



MICHAEL SLENSKE

LOS ANGELES

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Michael Slenske is a Los Angeles-based writer, editor and curator. He is a contributing writer for Los Angeles magazine, a contributing editor for Galerie, and has served as the editor-at-large of CULTURED and LALA and as a contributing editor at the LA Times's DesignLA, Modern Painters and Art + Auction. His work has been anthologized, included in numerous artist monographs (for Abraham Cruzvillegas, Enrique Martínez Celaya, Bari Ziperstein, Kenny Scharf, and Jose Dávila among others) and appeared in: New York, W, Architectural Digest, WSJ., Wallpaper*, Sotheby's, Gagolian Quarterly, Galerie, The Magazine Antiques, Art & Antiques, Interview, Art in America, T: The New York Times Style Magazine, Garage, Mother Jones, The Atlantic, The New York Times, The Los Angeles Times Magazine, The Boston Globe Magazine, Men's Journal, Best Life, Men's Health, Maxim, Angeleno, Intersection, DuJour, Interiors, American Way, Radar, Phoenix New Times, Phoenix Magazine, vice.com, esquire.com, gq.com, artinfo.com, style.com, men.style.com, nymag.com, vulture.com, and artsy.net.

In June 2018, Slenske founded the project space Desert Center | Los Angeles (@desertcenterlosangeles), which has shown the work of Chuck Arnoldi, Larry Bell, Scott Benzel, Will Bruno, Awol Erizku, Katja Farin, Eve Fowler, Genevieve Gaignard, Till Gerhard, Robert Gunderman, Nolan Gruenwald, Lauren Halsey, Steve Hash, Zoe Hawk, Dennis Hoekstra, Nir Hod, Salomón Huerta, Anthony James, Kelly Lamb, Robert Lazzarini, Justin Lowe & Jonah Freeman, Seffa Klein, Rachel Mason, Jake Kean Mayman, Ben Wolf-Noam, Martín Nuñez, Lucila Orengo, Ariana Papademetropoulos, Steven Perilloux,

Jackie Rines, Jennifer Rochlin, Ry Rocklen, Matthew Rolston, Bill Saylor, Jeremy Shockley, Timothy Uriah Steele, Una Szeemann, Jess Valice, Paul Verdell, Henry Vincent, Louis Waldon, Graham Wilson, and Robert Yarber.

The Street & The Shop (@thestreetandtheshop) is an artist-focused popup launched by Slenske in December 2018. In its various editions, The Street & The Shop has functioned as a platform for artists to engage in new commercial, conceptual and material experiments while paying tribute to art historical commercial ventures from art icons including Claes Oldenburg, Tracey Emin and Sarah Lucas. Since its debut, The Street & The Shop has featured original work from more than 100 emerging and established international artists, designers, artist-run spaces, galleries and non-profits who sell unique artworks and design objects.

In 2019, Slenske curated the group show LA On Fire, which featured the work of more than 50 LA-based artists addressing the existential threats of political, psychological, emotional, and literal fire at Wilding Cran Gallery, where he just organized the solo debut "Aryo Toh Djojo: Transmission"; in 2020 he co-organized the Los Angeles edition of DRIVE-BY-ART (PUBLIC ART IN THIS MOMENT OF SOCIAL DISTANCING), which was featured in ArtForum, The Art Newspaper, Car & Driver, and Time; and he curated "Martín Nuñez: Lost Paradise" and the recent "Object Lessons" survey with The Landing Gallery.

WILDING CRAN GALLERY

L.A. ON FIRE

November 16, 2019-January 12, 2020

Curated by Michael Slenske



Conrad Ruiz, *Man on Fire (Uprising)*, 2019

“The city burning is Los Angeles’s deepest image of itself.” — Joan Didion

LA On Fire featured the work of more than 50 LA-based artists addressing the existential threats of political, psychological, emotional, and literal fire.



“THE CITY BURNING IS LOS ANGELES’S
DEEPEST IMAGE OF ITSELF.”

— JOAN DIDION

Ed Ruscha finished his seminal painting *The Los Angeles County Museum on Fire* in 1968, and a half century later his searing depiction of the original LACMA campus seems prescient as the buildings captured in that painting are set to be demolished for a new superstructure designed by a Swiss architect who is fond of, ironically, incorporating charred wood into his designs. Of course, fire is a cleansing mechanism, and its regenerative qualities burn bright in the practices of countless Los Angeles artists, perhaps because many, if not all, of them—especially those who have lost homes, studios, archives or more to wildfires historic and recent—live with the existential threat of these conflagrations touching them year after year after year.

Throughout modern history, westerners have been drawn to fire as a result of failing to learn, as UCLA professor Daniel M. T. Fessler argues in “A Burning Desire: Steps Toward an Evolutionary Psychology of Fire Learning” (*Journal of Cognition and Culture*), how to properly play with and control this seductive force of nature. Rather than aiding the ecological expression of fire’s natural trajectory we seek to suppress it under our capitalist domain.

The same psychology may be guiding our compulsion to reside in such inhospitable climes: LA being a prime Stateside example with its megafires, fault lines, drought, pollution, population density, and homeless epidemic. Still, new Angelenos come to bear witness each year, and each year the fires get worse. But literal flames—to say nothing of the broader perils of climate change—are only one example of “fires” perennially burning in LA. Water wars, racial tensions, police brutality, gentrification, economic disparity, future creep, political corruption, Hollywood dreams and Skid Row nightmares are all looming threats. These fires have been burning for decades, and for decades LA artists—from Chris Burden and Lita Albuquerque to Karon Davis and Juan Capistrán—have responded to them via photography, painting, sculpture, performance, installation, sound, and video work in the modes of realism, abstraction, and conceptual gestures.



This is the thrust of *L.A. On Fire*, a multimedia group show curated by Michael Slenske at the newly expanded space of Wilding Cran Gallery at 1700 South Santa Fe Avenue. The show's title derives from a photo series, featured in the exhibition, by French artist Michel Auder. Along with the work of more than 50 emerging and established LA artists, this titular work investigates the possibility that LA has gone from Tomorrowland to an Ever Burning Bacchanalia. And in this moment of Nero-esque nihilism, we can't look away as we watch our house(s) burn down: LA is literally on fire and 🔥🔥🔥 in the same moment.

The exhibition also repeatedly addresses Didion's conceit: that fire is (and perhaps always was) the truest expression of the LA landscape. Just as the frequency of headlines warning of the next inferno have shortened from monthly and weekly to daily and hourly, CalFire's 2018 Strategic Fire Plan asserted: "Climate change has rendered the term 'fire season' obsolete." In other words, the fire is the landscape and you can no longer separate one from the other. Though maybe there was never a fire season to begin with. Maybe LA's fires—just like those which have ravaged the Amazon, Western Europe, and Siberia in recent months—never stopped burning and maybe they never will. If anything, *L.A. On Fire* is meant to serve as an artist's perspective onto both possibilities.

A portion of profits from *L.A. On Fire* will be donated to The Climate Emergency Fund.

PARTICIPATING ARTISTS Lita Albuquerque, Chuck Arnoldi, Michel Auder, Lianne Barnes, Alex Becerra, Vanessa Beecroft, Scott Benzel, Tony Berlant, Polly Borland and Philjames, Theodore Boyer, Andrea Marie Breiling, Chris Burden, Juan Capistrán, Zoe Crosher, Karon Davis, John Divola, Jessie Homer French, Eve Fowler, Gajin Fujita, Francesca Gabbiani, Joe Goode, Robert Gunderman, Salomón Huerta, February James, Michael John Kelly, Mathias Kessler, Seffa Klein, John Knuth, Gary Lang, Thomas Linder, Rachel Mason, Anna Mayer, Jake Kean Mayman, Chandler McWilliams, Stephen Neidich, Katherina Olschbaur, Catherine Opie, Laura Owens, Steven Perilloux, Prime, Jennifer Rochlin, Ry Rocklen, Ammon Rost, Conrad Ruiz, Ed Ruscha, Anja Salonen, Kenny Scharf, Alia Shawkat, Nick Stewart, Jess Valice, Henry Vincent, Pae White, Andy Woll, Robert Yarber and John Zane Zappas.



LA WEEKLY

Los Angeles MAGAZINE



Conrad Ruiz, Man on Fire (Uprising), 2019 in L.A. On Fire at Wilding Cran Gallery



Conrad Ruiz, Man on Fire (Uprising), 2019

Courtesy the artist and Wilding Cran Gallery

ART PICK: L.A. ON FIRE AT WILDING CRAN

SHANA NYS DAMBROT • NOVEMBER 15, 2019



The title of this dynamic group show was settled on long before the current fire season roared in, but the truth is, *L.A. On Fire* has decades of subject matter from which to draw. Taking as its touchstone Ed Ruscha's iconic 1968 painting "LACMA On Fire" the show moves forward in art history to encompass the work of over 50 artists whose lives and practices have been touched by flames — such as Lita Albuquerque, Karon Davis, Gary Lang, John Knuth, Francesca Gabbiani, Chuck Arnoldi and Joe Goode. The array of thematic and material explorations also marks the inauguration of Wilding Cran's new gallery space at 1700 S. Santa Fe, the latest post-industrial Arts District hub and magnet for a growing roster of the city's most exciting programs.

Wilding Cran, 1700 S. Santa Fe Ave., downtown; opening reception: Sat., Nov. 16, 4-7 p.m.; exhibition dates: Nov. 16-Jan. 12; free. (213) 553-9190, wildingcran.com.

READ FULL STORY

L.A. on Fire: Artists React to a City That's Forever in Flames

In a new show at Wilding Cran Gallery, more than 50 artists reflect on the truest expression of the L.A. landscape: fire

By Gwynedd Stuart • November 12, 2019



Joan Didion once said, "The city burning is Los Angeles's deepest image of itself." And as a new exhibit at Wilding Cran Gallery suggests, maybe Didion was right—maybe fire is the "truest expression of the L.A. landscape." It certainly feels that way lately, as climate change continually lengthens Southern California's already interminable fire season.

For generations, artists have drawn inspiration from a city that seems to always be burning, both literally and metaphorically. Curated by *Los Angeles* contributor Michael Slenske, *L.A. on Fire* (opens November 16) offers a look at the city's smoky, singed reality through the lenses of more than 50 L.A. artists, from Polly Borland to Ed Ruscha (naturally). Here's a preview of the work and their experiences of the burning world in their own words.

READ FULL STORY

ARTFORUM



Wilding Cran Gallery LA On Fire



WILDING CRAN GALLERY

1700 South Santa Fe Avenue Unit 460, www.wildingcran.com
Tue - Sat 11am to 6pm

LA On Fire

November 16 - January 11, 2020
Reception: Saturday, November 16th, 5:00 pm - 8:00 pm

As Joan Didion observed: The city burning is Los Angeles's deepest image of itself. LA On Fire, a multimedia group show curated by Michael Slenske at Wilding Cran, examines the history, landscape, and psyche of a city forever in flames.

