, California

Group Exhibition, Rosamund Felsen Gallery, Los Angeles, California

**1982** *Karen Carson*, Rosamund Felsen Gallery, Los Angeles, California

*Drawings by Painters*, Long Beach Museum of Art, Long Beach, California. Traveled to Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California

*Los Angeles Art: An Exhibition of Contemporary Painting*, Nagoya City Museum, Nagoya, Japan; Municipal Art Gallery, Los Angeles, California

*Recent Acquisitions from the Robert A. Rowan Collection*, Art Center College of Design, Pasadena, California

*New Work*, Rosamund Felsen Gallery, Los Angeles, California

*Theatrical Abstraction*, Jan Baum Gallery, Los Angeles, California

**1981** *Karen Carson*, Rosamund Felsen Gallery, Los Angeles, California

*Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California

*Abstractions*, San Francisco Art Institute, San Francisco, California

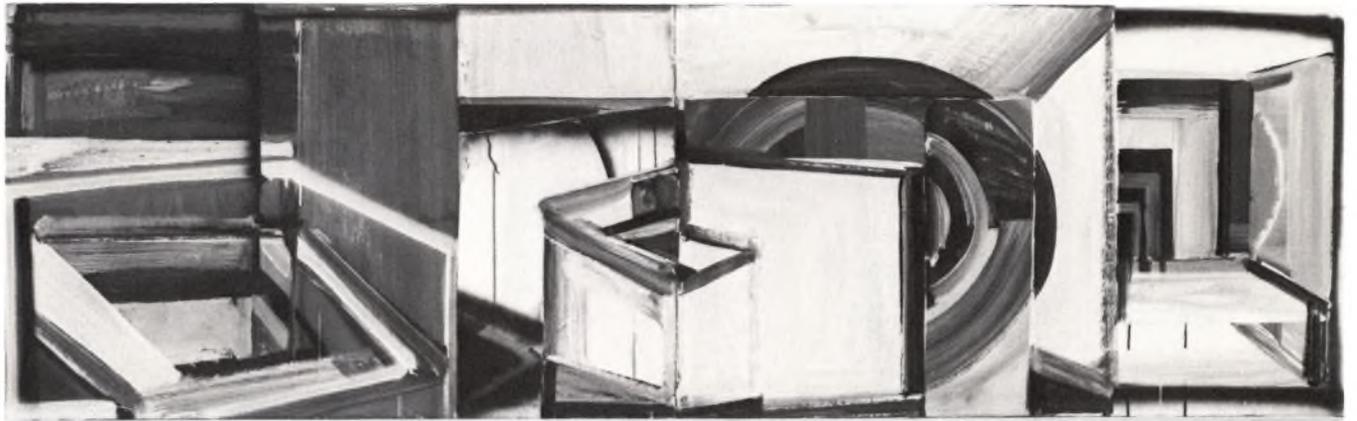
*The Museum as Site: Sixteen Projects*, Los Angeles County Museum of Art, Los Angeles, California

*Professor's Choice*, Lang Gallery, Scripps College, Galleries of the Claremont Colleges, Claremont, California

**1980** *Karen Carson*, Rosamund Felsen Gallery, Los Angeles, California

*Contemporaries: 17 Artists*, Security Pacific Bank, Los Angeles, California

*New Work*, Rosamund Felsen Gallery, Los Angeles, California



*White Spaces*, 1983, Acrylic on Tycore, 24 x 78 in. (60.96 x 198.12 cm)

# Lois Colette

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BORN IN LOS ANGELES, CALIFORNIA, 1949

## Recent Exhibitions

- 1984** *7th Annual Downtown Artists Show*, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California
- The Cotton Exchange Show*, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California
- Some Photographs by Artists*, Risser Gallery, Pasadena, California
- A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors 1984*, Design Center of Los Angeles, Los Angeles, California
- 1983** *Lois Colette*, College of Creative Studies Gallery, University of California, Santa Barbara
- 10-10-10*, Los Angeles Institute of Contemporary Art, Los Angeles, California
- 1982** *Lois Colette/Drawings*, Carolyn Watson Gallery, Santa Barbara, California
- The Behavioral Patterns of Art Dealers*, The American Gallery, Los Angeles, California
- 3 Rooms/3 Views*, Los Angeles Institute of Contemporary Art, Los Angeles, California
- 1981** *Mail Art*, Galeria Canaleta, Figueres, Spain
- Land-scape, An exhibition*, Cohen & Ziskin, Los Angeles, California
- Llibres d'Artista/Artist's Books*, Metronom, Barcelona, Spain
- The Intimate Object*, Downtown Gallery, Los Angeles, California
- 1980** *Mail Art Exhibition*, Centre de Documentació d'Art Actual, Barcelona, Spain



# Ronald Davis

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BORN IN SANTA MONICA, CALIFORNIA, 1937

## Recent Solo Exhibitions

- 1984** *Flatlanders*, Thomas Babeor Gallery, La Jolla, California  
*New Music Paintings*, Asher/Faure, Los Angeles, California  
*New Music Paintings*, Blum Helman Gallery, New York, New York
- 1983** *Bungalow Show/Small Paintings*, Asher/Faure, Los Angeles, California  
*Etchings and Lithographs*, Gemini GEL, Los Angeles, California
- 1982** *Splatter and Object Paintings*, Asher/Faure, Los Angeles, California  
*Slabs*, Conejo Valley Art Museum, Thousand Oaks, California  
*Selected Works 1968-1982*, John Berggruen Gallery, San Francisco, California
- 1981** *Etchings by Ronald Davis*, Gemini GEL, Los Angeles, California  
*Paintings by Ronald Davis*, Blum Helman Gallery, New York, New York
- 1980** *Ronald Davis*, San Diego State University, San Diego, California  
*Ronald Davis*, Middendorf/Lane Gallery, Washington, D.C.  
*Recent Watercolors by Ronald Davis*, John Berggruen Gallery, San Francisco, California



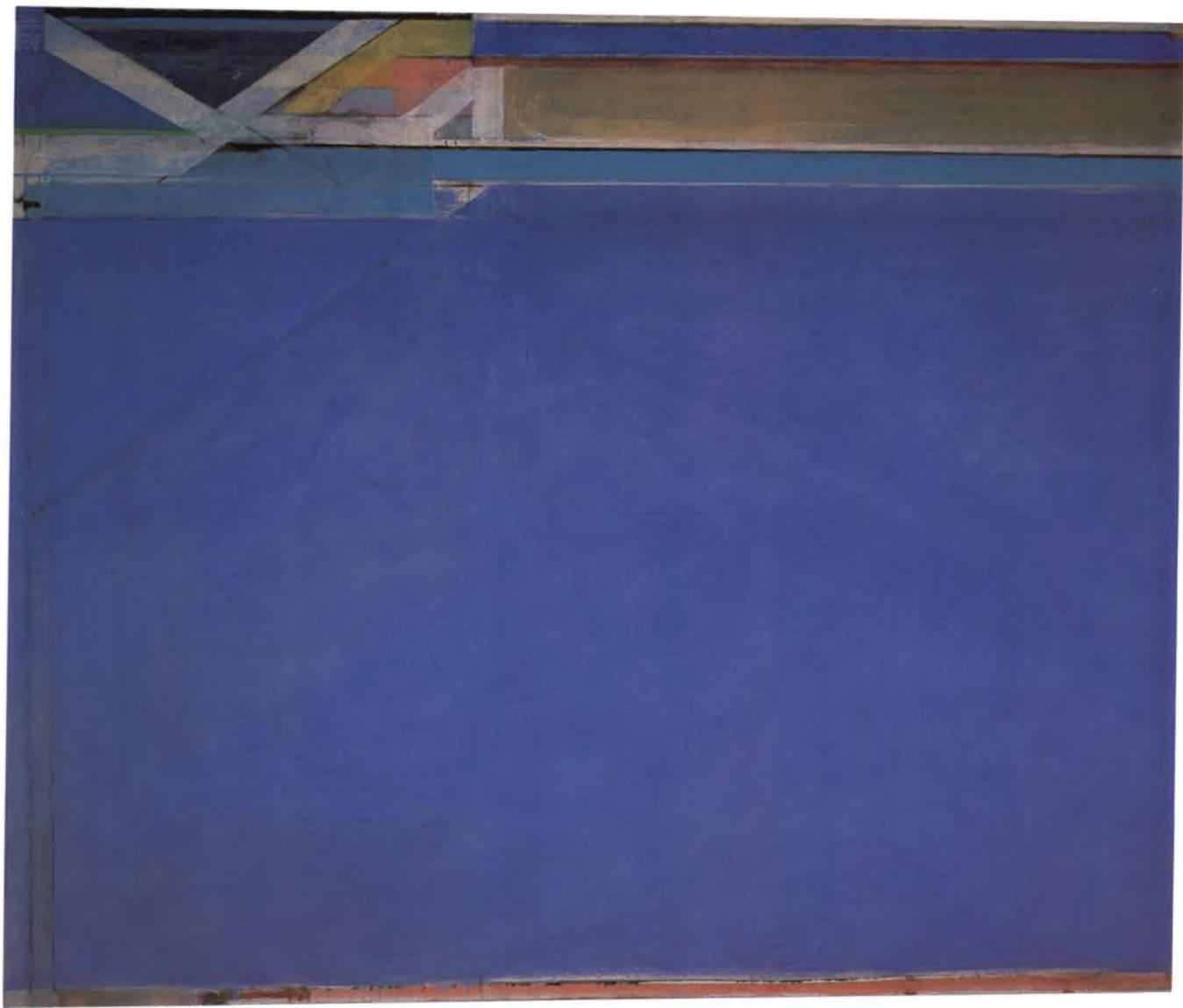
*Frequency Modulation*, 1983–84, Cel-vinyl acrylic co-polymer on canvas, 80 x 93-1/8 in. (203.2 x 236.54 cm)

# Richard Diebenkorn

BORN IN PORTLAND, OREGON, 1922

## Recent Exhibitions

- 1984** *Richard Diebenkorn: Recent Work*, M. Knoedler & Co., New York, New York
- The Zurier Collection*, John Berggruen Gallery, San Francisco, California
- 1983** *Richard Diebenkorn: Works on Paper*, John Berggruen Gallery, San Francisco, California
- Richard Diebenkorn: Paintings 1948–1983*, San Francisco Museum of Modern Art, San Francisco, California
- 15th Annual Exhibition*, National Academy of Design, New York, New York
- Changes*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- The Painterly Figure*, Parrish Art Museum, Southampton, New York
- Art for a Nuclear Weapons Freeze*, coordinated by the Barbara Krakow Gallery, Boston, Massachusetts. Traveled to eight U.S. cities.
- The First Show: Painting and Sculpture from Eight Collections 1940–1980*, Museum of Contemporary Art, Los Angeles, California
- 1982** *Richard Diebenkorn*, M. Knoedler & Co., New York, New York
- Diebenkorn Etchings*, Crown Point Gallery, Oakland, California
- Richard Diebenkorn: Intaglio 1961–1980*, Brooklyn Museum, Brooklyn, New York
- A Private Vision: Contemporary Art From the Graham Gund Collection*, Museum of Fine Arts, Boston, Massachusetts
- Artists Choose Artists*, CDS Gallery, New York, New York
- Drawings by Painters*, Long Beach Museum of Art, Long Beach, California. Traveled to Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California
- 1981** *Richard Diebenkorn: Matrix/Berkeley 40*, University Art Museum, Berkeley, California
- Richard Diebenkorn: Etchings and Drypoints, 1949–1980*, Minneapolis Institute of Arts, Minneapolis, Minnesota. Traveled to eleven U.S. cities
- Richard Diebenkorn*, Malborough Gallery, New York, New York
- 37th Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery of Art, Washington, D.C.
- California: The State of Landscape, 1977–1981*, Santa Barbara Museum of Art, Santa Barbara, California
- 1980** *Richard Diebenkorn*, M. Knoedler & Co., New York, New York
- American Drawing in Black & White*, Brooklyn Museum, Brooklyn, New York
- Three by Four*, Blum Helman Gallery, New York, New York



