

Ansel Adams

Leaf, Glacier Bay National Monument, Alaska, 1948

Gelatin silver print dry mounted on board
Gift of Mr. and Mrs. Davis Gray Gardner

Ansel Adams (1902–84) was born in San Francisco and was only four at the time of the great earthquake and fire of 1906. Although Adams taught himself piano and planned to be a musician, his love of nature propelled him toward photography. In 1927 he met Edward Weston (1886–1958), and in 1932, the two launched the renowned Group f/64, which coalesced around the recognized greatness of Weston and the dynamic energy of the younger artist. In 1930 Adams met Paul Strand (1890–1976), whose work had a profound impact on his own development. Late in life, Adams became an unremitting activist for the wilderness and the environment. Attending innumerable meetings and writing thousands of letters to newspaper editors, government bureaucrats, and politicians explaining his conservation philosophy were essential to his cause, but once his images became the most recognized icons of wild America, his greatest influence came from his photography.

February 23: Join in hands-on art making inspired by artist Ansel Adams during OCMA's Studio Sunday: "Photographic Memories."

Kim Abeles

Winter Clear Days (1 Month of Smog), 1990

Smog, wood, and Plexiglas, triptych

Gift of the Mark and Hilarie Moore Collection,
Orange, CA

Kim Abeles (b. 1952) was born in Richmond Heights, Missouri, and received her BFA from Ohio University and her MFA from the University of California, Irvine. Her environmental and urban artwork is informed by her childhood in the steel town of Pittsburgh. She moved to Los Angeles in 1978, and by 1980, the sweatshops and harsh street life in the neighborhood around her downtown Los Angeles studio provoked her to create artworks engaged with social and environmental issues. Since 1985 Abeles has created many artworks about the environment, with particular emphasis on air pollution. *Winter Clear Days (1 Month of Smog)* is part of Abeles's signature series, *The Smog Collectors*, in which the environment serves as both media and muse. Abeles invented a method to transfer stenciled images on to silk and Plexiglas by exposing the material to the outdoors, and allowing it to collect particulate matter over a period of time (in this case, for one month). During this exposure, acids, chemicals, and soot etch into the surface material after which the stencil is removed and the image is revealed.

Lita Albuquerque

White Echo, 1975

Crayon, gesso, pastel, silver acrylic on paper
Museum purchase with additional funds
provided by the National Endowment for
the Arts, a federal agency

Lita Albuquerque (b. 1946) is an environmental and installation artist, painter, and sculptor who was born in Santa Monica, California, and raised in Tunisia and France. She received her BFA from the University of California, Los Angeles, in 1968, and in the 1970s, Albuquerque became well known through the environmental art and Light and Space movements, in particular by way of a group of her ephemeral works deploying pigment in natural settings. The large painting on paper here, *White Echo*, functions as a logical extension of those works through its steady accumulation of broad sweeps of crayon, gesso, pastel, and silver acrylic to create an enveloping effect that the viewer may experience as comparable to that of the landscape itself.

Carlos Almaraz

Over the Bridge, 1984

Oil on canvas

Gift of the estate of Richard H. Mumper

Carlos Almaraz (1941–89) was a Mexican American artist and early proponent of the Chicano street arts movement. Born in Mexico City, he moved to Chicago with his family when he was young. The family frequently traveled to Mexico City, where Almaraz reported having a first impression of art that “was both horrifying and absolutely magical.” His interest in art blossomed when his family moved to California in 1950, and he eventually earned an MFA in 1974 from Otis Art Institute. In 1973, Almaraz was a member of Los Four, an art collective that brought the attention of mainstream critics to the Chicano street arts movement. Although he went on to work for César Chávez—painting murals, banners, and other types of art for United Farm Workers of America—Almaraz is probably best known for his Echo Park series of paintings, named after the Los Angeles neighborhood where he lived.

John Altoon

Ocean Park Series, 1962

Oil on canvas

Museum purchase with additional funds provided by Dr. James B. Pick and Dr. Rosalyn M. Laudati, Mr. Ward Chamberlin, Mrs. E.G. Chamberlin, Patricia Fredericks, Mr. and Mrs. Carl Neisser, Mr. and Mrs. John Martin Shea, Mr. and Mrs. Samuel Goldstein, Zada Taylor, Mr. David H. Steinmetz and Mrs. Bernard McDonald

John Altoon (1925–69) was one of the leading modern artists in Los Angeles during the 1950s and 1960s and played a central role in the Ferus Gallery in its early years. Born in Los Angeles, Altoon studied at both Chouinard Art Institute and Otis Art Institute in the late 1940s and quickly developed a very distinctive style, one that was loosely affiliated with Abstract Expressionism but populated with quasi-biological forms. Although he relied on action painting techniques and the use of surrealist concepts such as free association, he developed a personal language of sensual forms, brilliant color, and organic line in works that were autobiographical and laden with sexual imagery. Altoon's legacy would probably be far better known today had he not died of a massive heart attack at the age of forty-three.

Elmer Bischoff

Two Figures at the Seashore, 1957

Oil on canvas

Museum purchase with additional funds provided by the National Endowment for the Arts, a federal agency

Elmer Bischoff (1916–91) is best known for the important role he played with Richard Diebenkorn (1922–93) and David Park (1911–60) in launching the Bay Area Figurative movement, which attained national prominence in the late 1950s and 1960s. A native of Berkeley, he studied art at the University of California, Berkeley, and taught at the California School of Fine Arts in San Francisco. In the span of his career, Bischoff experimented with different mediums and styles, beginning with Abstract Expressionism, moving toward a more figurative style, and switching back to abstract acrylic compositions in his final years. Bischoff saw the canvas as “an area of search” within which countless revisions might take place. He invariably worked from memory and the imagination, and his paintings frequently have a dreamy, elusive quality quite unlike the sunny certitude of the work of his colleagues.