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READ FULL STORY

Local art exhibit focuses on Angelenos who've been affected by wildfires

Hosted by Steve Chiotakis • Dec. 04, 2019 LOS ANGELES



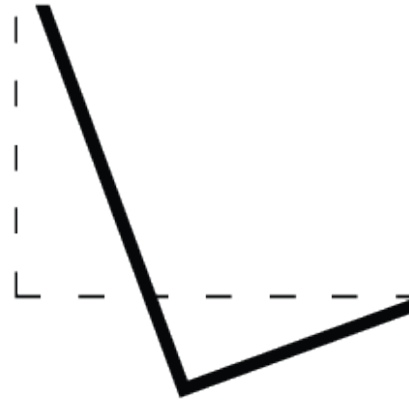
"LA on Fire" exhibit.

Photo courtesy of Wilding Cran Gallery.

Wildfires have burned large swaths of Greater LA, so the Arts District-based gallery Wilding Cran is making fire the centerpiece of its latest exhibit. "LA on Fire" is a collection of work from 50 artists whose lives have been touched by fire, literally and metaphorically. The exhibit runs through January 11.



READ FULL STORY



OBJECT LESSONS

Los Angeles artists applying formal, material, and conceptual logic to practical—and impractical—aesthetics in an architecturally significant loft environment

Organized by the Landing and Michael Slenske

December 1-12, 2020

Brooks Ave. & Speedway

Venice, CA, 90021

Lita Albuquerque, Chuck Arnoldi, Natalie Arnoldi, Larry Bell, Billy Al Bengston, Chris Burden, Laddie John Dill, Mabel Hutchinson, Magdalena Suarez and Michael Frimkess, Frank Gehry, Joe Goode, Chaz Guest, Claire Falkenstein, Jessie Homer French, Ed Moses, Ryan Preciado, Ken Price, Myrton Purkiss, Allen Ruppertsberg, Ed Ruscha, Kenny Scharf, Timothy Washington, Glen Wilson



IF THE OBJECTS IN ONE'S HOME REFLECT THE OWNER, BUT MANY OTHER PEOPLE HAVE THE SAME OBJECTS, THEN THE OWNER MUST ONLY BE ONE OF A TYPE.

— LEE NORDNESS, OBJECTS: USA

PEOPLE DID STUFF OUT OF NECESSITY. IF YOU NEEDED SOMETHING, YOU BUILT IT, BUT YOU BUILT IT OUT OF FUNCTION, AND BECAUSE OF THAT IT HAD THIS NAIVE, RADICAL HONESTY. IT'S LIKE KIDS ART, IT JUST HAPPENS.

— CHUCK ARNOLDI

In 1969, Chouinard Art Institute students Chuck Arnoldi and Laddie John Dill were living in a loft in downtown Los Angeles, where they started the ACME Frame Company making plexiglas frames. "We were hustlers and we started buying these huge pieces of plexi, so I started making paintings out of them," recalls Arnoldi, who was awarded the LACMA Young Talent award that year on the basis of these translucent sculptural works. While business was booming, living downtown, says Arnoldi, "was sweaty and horrible, and when it rained the water came through my studio."

So when he was invited to a party in Venice Beach at Harry Drinkwater's studio on Brooks Avenue, his life was forever changed. "I'd never been to Venice before that, and I couldn't believe how cool it was," says Arnoldi. "This was that free love, hippie time, and there were all these beatniks, Hell's Angels, naked people on the beach. It was the land of the wanted and unwanted and I fell in love with it immediately."

Shortly after that party Arnoldi found a one-story building for lease where the Venice Boardwalk meets Brooks. There were five tiny storefronts on the boardwalk and the back was an old garage for trams. While Arnoldi couldn't afford the space on his own, the painter David Deutsch was able to sign a lease and got his father's construction company to divide the garage into a series of loft studios. By the mid-70s' Deutsch, Pat Hogan and Allan McCollum had moved to New York, so Chris Burden took over a storefront, Billy Al Bengston rented a big studio in the back, and Frank Gehry relocated his architectural offices to the space.



By the early Eighties, Arnoldi and Gehry had acquired the building and the vacant lot behind it off Speedway. Rather than wasting their money on seismic proofing, the duo decided to build six new artist lofts, each designed by Gehry with towering volumes of light—"We built the biggest possible spaces the city would allow," laughs Arnoldi—and the duo installed the same marine grade plywood interiors that Arnoldi had employed in his early Chainsaw Paintings.

"Artists are sensitive to materials and I loved the look of the plywood because it was all about the edge, so I started making plywood shelves in my studio and Frank started using plywood interiors in his buildings," says Arnoldi. "But it all started there on Brooks Avenue."

While the lofts on Brooks aren't what most people would consider "Frank Gehry buildings" per se they do offer an object lesson on how an artist or architect experiments with practical—and sometimes impractical aesthetics—to work out formal, material and conceptual ideas within their practice. The off-site survey, Object Lessons, organized by the Landing and writer/curator Michael Slenske, utilizes this architecturally significant loft environment to examine how a number of Los Angeles artists have worked with and incorporated functional/dysfunctional forms and concepts into their oeuvre. Within the loft visitors will discover Art Deco chairs by Larry Bell; a glass "star map" table filled with blue pigment by Lita Albuquerque; painted folding screens by Billy Al Bengston, Ed Moses, and Timothy Washington; tea cups by Magdalena Suarez Frimkess and sake cups by Joe Goode; a tripped out TV room with a sofa, chair, TVs and vacuum painted by Kenny Scharf; and all manner of carved and assembled wood furniture by Arnoldi in addition to many other historical works.

"I think these objects are really just a result of this natural curiosity that comes from being in California," says Arnoldi. "Living and working here is all about innovation."

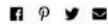


Galerie

Artist Lofts by Frank Gehry and Chuck Arnoldi Are Revived for a Special Exhibition

"Object Lessons" transports visitors back to a time when Venice Beach was the ultimate hotbed for creativity and interdisciplinary collaboration

BY STEPHANIE SPORN
DECEMBER 11, 2020



Chuck Arnoldi's 2020 *Ruth* sculpture sits just outside the artist lofts designed by Frank Gehry and Arnoldi. PHOTO: JOSHUA WHITE/SWPICTURES, INC.

center once again.

With iconic projects ranging from the Walt Disney Concert Hall to the Chiat/Day "Binoculars" Building, Frank Gehry has helped dynamically transform the Los Angeles cityscape. And while his contemporary structures are renowned for their daring geometries, the architect's more humble early works reveal the experimental origins of his genius.

Such is the case with a little-known series of artist lofts overlooking Venice Beach that Gehry and artist [Chuck Arnoldi](#) designed in the early 1980s. While over time the units have repeatedly changed hands, most recently serving as a live-work space for a tech company, this December they are being temporarily activated as an artistic

[READ FULL STORY](#)



Chuck Arnoldi and Leonardo E. Marmol at the Landing (off-site)



December 1, 2020 - December 5, 2020



[Add to Calendar](#)

(All times are in PDT)

The Landing gallery is presenting a two-person fair booth featuring the iconic L.A.-based artist Chuck Arnoldi and abstract painter Leonardo E. Marmol. The exhibition is happening off-site in Frank Gehry-designed lofts that Arnoldi helped develop in the '80s on a property which were adjoined at the time by a series of artist studios. In addition to Arnoldi and Gehry, other artists, including Billy Al Bengston and Chris Burden, had studios in the space. In one of the lofts, Arnoldi's foam and wood sculptures share space with Marmol's understated paintings made with a palette knife.

Although not officially part of the Landing's NADA presentation an exhibition curated by Michael Slenske called "Object Lessons" is taking place in an adjoining loft. The exhibition highlights the material histories of notable Westside artists such as Magdalena Suarez Frimkess, Lita Albuquerque, Kenny Scharf, and Ed Moses. Across town in the gallery space on Jefferson Blvd, the Landing is showing a solo exhibition by L.A.-based painter Ryan Fenchel.

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@FRIEZELA

The Street & The Shop presents *The Four Stages of (Art) Love* at **Frieze LA**
February 13-16 | Artist Street Fair | Paramount Backlot

A multimedia group presentation at Frieze Los Angeles exploring the four stages of romantic relationships as they relate to respective practices in painting, kinetic sculpture, drawing, ceramics, bronze and soft works.



I AM PREOCCUPIED WITH THE POSSIBILITY OF CREATING ART WHICH FUNCTIONS IN A PUBLIC SITUATION WITHOUT COMPROMISING ITS PRIVATE CHARACTER OF BEING ANTIHEROIC, ANTIMONUMENTAL, ANTIABSTRACT, AND ANTIGENERAL. THE PARADOX IS INTENSIFIED BY THE USE ON A GRAND SCALE OF SMALL-SCALE SUBJECTS KNOWN FROM INTIMATE SITUATIONS—AN APPROACH WHICH TENDS IN TURN TO REDUCE THE SCALE OF THE REAL LANDSCAPE TO IMAGINARY DIMENSIONS.

— CLAES OLDENBURG

Los Angeles, CA — Despite any treacherous overtones, it feels right—at this moment of heightened political passions—to focus our attentions on love. For its third edition, **The Street & The Shop** will present *The Four Stages of (Art) Love*, a multimedia group presentation on the Paramount Backlot in the **Artist Street Fair at Frieze Los Angeles**. In a nod to the timing of the fair artists will explore the four stages of romantic relationships—Infatuation (The Euphoric Stage), Coupling (Early Attachment Stage), Disillusionment (The Crisis Stage), and Lasting Love (Deep Attachment Stage)—as they relate to their respective practices in painting, kinetic sculpture, drawing, ceramics, bronze, and soft works. In the context of an art fair these phases might similarly apply to collecting: Infatuation (Studio Visit), Coupling (Acquisition), Disillusionment (Auction), and Marriage (Permanent Collection).

With that in mind, in a nod to infatuation **Simon Haas** unveils a new series of erotic drawings installed alongside new “pervy ceramics” by **Seth Bogart**. **Jeremy Shockley** and **Kelly Lamb** offer bronze and ceramic sculptures that beg viewers to come hither and hold on. And **Robert Gunderman** invites fairgoers to participate in his cheeky interactive *Pet Project*.



In the Coupling section, real life couples **Carolyn Pennypacker Riggs** and **Ry Rocklen** and **Cammie Staros** and **Marty Schnapf** collaborate on respective offerings of porcelain cups sold in “couples” and slab-built vessels sold as a single family unit. Pennypacker Riggs and Rocklen co-designed the “Treaded Tumblers” and will together create a unique blend of herbs to fill them whereas Staros’s terracotta pitchers are adorned with couples painted in terra sigillata by Schnapf.

Meanwhile, Jackie Rines presents a series of vintage (and sometimes politically incorrect) salt and pepper shakers embellished with custom fired decals of sparkling leopard print G-strings; and Giovanni Garcia-Fenech presents a new series of flashe on linen geometric abstractions created in pairs.