*Ocean Park #135*, 1983, Oil on canvas, 66-1/4 x 81-1/4 in. (168.275 x 206.37 cm)

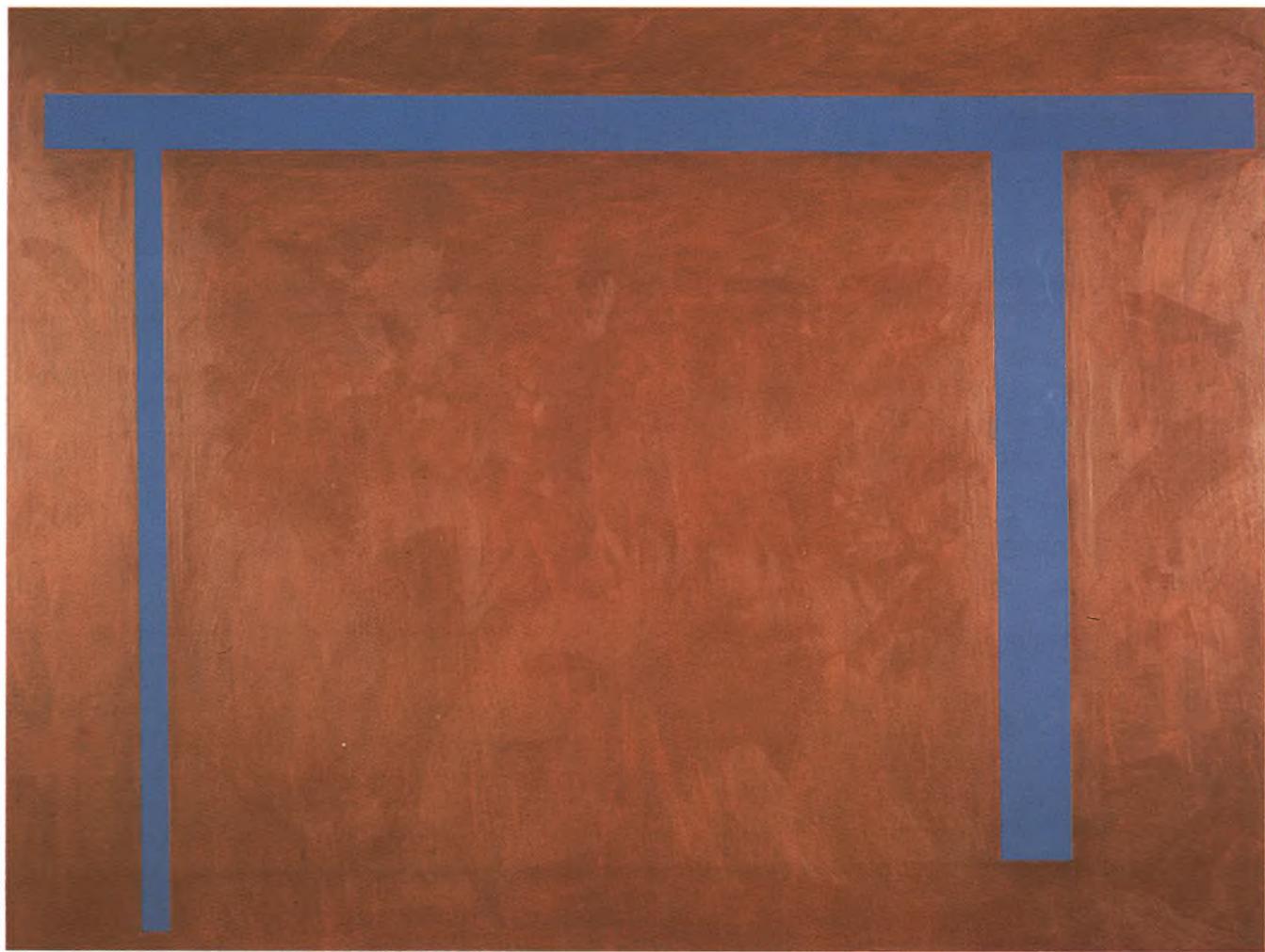
# John Eden

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BORN IN LOS ANGELES, CALIFORNIA, 1948

## Recent Exhibitions

- 1984** Group Exhibition, Los Angeles County Museum of Art, Los Angeles, California
- 1982** Group Exhibition, Independent Contemporary Exhibitions, Los Angeles, California
- 1980** Group Exhibition, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California



*Untitled Abstraction, Pale Series, 1984, Oil and encaustic on canvas, 54 x 72 x 2 in. (137.16 x 182.88 x 5.08 cm)*

# Llyn Foulkes

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BORN IN YAKIMA, WASHINGTON, 1934

## Recent Exhibitions

- 1984** *Llyn Foulkes*, Los Angeles Institute of Contemporary Art, Los Angeles, California  
*Llyn Foulkes*, Zola Liberman, Chicago, Illinois  
*Los Angeles and the Palm Tree: Image of a City*, ARCO Center for Visual Art, Los Angeles, California
- 1983** *Llyn Foulkes*, Asher/Faure, Los Angeles, California  
*Young Talent Awards 1963–1983*, Los Angeles County Museum of Art, Los Angeles, California
- 1982** *From the Permanent Collection*, San Francisco Museum of Modern Art, San Francisco, California  
*Narrative Painting and Urban Vernacular*, Henry Art Gallery, University of Washington, Seattle, Washington  
*Michael Blankfort Collection*, Los Angeles County Museum of Art, Los Angeles, California  
*The West as Art*, Palm Springs Desert Art Museum, Palm Springs, California
- 1981** *California Landscape*, Santa Barbara Museum of Art, Santa Barbara, California; Newport Harbor Art Museum, Newport Beach, California  
*Southern California Painting*, Laguna Beach Museum of Art, Laguna Beach, California
- 1980** *Fiftieth Anniversary Exhibition*, Whitney Museum of American Art, New York, New York  
*Contemporary Collections*, Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France



# Charles Garabedian

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BORN IN DETROIT, MICHIGAN, 1923

## Recent Exhibitions

- 1984** *Charles Garabedian*, Hirschl and Adler Modern, New York, New York
- The First Newport Biennial, L.A. Today*, Newport Harbor Art Museum, Newport Beach, California
- American/European Painting, Drawing and Sculpture*, L.A. Louver Gallery, Venice, California
- Biennale di Venezia: Paradise Lost/Paradise Regained, American Visions of the New Decade*, United States Pavilion, Venice, Italy. Organized by the New Museum of Contemporary Art, New York, New York
- Ceeje Revisited*, Municipal Art Gallery, Los Angeles, California
- 1983** *Charles Garabedian—Painting 1978–1982*, L.A. Louver Gallery, Venice, California
- The First Show: Painting and Sculpture from Eight Collections 1940–1980*, Museum of Contemporary Art, Los Angeles, California
- Back to the USA*, Kunst Museum, Lucerne; Rheinisches Landes-Museum, Bonn; Württembergis Cher Kunstverein, Stuttgart
- Five West Coast Artists of Armenian Ancestry*, Fresno Art Center, Fresno, California
- 1982** *Charles Garabedian*, Holly Solomon Gallery, New York, New York
- Biennale di Venezia*, Venice, Italy
- 1981** *Just A Great Thing To Do: Selected Works by Charles Garabedian*, La Jolla Museum of Contemporary Art, La Jolla, California
- Contemporary Drawings*, University of California, Santa Barbara
- 1980** *Charles Garabedian: Collage and Ceramic Works 1978–1980*, L.A. Louver Gallery, Venice, California
- Aspects of the Seventies*, Rose Art Museum, Brandeis University, Waltham, Massachusetts
- Contemporary Art From Southern California*, High Museum, Atlanta, Georgia



*Greeks*, 1984, Acrylic on panel board, 36 x 48 in. (91.44 x 121.92 cm)

# Candice Gawne

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BORN IN SANTA MONICA, CALIFORNIA, 1949

## Recent Exhibitions

- 1984** Two-Person Exhibition, Memorial Union Gallery, Arizona State University, Tempe
- A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors '84*, Design Center of Los Angeles, Los Angeles, California
- Neon Jungle: Urban Landscapes*, Museum of Neon Art Los Angeles, California
- From History to Action*, Woman's Building, Los Angeles, California
- All California '84*, Laguna Beach Museum of Art, Laguna Beach, California
- 1983** *Candice Gawne*, Karl Bornstein Gallery, Santa Monica, California
- Candice Gawne*, Paintings and Kinetic Neon Sculpture, Irvine Fine Arts Center, Irvine, California
- Chautauqua National Exhibition of American Art*, Jamestown, New York
- Ladies of the Night*, Museum of Neon Art, Los Angeles, California
- Third Juried Exhibition*, Southern California Women's Caucus for Art, Exploratorium Gallery, California State University, Los Angeles
- 1982** *Candice Gawne*, Imperial Savings and Loan, Redondo Beach, California
- Magical Mystery Tour*, Municipal Art Gallery, Los Angeles, California
- Summer Show*, Karl Bornstein Gallery, Santa Monica, California
- 1981** Group Show, L.A. Artcore Gallery, Los Angeles, California
- 1980** *Candice Gawne*, First Interstate Bank, Redondo Beach, California
- Candice Gawne*, Art of the '80s Gallery, Hermosa Beach, California
- Palos Verdes Community Arts Juried Show*, Palos Verdes, California



*Rush Hour*, 1984, Oil on canvas, 44 x 66 in. (111.76 x 167.64 cm)

# Joe Goode

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BORN IN OKLAHOMA CITY, OKLAHOMA, 1937

## Recent Exhibitions

- 1984** *Joe Goode*, Asher/Faure, Los Angeles, California  
*Joe Goode*, Charles Cowles Gallery, New York, New York
- 1982** *Joe Goode*, Gallery One, Fort Worth, Texas  
*Joe Goode*, Cirrus Gallery, Los Angeles, California  
*Americans: The Collage*, Contemporary Arts Museum,  
Houston, Texas  
*Exchange entre artistes 1931-1982, Pologne-U.S.A.*, Musée  
d'Art Moderne de la Ville de Paris, France; Muzeum Sztuki  
Wspolczesnej, Lodz, Poland
- 1981** *Joe Goode*, Cirrus Gallery, Los Angeles, California  
*Joe Goode*, Margo Leavin, Los Angeles, California  
*Art in Los Angeles: Seventeen Artists in the Sixties*, Los  
Angeles County Museum of Art, Los Angeles, California
- 1980** *Joe Goode*, Charles Cowles Gallery, New York, New York



