

Left Coast: Recent Acquisitions of Contemporary Art

May 25 – September 14, 2014

Campbell, Gould and Sterling Morton East/West Galleries

Curated by Julie Joyce

Extended Labels (10 Total)

Amy Adler

American, born 1966

Lives and works in Los Angeles, CA

***Different Girls #9*, 2002**

Cibachrome mounted on cintra

Museum purchase, Ruth R. Braun Art Acquisition Endowment Fund

2008.45

Amy Adler is known for creating portraits that, despite bearing a similar likeness to their subjects, are in concept and through the artist's creative process far removed from them. Adler's practice makes her work most distinctive: she first photographs her subject and creates a drawing from the photograph; she then photographs her drawing and, finally, destroys the original photograph and drawing. Her finished piece is the photograph. The artist's subjects have included celebrities such as Leonardo DiCaprio and Jodie Foster, and even herself. *Different Girls #9*, from the series of the same title, questions notions of authorship by exploring the relationships between artist, subject, and viewer. Since the viewer never sees the original images, the finished work is shaped as much by the Adler's hand as her various methods of reproduction.



Kevin Appel

American, born 1967
Lives and works in Los Angeles, CA

***House: west view out*, 1999**

Acrylic on canvas over panel
Gift of Lenore and Herbert Schorr
2012.55.1

Kevin Appel's art is informed by the diverse architecture found throughout Los Angeles, which he envisions as a vast collage that brings together different people, architectural styles, and cultures. His work translates this vision into precise compositions of seemingly tightly focused details of the Southern California urbanscape. *House: west view out* reproduces by hand a new form of imagery that was then being introduced through advancements in digital imagery and design. This painting is from a series of works that extracted shapes and compositions from an imagined view of a modernist L.A. home. The painting, much like Appel's notion of the city itself, brings alternate realities together, unifying dissonant forms into a cohesive and orderly image.



Russell Crotty

American, b. 1956
Lives and works in Ojai and Upper Lake, CA

***Worksheet (Blue) II*, 1992**

Ballpoint pen and pencil on paper
Museum Purchase
2009.3

Russell Crotty's work is primarily influenced by an iconic California pastime: surfing. *Worksheet (Blue) II* is composed of 616 cells of minuscule stick-figure surfers riding a series of gestural waves, reminiscent of the doodles Crotty used to draw in the margins of his notebooks in school as a boy. Up close, the drawings form a progression of dynamic movement, yet from far away they appear as a minimal and abstract worksheet, its subject barely distinguishable. Nonetheless, the frenetic gestures within each cell denote a sense of time and energy that may seem immeasurable. Some drawings from this ongoing series, which originate from Crotty's *California Homeground* books, are enormous, reaching up to 10 by 20 feet and containing over 40,000 individual cells.



Jack Goldstein

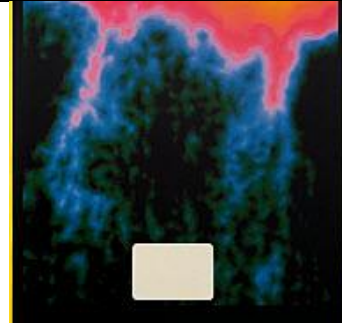
American, 1945-2003

Untitled, 1989

Acrylic on canvas

Museum purchase with funds provided by the Mr. and Mrs. Ernest A. Bryant III Acquisition Endowment Fund
2008.56

Jack Goldstein's expansive oeuvre is comprised of performance, film, recording, painting, visually-presented aphorisms, and texts. One of the most noted "artists' artists" of his time, in the 1980s Goldstein became interested in creating paintings inspired by digital artifacts that showed no trace of the human hand. *Untitled* (1989) is an example of this process, which combines stenciling, color mixing, and the use of airbrush. His interest in the digital was, according to his apprentice Lorne Lanning, rooted in Goldstein's belief "that our society was living in a matrix-like illusion, and that it was being fabricated by a powerful shadowy elite...providing most of our stimulus input through media." While the imagery of his paintings may now appear familiar—comparisons include those related to heat sensors or night vision goggles—it now recalls reportorial warfare images published much later, including those of the Gulf War.



Lyle Ashton Harris

American, born 1965

Lives and works in New York and Accra, Ghana

***Americas (Triptych): Miss Girl; Kym, Lyle & Crinoline; Miss America*, 1987-88**

Gelatin silver print

Gift of Lenore and Herbert Schorr

2013.53.16a-c

Lyle Ashton Harris's *Americas (Triptych)* comes from his "White Face" series (1987–88) that engages the complex legacy of minstrelsy: the nineteenth-century American stage practice of white actors donning blackface to depict African Americans. Here, the artist dons whiteface and a platinum wig, creating a stark contrast between the dark color of his nude body and the light, artificial color of his face and hair. The series destabilizes notions of race, gender, sexuality, and personal identity by not only the controversial reference to the racist practice of minstrelsy, but also by exploring the performative aspects of the human body. The center panel, *Kym, Lyle & Crinoline*, alludes to notions of passing—an act of assuming another racial or ethnic identity to assimilate into a more socially advantageous group—by juxtaposing the light-complexioned Kym with the artist's more overt masquerade.