Disillusionment is the focus of a series of waterless ceramic vessels by February James. Mimicking the forms of rolled newspaper and painted with the artist’s figures in crisis, these floral death beds offer a meditation on love lost. Elsewhere, Theodore Boyer repurposes his art school paintings into figurative soft work sculptures that confront the notion of killing your darlings.

The final stage, Lasting Love, provides fodder for numerous artists including **Andrea Marie Breiling** and **Stephen Neidich**, who are longtime studio mates and dear friends. They explore *The Weight of Love* in a new series of performative pieces that are painted by Breiling then excavated by one of Neidich’s kinetic sculptures. The resultant works are accompanied by a video directed by Neidich.

Throughout the booth, painters **Zoe Hawk**, **Martin Nuñez**, **Ariana Papademetropoulos**, and **Ammon Rost** investigate all four stages of love via smaller works on paper, canvas, and panel; while **Katherina Olschbaur** dives into the bloodier side of Valentine’s Day in a series of card-sized paintings. Lastly, **Austyn Weiner** debuts a series of hand painted *Truth Cards*, i.e. post cards with such radically honest missives that the artist could only send them to herself.



artnet® news

Who Went Shopping at Frieze Los Angeles? We Buttonholed J.Lo and A-Rod, Usher, Leonardo DiCaprio and Other Famous Names at the Fair

A star-studded crowd could be found on the fair's preview day.

Sarah Cascone, February 14, 2020



[READ FULL STORY](#)

frieze

Discover LA's Most Exciting Creative Enterprises On The Backlot of Frieze Los Angeles

Featuring inspiring pop-ups from Artists for Democracy, Ooga Booga, Acid Free, Re:La, Queen of Angels and many more

IN DISCOVER LA'S MOST EXCITING CREATIVE ENTERPRISES ON THE BACKLOT OF FRIEZE LOS ANGELES | 21 JAN 20

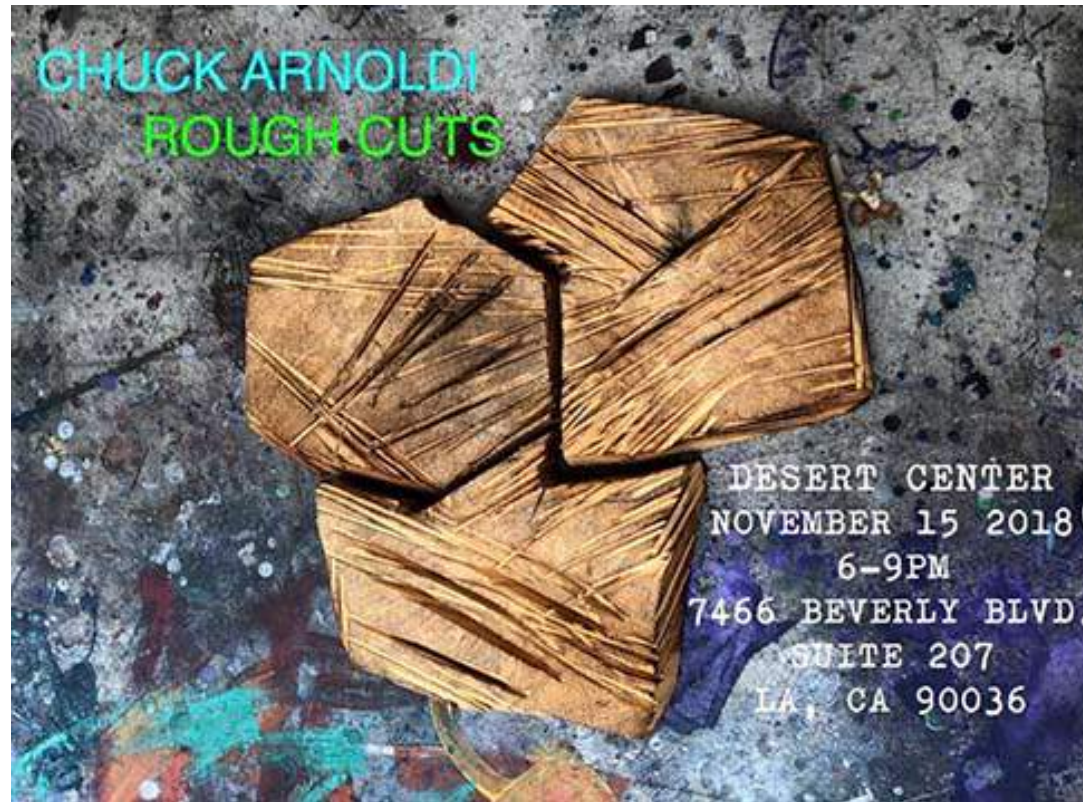


As part of the fair's curated program, the backlot at Paramount Pictures Studios will play host to local creative enterprises, offering a taste of artist initiatives across LA and accessible ways of supporting them.

Frieze Los Angeles has invited some of the city's most forward-thinking non-profit spaces and grassroots organizations to participate in the fair, with pop-up stalls and stores along the streets of Paramount's New York filmset.

This artist-driven street fair takes place alongside Frieze Projects' installations, performances, Film & Talks throughout the backlot, offering fair visitors the opportunity to experience a city with art at its core. Access to the backlot is included with all Galleries + Program and Program-Only Tickets.

[READ FULL STORY](#)



Charles “Chuck” Arnoldi (@chuckarnoldi) is an Ohio-born, Venice-based abstract painter and sculptor. His work has been exhibited at the Guggenheim Museum in Bilbao and the Museum of Modern Art in New York and resides in the collections of the Art Institute of Chicago, the National Gallery of Art in Washington, D.C., the Los Angeles County Museum of Art, and the Metropolitan Museum of Art in New York, among others.

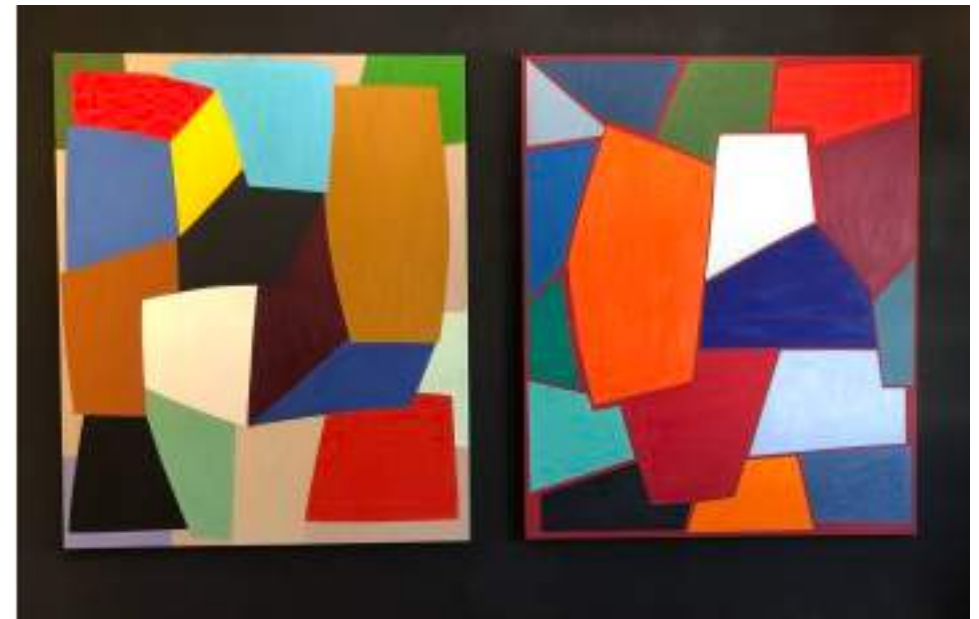


“WHAT DO YOU DO OUT HERE? YOU CHASE RAINBOWS.”

— ED RUSCHA

Throughout art history the rainbow has served as a mythological signifier of rebirth, enlightenment, and a phenomenological link between earthly existentialism and the heavenly hereafter. But what if there is a break in that link: a socio-political schism that calls into question the veracity of science, the intents of truth seekers, the fundament of our institutions and laws? It's a schism that turns real news “fake”. Truth isn't what you're hearing and seeing. Border walls are a growth industry. In times of crisis escapism becomes realism. The gold market rises and fantasy narratives become dime a dozen. People are quite literally looking for gold at the end of the rainbow. But what happens if the rainbow no longer offers the prospect of unity, harmony, and lottery?

These are the questions being sought in *Nowhere Over The Rainbow*, a multimedia survey of works from Nolan Grünwald, Raina Hamner, Zoe Hawk, Thomas Linder, Rachel Mason, Jake Kean Mayman, Martin Nuñez, Lucila Orengo, Jackie Rines, Jeremy Shockley, Timothy Uriah Steele, Henry Vincent, Louis Waldon, Graham Wilson and Robert Yarber. These artists all employ the tropes and chromatics of gold, rainbows, hybrid identities and failed ideologies—via drawings, paintings, sculpture, photography, performance, and video—to offer a glimpse into the possibilities and realities of finding a new way in an upset world. From a “gold room” filled with blue-hip excavations to warped Kodachrome fantasies to a surrealist drawing of an alternate Oz, this is no place like home.



Though he ripped through a few large scale works shown with Rosamund Felsen in 2011—what he jokingly refers to as a “senior citizens” attempt of proving he still had the chops—Arnoldi hadn’t made any new chainsaw works for the better part of three decades until this past summer during a trip to the Yukon Territory to visit the art-industrial mining project of fellow Angeleno artist Henry Vincent. After Vincent suggested that Arnoldi might make a few works on his property—and cut down a towering white spruce—Arnoldi (with some help from two seasoned lumberjacks) went to work with a two-stroke Husqvarna, carving a series of interlocking block forms that weren’t looking backwards, but rather projecting forward, echoing the geological shapes he’s been exploring in the two years since he climbed Machu Picchu in the summer of 2016.

“It was my 35th wedding anniversary and we hiked from Cusco to Machu Picchu, going 12 to 14 miles a day. When you hike that much you are very limited on what you can carry, so it was maybe the first time in my life I didn’t bring art supplies with me on a trip. But that forced me to think about the structures of these ruins a lot,” says Arnoldi, who hiked through snow and hail for a week at 15,000 foot elevations. “You get used to the altitude, but at first you cannot breathe. You’re really experiencing the mountains, the weather, and the people who are living in this environment and you’re thinking, ‘How in the hell did they do this?’ It was a very strong culture and civilization. They must have been very determined and clever as hell to live in that environment.”