*Forest Fire 86*, 1984, Oil on canvas, 20 x 56 in. (50.8 x 142.24 cm)

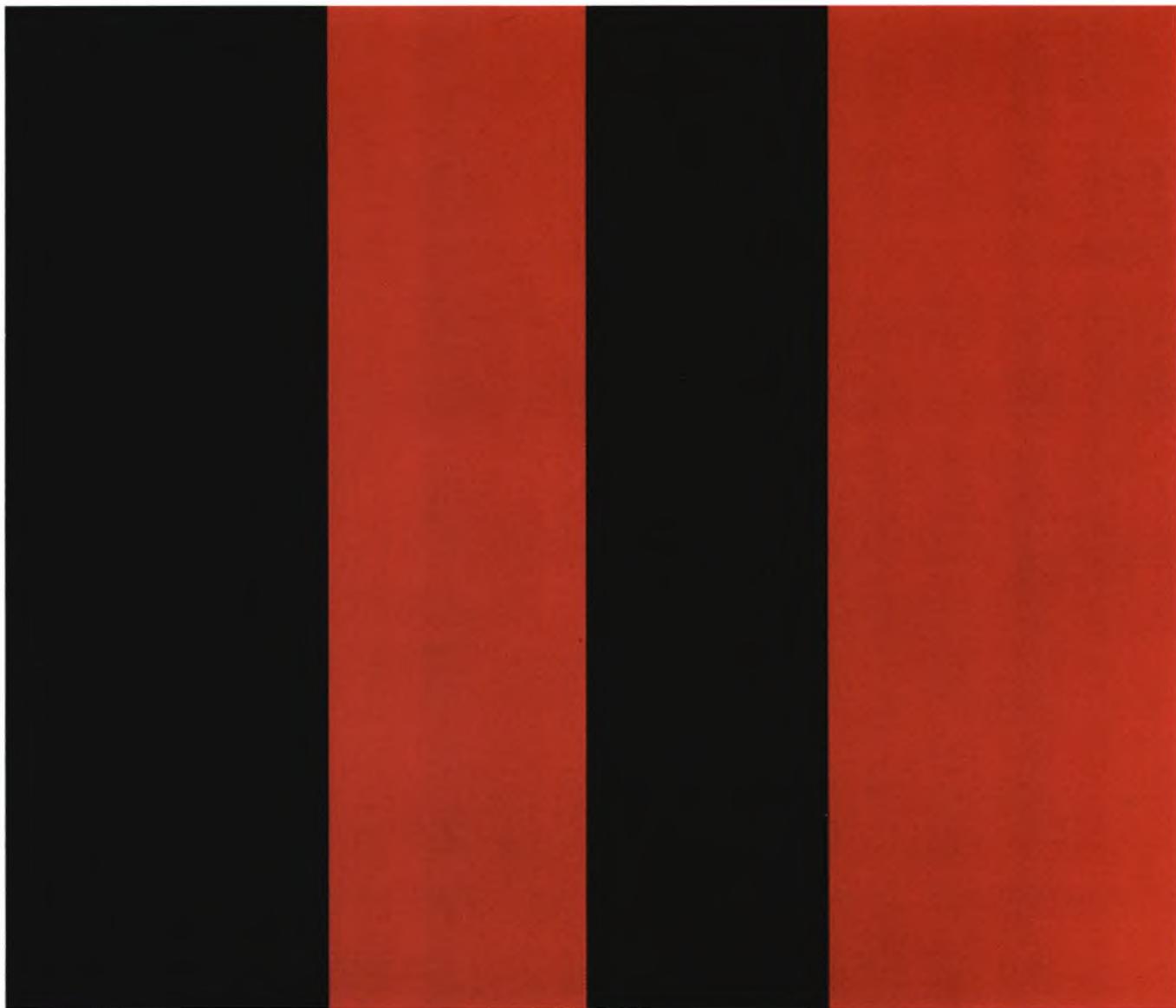
# James Hayward

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BORN IN SAN FRANCISCO, CALIFORNIA, 1943

## Recent Exhibitions

- 1984** *James Hayward*, Modernism, San Francisco, California  
*California Drawing*, Modernism, San Francisco, California
- 1983** *James Hayward*, Mizuno Gallery, Los Angeles, California  
*Black on Black*, Contemporary Arts Forum, Santa Barbara, California  
*Young Talent Awards: 1963-1983*, Los Angeles County Museum of Art, Los Angeles, California  
*Changing Trends: Content and Style*, Laguna Beach Museum of Art, Laguna Beach California; Los Angeles Institute of Contemporary Art, Los Angeles, California
- 1982** *Hayward-Register*, Modernism, San Francisco, California  
*Los Angeles Art: An Exhibition of Contemporary Painting*, Nagoya City Museum, Nagoya, Japan; Municipal Art Gallery, Los Angeles, California
- 1980** *James Hayward*, Modernism, San Francisco, California  
*James Hayward*, Mizuno Gallery, Los Angeles, California



*Automatic Painting Red/Black 1980-1983*, 1980-83, Acrylic on canvas; 4 panels, 47 x 53-5/8 in. (119.38 x 136.21 cm). Work illustrated not in exhibition.

# Roger Herman

BORN IN SAARBRUCKEN, SAARLAND, WEST GERMANY, 1947

## Recent Exhibitions

- 1984** *Roger Herman*, Hal Bromm Gallery, New York, New York  
*Roger Herman*, Roger Ramsey, Chicago, Illinois  
*Roger Herman*, Eaton/Shoen Gallery, San Francisco, California  
*Roger Herman*, Ulrike Kantor Gallery, Los Angeles, California  
*Roger Herman*, Patti Aande, San Diego, California  
*Roger Herman*, Milwaukee Art Center, Milwaukee, Wisconsin  
*The Human Condition: Biennial III*, San Francisco Museum of Modern Art, San Francisco, California  
*Portraits*, The Institute for Art and Urban Resources, P.S. I, Long Island City, New York
- 1983** *Roger Herman*, Eaton/Shoen Gallery, San Francisco, California  
*Roger Herman*, Ulrike Kantor Gallery, Los Angeles, California  
*Roger Herman*, La Jolla Museum of Contemporary Art, La Jolla, California  
*Roger Herman*, Peppers Art Gallery, University of Redlands, Redlands, California  
Group Exhibition, Palm Springs Desert Museum, Palm Springs, California  
*10-10-10*, Los Angeles Institute of Contemporary Art, Los Angeles, California
- 1982** *Roger Herman*, Kunstakademie, Karlsruhe, West Germany
- Roger Herman*, Ulrike Kantor Gallery, Los Angeles, California
- 1981** *Roger Herman*, San Francisco Art Institute, San Francisco, California  
*Roger Herman*, Ulrike Kantor Gallery, Los Angeles, California  
*Beyond Good and Evil*, Southern Exposure, San Francisco, California  
*New Fauve Painting: A Selected Exhibition*, California State University, Los Angeles  
*Figuration*, University Art Museum, University of California, Santa Barbara  
*Fresh Paint*, San Francisco Museum of Modern Art, San Francisco, California  
*Four L.A. Painters*, Pasadena City College Gallery, Pasadena, California  
*Critics Choice*, Eaton/Shoen Gallery, San Francisco, California  
*New Painting and Sculpture*, San Francisco Art Institute, San Francisco, California
- 1980** *Roger Herman*, Jetwave, San Francisco, California



*Staircase #2*, 1984, Oil on burlap, 72 x 120 in. (182.88 x 304.8 cm)

# Charles Christopher Hill

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BORN IN GREENSBURG, PENNSYLVANIA, 1948

## Recent Exhibitions

**1984** *Charles Christopher Hill*, DBR Gallery, Cleveland, Ohio  
*Charles Christopher Hill*, Cirrus Gallery, Los Angeles, California

**1983** *Charles Christopher Hill*, Van Straaten Gallery, Chicago, Illinois  
*Charles Christopher Hill*, Cirrus Gallery, Los Angeles, California

Group Exhibition, Hunsaker-Schlesinger, Los Angeles, California

**1982** *Charles Christopher Hill*, Galerie Krebs, Bern, Switzerland  
*Charles Christopher Hill*, Cirrus Gallery, Los Angeles, California

*Charles Christopher Hill*, Galerie Maurer, Zurich, Switzerland

*Charles Christopher Hill*, Baudoin Lebon, Paris, France

*Drawings by Painters*, Long Beach Museum of Art, Long Beach, California. Traveled to Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California

*Five from Cirrus Gallery*, Galleria del Cavallino, Venice, Italy

*New American Paperworks*, World Print Council, San Francisco, California

**1981** *Charles Christopher Hill*, Simon Lowinsky Gallery, San Francisco, California

*Charles Christopher Hill*, Galerie Maurer, Zurich, Switzerland

*Los Angeles Prints: 1883-1980, Part II*, Los Angeles County Museum of Art, Los Angeles, California

*Forty Famous Californians*, Judith Christian Gallery, New York, New York

*Abstraction in Los Angeles 1950-1980: Selections from the Murray and Ruth Gribin Collection*, California State University, Northridge

**1980** *Charles Christopher Hill*, Cirrus Gallery, Los Angeles, California

*Matter, Meaning, and Memory*, Honolulu Academy of Arts, Honolulu, Hawaii. Traveled through June 1983

*Cirrus Exhibition*, University of Lethbridge, Calgary, Alberta

*Paper, Cast/Torn/Formed*, Old Venice Jail Gallery, Venice, California



*Tiger Shark*, 1984, Acrylic on canvas, 60 x 48 in. (152.4 x 121.92 cm)

# Craig Kauffman

BORN IN LOS ANGELES, CALIFORNIA, 1932

## Recent Exhibitions

- 1984** *Some of Our Best*, Fine Arts Center Gallery, Irvine, California  
Group Exhibition, Asher/Faure, Los Angeles, California
- 1983** *Craig Kauffman*, Asher/Faure, Los Angeles, California  
*Publications of Cirrus Editions, Los Angeles*, Van Straaten Gallery, Chicago, Illinois
- 1982** *Craig Kauffman*, Thomas Segal Gallery, Boston, Massachusetts  
*Craig Kauffman*, Blum Helman, New York, New York  
*Craig Kauffman*, Cirrus Gallery, Los Angeles, California  
*The Carolyn and Jack Farris Collection—Selected Contemporary Works*, La Jolla Museum of Contemporary Art, La Jolla, California  
*Los Angeles Art: An Exhibition of Contemporary Painting*, Nagoya City Museum, Nagoya, Japan; Municipal Art Gallery, Los Angeles, California  
*L.A. on Paper*, DBR Gallery, Cleveland, Ohio  
*Recent Acquisitions from the Robert A. Rowan Collection*, Art Center College of Design, Pasadena, California  
*Drawings by Painters*, Long Beach Museum of Art, Long Beach, California. Traveled to Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California
- 1981** *Craig Kauffman: A Comprehensive Exhibition, 1957–1980*, organized by the La Jolla Museum of Contemporary Art. Traveled to Elvehjem Museum of Art, Madison, Wisconsin; Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia; Oakland Museum, Oakland, California
- Craig Kauffman*, Asher/Faure, Los Angeles, California  
*33rd Annual Hassam & Speicher Fund Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York  
*Art in Los Angeles: Seventeen Artists in the Sixties*, Los Angeles County Museum of Art, Los Angeles, California  
*Southern California Artists: 1940–1980*, Laguna Beach Museum of Art, Laguna Beach, California  
*Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California
- 1980** *Southern California Drawings*, Hartford Art School, University of Hartford, Connecticut