Kim Jones

American, born 1944

Lives and works in New York City

***Untitled (War Drawing Triptych)*, 2000, 2001, 2008**

Graphite on paper

Museum purchase

2013.1

Kim Jones, also known as “Mudman,” emerged out of the Southern California performance art scene of the 1970s, where he could be seen walking the streets of Los Angeles and Venice, California, covered in mud with a lattice-work structure of sticks and twine strapped to his back. Much of Jones’s work has been influenced by his father’s and grandfather’s military service, and his own tenure as a United States Marine during the Vietnam War. This is readily visible in *Untitled (War Drawing Triptych)*, which depicts intricate map-like battle plans from his imagined war of the dots and the Xs. In 2004, a similar “war drawing” was displayed as the center of a sustained performance piece, wherein Jones expanded his battle scenes beyond the edges of the paper and onto the gallery walls. His work, much like war itself, challenges the boundaries of time and space through the constant addition and erasure of materials over time.

**Mike Kelley**

American, 1954-2012

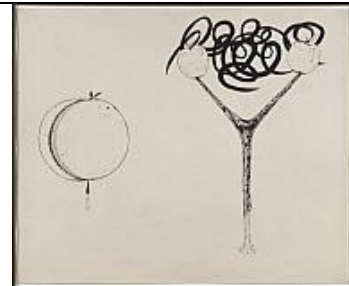
***Apple Tree*, 1982-83**

Acrylic on paper

Gift of Gerald Ayres

2010.53

Apple Tree is one of forty ink drawings that are part of Mike Kelley’s notorious multimedia series of works called “Monkey Island,” which includes works on paper, sculptures, installations, and a major performance. Prevalent in *Apple Tree*, along with much of the artist’s oeuvre, is the embrace of failure, found in references that range from banal to obscene and horrific. The imagery in this drawing represents anatomical parts—on the left, a peach, which is an abstracted version of an inflamed monkey rump; and on the right, a uterine-shaped wishbone with apples (which may also be seen as ovaries). A prominent element of “Monkey Island” is a general critique of phallogocentric modes of thought (notions concerning the phallus



or penis as a form of male dominance), particularly those established by the renowned psychoanalyst, Sigmund Freud.

Lari Pittman

American, born 1952
Lives and works in Los Angeles, CA

***Transcendental and Needy*, 1990**

Acrylic and enamel on mahogany panel
Museum purchase, Ludington Deaccessioning Funds
2009.61

Lari Pittman is inspired by commercial advertising, folk art, and decorative traditions, meticulously layering his lexicon of imagery into opulent scenes that are as visually compelling as they are psychologically complex. *Transcendental and Needy* is from a series of paintings prominently featuring hermaphroditic owls and other symbols that appear in his work from this period, including silhouettes of towers with faces, the number 69, arrows with the message “this way out,” a microscope, and tear drops. This particular work is most certainly about death; it references traditional *parinirvana*, or death of the historical Buddha, while also alluding to the casualties brought on by the AIDS epidemic, which by 1990 had become a major concern of the art world and American society at large.



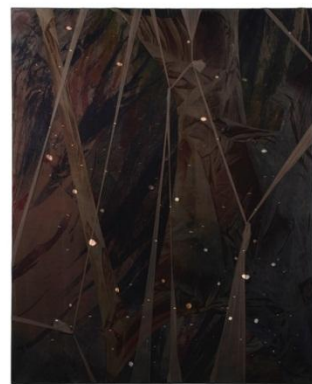
April Street

American, born NEED BIO
Lives and works in Los Angeles, CA

***Betelgeuse (the shoulder and the Bow)*, (2013)**

Black nylon over acrylic and hosiery on canvas

April Street creates understated, seductive paintings and sculptures that draw from Abstract Expressionism and Feminist performance art. Many of her works, including *Betelgeuse (the shoulder and the Bow)*, are composed of nylon manipulated into abstract sculptural patterns on layers of painted hosiery. Here these elements coalesce to resemble what may appear on the surface as the night sky, but upon closer inspection reveal multiple mysterious layers. These painted nylon layers are generated through a performance in which Street wraps herself in canvas and hosiery that is saturated with pools of acrylic



paint, recording an index of her movements during quiet slumber. The pieces in this series, called “Black Hole Paintings,” are named after stars taken from fiction novels; Betelgeuse is the ninth brightest star in the night sky, and the second brightest star in the Orion constellation.

Mario Ybarra, Jr.

American, born 1973

Lives and works in Los Angeles, CA

***Go Tell It #1*, 2001**

Color lightjet print

Museum purchase, funds provided by Hilarie and Mark Moore and the Moore Family Trust

2009.55

Mario Ybarra, Jr. is known individually as well as part of the artist collaborative called Slanguage, which operates out of a studio in Wilmington, California and engages the surrounding community through various programs and activities. The first of four photographs in a series of the same title, *Go Tell It #1* features a lone figure on top of a house holding a megaphone with his arm raised in protest. The isolated man, who happens to be Ybarra himself, challenges notions of social and political protest. Such activity, commonly acted out on city streets, becomes here an act that is individual and suburban—almost private. The images from this series feature various locations in Southern California that were abandoned during times of personal or broader sociopolitical turmoil.