Prior to his Peruvian odyssey Arnoldi had been working on his *String Theory* paintings—rhythmic exercises in abstraction that measure the arc of arm, wrist and shoulder used to make an infinite, curving line that never extends beyond the border of the canvas—but when he returned to Venice in July of 2016 he began making what are now known as his *Machu Picchu* paintings. Similar in approach to the *Chainsaw* works, the new paintings are a marriage of precision and spontaneity. They invoke memories of shapes, expressions of Incan engineering, gestures of monumentality, but they are not representational travelogues in the mode of Georgia O’Keeffe. “I am not painting pictures of Machu Picchu, I just want to figure out how to make a valid painting,” says Arnoldi. “It relates to kids’ art. People love the art of children because it’s intuitive, honest and spontaneous. It comes from the heart.”



The full range of those heart rhythms are on display **November 15- December 27** in **Chuck Arnoldi | Rough Cuts at Desert Center**. There, Arnoldi will exhibit an evolution of *Machu Picchu* paintings in relation to the recent *Chainsaw* works, which explore the same unintuitive shapes in threedimensional space, as well as some archival editions and experimentations with the forms in glass, bronze and steel. The works will be shown in an installation environment whose materials not only reference the artist’s Venice studio but the foundation of the *Chainsaw* paintings themselves. As Arnoldi says, “It’s about the spontaneity of the shapes filling up the space.”

art and cake

Chuck Arnoldi at Desert Center



Chuck Arnoldi, *Rough Cuts* at Desert Center, Los Angeles. Photo Courtesy of the gallery.

Chuck Arnoldi: Rough Cuts

DESERT CENTER LOS ANGELES THROUGH DECEMBER 2018

By Shana Nys Dambrot

Chuck Arnoldi operates from a core set of ideas, a cadre of formal and optical precepts centering around the nuances and expressive pressures between shape and color. In a sense, all of his best known series start from a premise of exploring the formal dynamics of these mutual influences. More so than say, personal emotion, diaristic narrative, or expounding gesture, it is a curiosity about what is lost and gained in the translation of an object into an abstract idea, and an idea into an abstract image, which characterizes much of his practice in painting and sculpture across the last several decades.

[READ FULL STORY](#)

AUTRE

ROUGH CUTS: AN INTERVIEW OF CHUCK ARNOLDI ON THE OCCASION OF HIS SHOW AT DESERT CENTER LOS ANGELES

December 5, 2018



Some interesting facts about leopards: they are solitary animals that hunt in open terrains, they are difficult to track in the wild, they are extremely adaptable to new environments, and they often leave claw marks on trees to mark their territory. In Chuck Arnoldi's expansive Venice Beach studio, a dusty, taxidermied leopard is perched, mid-roar, above the kitchen alcove. There is something strangely symbolic about this once ferocious, now inert genus of panthera. Arnoldi is not a hunter, but he is quick to note that this leopard is one of the best examples of taxidermy in the world. Among the Cool School cohort of artists, like Ed Ruscha, Billy Al Bengston, and Larry Bell, Arnoldi may be the lesser known, but he may also be the most prolific. His chainsaw sculptures – which can be quickly described as chunks of painted wood with blade marks slashed into them – are his most well known, his *Girl From Ipanema*. They are dangerous and allude to his misfit youth. These hyper-mystical geometries can also be seen in his *Machu Picchu* paintings, which mimic the mysterious architecture of the ancient Incan citadel. Arnoldi's latest show at Desert Center, entitled *Rough Cuts*, includes a number of recent chainsaw paintings made in and around the Yukon. A day after the Woolsey Fire broke out and threatened the artist's home in Malibu, we sat down at his studio for a chat.

[READ FULL STORY](#)



Zoe Hawk, Little Lamb, I'll Tell Thee

DESERT CENTER | LOS ANGELES
SEPTEMBER 6
6-9PM
7466 BEVERLY BLVD | SUITE 207
LA, CA 90036

A multimedia group presentation examining the historical and contemporary allure — especially in times of existential crisis — of the poetic vague leader who promises everything and leaves his followers with little more than an emotional/spiritual hangover that punishes the mind, wallet and perhaps even the body.



IF THE BIBLE IS TRUE, THEN I'M CHRIST.

— DAVID KORESH, FORMER LEADER OF THE BRANCH DAVIDIAN SECT AT THE MOUNT CARMEL CENTER OUTSIDE WACO, TEXAS

I AM GOD'S VESSEL. BUT MY GREATEST PAIN IN LIFE IS THAT I WILL NEVER BE ABLE TO SEE MYSELF PERFORM LIVE.

—KANYE WEST

REJECT THE EVIDENCE OF YOUR EYES AND EARS.

— GEORGE ORWELL, *1984*

WHAT YOU'RE SEEING AND WHAT YOU'RE READING IS NOT WHAT'SHAPPENING.

— DONALD J. TRUMP, PRESIDENT OF THE UNITED STATES

What is truth? That's a tricky question, especially in 2018. If you believe Orwell, "the very concept of objective truth is fading out of the world. Lies will pass into history." This summer, Trump *consigliere du jour* Rudy Giuliani doubled down on that statement by boldly claiming, "Truth isn't truth." And if we're talking about the "habit-forming drug" that is art-making, Marcel Duchamp insisted that "art has absolutely no existence as veracity, as truth."



Still, everyone seems to be looking for their own version of this slippery state of being, this T-word. The quest for meaning is nothing new, of course. Over the past half century alone guru worship has grown from a cottage industry to a bustling economy because all want something—someone—to believe in. In the process we make false prophets out of pop stars and politicians, dating apps and digital devices. How else do we explain the deification—the cultification—of Catholic priests, televangelists, entertainers, athletes, financial advisors, healers, gurus, influencers, the Obamas, Trumps, Jenners, Kardashians, and, well, ourselves? Perhaps because we live in an era of unfathomable artifice—one in which the latest craze in self-beautification is plastic surgery meant to mimic Snapchat filters—we are willing to believe anyone selling *Hope* and *Change*; pushing us to *Move Fast, Break Things*; promising to *Make America Great Again*. And if those soft sells aren't appealing we can always comfort ourselves with our devotions to that mostpleasing of gurus—the algorithmic, social-mediated self. Projected from pocketable devices that can invoke Eve's apple or Dorian's mirror—or both—in a single swipe, we, to paraphrase Barack Obama, become "the ones we've been waiting for. We are the change that we seek." If you just follow our feeds—and like our posts—we will take you on this elegantly styled, and tastefully captioned, journey into enlightenment one selfie at a time.

The works from the 15 artists in **#followme**, the second group show at Desert Center | Los Angeles, examine the historical and contemporary allure—especially in times of existential crisis—of the poetic vague leader who promises everything and leaves followers with little more than an emotionalspiritual hangover that punishes the mind, wallet, and perhaps even the body.

At Desert Center, a series of cement sculptures by Steve Hash invoke the psycho-trauma of being raised in a radicalized pentecostal religious group in southern Mississippi's De Soto National Forest while neon and bronze works by Anthony James illuminate the powers of the impending aquarian age and kundalini yoga, the Trojan Horse of gurus looking to extract sex, money, and reverence from would be marks. Elsewhere, Timothy Uriah Steele's layered landscape

Chrysanthemum Blues, offers a magico-religious narrative of trauma, paranoia, and ultimately, transcendence. And Zoe Hawk, Paul Verdell, and Till Gerhard each present a series of paintings that examine, respectively, the perils of groupthink, the hypocrisy of influencers influencing influencers, and the spectrum of gurus—typically old, white, and male—that lead such endeavors. Meanwhile, Una Szeemann's film *Montewood Hollyverità* explores an absurdist mashup of those polar utopias of self-help culture—Hollywood and Monte Verità—as Scott Benzel's "Heaven's Gate SB Dunks" and Kim Pterodactyl's "Home Shopping Hands" embroidery tableau tease out the commercial appropriation of cult wardrobe (and/or wardrobes purchased from commercial cults). These are complimented by soulful meditations on the leaders, followers, and victims (intended and unintended) of this phenomenon by Salomón Huerta, Kelly Lamb, Robert Lazzarini, Justin Lowe & Jonah Freeman, and Ariana Papademetropoulos. In a moment when the fearless, if feckless, leader is everywhere in the zeitgeist—from the recent execution of Shoko Asahara, the terrorist figurehead of the Japanese doomsday cult Aum Shinrikyo, to the 40th anniversary of Jonestown to the Netflix-ification of Osho and the elevation of tin-pot dictatorship from the Twitter fusillade that is @realDonaldTrump—it's a fool's errand to attempt to cure our addiction to so-called soothsayers, to un-follow the initiated. The objective of #followme, rather, is to create a multimedia echo chamber that amplifies this social distortion—one that explores belonging, ritual, identity, and mass identity crisis—and through that amplification offer some reverb, a bit of feedback. As Timothy Uriah Steele observes, "It gets super weird the deeper you look."

ARTISTS

Scott Benzel, Till Gerhard, Steve Hash, Zoe Hawk, Nir Hod, Salomón Huerta, Anthony James, Kelly Lamb, Robert Lazzarini, Justin Lowe & Jonah Freeman, Ariana Papademetropoulos, Timothy Uriah Steele, Una Szeemann, Paul Verdell, and more.

Galerie

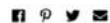


These L.A. Artists are Exploring the Culture of Cults

Galerie spoke with artist Scott Benzel and curator Michael Slenske about #followme, now on view at the newly opened Desert Center

BY COLLEEN CURRY

SEPTEMBER 11, 2018



When Galerie asked artist Scott Benzel to describe “#followme,” a newly opened group show at [Desert Center Los Angeles](#), his response was “pop cult.” The phrase isn’t a flimsy attempt by Benzel, one of the exhibit’s 15 participating artists, to abbreviate “pop culture.” He’s describing the popular cults and other cases of devout, often ill-fated, followership, that the works in this show explore.

The exhibition, curated by Michael Slenske, an arts writer and editor who opened Desert Center earlier this year, centers on themes of truth and deceit in an age when social media has turned the concept of following and gaining followers into a daily ritual.

[READ FULL STORY](#)

AUTRE

#FOLLOWME, A GROUP SHOW @ DESERT CENTER IN LOS ANGELES

October 26, 2018



#followme is a group show composed of one-dozen-plus artists, among them, Scott Benzel, Steve Hash, Paul Verdell and Robert Lazzarini. The exhibition, curated by Michael Slenske, an arts writer and editor who opened Desert Center earlier this year, centers on themes of truth and deceit in an age when social media has turned the concept of following and gaining followers into a daily ritual. Follow [@desertcenterlosangeles](#) on Instagram. #followme closes this Sunday at Desert Center 7466 Beverly Blvd, Suite 207, Los Angeles. *photographs by Oliver Maxwell Kupper*

[READ FULL STORY](#)



A multimedia group presentation employing the tropes and chromatics of gold, rainbows, hybrid identities and failed ideologies — via drawings, paintings, sculpture, photography, performance and video — to offer a glimpse into the possibilities and realities of finding a new way in an upset world.



“WHAT DO YOU DO OUT HERE? YOU CHASE RAINBOWS.”