*Pink Chair #1*, 1983, Acrylic and oil stick on silk, 80 x 48 in. (203.2 x 121.92 cm)

# Gary Lang

BORN IN LOS ANGELES, CALIFORNIA, 1950

## Recent Exhibitions

**1984** *Gary Lang*, Kirk de Gooyer Gallery, Los Angeles, California

*Gary Lang*, Baskerville and Watson, New York, New York

*Crime and Punishment*, Triton Museum, Santa Clara, California

*Olympiad: Summer '84*, Koplín Gallery, Los Angeles, California

*A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors, 1984*, Design Center of Los Angeles, Los Angeles, California

**1983** *Gary Lang*, Quint Gallery, San Diego, California

*Gary Lang*, Kirk de Gooyer Gallery, Los Angeles, California

Group Exhibition, Quint Gallery, San Diego, California

**1982** *Gary Lang*, Quint Gallery, La Jolla, California

*Gary Lang*, Downtown Gallery, Los Angeles, California

*4th Anniversary of Chinese Chance*, University Place Gallery, New York, New York

*Sunday in Rio*, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California

*Theatrical Abstractions*, Jan Baum Gallery, Los Angeles, California

*Sanders Collection*, Plains Art Museum, Moorehead, Minnesota

**1981** *Gary Lang*, Todd Gallery, Phoenix, Arizona

Group Exhibition, Molly Barnes Gallery, Los Angeles, California

*Intimate Object*, Downtown Gallery, Los Angeles, California

*Emerging Downtown Los Angeles Artists*, Cypress College, Cypress, California

*California Artists*, Tower Gallery, New York, New York

*The New Art of Downtown Los Angeles*, Madison Art Center, Madison, Wisconsin. Traveled to four North American cities.

*Wall Constructions*, Security Pacific Bank, Los Angeles, California

Group Exhibition, Ulrike Kantor Gallery, Los Angeles, California

*Gary Lang and Joe Fay*, Quint Gallery, La Jolla, California

*Recent Acquisitions*, Community Redevelopment Agency, Los Angeles, California

**1980** *Gary Lang*, Ulrike Kantor Gallery, Los Angeles, California

*Gary Lang*, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California



*Catch*, 1984, Oil on canvas, 81 x 55-1/2 in. (205.74 x 140.97 cm)

# Dan McCleary

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BORN IN SANTA MONICA, CALIFORNIA, 1952

## Recent Exhibitions

**1984** *Pastels: Martha Alf, Dan McCleary, John Sonsini*, Newspace, Los Angeles, California

*Hollywood Art*, Molly Barnes Gallery, Los Angeles, California

*Hollywood: The Muse*, Palos Verdes Community Arts Association, Palos Verdes, California

*There is No Finish Line*, Newspace, Los Angeles, California

*Seventeen Self-Portraits*, Gallery 170 Building, Los Angeles, California

**1983** *Dan McCleary*, Newspace, Los Angeles, California

*Sentiments and Obsessions*, Newport Harbor Art Museum, Newport Beach, California

*Lights, Camera, Action*, Space Los Angeles, Los Angeles, California

*Figures in L.A.*, Swope Gallery, Los Angeles, California

**1982** *Dan McCleary*, Newspace, Los Angeles, California

*Domestic Relations*, Newspace, Los Angeles, California

**1981** *The Big Drawing Show*, Newspace, Los Angeles, California

*The Human Figure*, Pence Gallery, Davis, California

**1980** *New Narrative Work*, Newspace, Los Angeles, California



*Woman in the Garden*, 1983, Oil on canvas, 75 x 84 in. (190.5 x 213.36 cm)

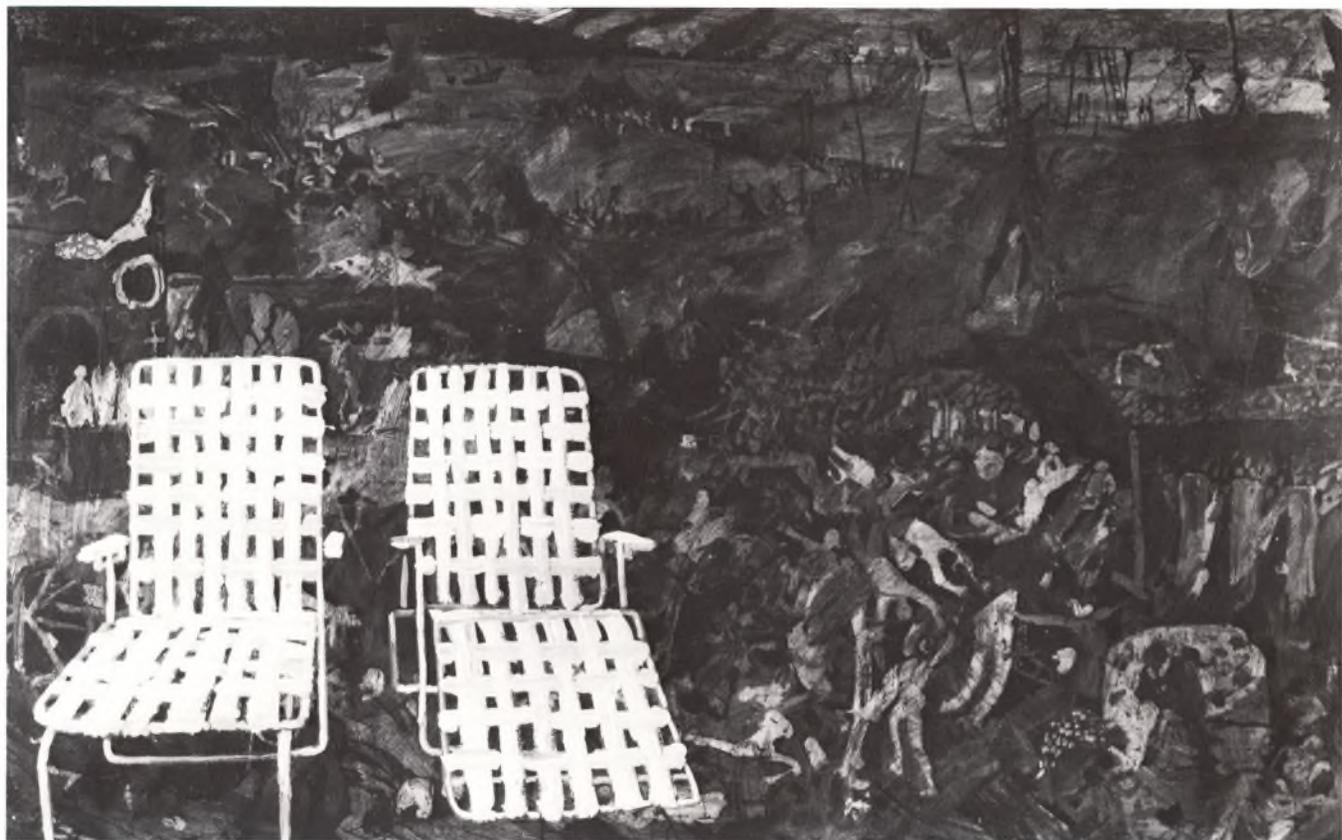
# Arnold Mesches

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BORN IN NEW YORK, NEW YORK

## Recent Exhibitions

- 1984** *Arnold Mesches*, Karl Bornstein Gallery, Santa Monica, California  
*Arnold Mesches*, Civilian Warfare Gallery, New York, New York  
*Arnold Mesches*, Nina Freudenheim Gallery, Buffalo, New York  
*A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors, 1984*, Design Center of Los Angeles, Los Angeles, California  
Group Exhibition, Armstrong Gallery, New York, New York  
Group Exhibition, Nina Freudenheim Gallery, Buffalo, New York  
Group Exhibition, Civilian Warfare Gallery, New York, New York  
Group Exhibition, Karl Bornstein Gallery, Santa Monica, California
- 1983** *Arnold Mesches*, Municipal Art Gallery, Los Angeles, California  
*Ceci n'est pas le Surréalisme (Contemporary Idioms of Surrealism)*, Fisher Gallery, University of Southern California, Los Angeles  
*Self-Portraits*, Municipal Art Gallery, Los Angeles, California  
Group Exhibition, Karl Bornstein Gallery, Santa Monica, California
- 1982** *Arnold Mesches*, Karl Bornstein Gallery, Santa Monica, California  
*Arnold Mesches*, Baker Gallery, La Jolla, California
- 1981** *Arnold Mesches*, Jam Baum Gallery, Los Angeles, California  
*Arnold Mesches*, Newport Harbor Art Museum, Newport Beach, California  
Group Exhibition, Canton Art Institute, Canton, Ohio
- 1980** *Arnold Mesches*, Nina Freudenheim Gallery, Buffalo, New York  
Group Exhibition, Jan Baum Gallery, Los Angeles, California



*The Triumph of Death*, 1984, Acrylic on canvas, 66 x 108 in. (167.64 x 274.32 cm)

# John M. Miller

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BORN IN LEBANON, PENNSYLVANIA, 1939

## Recent Exhibitions

**1983** *John M. Miller 1972–1982*, Walker Arts Center, Minneapolis, Minnesota

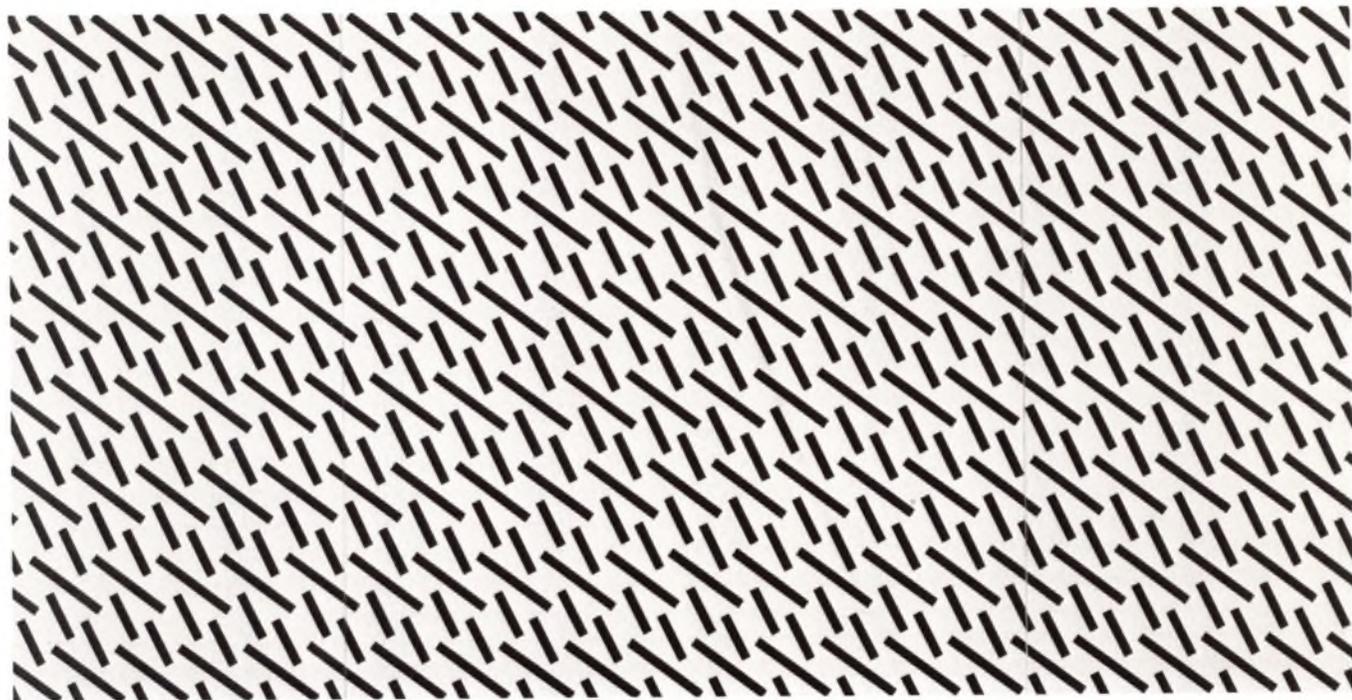
*Changing Trends: Content and Style*, Laguna Beach Museum of Art, Laguna Beach, California; Los Angeles Institute of Contemporary Art, Los Angeles, California