Left to right:

Nicholas P. Brigante

Sand Haze, 1961

India ink and gouache on watercolor paper
Gift of Dr. and Mrs. Arnold Chanin

Untitled, 1955

India ink and gouache on watercolor paper
Gift of Dr. and Mrs. Arnold Chanin

Nicholas P. Brigante (1895–1989) was one of the earliest and foremost modernists in Los Angeles and although he used a variety of media, is best known for his work with watercolor and ink. Born in Padua, Italy, his family immigrated to the U.S. when he was a young boy. Brigante studied at the Art Students League of Los Angeles in 1911 with Rex Slinkard (1887–1918), who became his close friend and mentor and encouraged his interest in classical art, Chinese landscape painting, and oriental philosophy, all of which influenced Brigante's art. During the 1930s he produced several figurative series based on the theme of workers and the West; interiors with nudes; and, for a proposed federally sponsored project, a nine-panel mural on the struggle of mankind. Although during the 1940s he composed allegorical and figurative scenes inspired by automatic drawing, Brigante increasingly moved toward a spiritual abstraction based on his response to nature.

Left to right:

Walead Beshty

From the series Terra Incognita

Color photographs

Gifts of Lilly and Paul Merage

Island Flora #4 (Rte. 110 and Rte. 10 Interchange), 2005

Island Flora #9 (Rte. 5 and Newhall Interchange), 2006

Island Flora #6 (Rte. 101 South Bound), 2005

Walead Beshty (b. 1976) was born in London and earned a BA from Bard College in 1999 and an MFA from Yale University School of Art in 2002. Beshty's constantly developing and experimental photography-based practice relies heavily on process and investigates the state of in-betweenness rather than capturing static moments through the lens. As a result, his photographs challenge notions of re-presentation through images that are densely layered with meaning. Although his work has evolved recently toward producing more abstract imagery, his early work documented ruins and other ambiguous sites as explorations of liminal spaces within built space. Another previous series created documented depopulated modernist housing developments and abandoned shopping malls that sit precariously between evacuation and demolition. In the series Terra Incognita, Beshty photographed thriving indigenous vegetations contained within isolated highway medians. Its name, in Latin for "unknown land," is often used in cartography to describe unmapped regions, pointing to the geographical and temporal limbos intertwined within Los Angeles highways.

Laurie Brown

Entrance Road, Lake Las Vegas, 1996

Chromogenic print

Gift of the artist

Laurie Brown (b. 1937) was born in Austin, Texas, and raised in Los Angeles. She received a BA from Scripps College in Claremont and a MFA from California State University at Fullerton. Brown's practice has long been dedicated to capturing what happens at the urban edge—"where the built landscape meets the open wild"—and her more recent series focuses on the paradoxes of life in the desert, raising questions about the continuing availability of scarce natural resources. From her ongoing Las Vegas Periphery series, *Entrance Road, Lake Las Vegas* juxtaposes the divide between the austere native desert on the left with recent human terrain filled with what is likely transplanted green vegetation on the right. Intervening between the two contrasting landscapes is a paved highway, a harbinger of development and civilization.

Laurie Brown

Tracking: Jasmine Creek Site, 1977

Toned gelatin silver prints

Museum purchase with additional funds provided by Molly and Walker Smith, Jr./ Smith-Walker Foundation and the National Endowment for the Arts, a federal agency

Laurie Brown (b. 1937) was born in Austin, Texas, and raised in Los Angeles. In the early 1970s, she took a Saturday morning photography course at Orange Coast College in Costa Mesa, and her instructor turned out to be Lewis Baltz, whose impact on her own artistic development was profound. During this pivotal time, the core subject of her photography focused on terraforming activities, which uses massive earth-moving equipment to create from undistinguished landscapes rolling hills or other scenic features that enhance the salability of the housing developments to be built there. In *Tracking: Jasmine Creek Site*, Brown documents the development of Jasmine Creek Community, located in Corona del Mar, as she witnessed firsthand the rapid transformation of her nearby neighborhoods throughout Orange County during the 1970s from rural agricultural landscapes to urban/suburban towns.

Jerry Burchfield and Mark Chamberlain

*Laguna Canyon Project, Section 63 from
Phase V: "Primary Light Documentation,"*

1983

Chromogenic color print

Unique

Gift of the artists

Jerry Burchfield (1947–2009) was a highly prolific artist committed to social and environmental causes, often collaborating with other artists, students, and the community. In 1973 with **Mark Chamberlain** (b. 1942), he opened BC Space in Laguna Beach, a pioneering alternative gallery that he curated until 1987, when he became a full-time professor at Cypress College until 2009. In 1980, along with Chamberlain, Burchfield initiated the Laguna Canyon Project, documenting a nine-mile stretch of natural landscape in Orange County leading to the ocean, and actively engaging the surrounding community. The project halted commercial development plans along the route and ultimately led to its designation as a wilderness park.

Conrad Buff

Desert Scape (Earth & Sky) Grand Canyon Series,
ca. 1940

Oil on masonite
Gift of the artist

Conrad Buff (1886–1975) was born in Speicher, Switzerland. From the time he was in grade school, Buff spent his spare time sketching, and at age seventeen he moved by himself to Munich, where he began to paint full-time. In 1905, after learning that a former classmate had settled in Wyoming, Buff made the journey with a group of immigrants who, like him, didn't have any money or friends waiting for them. Buff settled at first in Wisconsin, but in 1906, he made his way to California, first arriving in San Francisco. Finding the city in ruins as a result of the great earthquake, he headed south to Los Angeles. During the 1910s, Buff became known for representations of American landscapes that consist of simple geometric and architectural forms painted in bold colors, and he executed several important architectural commissions in the 1930s and 1940s. Interested in forms more than sunsets or vegetation, Buff depicted mountains, cliffs, and buttes in a stark manner, aiming to capture the immense scale and space of landscapes rather than their pictorial beauty.