— ED RUSCHA

Throughout art history the rainbow has served as a mythological signifier of rebirth, enlightenment, and a phenomenological link between earthly existentialism and the heavenly hereafter. But what if there is a break in that link: a socio-political schism that calls into question the veracity of science, the intents of truth seekers, the fundament of our institutions and laws? It's a schism that turns real news “fake”. Truth isn't what you're hearing and seeing. Border walls are a growth industry. In times of crisis escapism becomes realism. The gold market rises and fantasy narratives become dime a dozen. People are quite literally looking for gold at the end of the rainbow. But what happens if the rainbow no longer offers the prospect of unity, harmony, and lottery?

These are the questions being sought in *Nowhere Over The Rainbow*, a multimedia survey of works from Nolan Grünwald, Raina Hamner, Zoe Hawk, Thomas Linder, Rachel Mason, Jake Kean Mayman, Martin Nuñez, Lucila Orengo, Jackie Rines, Jeremy Shockley, Timothy Uriah Steele, Henry Vincent, Louis Waldon, Graham Wilson and Robert Yarber. These artists all employ the tropes and chromatics of gold, rainbows, hybrid identities and failed ideologies—via drawings, paintings, sculpture, photography, performance, and video—to offer a glimpse into the possibilities and realities of finding a new way in an upset world. From a “gold room” filled with bluechip excavations to warped Kodachrome fantasies to a surrealist drawing of an alternate Oz, this is no place like home.

PARTICIPATING ARTISTS

Nolan Grünwald (@grunwaldstudios)

Raina Hamner (@rainaterrorr)

Zoe Hawk (@zoe.hawk)

Thomas Linder (@thomasslinder)

Rachel Mason (@futureclown)

Jake Kean Mayman (@a_love_bizarre)

Martin Nuñez (@ludicaskate)

Lucila Orengo (@lulaore)

Jackie Rines (@jackierines)

Jeremy Shockley (@hardblink)

Timothy Uriah Steele (@timothyuriahsteele)

Henry Vincent (@10Hank10)

Louis Waldon

Graham Wilson (@_graham_wilson_)

Robert Yarber (@robert.yarber)



ARTnews

Iridescent Rainbows and Virtual-Reality Skies: Spring/Break Art Fair Debuts in L.A.

BY JANELLE ZARA February 16, 2019 10:25am

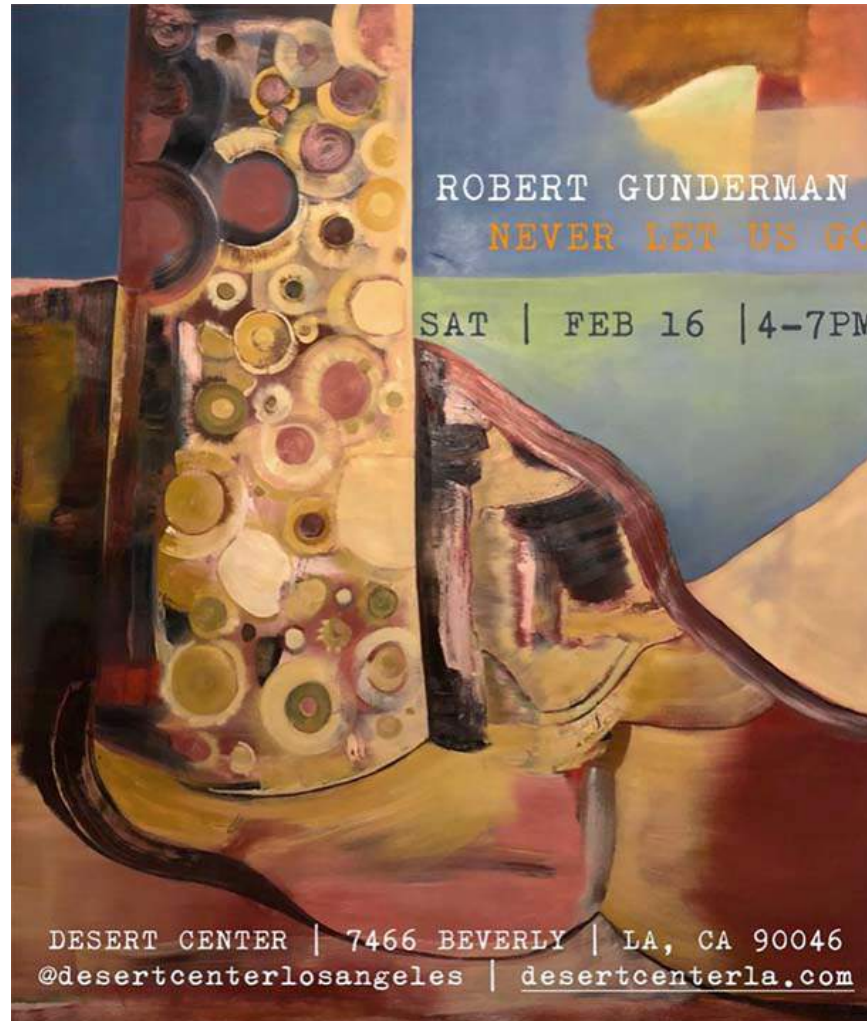


Installation view of Transfer gallery's stall, featuring Barz & Bowinkel's *Palo Alto*, 2018, at Spring/Break in L.A.

JANELLE ZARA

After a string of rainy and uncharacteristically cold days, visitors who traveled to Los Angeles for a spate of art fairs this week couldn't help but be disappointed by the weather. The weather was especially tough for the inaugural L.A. edition of Spring/Break, a young New York fair that opened Friday downtown in a row of disused industrial stalls, the roll-up doors of which opened directly to an uncovered parking lot. "We're at least happy for these overhangs," Spring/Break co-founder Andrew Gori said, optimistically. At the fair's rainy opening on Friday, the partial covering overhead kept visitors at least relatively dry.

[READ FULL STORY](#)



Robert Gunderman (@ranchodelsapo) is an artist who lives and works in Fillmore, California. He studied painting at the Otis College of Art and Design and his work has been exhibited in group shows from LA to London (organized by artist/curators including Adam McEwan and Anne Ayres). Gunderman's work has also been the subject of numerous solo shows, most recently at there-there in Los Angeles, and in forthcoming shows at Rude Drawing in Silver Lake and Left Field Gallery in San Luis Obispo.



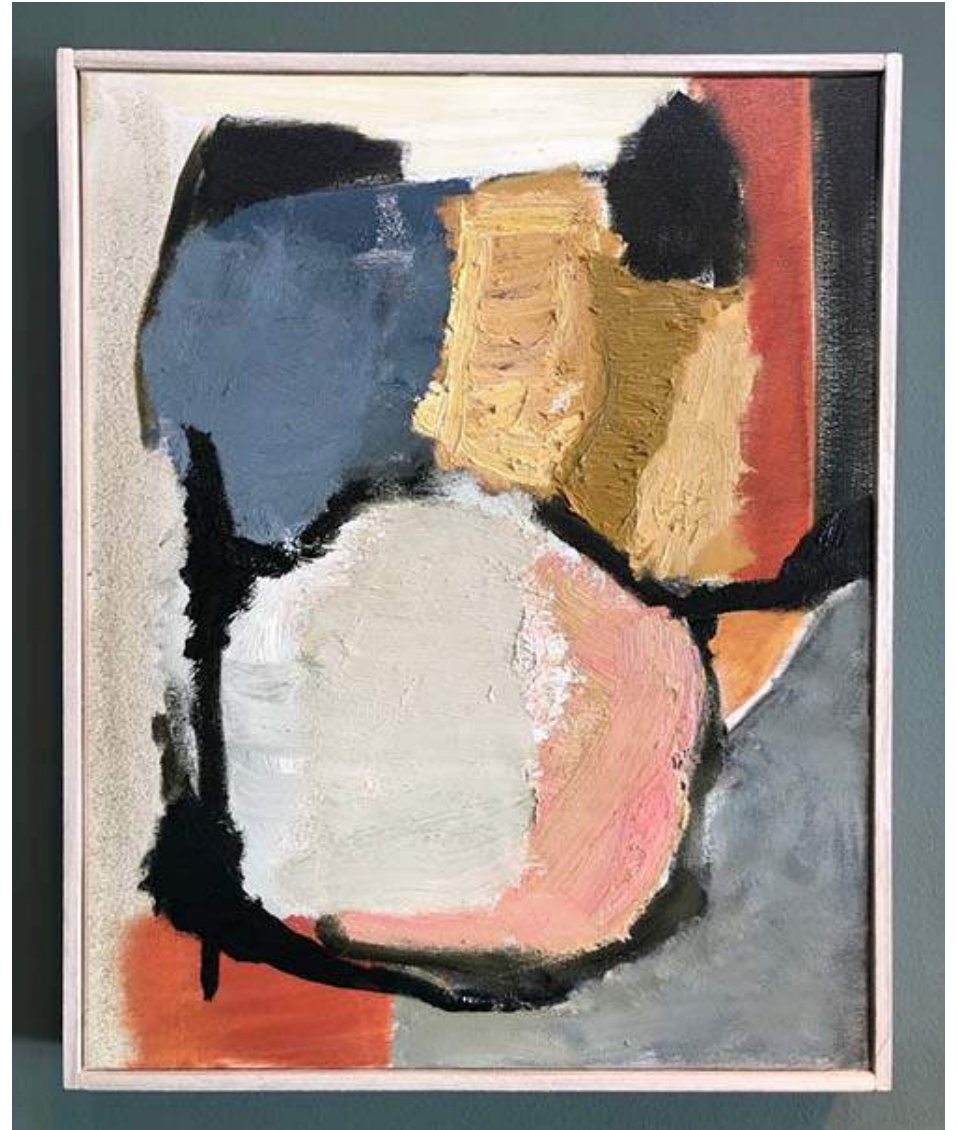
“SOMEWHERE, SOMETHING INCREDIBLE
IS WAITING TO BE KNOWN.”

— CARL SAGAN

After a series of deployments from the Arctic Circle to the Mojave Desert, Robert Gunderman left the army in the late Eighties and applied to the Otis College of Art & Design where he studied under Ralph Becerra, Joyce Lightbody, and Meg Cranston. “Meg was teaching philosophy and just questioned everyone to think,” recalls Gunderman, who grew up in Seal Beach as the son of an art collecting LA City Fire Chief. “I remember Meg telling me, ‘Bob, the best thing you could do is get thrown out of here.’”

While he avoided expulsion, Gunderman was always pushing against the commodification of his art practice at Otis: when he wasn’t making cubist birdbaths he painted a chalkboard stripe around the campus gallery and wrote the word “Formula” thousands of times while standing with his nose in the gallery corner beside a display of opening refreshments. He also placed a figurative assemblage sculpture with his name atop it and placed the work inside a school bathroom stall, which led to the Fire Department being called. He even painstakingly detailed assassinating (and documenting the killing of) an art dealer who was stealing from him in an early text-based work titled, “Why Aren’t Ill-Mannered Dealers and Directors Beaten, or Even Killed?”