**1982** *Los Angeles Art: An Exhibition of Contemporary Painting*, Nagoya City Museum, Nagoya, Japan; Municipal Art Gallery, Los Angeles, California

*Visiting Artist Exhibition*, Minneapolis College of Art and Design, Minneapolis, Minnesota

**1981** *Abstractions*, San Francisco Art Institute, San Francisco, California

**1980** *John M. Miller*, Mizuno Gallery, Los Angeles, California



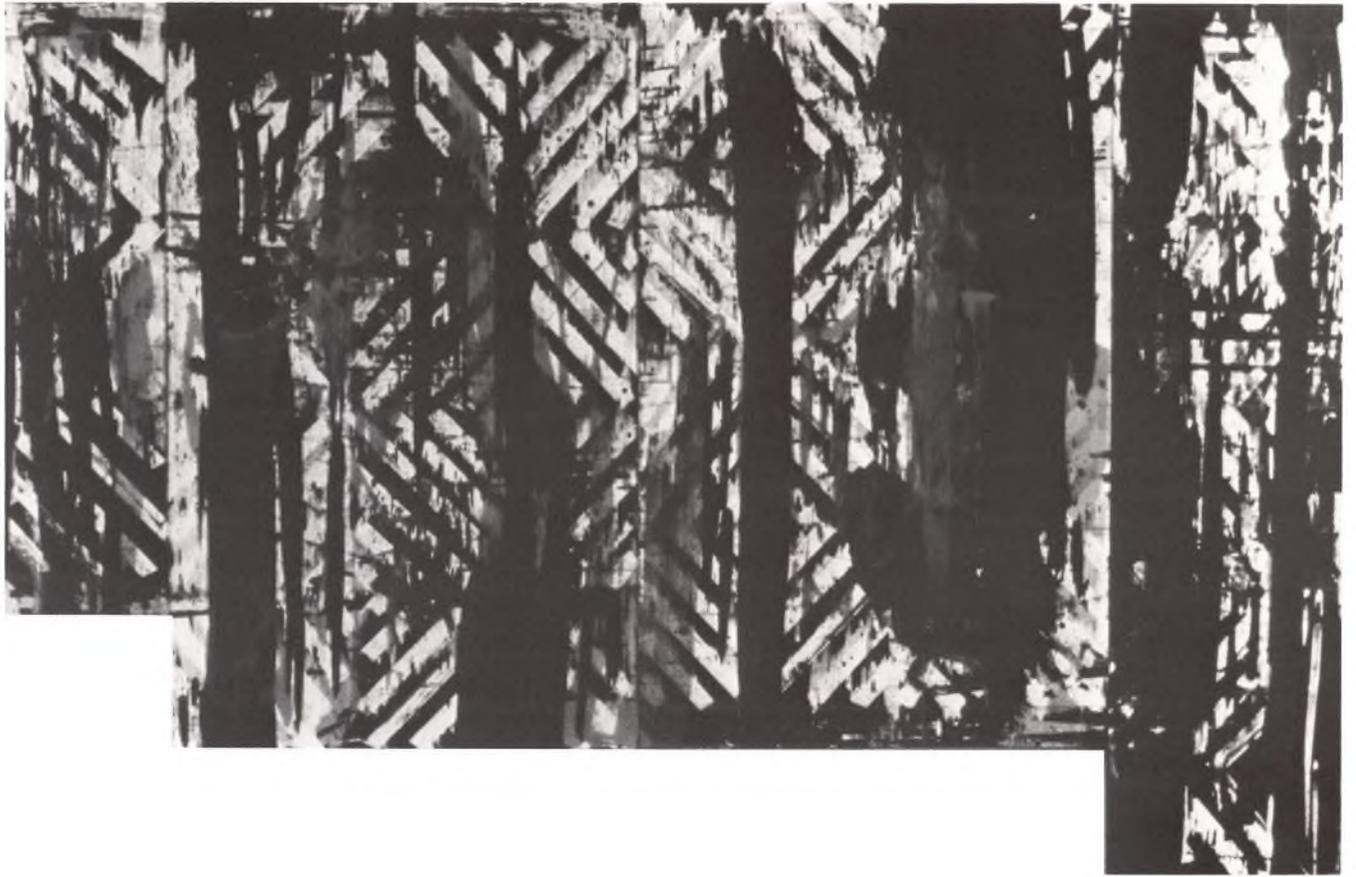
*No. 39, 1983, Magna on raw canvas, 32 x 63-3/4 x 1-1/2 in. (81.28 x 161.92 x 3.81 cm)*

# Ed Moses

BORN IN LONG BEACH, CALIFORNIA 1926

## Recent Exhibitions:

- 1984** *Ed Moses*, Larry Gagosian Gallery, Los Angeles, California  
*The Folding Image*, National Gallery of Art, Washington, D.C.  
*The First Newport Biennial: L.A. Today*, Newport Harbor Art Museum, Newport Beach, California  
*Monotypes*, Weintraub Gallery, New York, New York  
*American/European Painting, Drawing and Sculpture*, L.A. Louver Gallery, Venice, California  
*Gallery Selection: Early Works, Current Works*, Janus Gallery, Los Angeles, California
- 1983** *Ed Moses*, Bernard Jacobson, Ltd., Los Angeles, California  
*Ed Moses*, Dorothy Rosenthal Gallery, Chicago, Illinois  
*The First Show: Painting and Sculpture from Eight Collections 1940–1980*, Museum of Contemporary Art, Los Angeles, California  
*Maine Biennial*, Skowhegan School of Painting and Sculpture, Faculty Exhibition, Colby College Museum of Art, Waterville, Maine  
*California Drawings*, Modernism, San Francisco, California
- 1982** *Ed Moses*, Smith-Anderson Gallery, Palo Alto, California  
*Ed Moses*, Janus Gallery, Los Angeles, California  
*Ed Moses*, Dorothy Rosenthal Gallery, Chicago, Illinois  
*Los Angeles Art: An Exhibition of Contemporary Painting*, Nagoya City Museum, Nagoya, Japan; Municipal Art Gallery, Los Angeles, California  
*New Acquisitions*, Neuberger Museum, Purchase, New York
- Exchange entre artistes, 1931–1932, Pologne–U.S.A.*, Musée d'Art Moderne de la Ville de Paris, Paris, France; Muzeum Sztuki Wspolczesnej, Lodz, Poland  
*Contemporary Triptychs*, Galleries of the Claremont Colleges, Claremont, California  
*New Monotypes and Etchings*, Jacobson-Hochman Gallery, New York, New York  
*Drawings by Painters*, Long Beach Museum of Art, Long Beach, California. Traveled to Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California  
*Drawings*, Kansas City Art Institute, Kansas City, Missouri
- 1981** *Ed Moses*, James Corcoran Gallery, Los Angeles, California  
*Ed Moses*, Janus Gallery, Los Angeles, California  
*Abstraction in Los Angeles 1950–1980: Selections from the Murray and Ruth Gribin Collection*, California State University, Northridge  
*Abstraction*, San Francisco Art Institute, San Francisco, California  
*Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California
- 1980** *Ed Moses*, James Corcoran Gallery, Los Angeles, California  
*Ed Moses*, Mizuno Gallery, Los Angeles, California  
*Ed Moses*, High Museum of Art, Atlanta, Georgia  
*History of California Art*, San Francisco Museum of Art, San Francisco, California  
*Contemporary Painting in California*, High Museum, Atlanta, Georgia



*Nobi*, 1982, Acrylic on raw mahogany, 78 x 122 in. (198.12 x 309.88 cm)

# Margit Omar

BORN IN BERLIN, GERMANY, 1941

## Recent Exhibitions

- 1984** *Margit Omar*, Janus Gallery, Los Angeles, California  
Group Exhibition, DBR Gallery, Cleveland, Ohio  
*Olympiad 1984*, Koplín Gallery, Los Angeles, California  
*Chicago International Art Exposition*, Chicago, Illinois  
*A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors '84*, Design Center of Los Angeles, Los Angeles, California  
Group Exhibition, Social and Public Arts Resource Center, Venice, California  
Group Exhibition, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California
- 1983** *Visions*, Margit Omar and Betye Saar, Mount Saint Mary's College, Los Angeles, California  
*Young Talent Awards 1963-1983*, Los Angeles County Museum of Art, Los Angeles, California  
Group Exhibition, GrapeStake Gallery, San Francisco, California  
*Chicago International Art Exposition*, Chicago, Illinois  
Group Exhibition, California International Arts Foundation, Beverly Center, Los Angeles, California  
Group Exhibition, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California
- 1982** *Margit Omar*, Janus Gallery, Los Angeles, California  
*Fresh Paint*, San Francisco Museum of Modern Art, San Francisco, California  
*Selections from the Collection of Security Pacific Bank*, Municipal Art Gallery, Los Angeles, California
- Canvassing L.A.*, Los Angeles Institute of Contemporary Art, Los Angeles, California  
*Drawings by Painters*, Long Beach Museum of Art, Long Beach, California; Mandeville Art Gallery, University of California, Oakland Museum of Art, Oakland, California
- 1981** *Margit Omar*, GrapeStake Gallery, San Francisco, California  
*Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California  
*Janus in San Diego*, San Diego State University, San Diego, California  
*Chicago International Art Exposition*, Chicago, Illinois  
*Six Los Angeles Artists*, DBR Gallery, Cleveland, Ohio  
*The Intimate Object*, Downtown Gallery, Los Angeles, California
- 1980** *Margit Omar*, Janus Gallery, Los Angeles, California  
*Contemporaries: 17 Artists*, Security Pacific Plaza, Los Angeles, California  
*Paintings, Notes and Sketches*, Chapman College, Chapman, California  
Group Exhibition, Cultural Center, Palo Alto, California



*Soirées Fantastiques*, 1983, Acrylic on canvas, 84 x 180 in. (213.36 x 457.2 cm)