Vija Celmins

Moon Surface (Luna 9) #2, 1969

Graphite on acrylic ground on paper

Museum purchase with funds provided
through prior gift of Ben C. Deane

Vija Celmins (b. 1938) was born in Riga, Latvia, and immigrated to the United States with her family when she was ten years old, settling in Indiana. She received a BFA from the John Herron Institute in Indianapolis, and her MFA from University of California, Los Angeles. Celmins received international attention early on for her renditions of natural scenes—often copied from photographs that lack a point of reference, horizon, or discernable depth of field. Armed with a nuanced palette of blacks and grays, Celmins renders these limitless spaces—seascapes, night skies, and the barren desert floor—with an uncanny accuracy, often working for months on a single image. Celmins has a highly attuned sense for organic detail and the elegance of imperfection. A master of several mediums, including oil painting, charcoal, and multiple printmaking processes, Celmins matches a tangible sense of space with sensuous detail in each work.

Carlotta Corpron

A Walk in Fair Park, Dallas, 1943

Gelatin silver print

Gift of Bruce Vinokour

Carlotta Corpron (1901–88) was born in Blue Earth, Minnesota and attended a strict English boarding school in the Himalayas as a child. Returning to the U.S. in 1920, she earned a BS in art education from Michigan State Normal College (now Eastern Michigan University) in 1925, and an MA from the Teachers College of Columbia University the following year. In 1935, she moved to Denton, Texas, to teach advertising design and art history at Texas State College for Women (now Texas Woman's University) a post she held until her retirement in 1968. While teaching, she undertook a series of experimental photographs that gradually became her earliest group of works, the Nature Studies. Encouraged by the progressive art department at TWU, Corpron produced a series titled Light Drawings, in which she captured linear patterns of light by swinging her camera in front of the moving lights of carnival rides. In *A Walk in Fair Park, Dallas*, the original subject matter was dematerialized to a pattern of light and motion that anticipated her abstract work.

Miles Coolidge

Near Stratford, 1998

Type C-print mounted to galvanized steel
with matte laminate

Edition 2 of 3

Museum purchase with funds provided
through prior gift of Lois Outerbridge

Miles Coolidge (b. 1963) was born in Montreal, received a BA from Harvard University in 1986, and an MFA from California Institute of the Arts in 1992. Coolidge also attended the Kunstakademie Düsseldorf in Germany, where he studied under the photographers Bernd and Hilla Becher (1931–2007; b. 1934), whose work explorers standardized features of industrialized landscapes. In the 1990s, he became known for spare, evocative investigations of functional social spaces and culturally loaded landscapes. In his Central Valley series (1998), Coolidge reduced panoramic California landscape photographs to thin strips ten inches high and ten feet long. *Near Stratford* presents a panoramic view of a primarily agricultural area. Its long, thin format emphasizes the extreme horizontality and depth of what we are viewing—a horizon too expansive to be taken in all at once, extending so far into the distance that we cannot locate its farthest point of recession. Because the Central Valley is an industrially farmed area, any topographical variations in the photographs are man-made. In addition, the structures seen in the panoramas have been carefully selected by the artist to compose the desired landscapes. Coolidge's photographs frame a highly anthropocentric view of the world that we find ourselves in tamed and cultivated by human activity.

Richard Diebenkorn

Ocean Park #36, 1970

Oil on canvas

Gift of David H. Steinmetz

Richard Diebenkorn (1922–93) was born in Portland, Oregon, and received his artistic training at Stanford University, University of California, Berkeley, University of New Mexico, and California Institute of the Arts, where he later taught in the 1940s. Until the mid-1950s, Diebenkorn painted in the Abstract Expressionist tradition, his compositions marked by strong color and gestural brushwork. At the end of 1955, he turned to figurative painting along with fellow Bay Area painters David Park (1911–60), Elmer Bischoff (1916–91), and Joan Brown (1938–90) and they became recognized as progenitors of the Bay Area Figurative school. His best-known work, the Ocean Park series, was begun in 1967, after he assumed a professorship at the University of California, Los Angeles and worked out of a studio in Santa Monica for the next fifteen years.

Jay DeFeo

Untitled (Tree series), 1953

Tempera and oil with collage on paper

Anonymous gift

Jay DeFeo (1929–89), an important visual artist associated with the Beat generation, was born in Hanover, New Hampshire, and moved to the Bay Area as a child. She earned her bachelor's and master's degrees from University of California, Berkeley, and traveled to North Africa and Europe on a fellowship, settling in Florence, Italy, for a month. A few years after her return to San Francisco, DeFeo began work on what has become her best-known work, *The Rose*, which she began making in 1958 and completed in 1966. Weighing more than a ton, the work was a legend by the time it was finally shown at the Pasadena Art Museum in 1969. DeFeo lived and work in Marin County and later in Oakland, where she served for several years as a member of the art faculty of Mills College.

Maynard Dixon

The Loner, ca. 1930

Watercolor on paper

Gift of the estate of Dr. Irwin Schoen

Maynard Dixon (1875–1946) was born in Fresno, California, and drew constantly as a child, documenting the new settlers, trappers, cattlemen, and expansive landscape of the area. At the age of sixteen, he sent two of his sketchbooks to artist Frederic Remington (1861–1909), who replied with encouragement, and Dixon decided to study art. However, after studying for three months at the California School of Design in San Francisco, Dixon abandoned formal art training and traveled throughout the West, capturing the landscape and the people in his illustrations and poetry, which soon appeared in leading magazines and newspapers. The 1906 earthquake and fire destroyed Dixon's San Francisco studio, and he moved to New York City, where he illustrated Western adventure stories in magazines such as *Harper's Weekly* and *McClure's*, and Western novels, including Clarence E. Mulford's Hopalong Cassidy stories.