“Everything that was being taught to us was a style, a formula,” says Gunderman, who first started painting while on duty with the Rapid Deployment Force at Fort Bragg. After Otis, Gunderman spent the next quarter century primarily engaging with the art world as a curator, director, and gallery founder—of alternative spaces like FOOD HOUSE, Leak, and ACME—but he was constantly thinking about those spaces from the perspective of a practicing artist. “I was always just trying to champion L.A.,” says Gunderman. “I also just wanted people to loosen up a little.”



In the studio, Gunderman's oeuvre began with wet-on-wet abstractions reminiscent of Richter's "Ice" paintings, which evolved into more representational work that encompassed everything from marine life to poodles. His practice took a fateful turn when he and his wife, Sarah, bought a working ranch inside the Los Padres National Forest. Sited on a Condor sanctuary in the Heritage Valley, Rancho del Sapo introduced Gunderman to a limitless subject—in the form of impossible sunsets, rivers, canyons, and valleys teeming with all types of wildlife (from mountain lions and brown bears to "garage spiders" and bumblebees).

This rustic mise en scene seamlessly filtered into his unique brand of organic cubism through a synthesized lens of refracted desert light color fields.

"When you see a rainbow from a dry vantage point the brightness of the sun creates a surreal light, and that's what I'm interested in," says Gunderman. "Whatever the hyper sensitive biological phenomenon is that causes your mouth to water when you think of a lemon...that's what I'm trying to get at in my painting."

Or as David Pagel recently wrote in the Los Angeles Times. "Gunderman's paintings are slow burns. Each burrows its way into your mind's eye so gently that you don't know your consciousness has been infiltrated until you've left the exhibition and Gunderman's compositions start popping into your head. They're like memories of experiences you've never had or uninvited guests whose cockeyed antics have a friendly sense of familiarity."

For Never Let Us Go opening February 16 at Desert Center | Los Angeles Gunderman works off the concept of the nautical stay to create a literal (and metaphorical) anchor to investigate the scope of his bucolic vista from sea to summit. Landscapes merge with figures that are more concerned with the essences of this cosmos than the representation of it. Within that space garage spiders and seascapes grow genitalia while anthropomorphic suns spout thumbs. Within Gunderman's twice-washed tableaux these mindspaces grasp at the memory of a place that never was (or perhaps one that never will be).



It's a dark matter feedback loop compressed into a world fleshy pinks and sun-blached yellows, sea foam greens and robin's egg blues. In Gunderman's uncanny valley, these new works are the living (perhaps breathing) abstractions of that ur social media construct #nofilter: "LIKE"-ing is encouraged, but LOOKING is required.

LA WEEKLY



From the Curate LA Event Guide



Robert Gunderman at Desert Center Los Angeles. Credit: Sam Frost

SPIDERS, MOLLUSKS AND MEMORIES IN ROBERT GUNDERMAN'S NEW PAINTINGS AT DESERT CENTER LOS ANGELES

JORDAN RIEFE • MARCH 19, 2019



If representational figures exist in Robert Gunderman's evocative and often playful new series of abstract paintings, "Never Let Us Go" (at [Desert Center Los Angeles](#) through March), they generally fall into two groups: "garage spiders" and mollusks. The latter are muted vestiges of childhood summers spent on Catalina Island, where the artist's parents first met. The former make their home where Gunderman makes his, Rancho del Sapo in Heritage Valley along the southern rim of Los Padres National Forest, near a condor sanctuary.

"It looked like a mouse crossed the floor," Gunderman tells *L.A. Weekly* of his first encounter with the "garage spider," a term he came up with after listing all the species it looked like. "Then I saw him on the edge of the counter. I think he was emboldened. He came walking out."

READ FULL STORY



Robert Gunderman: Never Let Us Go

Desert Center

7466 Beverly Blvd., Suite 207
Feb 16, 4 PM - 7 PM — ends Mar 16, 2019

For *Never Let Us Go* opening February 16 at Desert Center | Los Angeles Gunderman works off the concept of the nautical stay to create a literal (and metaphorical) anchor to investigate the scope of his bucolic vista in Heritage Valley from sea to summit. Landscapes merge with figures that are more concerned with the essences of this cosmos than the representation of it. Within that space garage spiders grow genitalia and anthropomorphic suns spout thumbs while Gunderman's twice-washed renditions of this mindspace grasp at this memory of a place that never was (or never will be). It's a dark matter feedback loop compressed into a world fleshy pinks and sun-blached yellows, sea foam greens and robin's egg blues. In other words, living abstractions of that ur social media concept: #nofilter.



READ FULL STORY

MICHAEL SLENSKE & STEPHEN NEIDICH
PRESENT
THE STREET
& THE SHOP

DICIEMBRE 16

O-O LA	Crying Clover	Yassi Mazandi	Camille Schefter
Alex Becerra	Aimee Goguen	Mabel Moore	Mansi Shah
Hayley Barker	Simon Haas	Maximus Oppenheimer	Jeremy Shockley
Cheryl Bentley	HILDE	ASTRAL ORACLES	Grant Shumate
Seth Bogart	Lauren Halsey	Objects for Others	Jessica Simmons
Polly Borland	Steve Hash	Steven Perilloux	THIS X THAT
Theodore Boyer	Kelly Lamb	Vanessa Prager	Simphiwe Presents
Andrea Marie Breiling	Thomas Linder	ProjectArt	Henry Vincent
Carrie Cook	Brandon Lomax	Jennifer Remenchik	JACOB'S WEST
DESERT CENTER	Jake Longstreth	Jackie Rines	Sarah Wilson
Wilding Cran	Jake Kean Mayman	Ry Rocklen	Ben Wolf-Noam
ECF Art Centers	Joshua Miller	Ammon Rost	Jason Yates
		Anja Salonen	Bari Ziperstein

...and surprises

TIN FLATS
1989 BLAKE AVE,
HOURS: 12 TO 6 P.M.

A flea market homage to Claes Oldenburg's Pop Art experiment with dozens of Angeleno artists and galleries operating conceptual/commercial shops inside the artist workshops and gallery spaces at Tin Flats.



WE ARE FOR AN ART THAT IS POLITICAL-EROTICAL-MYSTICAL, THAT DOES SOMETHING OTHER THAN SIT ON ITS ASS IN A MUSEUM.

WE ARE FOR AN ART THAT GROWS UP NOT KNOWING IT IS ART AT ALL, AN ART GIVEN THE CHANCE OF HAVING A STARTING POINT OF ZERO.

WE ARE FOR AN ART THAT EMBROILS ITSELF WITH THE EVERYDAY CRAP & STILL COMES OUT ON TOP

— CLAES OLDENBURG

A year after creating *The Street*, his seminal 1960 sculptural abstraction of the Lower East Side, Claes Oldenburg opened *The Store* inside his studio at 107 E. 2nd Street. One of the most lasting interactive installations in art history, *The Store* was open weekends for a month and sold Oldenburg's painted plaster sculptures of sundry sartorial elements and foodstuffs in real time.

From 12-6PM on December 16, 2018, writer and curator Michael Slenske and artist Stephen Neidich will launch the first installment of *The Street & The Shop* (@thestreetandtheshop), an LA-based flea market homage to Oldenburg's pop art experiment with dozens of Angeleno artists and galleries operating conceptual/ commercial shops inside the artist workshops and gallery spaces at Tin Flats (@tinflats).

For the duration of the flea—where Simon Haas will operate "The Cock Shop" a phallic life drawing boutique; where Ry Rocklen will install a disassembling wall of his 6x6-inch "Loose Textylez"; where Kelly Lamb will install a disappearing pile of her "Semi-Precious" gem clusters (made with the detritus of flea visitors at a ceremonial rake firing); where Henry Vincent will operate a dry goods store selling art made during a gold-mining odyssey in the Yukon; where Timo Fahler and Daniel Gibson will do a twoman show curated by 16 year-old art operator Maximus Oppenheimer; and where ECF Art Centers will install a stunning group show from their best and brightest—all works from artist "booths" will be priced at just \$500 or less while works from gallery "booths" will be priced at \$1,000 or less. *The Street & The Shop* is a space for building community, providing accessibility, and engaging with meaningful art in a new environment.



PARTICIPATING ARTISTS

Alex Becerra (@alex.smells)
 Hayley Barker (@barker_hayley)
 Cheryl Bentley (@cher_____bear)
 Seth Bogart (@sethbogartofficial)
 Polly Borland (@polly_borland)
 Theodore Boyer (@theodoreboyer)
 Andrea Marie Breiling (@andrea_marie_breiling)
 Carrie Cook (@carrriecook)
 For Future Reference (@for_future_reference)
 Aimee Goguen (@aimeegoguen)
 Simon Haas (@simonhaaspaints)
 Steve Hash (@stevehash)
 JPW3 (@jpw3)
 Kelly Lamb (@kellylambstudios)
 Thomas Linder (@thomasslinder)
 Brandon Lomax (@brandonrlomax)
 Jake Longstreth (@streth)
 Jake Kean Mayman (@a_love_bizarre)
 Joshua Miller (@_joshuamiller_)
 Yassi Mazandi (@yassi_studio)
 Mabel Moore (@mabel.moore)