# Marc Pally

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BORN IN LOS ANGELES, CALIFORNIA, 1946

## Recent Exhibitions

- 1984** *Marc Pally*, Ulrike Kantor Gallery, Los Angeles, California  
*Cotton Exchange Show*, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California  
*Money in Art*, Newspace, Los Angeles, California  
Group Exhibition, Ulrike Kantor Gallery, Los Angeles, California  
*A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors, 1984*, Design Center of Los Angeles, Los Angeles, California  
*Landscapes*, Los Angeles Visual Arts, Los Angeles, California  
*Hold Everything*, Palos Verdes Art Center, Palos Verdes, California
- 1983** *Educating Artists*, Art Center College of Design, Pasadena, California  
Group Exhibition, Ulrike Kantor Gallery, Los Angeles, California
- 1982** *3 Rooms/3 Views*, Los Angeles Institute of Contemporary Art, Los Angeles, California  
*Wallworks*, Fisher Gallery, University of Southern California, Los Angeles
- 1981** *Marc Pally*, Ulrike Kantor Gallery, Los Angeles, California  
*Painted Wall Constructions*, Security Pacific Plaza, Los Angeles, California
- 1980** *Show III-New Year*, Art Rental Gallery, Los Angeles County Museum of Art, Los Angeles, California



*Shift*, 1984, Oil on paper, 60 x 111 in. (152.4 x 281.94 cm)

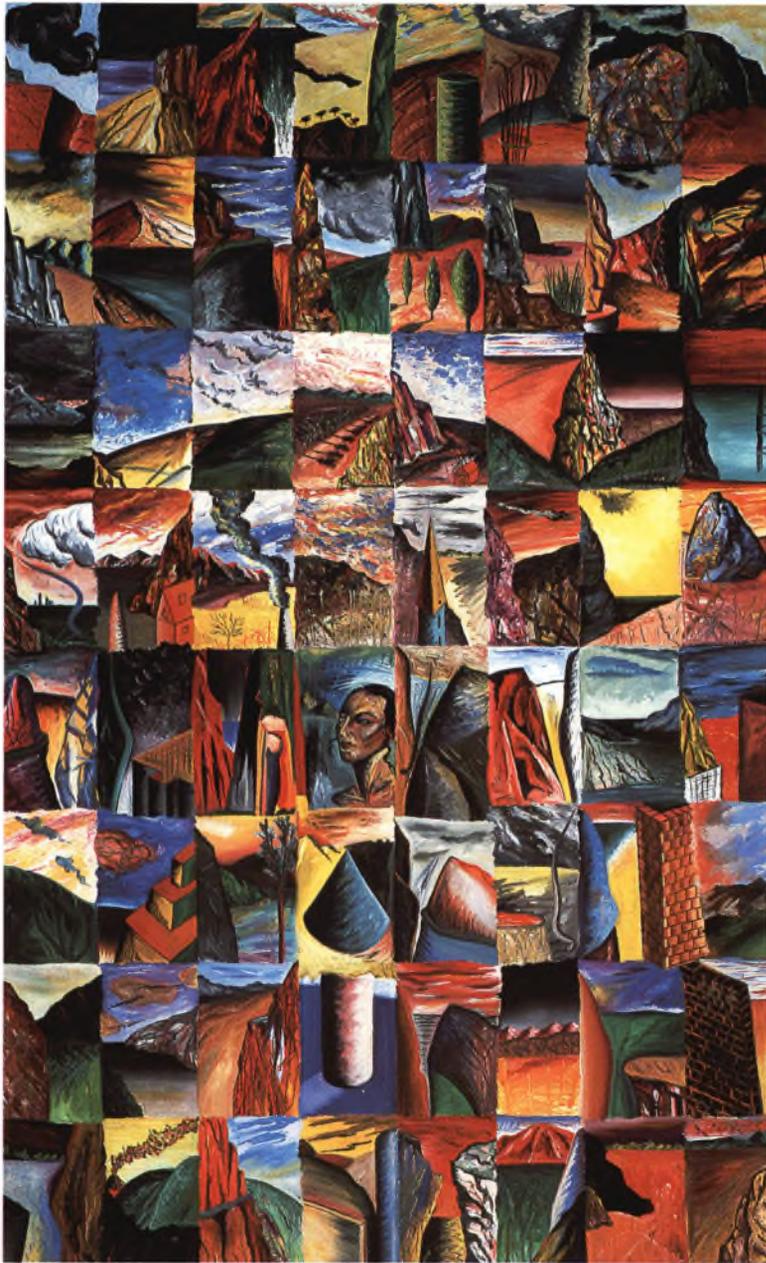
# Pierre Picot

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BORN IN TOURS, FRANCE, 1948

## Recent Exhibitions

- 1983** *Pierre Picot*, Richard L. Nelson Gallery, University of California, Davis
- Pierre Picot*, Jan Baum Gallery, Los Angeles, California
- Directions 1983*, Hirschhorn Museum and Sculpture Garden, Washington, D.C.
- Figure Fascination*, Jan Baum Gallery, Los Angeles, California
- 1982** *Pierre Picot*, Jan Baum Gallery, Los Angeles, California
- Changing Trends*, Laguna Beach Museum of Art, Laguna Beach, California
- Body Language*, California State University, San Diego
- Theatrical Imagery*, Jan Baum Gallery, Los Angeles, California
- Four-Artist Show*, Baker Gallery, La Jolla, California
- 1981** *Pierre Picot*, Jan Baum Gallery, Los Angeles, California
- Locations*, California State University, San Bernardino
- Changing Visions*, Margo Leavin Gallery, Los Angeles, California
- Exhibition*, California Institute of the Arts, Valencia, California
- Humor in Art*, Los Angeles Institute of the Arts, Los Angeles, California
- 1980** *Visions and Figurations*, California State University, Fullerton
- The Young, the Restless*, Otis/Parsons School of Design, Los Angeles, California
- It's All Called Painting*, Municipal Art Gallery, Los Angeles, California



Untitled, 1983, Oil on canvas, 103 x 63 in. (261.62 x 160.02 cm)

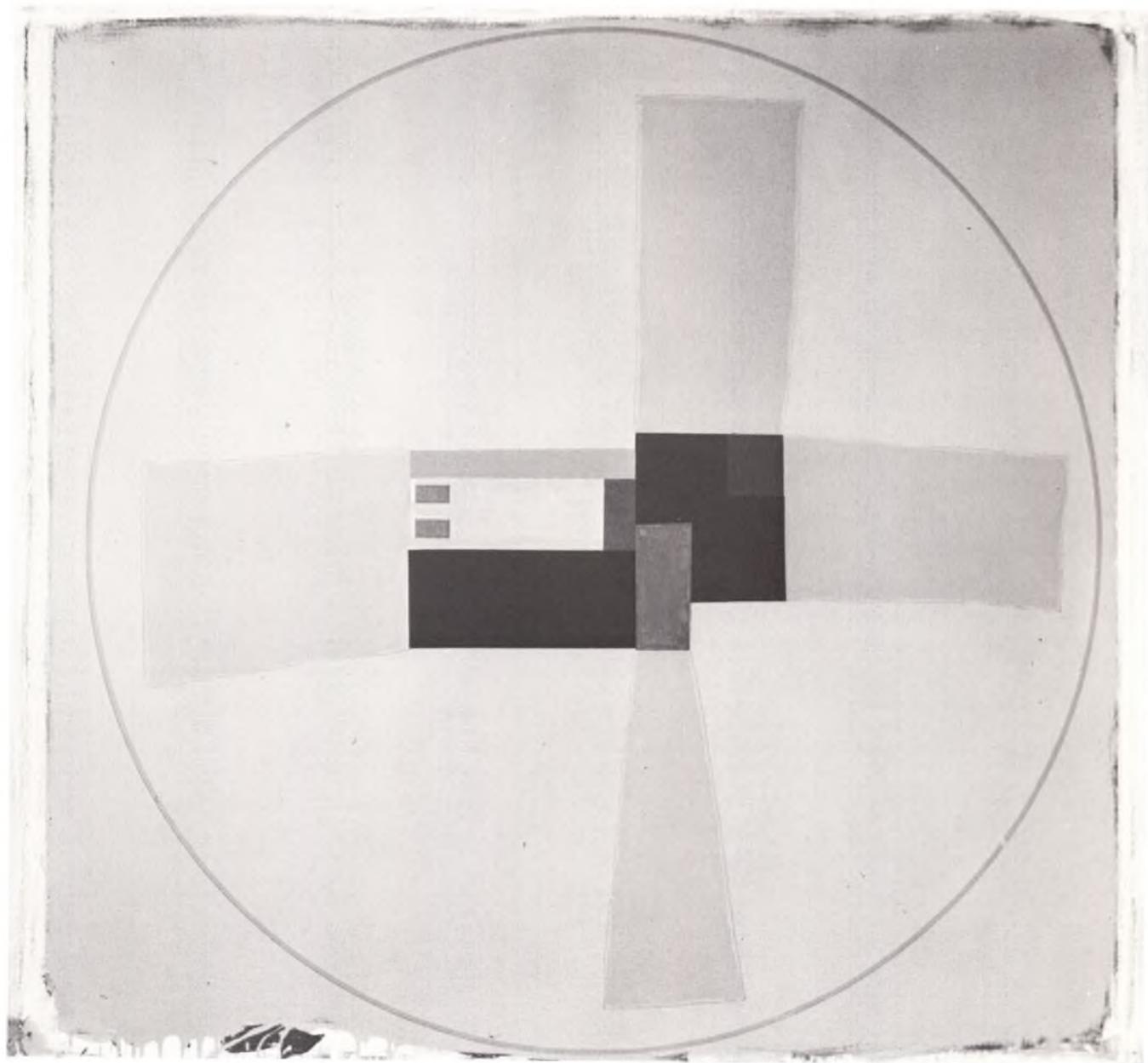
# Peter Plagens

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BORN IN DAYTON, OHIO, 1941

## Recent Exhibitions

- 1984** *Peter Plagens*, Nancy Hoffman Gallery, New York, New York
- 1983** *Peter Plagens*, Lincoln Center for the Performing Arts, New York, New York
- Peter Plagens*, Jan Baum Gallery, Los Angeles, California
- Peter Plagens*, Jan Cicero Gallery, Chicago, Illinois
- 1981** *Peter Plagens*, Nancy Hoffman Gallery, New York, New York
- Two-Artist Exhibition, Frans Wynans Gallery, Vancouver, British Columbia
- Four Abstract Painters*, Jan Cicero Gallery, Chicago, Illinois
- 1980** *Peter Plagens*, Nancy Hoffman Gallery, New York, New York
- Peter Plagens*, Jan Baum Gallery, Los Angeles, California
- Works on Paper*, Virginia Museum of Fine Arts, Richmond, Virginia



*Hooker's Green*, 1983, Oil and acrylic on canvas, 54 x 60 in. (137.16 x 152.4 cm)