Lee Friedlander

Car and Fence and Bush, 1970

Gelatin silver print

Edition 53 of 75

Gift of Debra and Michael Smith

Lee Friedlander (b. 1934) was born in Aberdeen, Washington, and studied photography at the Art Center College of Design in Pasadena, California. In 1956, he moved to New York City where his career flourished—thanks in part to multiple grants he earned from the Guggenheim Memorial Foundation—and his style focused on depicting the American social landscape, which included portraits ranging from celebrities to anonymous figures, and moments of chaos of city life. Friedlander's work was included in the highly influential 1967 exhibition *New Documents*, curated by John Szarkowski at New York's Museum of Modern Art. His inventive and irreverent depictions of modern life and prolific career earned him the esteemed MacArthur Fellowship award in 1990. Many of his photographic series extends over decades which he has self-published into over two dozen books with his own publishing firm, Haywire Press, in New York City.

Left to right:

Judy Fiskin

Untitled from the series Long Beach, 1980

Black-and-white photograph

Edition 4 of 5

Museum purchase

Untitled from the series Long Beach, 1980

Black-and-white photograph

Edition 4 of 5

Museum purchase

Judy Fiskin (b. 1945) grew up in Los Angeles and graduated from Pomona College. She completed her MA in art history at UCLA, compiled and edited the journals of architect Richard Neutra (1892–1970), and was co-director of Womanspace Gallery in the mid-1970s. Fiskin's photographs from the mid-1970s through the mid-1990s share the same distinctive format: two and a half inches, black-and-white images printed on letter-sized white paper. In 1979, Fiskin was invited to participate alongside five renowned photographers Joel Deal (1947–2010), Anthony Hernandez (b. 1947), Kenneth McGowan (b. 1940), Grant Mudford (1944), and Leland Rice (b. 1940) in the Long Beach Documentary Survey Project initiated by University Art Museum at California State University, Long Beach, and sponsored by the National Endowment for the Arts. For the project, Fiskin chose to focus on a single site, the Long Beach Pike, an amusement park that was being demolished in conjunction with the city's redevelopment. Her photographs are among the last taken images of the pike, valued as both historical documents and works of art.

Katy Grannan

Carla, Arnold Arboretum, Jamaica Plain, MA
from the series Sugar Camp Road, 2002

Type C-print

Edition 1 of 6

Museum purchase with funds provided
through prior gift of Lois Outerbridge

Katy Grannan (b. 1969) creates portraits that engage a variety of related fields, including fine art, journalism, and fashion. Her series *Sugar Camp Road* (2002–03), named after a park in Pennsylvania, marked a new direction in her work by moving her photo shoots to the outdoors, meeting and photographing her chosen sitters in public parks. While the settings of these works are lush and beautiful, they also evoke the often seedy and dangerous reality of such secluded locations as the context for murder or rape. As Grannan points out, such incidents were often on her mind and on the minds of her sitters, since “the idea of an idealized landscape is so often complicated by a sordid history.” In *Carla, Arnold Arboretum, Jamaica Plain, MA*, the nude sitter’s clothes are deliberately included in the shot, but convey a sense of haste and a heightened awareness of the model’s nakedness. Her tentative posture and rumpled pile of clothes make viewers acutely aware of the exposed, public, and perhaps even dangerous nature of the secluded landscape, triggering the fundamental shift in the perspective which is inherent in Grannan’s works.

Drew Heitzler

Untitled (Baldwin Hills, Venice Beach, the La Brea Tar Pits), 2008–09

200 prints; inkjet on watercolor paper, inkjet and performix plati-dip on watercolor paper

Edition 3 of 3

Museum purchase

Drew Heitzler (b. 1972) is a Los Angeles-based conceptual artist and filmmaker. Born in Charleston, South Carolina, he earned his MFA from Hunter College, City University of New York, before moving to California. Much of Heitzler's work examines the mythological underpinnings of his adopted city. He is particularly drawn to the relationships between the film industry and the oil production that is ubiquitous in Southern California. In *Untitled (Baldwin Hills, Venice Beach, La Brea Tar Pits)* Heitzler invokes famously conspiratorial novelist Thomas Pynchon's narrative mapping by tracing the evolution of Los Angeles through the oil industry. Imaginatively figured with an endlessly sputtering secret plot, this speculative love letter to Los Angeles presents a trove of doctored and often unmarked "evidence," ready for a paranoiac to piece together a new homemade conspiracy.

Anthony Hernandez

Landscapes for the Homeless #24, 1989

Chromogenic print

Edition 1 of 7

Museum purchase with funds provided
through prior gift of Lois Outerbridge

Anthony Hernandez (b. 1947), a Los Angeles-based photographer, was born in Aliso Village, an East Los Angeles public housing project. After taking a few basic courses in photography at East Los Angeles College from 1966 to 1967, Hernandez began to photograph around his neighborhood. His first photographs, taken with his family's box camera, were of automobile parts littered about an empty lot, presaging his future interest in urban detritus and decay. While an artist-in-residence at the University of Nevada, Las Vegas, in 1986, Hernandez discovered areas on the margins of the city where people would go for target practice and made a series of photographs of these locations and similar ones in the Angeles National Forest. *Landscapes for the Homeless* (1988–2007), an extensive series documenting the details of the living conditions of homeless people in Los Angeles, followed.