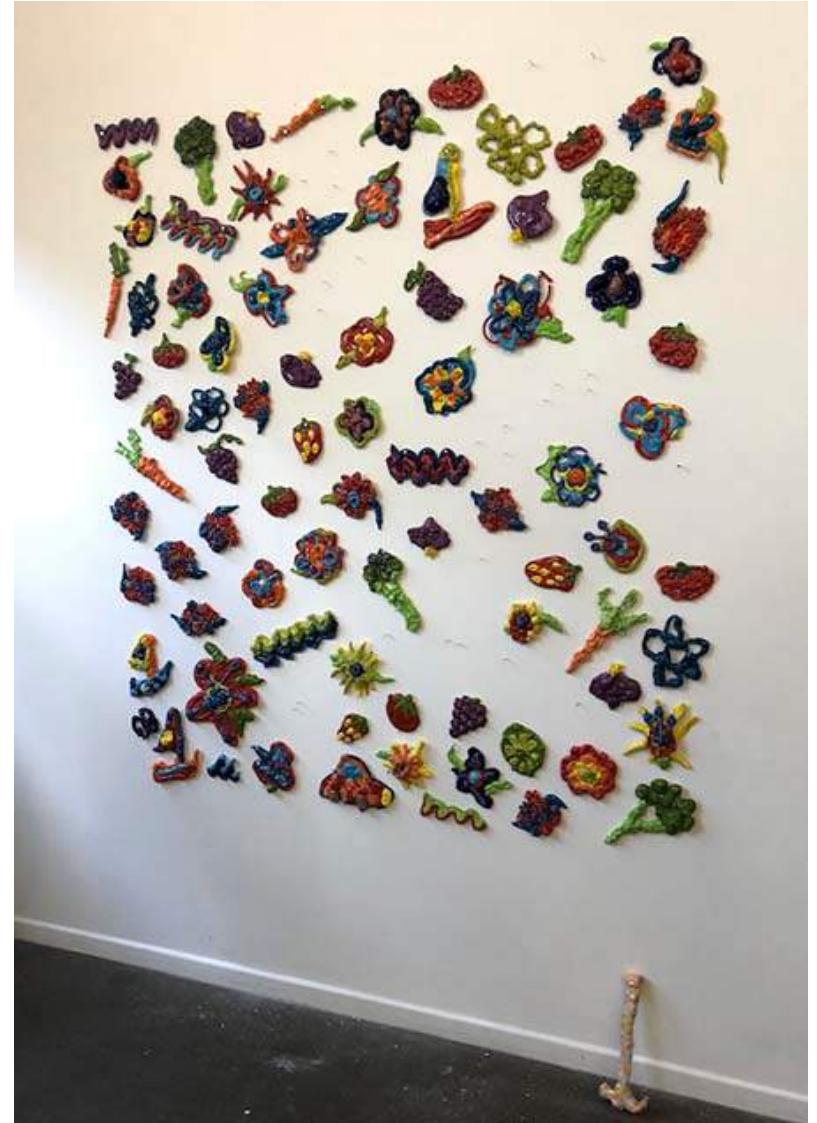
ASTRAL ORACLES (@a.s.t.r.a.l.o.r.a.c.l.e.s)
 Objects for Others (@objectsforothers)
 Steven Perilloux (@stevenperilloux)
 Vanessa Prager (@vanessaprager)
 Jennifer Remenchik (@jennifer_remenchik)
 Jackie Rines (@jackierines)
 Ry Rocklen (@ryrocklen)
 Ammon Rost (@ammonrost)
 Anja Salonen (@anjasalonen)
 Camille Schefter (@cum_eels)
 Series Eight (@allyhilfiger)
 Mansi Shah (@mansishah)
 Jeremy Shockley (@hardblink)
 Grant Shumate (@grant.shumate)
 Jessica Simmons (@jessicaesimmons)
 Henry Vincent (@10Hank10)
 Sarah Wilson (@reduced_guilt)
 Ben Wolf-Noam (@wolf_noam)
 Jason Yates (@mr.shuffles)
 Bari Ziperstein (@bzippy)

GALLERIES

JACOB'S WEST (@jacobslosangeles)
 Simphiwe Presents*** (@simphiwe_ndzube)
 Galerie Maximus Oppenheimer (@maximus.op)
 DESERT CENTER | LOS ANGELES (@desertcenterlosangeles)
 Wilding Cran (@wildingcrangallery)
 THIS X THAT (@thisbythat)
 0-0 LA (@0.0.la)

NON-PROFITS

ProjectArt (@projectartusa)
 ECF Art Centers (@art_ecf)



AUTRE

"THE STREET & THE SHOP" FLEA MARKET @ TIN FLATS IN LOS ANGELES

December 20, 2018



The Street & The Shop, was a one-day event at Tin Flats showcasing unique works from over 40 LA-based Artists and galleries. The flea market was an homage to Oldenburg's pop art experiment and featured artists like Simon Haas, Alex Becerra, Steve Hash, Ammon Rost, Jake Kean Mayman and more... *The first edition of The Street & The Shop took place at Tin Flats, 1989 Blake Ave, Los Angeles. photographs by Agathe Pinard*

[READ FULL STORY](#)



A multimedia group presentation offering a snapshot, a Rorschach of identity — artistic, geographic, ethnic, romantic, tragic and platonic — forming an album that hopefully helps us answer these questions: What is Greater LA? What is Greater Than LA? And are they both — the parts and the whole — one and the same?



DESERT CENTER | LOS ANGELES OPENS JUNE 21 (6-9PM) WITH "GREATER THAN LA"

June 12, 2018 — What is Greater Los Angeles? Is it simply, as Wikipedia would lead us to believe, "the more-or-less continuously urbanized area stretching from Ventura County to the southern border of Orange County and from the Pacific Ocean to the Coachella Valley in the Inland Empire"? An amorphous agglomeration of density and desert? A megacity of 20 million speaking 224 languages across beach towns and heat islands, lush canyons and dusty valleys? Are the parts bigger than the whole? How do Angelenos—or Arizonans, or Marylanders, or New Yorkers—make sense of it all: from an aerial view, beach towel, or sidewalk glance along one of the many boulevards of sin? What if we only saw it through art? What stories would we hear? What truths—or lies—would we learn?

The reality is that there is no complete picture, and perhaps no incomplete picture. Greater LA is a collage, a pastiche, graffiti written over billboards tagged over graffiti. It's a feeling captured in a shattered glass painting by Zane Lewis, one that captures the radiance of the Pacific Ocean meeting the salt air. And it's a wall of hand-carved tiles by Lauren Halsey that invoke Egyptian pyramids as much as they evoke the quotidian struggle of black lives in South Central. It's a surrealist 1968 photograph of Venice Beach, shot with a panning wide-lux camera, which Larry Bell wired to a helmet that triggered a snapshot every time he emitted alpha waves. And it's a triangular double-beveled, prismatic mirror that Kelly Lamb made after hearing about a friend who meditated into a similar shaped reflector every morning he lived in the Source Family house. It's a grainy film of Rachel Mason free climbing the old eight-story Dickson Art Center at UCLA (when she was a student, not a teacher). And it's a Super 8 film by Alex Becerra capturing the iconic buildings of Inglewood that will soon face extinction in the face of "progress" (i.e. gentrification). These works, and many others in this debut exhibition at Desert Center | LA, a new project space by Michael Slenske, remind us what it means to be alive in Greater Los Angeles over the past half century.



They do not offer a complete picture, but a snapshot, a rorschach of identity—artistic, geographic, ethnic, romantic, tragic, and platonic—and by gathering enough snapshots perhaps we can start to form an album that hopefully helps us answer these questions: What is Greater LA? What is Greater Than LA? And are they both—the parts and the whole—one and the same?

ARTISTS

Natalie Arnoldi, Alex Becerra, Larry Bell, Awol Erizku, Gajin Fujita, Genevieve Gaignard, Lauren Halsey, Seffa Klein, John Knuth, Kelly Lamb, Jake Longstreth, Rachel Mason, Ben Wolf Noam, Steven Perilloux, David Quadrini, Jennifer Rochlin, Ry Rocklen, Matthew Rolston, Grant Shumate, Henry Vincent, Han Weigand, Andy Woll, Robert Yarber, and some other surprises...

RIOT MATERIAL



Getting Lost On The High Ground Of *Greater Than L.A.*

JULY 15, 2018 BY SHANA NYS DAMBROT — [LEAVE A COMMENT](#)

at Desert Center, Los Angeles (through 21 July 2018)

Reviewed by Shana Nys Dambrot

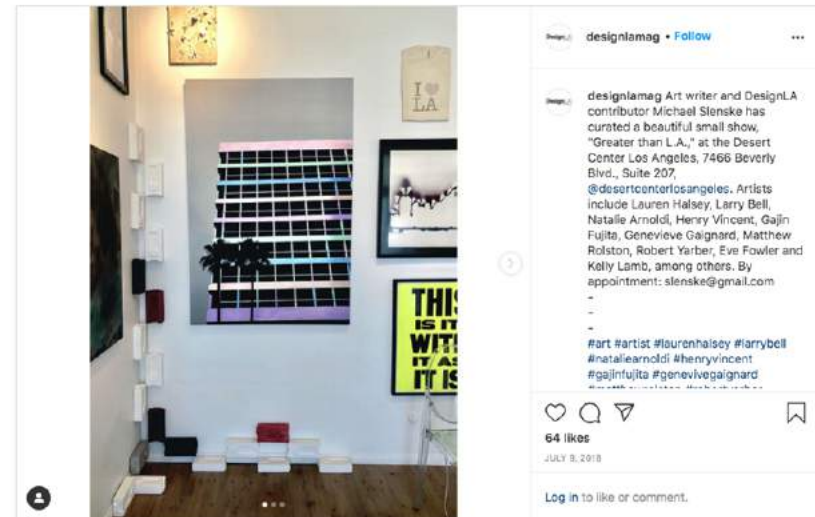
There's something about Los Angeles that makes people constantly wrestle with what it means and never tire of describing how life is lived here. No other place, not even Paris or New York, has sponsored such a compendium of self-reflexive art and literature, almost all somehow both obsessive and ambivalent at the same time. L.A. is the kind of place where people who've never been here have more passion and frequently more insight about its nature than natives, which is to say, Hollywood especially, is such an aspirational, archetypal place, that there's almost more cultural currency in projection and fantasy than in a direct yet diffuse experience of it.

L.A. possesses great natural beauty, egregious urban design, racial and economic inequality on an operatic scale, high-profile social progressivism, an industrialized science realm, and the twin-engine rush of celebrity worship and intensely casual spirit-balm self-care. Its nifty quality of light is legendary, its emblematic palm trees are non-native, its water supply is stolen, "Chinatown" was a documentary, and the people that live in Los Angeles think about Los Angeles all the time. Its cultural standard bearers and the ancestors they claim form a lineage of insider/outside, or perhaps it's outsider/insiders, a cyclical and inter-generational situation with visual artists working across all mediums, whose investigations are never-ending, irresolvable, ongoing, historically engaged, and wide awake to the present moment.

For culture critic, art writer, and curator Michael Slenske (himself a recent transplant to the city, flush with curious enthusiasm in both his personal life and profession), the opportunity to occupy a space with an ersatz gallery program presented the ideal occasion to unpack all of these omnivorous and omnipresent ideas through the lens he knows best — visual art. The resulting show, *Greater Than L.A.*, inaugurates a short-term-ish run of shows and projects in a second floor courtyard space on Beverly, by taking this plurality of related topics head-on. When it comes to physical L.A. itself, it's not, as has famously been said, that there's no there, there; it's that there are too many theres there to know which there to start with.



Larry Bell's "Alpha Wave Image-Venice Beach-1968"



READ FULL STORY

READ FULL STORY

Martín Nuñez: Lost Paradise

Curated by Michael Slenske

July 22 — August 29, 2019

(concurrently on view with Leslie Kerr in the Sixties)



the Landing
5118 Jefferson Blvd.
Los Angeles, CA 90016

Martin Nuñez is a Mexico City-based artist who studied at La Esmeralda under Abraham Cruzvillegas, whom Nuñez has collaborated with on numerous gallery and museum projects over the past decade. His work has been exhibited at Museo Experimental UNAM, Desert Center|Los Angeles, Zona Maco, Spring Break/Art Show, and Frieze LA. Nuñez is also the founder and owner of the skateboarding and lifestyle brand Lúdica.