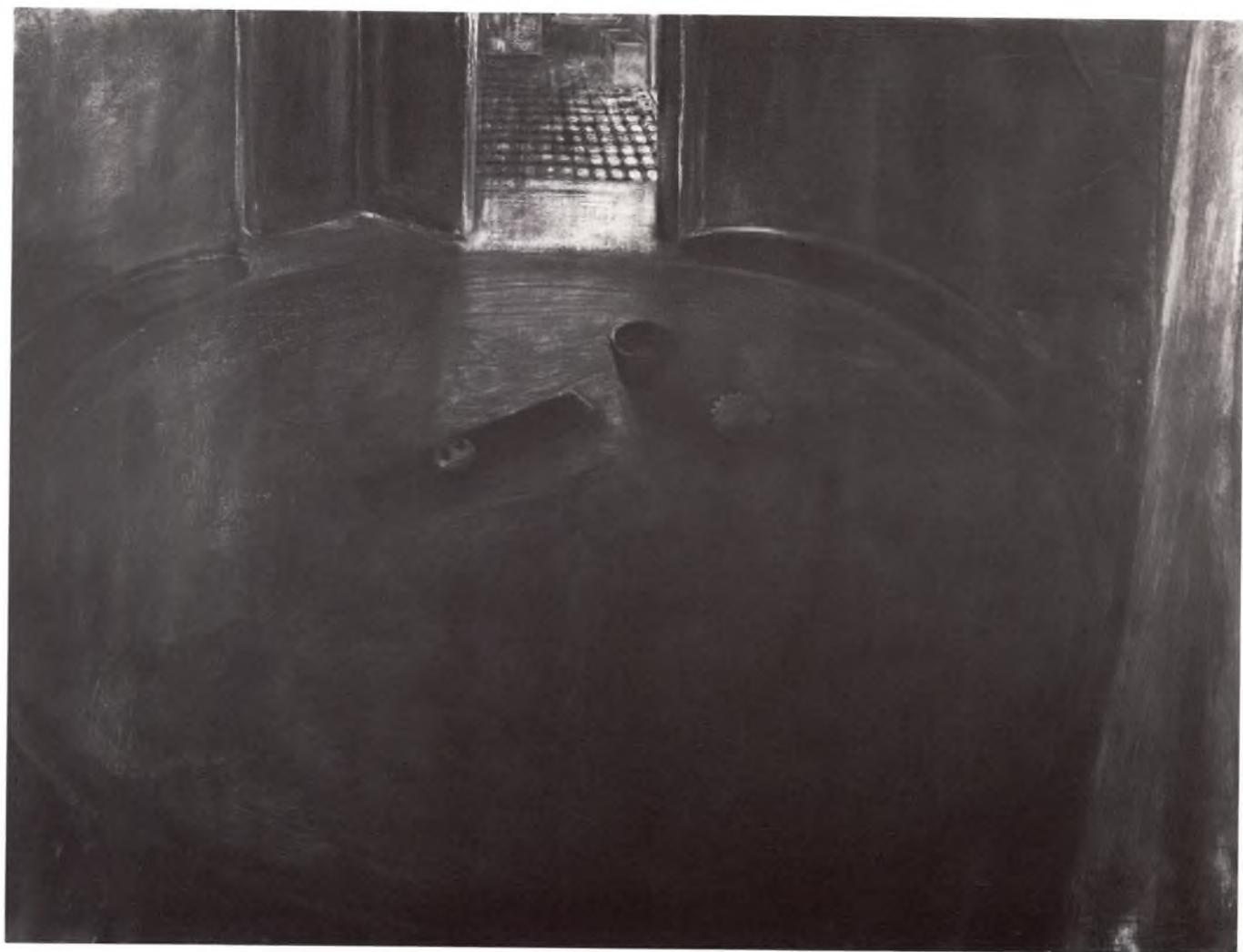
# Luis E. Serrano

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BORN IN GUAYAQUIL, ECUADOR, 1955

## Group Exhibitions

- 1984** *Aquí*, Fisher Gallery, University of Southern California, Los Angeles
- 1983** *Art Alumni*, DaVinci Hall Gallery, Los Angeles City College, Los Angeles, California
- 1982** *Luis Serrano*, Art Gallery, Southwest College, Los Angeles, California
- 1981** *Fresh Paint*, Otis/Parsons Gallery, Los Angeles, California
- 1980** *In a Major and a Minor Scale*, Municipal Art Gallery, Los Angeles, California
- Paintings by Brockman Gallery Artists*, Brockman Gallery Productions, Los Angeles, California
- Four Artists, Four Continents*, William Grant Still Community Art Center, Los Angeles, California



*Nocturne*, 1984, Acrylic on paper, 48 x 60 in. (121.92 x 152.4 cm)

# Reese Shaw

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BORN IN JACKSONVILLE, FLORIDA, 1943

## Recent Exhibitions

- 1984** *Reese Shaw*, Quint Gallery, San Diego, California  
Summer Group Show, Quint Gallery, San Diego, California
- 1983** *Continue*, Quint Gallery, San Diego, California
- 1982** *Reese Shaw*, Jan Baum Gallery, Los Angeles, California  
*Reese Shaw*, West Beach Cafe, Venice, California  
*Theatrical Expressionism*, Jan Baum Gallery, Los Angeles, California  
*Painted Sculpture*, Municipal Art Gallery, Los Angeles, California  
*Contemporary Triptychs*, Galleries of the Claremont Colleges, Claremont, California  
Group Exhibition, Adrienne Simard Gallery, Los Angeles, California
- 1981** *Reese Shaw*, Quint Gallery, San Diego, California  
*California Artists*, Oostende, Belgium  
*Architectural Attitudes*, Jan Baum Gallery, Los Angeles, California  
*14 Americans*, Thomas Babeor Gallery, La Jolla, California
- 1980** *Reese Shaw*, Los Angeles Institute of Contemporary Art, Los Angeles, California  
Group Exhibition, Thomas Babeor Gallery, La Jolla, California



*Widow's Gift*, 1983, Encaustic, oil, and wood, 45 x 41 in. (114.3 x 104.14 cm)

# Ernest Silva

BORN IN PROVIDENCE, RHODE ISLAND, 1948

## Recent Exhibitions

- 1984** *Ernest Silva*, Roy Boyd Gallery, Chicago, Illinois  
*Ernest Silva*, Vanderwoude Tananbaum Gallery, New York, New York  
*Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis, Indiana  
*Chicago International Art Exposition*, Chicago, Illinois  
Group Exhibition, Roy Boyd Gallery, Chicago, Illinois  
Group Exhibition, Heckscher Museum of Art, Huntington, New York  
*Newscapes*, One Penn Plaza, New York, New York  
*Fear*, Tyler School of Art, Elkins Park, Pennsylvania  
*Timber*, Orange Coast College, Costa Mesa, California  
Group Exhibition, Quint Gallery, San Diego, California  
*The Black Drawings*, Patty Aande Gallery, San Diego, California
- 1983** *Ernest Silva*, Roy Boyd Gallery, Los Angeles, California  
*Ernest Silva*, Quint Gallery, San Diego, California  
*Toys: Painted Sculpture*, Vanderwoude Tananbaum Gallery, New York, New York  
*Art on Paper, 1983*, Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina  
*Gallery Artists*, Roy Boyd, Chicago, Illinois  
Group Exhibition, Quint Gallery, San Diego, California  
*California Artists*, Laguna Beach Museum of Art, Laguna Beach, California
- 1982** *Ernest Silva*, Quint Gallery, San Diego, California  
*The Black Drawings*, Southwestern College, Chula Vista, California  
Group Exhibition, University of Rhode Island, Kingston, Rhode Island  
Group Exhibition, Independent Contemporary Exhibitions, Los Angeles, California  
Group Exhibition, Lenore Gray Gallery, Providence, Rhode Island  
Group Exhibition, Quint Gallery, San Diego, California
- 1981** *Ernest Silva*, Designbank, San Diego, California  
*Ernest Silva*, Mira Costa College, Oceanside, California  
*Drawing: Personal Definitions*, San Diego State University, San Diego, California  
Group Exhibition, Newspace, Los Angeles, California
- 1980** Group Exhibition, Lenore Gray Gallery, Providence, Rhode Island



*Fire Beneath the Trees*, 1984, Oil on board, 72 x 88 in. (182.88 x 223.52 cm)

# Tom Wudl

BORN IN COCHABAMBA, BOLIVIA, 1948

## Recent Exhibitions

**1984** *American/European Painting, Drawing and Sculpture*, L.A. Louver Gallery, Venice, California

**1983** *Tom Wudl, Selected Paintings*, L.A. Louver Gallery, Venice, California

*American/European Painting and Sculpture, Part II*, L.A. Louver Gallery, Venice, California

*California Current Part I*, L.A. Louver Gallery, Venice, California

**1982** *Tom Wudl Selected Works: 1973-1981*, Arco Center for Visual Art, Los Angeles, California

Group Exhibition, Ruth Schaffner Gallery, Santa Barbara, California

*Changing Trends: Content and Style*, Laguna Beach Museum of Art, Laguna Beach, California; Los Angeles Institute of Contemporary Art, Los Angeles, California

Group Exhibition, Otis/Parsons Art Gallery, Los Angeles, California

*Los Angeles Art: An Exhibition of Contemporary Painting*, Nagoya City Museum, Nagoya, Japan; Municipal Art Gallery, Los Angeles, California

*Drawings by Painters*, Long Beach Museum of Art, Long Beach, California; Mandeville Art Gallery, University of California, San Diego; Oakland Museum, Oakland, California

**1981** *Tom Wudl*, Malibu Art and Design Center, Malibu, California

*Tom Wudl*, Ruth Schaffner Gallery, Santa Barbara, California

*California: A Sense of Individualism*, L.A. Louver Gallery, Venice, California

*Portraits*, University of California, Irvine

*Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California

**1980** *Tom Wudl*, Annina Nosei Gallery, New York, New York

*Tom Wudl*, Libra Gallery, Claremont Graduate School, Claremont Colleges, Claremont, California



*Yoga*, 1983, Acrylic on canvas, 72 x 108 in. (182.88 x 274.32 cm)

## Works in the Exhibition

In the listing of dimensions, height precedes width.  
Works are listed alphabetically by artist. An \*  
notes pieces that are not illustrated in the catalog.

### Robert Ackerman

*Jekyll-Desaparecido*, 1983  
Oil on canvas  
60 x 120 in. (152.4 x 304.8 cm)  
Collection of Barry Sloane

### Richard Baker

*Wheeled Device*, 1983  
Acrylic on unstretched canvas  
71-1/2 x 77 in. (181.61 x 195.58 cm)  
Courtesy of the Cirrus Gallery

### William Brice

Untitled, 1978  
Oil on canvas  
114 x 143 in. (289.56 x 363.22 cm)  
Collection of the artist  
Courtesy of the L.A. Louver Gallery

### Karen Carson

*White Spaces*, 1983  
Acrylic on Tycore  
24 x 78 in. (60.96 x 198.12 cm)  
Courtesy of the Rosamund Felsen Gallery

### Lois Colette

*Whisper*, 1984  
Enamel on wallpaper mounted on board  
82 x 60 in. (208.28 x 152.4 cm)  
Collection of Kaufman and Broad, Inc.

