

# **John Divola**

*The Pond*, 1989

Photographic linen and acrylic on canvas

Museum purchase

**John Divola** (b. 1949) was born in Los Angeles and attended both California State University Northridge and UCLA. While at UCLA, Divola studied under multi-media artist Robert Heinecken (1931-2006) and was inspired by Minimal Art, Conceptual Art, and Earthworks. He also developed a distinctive, interdisciplinary style of incorporating both painting and conceptual art practices into his photographs.

Man-made and natural landscapes act as opposing forces in *The Pond*, with its stark, black void, occupying two-thirds of the canvas's surface, in contrast to the black and white photographic image below of a solitary ripple on the water's surface.

Left to right:

## **Lewis deSoto**

*Kingdom (#7 Brain Sea), 1996*

Black-and-white photograph with metallic overlay

Gift of Nancy Portnoy, New York

*Kingdom (#18 Hand Sunset), 1996*

Black-and-white photograph with metallic overlay

Gift of Nancy Portnoy, New York

**Lewis deSoto** (b. 1954) is a conceptual artist who was born and grew up in San Bernardino, California. These two photographs superimpose symbolic images over sweeping landscapes of sea and land, commenting on what he sees as a direct correlation between the environment and ourselves. The simplicity of line in both land and object allows viewers to develop connections between the human body and nature and, in turn, interject their own parallels.

# **Brian Fahlstrom**

*Visitation*, 2007

Oil on canvas

Gift of Lilly and Paul Merage

**Brian Fahlstrom** (b. 1978) is a Los Angeles-based painter whose large-scale compositions are derived from a variety of art historical influences, including Japanese woodcuts, Baroque painting, and contemporary graphic art. Applying his study of historical masters, Fahlstrom creates abstract landscapes with a fairytale-like drama. In *Visitation*, heavy brushwork and layers of paint with intense colors saturate the canvas in striated contours, forming into familiar shapes of earthy tangibility while underscoring the irreconcilability between a flat surface and thwarted expectations of an identifiable subject.

# Llyn Foulkes

*Victory Rock*, 1984

Oil and acrylic on wood

Museum purchase with funds provided by  
the Ansley I. Graham Trust

A pioneer of contemporary art in Southern California in the 1960s, Los Angeles based artist and musician Llyn Foulkes's (b. 1934) extensive body of work vacillates between sentiments of nostalgia, irony, and the disillusionment of the American dream. Foulkes served in post-World War II Germany before returning to California to attend Chouinard Art Institute where he studied under painter Emerson Woelffer (1914–2003), whose abstract expressionist style likely influenced Foulkes's early work. *Victory Rock* depicts rock formations confined within conventionally painted rectangular, postcard-like frames that suggest the cultural commoditization of America's natural landscapes.

# **Joe Goode**

*Untitled, from the Vandalism Series, 1975*

Oil on canvas-board

Gift of Rita and Morris Pynoos

**Joe Goode** (b. 1937) was born in Oklahoma City and moved to Los Angeles in 1959, where he studied at Chouinard Art Institute until 1961. A self-proclaimed abstract painter, throughout the years Goode has explored a myriad of ways of disrupting the flatness of the picture plane with the intention of introducing an alternative way of looking “at,” “in and out,” and “up and down.” He draws subject matter from his immediate environment, producing serial images of objects that can be seen through: glass bottles, oceans, waterfalls, clouds, and torn skies. In his *Vandalism* series (1974–75), Goode puncture an ethereal composition of the sky, unearthing the underlying substrate, while reconfiguring a new relationship between wall, work, and viewer.

# **April Gornik**

*Tropical Wilderness*, 1980

Oil on linen

Gift of Susan Bay-Nimoy and Leonard Nimoy,  
Los Angeles

**April Gornik** (b. 1954, Cleveland) is an American painter best known for her landscapes. Gornik primarily sources from visions and memory to compose imaginary, indefinable environments, familiar, yet just beyond the tangible. While stylistically realistic, Gornik's work is more concerned with an emotional response from viewers, an effect exemplified by *Tropical Wilderness*, in which artifice and the sublime coexist harmoniously. Large rock or land formations protrude from calm, still waters, and an expansive sky, with a thin strand of light resting just above the horizon, elucidate a seascape at daybreak, while mysterious, clouds linger in the foreground, introducing dynamic tension within an otherwise serene vista.

# **Tim Hawkinson**

*Concentric Circle: 705 Year-Old Tree Drawing*,  
1989

Pencil on paper  
Museum purchase

Expanding the idea of landscape to embrace human physicality, Los Angeles based artist **Tim Hawkinson's** (b. 1960) *Concentric Circle: 705 Year-Old Tree Drawing* explores the less visible, but no less highly complex interweavings of environmental and human terrain. Investigating the slow progression and accumulation of time, Hawkinson invites the viewer to consider the labor-intensive process of creating carefully rendered concentric circles on such a large scale while documenting the natural expansion of an aging tree's circumference.