Left to right:

Robert Glenn Ketchum

From the series *Order from Chaos*

Color photographs

Edition 8 of 25

Gifts of Anya Lund

Gambel Oak, Mesa Verde, 1977

Transition, 1980

Jedediah After the Rain, 1978

Robert Glenn Ketchum (b. 1947) is a landscape and nature photographer whose work has a strong environmental advocacy message. He is perhaps most recognized for his work in the Tongass, which is credited with helping to pass the Tongass Timber Reform Act of 1990. Ketchum studied design as an undergraduate at University of California, Los Angeles, and photography under Edmund Teske (1911–96) and Robert Heineken (1931–2006), eventually receiving an MFA from California Institute of the Arts in 1974. After his studies, Ketchum began a lifelong friendship with photographer Eliot Porter (1901–90), who helped the younger artist act on his ideas about how photography can help change the world. On a technical level, Ketchum and master printer Michael Wilder pioneered Cibachrome color printmaking in the early 1970s and were among the first contemporary photographers to explore large scale. Prior to his emergence as a photographer, Ketchum was a curator, discovering the Paul Outerbridge, Jr. (1896–1958) estate and bringing recognition to the overlooked work of James Van Der Zee (1886–1983).

Roger Kuntz

Baldwin Avenue Overpass, 1965

Oil on canvas

Museum purchase

Roger Kuntz (1926–75) was a figurative painter strongly influenced by abstract art, whose dynamically composed paintings of freeways, road signs, and domestic interiors were highly influential in southern California during the late 1950s and 1960s. *Baldwin Avenue Overpass* depicts an empty freeway junction in Los Angeles with entryways darkened by severe shadows, as if evoking portals into a mysterious underworld. Using a subdued palette—generally limited to black, white, and greens—and an evident grounding in abstract expressionism, Kuntz’s pensive images evoke a fragmented society, and his early interest in depicting car culture had a broad impact on many other artists of his time. Kuntz earned his BA in art and psychology from Pomona College in 1948, and his MFA from Claremont Graduate University in 1950. He lived with his wife and daughter in Laguna Beach until his death in 1975.

Paul Landacre

Campers, ca. 1920

Wood engraving

Gift of Joseph Landacre Family and
Mrs. James McCreery

Paul Landacre (1893–1963) was born in Columbus, Ohio, where his early promise as a track and field athlete at Ohio State University was derailed by a debilitating polio-like illness. He left in 1917 for the more healthful climate of San Diego and soon resettled in Los Angeles, where he took printmaking classes at Otis Art Institute from 1923–25. In the late 1920s, he met Jake Zeitlin (1902–87), whose antiquarian bookshop in Los Angeles included a small gallery space for the showing of artworks, primarily prints and drawings, and Landacre was given his first significant solo exhibition there in 1930. As his artistry evolved, Landacre developed a singular style lauded for its formal beauty—meticulously carved fine lines, delicate cross hatching, and flecking—elements in white which strikingly contrast with richly blackened areas. The hills and mountains of Big Sur, Palm Springs, and Monterey inspired many of his linoleum cuts and wood engravings.

Dorothea Lange

*A Very Blue Eagle: Tranquility Vicinity,
Fresno County, 1936 (printed 1981)*

Gelatin silver print, copy print

Museum purchase

Dorothea Lange (1895–1965) was born in Hoboken, New Jersey in 1895 and became an influential American documentary and photojournalist, best known for her work during the Depression era. Lange was educated in photography at Columbia University in New York City, in a class taught by Clarence H. White (1871–1925). She was informally apprenticed to several New York photography studios, including that of the famed Arnold Genthe (1869–1942). In 1918, she moved to San Francisco, and by the following year she had opened a successful portrait studio. She lived across the bay in Berkeley for the rest of her life. With funding provided by the Farm Security Administration, Lange reflected the challenges of survival during the 1930s and 1940s in her seminal photographs of rural and urban settings throughout the West. Her photographs of migrant workers and the shifting landscapes of the American West proved that photography could capture emotional drama as well as the traditional art mediums of painting and sculpture.

James Luna

End of the Frail, 1993

Color Xerox with black-and-white
photograph

Museum purchase with funds provided by
Pacific Mutual

James Luna (b. 1950) is a Pooyukitchum (Luiseño) and Mexican American performance and multimedia installation artist. Luna was born in Orange, California, in 1950 and grew up in Orange County. He earned a BFA from the University of California, Irvine, and an MS in counseling at San Diego State University. He moved to the La Jolla Indian Reservation in 1975 where he lives today. Initially Luna began his art career as a painter, but branched out into performances and installation, which he has explored for over three decades. His own body has been a major component in his work. For instance, in *Artifact Piece* (1987) at the San Diego Museum of Man, Luna lay still in a display case filled with sand and artifacts, such as Luna's favorite music and books, as well as legal papers and labels describing his scars.

Helen Lundeberg

Arches III, 1962

Oil on canvas

Gift of Lorser Feitelson and

Helen Lundeberg Feitelson Revocable Trust

Helen Lundeberg (1908–99) was born in Chicago and moved with her family to Pasadena when she was four. After junior college, she enrolled in Stickney Art School in 1930, where she met her future husband, Lorser Feitelson, a well-known artist and instructor at the school. In 1934, Lundeberg and Feitelson published a manifesto arguing for the synthesis of classical and Surrealist traditions into a new, Southern California-based movement known as Post-Surrealism. Lundeberg's Post-Surrealist paintings juxtapose seemingly unrelated objects that, when contemplated together, can lead to reflections on the functioning of the mind, the cycles of life, and the progression of time. She also frequently included self-portraits in these paintings. Since the 1950s, Lundeberg began painting in the non-objective style of hard-edge abstraction, such as *Arches III*, which she would continue working in for the rest of her career.