### Ronald Davis

*Frequency Modulation*, 1983-84  
Cel-vinyl acrylic co-polymer on canvas  
80 x 93-1/8 in. (203.2 x 236.54 cm)  
Courtesy of Asher/Faure

### Richard Diebenkorn

\*Untitled, 1983  
Gouache and acrylic on paper  
39 x 27-1/4 in. (99.06 x 69.21 cm)  
Collection of the artist

*Ocean Park #135*, 1983  
Oil on canvas  
66-1/4 x 81-1/4 in. (168.27 x 206.37 cm)  
Collection of the artist

### John Eden

*Untitled Abstraction, Pale Series*, 1984  
Oil and encaustic on canvas  
54 x 72 x 2 in. (137.16 x 182.88 x 5.08 cm)  
Courtesy of the artist

### Llyn Foulkes

*Ghost Hill*, 1984  
Oil on wood  
48 x 72 in. (121.92 x 182.88 cm)  
Courtesy of Asher/Faure

### Charles Garabedian

\**Greeks Bearing Gifts*, 1984  
Acrylic on canvas  
48 x 120-1/2 in. (121.92 x 306.07 cm)  
Collection of the artist  
Courtesy of the L.A. Louver Gallery

*Greeks*, 1984  
Acrylic on panel board  
36 x 48 in. (91.44 x 121.92 cm)  
Courtesy of the L.A. Louver Gallery

### Candice Gawne

*Rush Hour*, 1984  
Oil on canvas  
44 x 66 in. (111.76 x 167.64 cm)  
Courtesy of the Karl Bornstein Gallery

### Joe Goode

*Forest Fire 86*, 1984  
Oil on canvas  
20 x 56 in. (50.8 x 142.24 cm)  
Courtesy of Asher/Faure

### James Hayward

\**Automatic Painting Red 1980-83*  
Acrylic on canvas mounted on board; 5 panels  
47 x 70 in. (119.38 x 177.8 cm)  
Courtesy of the artist

### Roger Herman

*Staircase #2*, 1984  
Oil on burlap  
72 x 120 in. (182.88 x 304.8 cm)  
Courtesy of the Ulrike Kantor Gallery

### Charles Christopher Hill

*Tiger Shark*, 1984  
Acrylic on canvas  
60 x 48 in. (152.4 x 121.92 cm)  
Collection of Mr. and Mrs. Jon Byk  
Courtesy of the Cirrus Gallery

### Craig Kauffman

\**Pink Chair #1*, 1983  
Acrylic and oil stick on silk  
80 x 48 in. (203.2 x 121.92 cm)  
Courtesy of Asher/Faure

Untitled, 1984  
Oil on silk mounted on canvas  
61-1/2 x 41 in. (156.21 x 104.14 cm)  
Courtesy of Asher/Faure

### Gary Lang

*Catch*, 1984  
Oil on canvas  
81 x 55-1/2 in. (205.74 x 140.97 cm)  
Courtesy of the Kirk de Gooyer Gallery

### Dan McCleary

*Woman in the Garden*, 1983  
Oil on canvas  
75 x 84 in. (190.5 x 213.36 cm)  
Courtesy of the Pollock, Bloom, and  
Dekom Collection

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**Arnold Mesches**

*The Triumph of Death*, 1984

Acrylic on canvas

66 x 108 in. (167.64 x 274.32 cm)

Courtesy of the Karl Bornstein Gallery

**John M. Miller**

*No. 39*, 1983

Magna on raw canvas

32 x 63-3/4 x 1-1/2 in. (81.28 x 161.92 x 3.81 cm)

Courtesy of the artist

**Ed Moses**

*Nobu*, 1982

Acrylic on raw mahogany

78 x 122 in. (198.12 x 309.88 cm)

Collection of the artist

Courtesy of the L.A. Louver Gallery

**Margit Omar**

*Soirées Fantastiques*, 1983

Acrylic on canvas

84 x 180 in. (213.36 x 457.2 cm)

Courtesy of the Janus Gallery

**Marc Pally**

*Shift*, 1984

Oil on paper

60 x 111 in. (152.4 x 281.94 cm)

Courtesy of the Ulrike Kantor Gallery

**Pierre Picot**

Untitled, 1983

Oil on canvas

103 x 63 in. (261.62 x 160.02 cm)

Courtesy of the Jan Baum Gallery

**Peter Plagens**

*Hooker's Green*, 1983

Oil and acrylic on canvas

54 x 60 in. (137.16 x 152.4 cm)

Courtesy of the Jan Baum Gallery

**Luis Serrano**

*Nocturne*, 1984

Acrylic on paper

48 x 60 in. (121.92 x 152.4 cm)

Courtesy of the artist

**Reese Shaw**

*Widow's Gift*, 1983

Encaustic, oil, and wood

45 x 41 in. (114.3 x 104.14 cm)

Courtesy of the artist

**Ernest Silva**

*Fire Beneath the Trees*, 1984

Oil on board

72 x 88 in. (182.88 x 223.52 cm)

Courtesy of the Roy Boyd Gallery

**Tom Wudl**

*Yoga*, 1983

Acrylic on canvas

72 x 108 in. (182.88 x 274.32 cm)

Courtesy of the L.A. Louver Gallery

# Fellows of Contemporary Art

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The concept of the Fellows of Contemporary Art as developed by its founding members is unique. We are an independent organization established in 1975. We do not raise funds. Monies received from dues are used to underwrite our exhibitions and to support tax-exempt educational institutions active in the field of contemporary art. We maintain no permanent facility and no permanent collection but rather utilize alternative spaces. In addition to the exhibition schedule, the Fellows maintains an active membership education program.

## 1976

*Ed Moses Drawings 1958-1976*

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

13 July-15 August 1976

Catalog with essay by Joseph Masheck

## 1977

*Unstretched Surfaces/Surfaces Libres*

Los Angeles Institute of Contemporary Art  
Los Angeles, California

5 November-16 December 1977

Catalog with essays by Jean-Luc Bordeaux, Alfred Pacquement, and Pontus Hulten

Artists:

Bernadette Bour  
Jerrold Burchman  
Thierry Delaroyère  
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

24 October-25 November 1978

Catalog with essays by Robert Duncan and David Meltzer

Supported 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; Seattle Art Museum, Seattle, Washington.

## 1979-80

*Vija Celmins, A Survey Exhibition*

Newport Harbor Art Museum  
Newport Beach, California

15 December, 1979-3 February 1980

Catalog with essay by Susan C. Larsen

Supported 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

20 October-23 November 1980

Catalog with essays 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

14 March-3 May 1981

Catalog with essay by Robert McDonald

Supported 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

1 October-22 November 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

18 November 1982-3 January 1983

Catalog with essays by Francis Colpitt, Christopher Knight, Peter Plagens, and Robert Smith

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  
 8 May–30 June 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  
 6 March–1 April 1984  
 Catalog with essay by Suzanne Muchnic  
 Exhibition traveled to:  
 San Francisco Art Institute  
 San Francisco, California  
 31 October–12 December 1984

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 Dr. and Mrs. Jack M. Farris  
 Mrs. Elliott Field  
 Justice and Mrs. Gordon L. Files  
 Mr. and Mrs. Merrill R. Francis  
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 Mr. and Mrs. Philip Gersh  
 Mrs. Julianne Kemper Gilliam and Mr. Gardner Gilliam  
 Mr. Michael A. Gold and Ms. Paula Kane  
 Mr. and Mrs. Sam Goldstein  
 Mr. and Mrs. Arthur N. Greenberg  
 Mr. and Mrs. Bernard A. Greenberg  
 Mr. and Mrs. James C. Greene  
 Mr. and Mrs. Murray A. Gribin  
 Mr. and Mrs. Jay Gustin  
 Mr. Robert H. Halff  
 Mr. and Mrs. Richard Hammerman  
 Mr. Gordon F. Hampton  
 Dr. and Mrs. Alfred H. Hausrath III

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Ms. Evelyn Hitchcock  
 Mr. and Mrs. Alexander P. Hixon  
 Mr. and Mrs. John F. Hotchkis  
 Mr. and Mrs. William H. Hurt  
 Mr. and Mrs. Stirling L. Huntley  
 Mr. and Mrs. Avram A. Jacobson  
 Mr. and Mrs. Jerome Janger  
 Mr. and Mrs. Frank Kockritz  
 Mr. Robert B. Krueger  
 Mrs. Virginia C. Krueger  
 Mr. and Mrs. Russel I. Kully  
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 Dr. and Mrs. Eldrige L. Lasell  
 Mr. and Mrs. Hoyt Leisure  
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 Mr. and Mrs. Edwin A. Lipps  
 Dr. and Mrs. John E. Lusche  
 Mr. and Mrs. Leon Lyon  
 Mr. and Mrs. Paul R. Maguire  
 Mr. and Mrs. Brian L. Manning  
 Mr. and Mrs. J. Terry Maxwell  
 Mr. and Mrs. Charles E. McCormick  
 Mr. and Mrs. Philip H. Meltzer  
 Mrs. Joan Simon Menkes and  
 Dr. John Menkes  
 Mrs. Alathena Miller  
 Mr. and Mrs. Charles D. Miller  
 Mr. D. Harry Montgomery  
 Mr. and Mrs. Courtenay Moon  
 Mr. and Mrs. Richard L. Narver  
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 Dr. and Mrs. Richard E. Newquist  
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 Mrs. Jack L. Oatman  
 Mr. and Mrs. Bob Ray Offenhauser  
 Mr. and Mrs. George E. Osborn  
 Mr. and Mrs. David B. Partridge  
 Mr. and Mrs. Rodman W. Paul  
 Mr. and Mrs. Theodore Paulson  
 Mr. and Mrs. J. Blair Pence II  
 Mr. and Mrs. Frank H. Person  
 Mrs. Marlys Ferguson Peters  
 Peggy Phelps  
 Drs. James B. and Rosalyn Pick  
 Mr. and Mrs. John Rex

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 Mr. and Mrs. Chapin Riley  
 Mr. and Mrs. Gerry Rosentswieg  
 Mr. and Mrs. Barry A. Sanders  
 Mrs. Richard Schuster  
 Drs. Igal and Diane Silber  
 Mr. and Mrs. Russell Dymock Smith  
 Mr. and Mrs. Howard Smits  
 Mr. and Mrs. Lawrence Spitz  
 Mr. and Mrs. Milton R. Stark  
 Mr. and Mrs. David H. Steinmetz  
 Mr. and Mrs. Richard L. Stever  
 Brig. Gen. and Mrs. Marvin G. Sturgeon  
 Mr. and Mrs. Stanford H. Taylor  
 Mrs. Charles Ullman  
 Mrs. Norton S. Wallbridge  
 Mr. and Mrs. Francis M. Wheat  
 Mrs. Corinne Whitaker  
 Mr. and Mrs. George F. Wick  
 Mr. and Mrs. Toby Franklin K. Wilcox  
 Mr. and Mrs. James Williams Wild  
 Mr. and Mrs. John H. Wilke  
 Miss Carla R. Witt  
 Mrs. Maybelle Bayly Wolfe  
 Mr. and Mrs. Robert J. Woods, Jr.  
 Mr. and Mrs. Leo Wyler  
 Mr. and Mrs. George T. Yewell, Jr.  
 Mr. and Mrs. Paul Yost III  
 Mrs. Billie K. Youngblood

## PAST FELLOWS CHAIRMEN

Martha Bertonneau Padve, 1976, 1977  
 Murray A. Gribin, 1978, 1979  
 Nancy Dau Yewell, 1980, 1981  
 David H. Steinmetz, 1982  
 Gordon F. Hampton, 1983, 1984