# **Pearl C. Hsiung**

*Tidal Wretch*, 2005

Enamel on canvas

Gift of Lilly and Paul Merage

**Pearl C. Hsiung** (b. 1973) was born in Taiwan and currently lives and works in Los Angeles. Hsiung's work often addresses the duality of the self, as well as themes of internal and external environments.

In *Tidal Wretch*, the California landscape becomes a vast, phantasmal extension of her own body. Vibrant, intense colors and hyper-stylized shapes and forms attract the viewer while the claustrophobic physical space suggest the uncertain future of our social and natural ecospheres.



# **Paul Kos**

*Interview With Petrified Forest (In hopes one cell is still alive) II*, 1971

Silver gelatin print

Edition 1 of 3

Museum purchase with funds provided through the prior gift of Alice F. Hatto, in honor of the Ford Family

**Paul Kos** (b. 1942) is a West Coast conceptual artist who was born in Rock Springs, Wyoming and later studied painting at the San Francisco Art Institute. His work combines performance, new media and installation and pushes the boundaries of photography as a medium and the articulation of our relationship with natural environments. *Interview with a Petrified Forest (In hopes one cell is still alive) II* employs both humor and sincerity in Kos's investigation into our geological history and personification of landscapes by attempting to extract an elusive narrative from a forest's past.

Left to right:

## **Ben Kutcher**

*Landscape*, n.d.

Pencil on paper

Gift of Mrs. Ben Kutcher

*Landscape*, n.d.

Pencil on paper

Gift of Mrs. Ben Kutcher

*Landscape*, n.d.

Charcoal on paper

Gift of Mrs. Ben Kutcher

**Ben Kutcher** (1892–1967) was born in Kiev and immigrated to the U.S. in 1902, at the age of ten. Kutcher served as an Army camouflage artist during World War I, and in 1925, moved to Los Angeles, where he lived until his death. Making his living primarily as a book illustrator, Kutcher is probably best known for his illustrations to the 1918 edition of Oscar Wilde's *A House of Pomegranates*, which was reissued in a facsimile edition in 2009.

# **Richard Misrach**

*Desert Fire #1 (Burning Palms)*, 1983

Cibachrome

Edition 1 of 3

Museum purchase with funds provided  
through prior gift of Swedlow, Inc.

**Richard Misrach** (b. 1949) studied at the University of California Berkeley, where he continues to live and work today. Misrach's documentation of the Western landscape, particularly its deserts, through large-scale color photography emphasize mankind's direct and often problematic impact on the environment. As thick, black smoke rises into the clear, desert sky and flames envelop a group of palm trees, *Desert Fire #1 (Burning Palms)* offers a haunting beauty of landscape in the midst of destruction.

# **Stephen Shore**

*Alley off Orchid Avenue, Hollywood,  
California, 1975*

Color photograph

Gift of Marc Freidus

**Stephen Shore** (b. 1947) is a photographer living and working in New York. In 1974, he was one of eight young American artists featured in the groundbreaking exhibition, *New Topographics: Photographs of a Man-Altered Landscape* at the George Eastman House in Rochester, NY. His work in the field of color landscape photography, specifically in his 1982 book *Uncommon Places* helped establish color photography as a valid art form. *Alley off Orchid Avenue, Hollywood* was photographed during one of his many road trips out west and the banality of the building exteriors and landscaped plants captured in color offers an unglamorous critique of “tinsel town.”

# **Amir Zaki**

*Untitled (Winter Pool 20-22)*, 2004

Ultrachrome archival photograph

Gift of Lilly and Paul Merage

A California native (b.1974 in Beaumont), **Amir Zaki** lives and works in Huntington Beach. Originally designed by architect Richard Neutra (1892–1970), the then abandoned homes in these images from Zaki’s Spring through Winter series defy conventional architectural landscape photography by exposing desertion, loss, and detraction. According to the artist, “These photographs convey an irreverence towards tradition—one of the things I have always appreciated about Los Angeles.” Striking and exaggerated camera angles, both in *Untitled (Winter Pool 20-22)* here and *Untitled (OH\_19)* (located across the gallery), denote a sense of being an outside observer, disconnected like these vacant spaces.

Left to right:

## **Larry Cohen**

*View from Creston Drive/Taft Avenue, 1985*

Oil on canvas

Gift of Mrs. Patricia Tartaglia, in memory of her mother

## **Richard Misrach**

*Drive-In Theatre, Las Vegas, 1987-88*

Dye coupler photograph

Edition 4 of 7 (printed under the supervision of the photographer in 1998)

Given in memory of Rita Kramer by her friends in the Curator's Circle

## **Maxwell Hendler**

*A-1, 1985*

Oil on canvas

Gift of Allen A. and Candice C. Barron, Scottsdale, AZ

## **John Lees**

*Hollywood Hills Landscape #1, 1976*

Oil on canvas

Museum purchase with funds provided through prior gift of Assa and Irene Drori, Mr. Felix Juda, Mr. and Mrs. Max Walen, and Anonymous