Daniel Joseph Martinez

The House America Built, 2004

Architectural blueprint

Museum purchase with funds provided through prior gift of Lois Outerbridge

Daniel Joseph Martinez (b. 1957) grew up in Los Angeles and received his BFA from California Institute of the Arts. His work addresses contemporary and historical socio-political issues and is constantly shifting in medium, form, and content, producing work that is often poetic and revelatory. Ongoing themes in his work are contamination, history, nomadic power, cultural resistance, dissidence, and systems of symbolic exchange. The one of four architectural blueprints displayed here is instructions for his sculpture installation *The House America Built*, a precise reconstruction of the Montana cabin of Theodore Kaczynski, a.k.a. the Unabomber. Kaczynski's cabin was modeled after the house on Walden Pond that belonged to the American poet, philosopher, and transcendentalist, Henry David Thoreau. Like Kaczynski, Thoreau also opposed the government, however, while both practiced civil disobedience, the Unabomber used violence to promote his worldview.

Barse Miller

Migrant American, 1939

Oil on canvas

Museum purchase with funds provided
through prior gift of Lois Outerbridge

Barse Miller (1904–73) was born in New York City to successful parents, realized his passion for art at age sixteen, and began pestering his parents to send him to the Pennsylvania Academy of Fine Arts. After his studies, Miller traveled in Europe for several years, and on his return settled in the Los Angeles area, where he began showing the paintings he had made abroad, which in turn won awards and recognition from local artists, prompting his inclusion in the California watercolorists. Miller's artistic subjects included the desert, Yosemite, the coast, and the glamour of Hollywood, but what set his work apart from the other artists in the California Group was his inclusion of people and urban scenes as part of his subject matter.

Left to right:

Lee Mullican

Night Society, 1970

Oil on canvas

Gift of Dr. and Mrs. Arnold Chanin

The Measurement, 1951

Oil on canvas

Museum purchase with support of the
Herbert Palmer Gallery

Lee Mullican (1919–98) was born in Chickasha, Oklahoma, and studied at the University of Oklahoma and the Kansas City Art Institute. During World War II, he was inducted into the Army, where he served as a topographic draftsman, and aerial views of landscapes became a later source of inspiration. Moving to San Francisco in 1946, Mullican soon became involved in the development of the Dynaton surrealist school with fellow artists Gordon Onslow Ford (1912–2003) and Wolfgang Paalen (1905–59). Mullican's concepts were particularly influential as a transition between European modernism and American Abstract Expressionism. Through mapping techniques and aerial photography, Mullican depicted nature in abstract weightless shapes of line and color. Painting with a palette knife edge, he sought an emotional expression of cosmic freedom in form and meaning. From 1948 to 1960, Mullican traveled to Mexico and Europe before moving to New York for a brief stay. In 1961, he moved to Los Angeles, where he was a member of the University of California, Los Angeles, art faculty from 1962 to 1990.

Charles Christian Nahl

The Night Watch, 1870

Oil on canvas

Gift of the Knott Family

Charles Christian Nahl (1818–78) was a German-born painter who is often considered California’s first significant artist. Nahl came from a long line of artists and sculptors: his great-grandfather was Johann August Nahl (1710–81), the German sculptor and stuccist. Nahl was trained at the Cassel Academy, but political unease led him to Paris in 1846, where he enjoyed some success. The February Revolution in turn prompted Nahl to move with his mother and siblings to Brooklyn, New York, where they heard of the gold strike. Nahl arrived in Nevada City, California, in 1849, and from there moved to the town of Rough and Ready. Failing as a prospector, Nahl opened a studio in Sacramento before moving to San Francisco in 1852 where he accepted commercial work as a means of income. Nahl’s most famous commission was to design the grizzly bear that adorns the California State flag, but his finest legacy is his paintings chronicling the lives of the early prospectors and miners.

Kori Newkirk

Hutch, 2004

Artificial hair, beads, and metal bracket
Museum purchase with funds provided
through prior gift of Lois Outerbridge

Kori Newkirk (b. 1972) was born in Bronx, New York, received a BFA from the School of the Art Institute in Chicago and a MFA from University of California, Irvine, and currently lives in Los Angeles. Newkirk's work investigates connections among history, place, and racial identity, mining the cultural experiences of African Americans through culturally resonant materials. The synthetic hair and plastic beads in *Hutch*, part of Newkirk's extended series of beaded-curtain landscapes. Newkirk's hanging landscapes bring to mind cornrow hairstyles as well as the beaded room dividers popular in the 1970s. The references to hair, hair products, and cultural history place Newkirk within a lineage of African American artists—including David Hammons (b. 1943), Lorna Simpson (b. 1960), and Ellen Gallagher (b. 1965), among others—who have conducted similar investigations in their work. The scene depicted is unpopulated, with an ordinary playground and what looks to be a middle-class residence, articulating a relationship to the concept of "home" that vacillates between comfort and estrangement.

Agnes Pelton

The Guide, 1929

Oil on canvas

Museum purchase with funds provided through prior gift of Lois Outerbridge

Agnes Pelton (1881–1961) was an American modernist painter born in Stuttgart, Germany, to American parents. As a girl she lived in Rotterdam, the Netherlands, and in Basel, Switzerland. She relocated to Brooklyn after her father's death in 1890 and studied art at the Pratt Institute from 1895 to 1900, and privately with Arthur Wesley Dow (1857–1922) in her last year. Curator Walt Kuhn (1877–1949) invited her to participate in the 1913 Armory Show, where two of her paintings were exhibited. Pelton's early work was rather straightforward representation, but by the 1920s she was experimenting in abstraction and regularly visiting New Mexico, where she began working with a group of Taos artists known as the Transcendental Group. Her own works were divided between the surreal abstract and conventional desert scenes. In 1931, Pelton moved to Cathedral City near Palm Springs, where she lived for thirty years.

