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

Susan C. Larsen

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Director’s Note

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

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
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

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, Llyn 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 architectonic 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.
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.

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-
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 metaphoric 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.
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.

Reesey 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
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
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 German-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.
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

Robert Ackerman
Richard Baker
William Brice
Karen Carson
Lois Colette
Ronald Davis
Richard Diebenkorn
John Eden
Llyn Foulkes
Charles Garabedian
Candice Gawne
Joe Goode
James Hayward
Roger Herman
Charles Christopher Hill

Craig Kauffman
Gary Lang
Dan McCleary
Arnold Mesches
John M. Miller
Ed Moses
Margit Omar
Marc Pally
Pierre Picot
Peter Plagens
Luis Serrano
Reesey Shaw
Ernest Silva
Tom Wudl
Robert Ackerman

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
Jekyll-Desaparecido, 1983, Oil on canvas, 60 x 120 in. (152.4 x 304.8 cm)
Richard Baker

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. (181.6 x 195.5 cm)
William Brice

Born in New York, New York, 1921

Recent Exhibitions

   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

   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

   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

Born in Corvallis, Oregon, 1943

Recent Exhibitions

1984 Karen Carson, Rosamund Felsen Gallery, Los Angeles, 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

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

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

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

Decade: Los Angeles Painting in the Seventies, Art Center College of Design, Pasadena, California
White Spaces, 1983, Acrylic on Tycore, 24 x 78 in. (60.96 x 198.12 cm)
Lois Colette

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

Landscape, 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
Whisper, 1984, Enamel on wallpaper mounted on board, 82 x 60 in. (208.28 x 152.4 cm)
Ronald Davis

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


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

      The Zurier Collection, John Berggruen Gallery, 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

      Diebenkorn Etchings, Crown Point Gallery, Oakland, California
      A Private Vision: Contemporary Art From the Graham Gund Collection, Museum of Fine Arts, Boston, Massachusetts

1981  Richard Diebenkorn: Matrix/Berkeley 40, University Art Museum, Berkeley, California
      Richard Diebenkorn, Malborough Gallery, New York, New York
      37th Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, D.C.

      American Drawing in Black & White, Brooklyn Museum, Brooklyn, New York
      Three by Four, Blum Helman Gallery, New York, New York

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
Ocean Park #135, 1983, Oil on canvas, 66-3/4 x 81-1/4 in. (168.275 x 206.37 cm)
John Eden

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

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

      Contemporary Collections, Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France
Ghost Hill, 1984, Oil on wood, 48 x 72 in. (121.92 x 182.88 cm)
Charles Garabedian

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


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


Biennale di Venezia, Venice, Italy


Aspects of the Seventies, Rose Art Museum, Brandeis University, Waltham, Massachusetts

Contemporary Art From Southern California, High Museum, Atlanta, Georgia

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

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

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 Współczesnej, 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

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

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

1982  
Roger Herman, Kunstakademie, Karlsruhe, West Germany
Staircase #2, 1984, Oil on burlap, 72 x 120 in. (182.88 x 304.8 cm)
Charles Christopher Hill

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

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

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

1981 Charles Christopher Hill, Simon Lowinsky Gallery, San Francisco, California
Charles Christopher Hill, Galerie Maurer, Zurich, Switzerland
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

**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

**1980**
Southern California Drawings, Hartford Art School, University of Hartford, Connecticut

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

**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
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, Koplin 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

1980  Gary Lang, Ulrike Kantor Gallery, Los Angeles, California
      Gary Lang, LACE (Los Angeles Contemporary Exhibitions), 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
Catch, 1984, Oil on canvas, 81 x 55-1/2 in. (205.74 x 140.97 cm)
Dan McCleary

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

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

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 Współczesnej, 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
Nobu, 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, Koplin 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

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

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

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

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

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
Peter Plagens

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

       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

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)
Reesey Shaw

Born in Jacksonville, Florida, 1943

Recent Exhibitions

1984  *Reesey Shaw*, Quint Gallery, San Diego, California
      Summer Group Show, Quint Gallery, San Diego, California

1983  *Continue*, Quint Gallery, San Diego, California

1982  *Reesey Shaw*, Jan Baum Gallery, Los Angeles, California
      *Reesey 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  *Reesey Shaw*, Quint Gallery, San Diego, California
      *California Artists*, Oostende, Belgium
      *Architectural Attitudes*, Jan Baum Gallery, Los Angeles, California
      *14 Americans*, Thomas Babecor Gallery, La Jolla, California

1980  *Reesey Shaw*, Los Angeles Institute of Contemporary Art, Los Angeles, California
      Group Exhibition, Thomas Babecor Gallery, La Jolla, California
Widow's Gift, 1983, Encaustic, oil, and wood, 45 x 41 in. (114.3 x 104.14 cm)
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
      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


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 preceeds 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. (208.2 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**, 1985
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

**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

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

**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

**Joe Goode**
*Forest Fire 86*, 1984
Oil on canvas
26 x 36 in. (66.04 x 91.44 cm)
Collection of the artist

**Dan McCleary**
*Woman in the Garden*, 1983
Oil on canvas
75 x 84 in. (185.4 x 213.36 cm)
Courtesy of the Pollock, Bloom, and Dekom Collection
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

Reesey Shaw
*Widow’s Gift*, 1983
Encaustic, oil, and wood
45 x 41 in. (114.3 x 104.4 cm)
Courtesy of the artist

Ernest Silva
*Fire Beneath the Trees*, 1984
Oil on board
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Acrylic on canvas
72 x 108 in. (182.88 x 274.32 cm)
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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 Bordeau, Alfred Pacquement, and Pontus Hultén
Artists:
Bernadette Bour
Jerrold Burchman
Thierry Delaroyère
Daniel Dezeuze
Charles Christopher Hill
Christian Jacard
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: Elvehjem Museum of Art, University of Wisconsin, Madison, Wisconsin; Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia; The Oakland Museum, Oakland, California.

1981–82
*Craig Kauffman Comprehensive Survey 1957–1980*
La Jolla Museum of Contemporary Art
La Jolla, California
14 March–5 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
Norton Wisdom

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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 Gillham
George Rodart
Don Suggs
Norton Wisdom

1981–82
*Craig Kauffman Comprehensive Survey 1957–1980*
La Jolla Museum of Contemporary Art
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1978–80
*Wallace Berman Retrospective*
Otis Art Institute Gallery
Los Angeles, California
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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 Gillham
George Rodart
Don Suggs
Norton Wisdom
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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