Clockwise:

John Pfahl

From the portfolio *Altered Landscapes*,
(1975–78)

Six (of 34) color photographs

Edition 61 of 100

Gifts of Ruth and Lou Wiener

Volcano Lightning, Kilauea Volcano, Hawaii, 1978
Wave, Lace, Pescadero Beach, California, 1978
Tree and Mountain Cleft, Boulder, Colorado, 1977
Australian Pines, Fort De Soto Florida, 1977
Vertical Highway, Lone Pine, California, 1976
Aspen Lightning, Frisco, Colorado, 1977

John Pfahl (b. 1939) was born in New York City and grew up in Wanaque, New Jersey. At first glance, *Altered Landscapes* appears to be a series of traditional landscape photography, yet, each composition has been subtly altered. Pfahl composed low-impact, temporary installations using string, tape, and paint in various geometric designs and shapes at each site before taking the photograph. While related to Earthworks, Pfahl's photos open questions about visual perception, along with our efforts to tame natural forces for our benefit and how those interventions impact the environment.

Ken Price

New Mexico, 1983

Ceramic

Anonymous gift

Ken Price (1935–2012) was born in Los Angeles, studied at the Chouinard Art Institute and Otis College of Art and Design, and received a BFA degree from the University of Southern California in 1956, and an MFA degree from New York State College of Ceramics at Alfred University in 1959. Best known for his abstract, organic forms of fired and painted clay, Price transformed the position of ceramics in fine art by redefining the ideas of sculpture and pushing the limits of ceramics as a medium. His vibrant and provocative pieces often carry layers of thinly applied paint, which are then sanded down to reveal the lush sensuality of the underpainting. Price's first solo show was at Ferus Gallery in Los Angeles in 1960. After spending time in Japan, New Mexico, and Massachusetts, Price returned to Los Angeles in the early 1990s and continued to work as a professional artist until his death in 2012 in Arroyo Hondo, New Mexico.

Ed Ruscha

Pine Setting, 1988

Acrylic on canvas

Museum purchase with funds provided
through prior gift of Ben C. Deane

Ed Ruscha (b. 1937) was born in Omaha, Nebraska, and moved to Oklahoma City as a child. After moving permanently to Los Angeles in 1956, Ruscha took courses in graphics, typography, book-making and printmaking in Los Angeles at the Chouinard Art Institute. By the early 1960s he was well known for his paintings, collages, and prints, and for his association with the Los Angeles-based Ferus Gallery. Like the work of Dada and surrealist artists, Ruscha's compositions build on unexpected juxtapositions of imagery and the imaginary. One of a group of black-and-white "shadow" paintings begun in 1986, *Pine Setting* is a darkly unsettling vision of the suburban tract home. The extreme angle and simple, soft-focus, black silhouette of the house and trees against an undefined background take on a mysterious, monumentalized quality akin to a scene from an Alfred Hitchcock film or a crime site photograph with a blank label awaiting some lurid caption.

Terry Schoonhoven

Study for *The Isle of California*, ca. 1970–71

Photograph with acrylic

Gift of Betty Gold

Terry Schoonhoven (1945–2001) was one of California's most prolific muralists. Born and raised in Illinois, he received a BS from the University of Wisconsin and attended graduate school in art at University of California, Los Angeles. In 1969, he co-founded the Los Angeles Fine Arts Squad, a five-year collaborative project, and was engaged in painting large-scale public murals for the next thirty years. One of the earliest, *The Isle of California* (1970–72), painted on the back of a four-story West Los Angeles building, shows a vertiginous chunk of broken freeway overpass looming precariously on a precipice over a pounding Pacific surf and beneath a placid blue sky. Schoonhoven also created the mural *City Above* (1991) for Home Savings Bank at the Figueroa Street entrance at the 7th Street/Metro Center Station, as well as the mural installation at the Cal Street LA Metrolink Station. In much of his work, Schoonhoven employed a *trompe l'oeil* technique to incorporate his paintings into the building's architecture, a practice that soon become the norm for urban murals.

Left to right:

Alan Sonfist

Nine Works from the series *Earth Paintings of U.S.A.*, 1969

Earth, acrylic, canvas

Gift of Anne and John Goodyear

Alan Sonfist

Autobiography of the Hemlock Forest, 1978

Photographs, rocks, paper collage

Gift of Anne and John Goodyear

Alan Sonfist (b. 1946) is a pioneer in American Earth Art. After growing up in the South Bronx of New York City near the Hemlock Forest, which later became a major inspiration for his art, Sonfist attended Hunter College, where he received an MA. Beginning with his first major commissioned work, *Time Landscape* (1965–78) in Greenwich Village, Sonfist received critical acclaim for his innovative use of urban spaces to design havens of nature and green art. In 1969, Sonfist edited *Art in the Land*, an anthology on environmental art that was republished in Europe and Asia due to its positive reception by critics and artists alike. His early work in the 1960s and 1970s helped pioneer the burgeoning movement of site-specific sculpture. Today, he continues to promote sustainable energy and strives to raise awareness for global climate change with his international projects.

January 12: Meet Alan Sonfist during OCMA's public celebration. 1-2pm gallery talks by select artists.

Shirley Shor

Landslide, 2004

Software art installation with custom software (C++), PC, and projector
Museum purchase with funds provided through prior gift of Lois Outerbridge

Shirley Shor (b. 1971) is part of a generation of new-media artists who are redefining how technology can be utilized for artistic production. Combining custom software, video projection, and a sculptural element, *Landslide* is an installation that addresses geography, contested borders, and political power. For Israeli-born Shor, the work is a metaphor for territorial conflicts in the Middle East and beyond. *Landslide* consists of a square grid of blinking color cells generated by code and projected onto a sandbox. Beginning each sequence with a palette of sixteen colors and thousands of color cells, the map gradually transforms as cells “conquer” neighboring areas. When only two colors dominate the grid, the program stops, pauses, and restarts. *Landslide* operates on an infinite loop in which each cycle produces a different map and a different visual experience.

Mungo Thomson

The American Desert (For Chuck Jones),
2002

Video projection

32 minutes

Gift of Dean Valentine and Amy Adelson,
Los Angeles

Mungo Thomson (b. 1969) was born in Woodland Hills, California, and lives in Los Angeles and Berlin. He attended the Whitney Museum Independent Study Program in 1994, and received an MFA from the University of California, Los Angeles in 2000. Thomson's works ponder notions of mysticism and the big questions in life with an underlying deadpan wit, and his art is often characterized by setting up conventional expectations which are then reversed by a kind of conceptual sleight of hand. *The American Desert (For Chuck Jones)* is typical of his editing process in that he simply removed all Roadrunner and Coyote images from the popular animations and showed what was left—namely, a radiant vision of the American Southwest similar to that envisioned by late nineteenth- and early twentieth-century artist-explorers.

James Turrell

Roden Crater, 1986

Topographical model with text and
photographs in Philippine mahogany box

Edition 7 of 9

Gift of the Steinmetz Family Collection

James Turrell (b. 1943) is one of the pioneers of art devoted to the study of light and space and is best known for his work-in-progress, *Roden Crater*, a natural cinder cone crater located outside Flagstaff, Arizona, that he is turning into a massive naked-eye observatory. Born in Pasadena to Quaker parents, Turrell obtained a pilot's license when he was sixteen years old and subsequently flew supplies to remote mine sites and worked as an aerial cartographer. He received a BA degree in perceptual psychology in 1965 from Pomona College, where he also studied mathematics, geology, and astronomy. Turrell received an MA in art from Claremont Graduate University in 1966. That year, he moved into a Santa Monica studio where he began experimenting with illuminated perception, and created his first projection works soon after.

Elmer Wachtel

Landscape, ca. 1922

Oil on canvas

Gift of Mr. and Mrs. Julian Willcox

Elmer Wachtel (1864–1929) was born in Maryland and at age eighteen moved to San Gabriel, California, where his brother was foreman on the Rose Ranch. Elmer had taught himself to play the violin and in 1888 became the first violinist in the Los Angeles Philharmonic Orchestra. Discovering his visual art talents later in life, he was one of the founding members of the Los Angeles Art Association in 1890. Wachtel entered the Art Students League in New York in 1900, and upon his return to Los Angeles, Wachtel continued to earn money as a violinist while building his reputation as an artist and teacher. One of Wachtel's pupils, Marion Kavanaugh (1875–1954), would eventually become his wife, and they became two of the most recognized names in early California painting, traveling around Southern California in a specially built motor car designed to accommodate their artistic needs.

Edward Weston

Dunes, Death Valley, 1938

Black-and-white photograph

Museum purchase with additional funds provided by Dr. James B. Pick

Edward Weston (1886–1958) was born in Chicago and moved to California when he was twenty-one. He knew he wanted to be a photographer from an early age, and initially his work was typical of the soft focus pictorialism that was popular at the time. Within a few years, however, he abandoned that style and went on to be one of the foremost champions of highly detailed photographic images. It is said that he developed a quintessentially American, and specially Californian, approach to modern photography because of his focus on the people and places of the American West. In 1937 Weston was the first photographer to receive a Guggenheim Fellowship, and over the next two years he produced nearly 1,400 negatives using his 8 x 10 inches view camera. Some of his most famous photographs were taken of the trees and rocks at Point Lobos, California, near where he lived for many years.

William Wendt

The Town, 1925

Oil on canvas

Gift of Ann Alexander in memory of
Louise Contiss Gheen

William Wendt (1865–1946) is regarded as one of the most important artists to live and work in Laguna Beach in the early twentieth century. He immigrated to the United States from Germany in 1880, settling in Chicago where he began his painting career. A self-taught painter, Wendt visited Southern California in the late 1890s accompanied by his friend, artist George Gardner Symons (1863–1930). The two painted in Malibu and visited Laguna Beach. In 1906, Wendt and his wife, sculptor Julia Bracken, moved to Los Angeles. He had also acquired property in Laguna Beach (1870–1942), and several years later he built a second home and studio there. Wendt was a founding member of the Laguna Beach Art Association in 1918 (now Laguna Art Museum) and one of the leaders of the organization.

Paul Wonner

Chair, 1960

Oil on canvas

Gift of Sterling Holloway, Laguna Beach, CA

Paul Wonner (1920–2008) was born in Tucson, Arizona, and moved to the Bay Area to study at the California College of Arts and Crafts in Oakland, where he earned a BA in 1941. After military service in Texas, Wonner moved to New York, where he worked as a package designer and briefly continued his training at the Art Students League. He returned to the Bay Area in 1950, and by 1953 completed both a BA and an MA in fine arts at University of California, Berkeley. In the late 1950s, Wonner moved to Southern California where he taught at the Otis Art Institute in Los Angeles and during the 1960s at the University of California, Santa Barbara. Wonner painted in a brushy manner similar to Elmer Bischoff (1916–91), Richard Diebenkorn (1922–93), and David Park (1911–60) until the late 1970s, when his style turned crisp, emphasizing bright light and sharp shadows, and he concentrated on still life themes. Wonner typically painted objects from everyday contemporary life, and his mature pictures portray things separated by almost surrealistically vacant, distended spaces.