“I HAVE ALWAYS BEEN AMAZED AT THE WAY AN ORDINARY OBSERVER LENDS SO MUCH MORE CREDENCE AND ATTACHES SO MUCH MORE IMPORTANCE TO WAKING EVENTS THAN TO THOSE OCCURRING IN DREAMS.”

— ANDRÉ BRETON, *MANIFESTOES OF SURREALISM*

In the sprawling corridors of the 1936 home built by his grandfather in the Guadalupe Tepeyac colonia of Mexico City, Martín Nuñez has spent the past two decades carving out a surrealist wonderland filled with delicate oil paintings and carved resin sculptures that merge lush tropicalia, the zoomorphic figures of ancient Egyptian art, extraterrestrial beings, Pre Columbian deities, the hybridized fantasies of Hieronymous Bosch, Giuseppe Arcimboldo, and Breughel, and his storied history in Mexico’s skateboarding culture in a practice that might best be described as punk phantasmagoria.

“Surrealism is often associated with a specific time in history commonly used to describe a type of art described by Breton, but that vision has been around for a long time,” says Nuñez. “Humans have always dreamed, imagined beyond. We are on the same page.”

For *Martin Nunez: Lost Paradise* opening July 20 through September 5 at The Landing Gallery, the Mexico City-based artist will show a new suite of paintings made over the past five years that explore the dreamscapes and figures who occupy a paradisiacal realm where nature reclaims the land; machines merge with man; and hybrid animals seek out harmonious commune with celestial/alien life forms. It’s a world that seems to foretell of a post-pandemic climate in which the Senate Intelligence committee is emphatically requesting a UFO report from the Pentagon; in which bobcats, bears, and wolves are taking up residence in the hardscape of Yosemite National Park; in which hyperbolic chaos is replaced by an uncanny world order.



“ I use my painting to escape from all the madness and chaos around me, to peek into another dimensional reality because our reality is often much madder and more chaotic,” says Nuñez, who started drawing hybrid animals and strange characters in his grade school notebooks. However, his painting career started in earnest after an old friend of the family who loved Renaissance painting—“His technique was sort of an updated Botticelli,” says Nuñez—took the young skater on as an apprentice and revealed his secrets to him. Nuñez went on to study at the Escuela Nacional de Pintura Escultura y Grabado under the acclaimed Mexican conceptual artist Abraham Cruzvillegas, who ran his studio out of Nunez’s family home for six years.



"It's very easy to be inspired by such a light filled place," says Nunez of his family's bright yellow, pink, green and blue accented home, which is situated near Tlatelolco. In pre-Columbian times this Aztec city-state was home to the most important market in Mesoamerica, but it was also the site of a bloody October 1968 student massacre at the hands of the Mexican government. The Basilica of Our Lady of Guadalupe is also very close, which is where, according to legend, the Virgin Mary appeared four times Juan Diego, the first indigenous saint of the Americas, four times in 1531.

"I find inspiration in simple things from my everyday life," says Nunez. "It could be a skateboarding trick, spending time with my kids, or the fresh air of the afternoon. Sometimes what matters is the state of mind to appreciate your surroundings." In a world gone mad, *Martin Nunez: Lost Paradise* is a breath of fresh air. Or, as Cruzvillegas observes, "For me, Martin means hope. He's the kind of person who makes me think things can change for the better."



ARTS & CULTURE STORIES

Art Insider: Skater artist creates a technicolored dream space to spread a message of unity

Written by Lindsay Preston Zappas • Aug. 11, 2020 ARTS



Martín Nuñez, "Amphibian Dance," 2020. Oil on wood, 16" x 25"; 18" x 27" framed.

Image courtesy of the artist and the Landing

A skateboarder paints a surrealist world that inspires unity, an artist uses industrial processes to expose the human touch, and architectural sculptures are based on colonial structures.

Martín Nuñez at the Landing

In the small back gallery at [the Landing](#), artist Martín Nuñez unfolds a mystical surrealist world in which fantastic creatures commune with humans in a technicolored dream space. The exhibit is titled "Lost Paradise" and is curated by Michael Slenske. The exhibition is an interspecies romp in which amphibians, aliens, humans, and animals become intermixed, commingled and anthropomorphized.

READ FULL STORY

LA WEEKLY



Jody Sperling, Single Use (still) at Time Lapse Dance

ARTS AT HOME (WEDNESDAY IS THE NEW THURSDAY): JULY 22-25

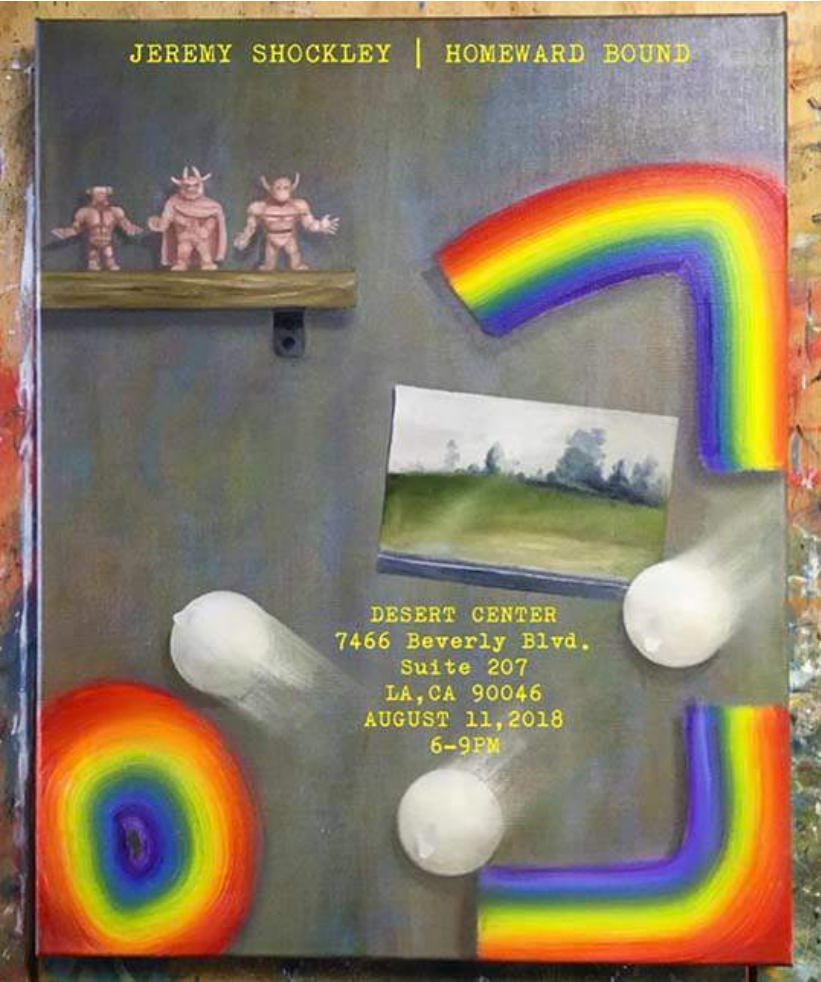


SHANA NYS DAMBROT • JULY 22, 2020



As far as the art world is concerned, we're in a bit of a holding pattern, which in the absence of a proper reinstatement of blanket stay at home orders will likely last the summer. That is, more and more galleries have found their groove with the private appointment structure and have opened new shows or re-opened/extended installations; but at the same time, arts groups have also consistently upped their online game for those who might not be excited for IRL just yet. In addition to an assortment of shows worth the going-out effort, this week features talks, readings, dance films, and canonical video art you can happily experience from the nest.

READ FULL STORY



Jeremy Shockley (@hardblink) was raised in Travelers Rest, South Carolina and currently lives and works in Los Angeles, California.



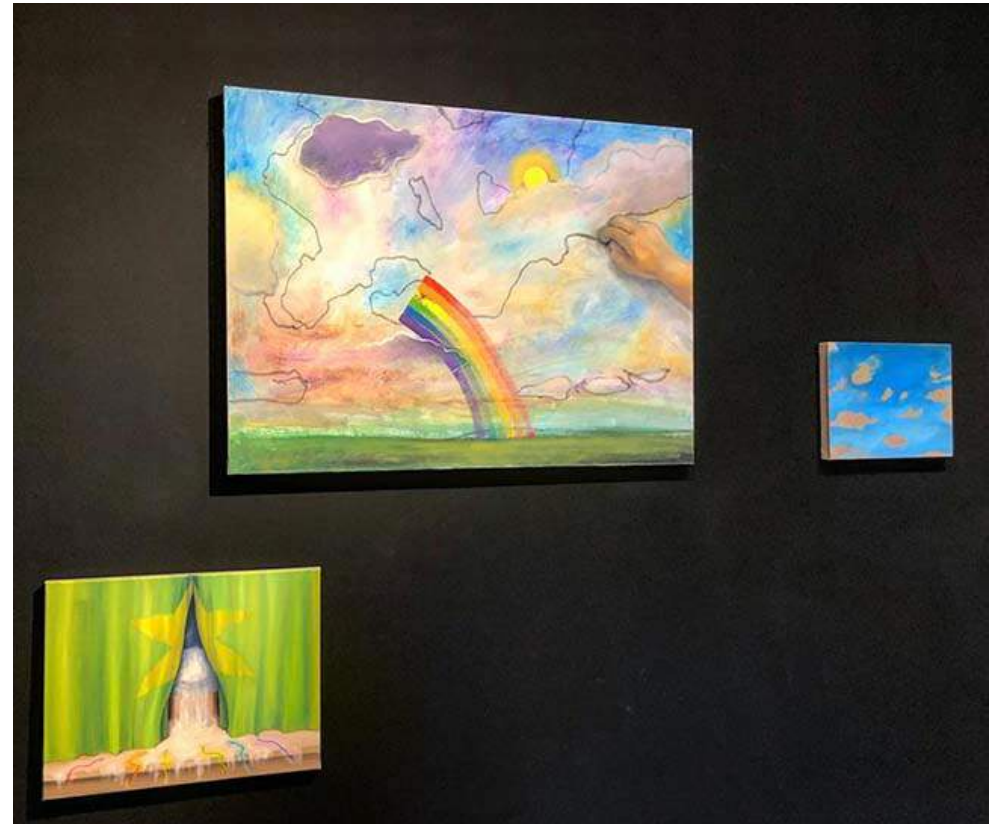
“JEREMY SHOCKLEY | HOMEWARD BOUND”
OPENS AUGUST 11 (6-9PM)

As improbable as it might sound, Jeremy Shockley was raised in Travelers Rest, South Carolina, a stopover hamlet nestled in the foothills of the Blue Ridge Mountains, which offered shelter to caravans before they headed off into the high peaks of Appalachia. But growing up the son of a first grade teacher and a service manager of a car dealership in Greenville County is not the improbable part of this origin story. That enters the frame when you learn that Shockley’s art practice has been defined—especially in recent years as a result of a traveling gallery job—by his ability to adapt his work to a “travel studio” that invokes a painterly lineage from Henri Matisse to Henry Taylor.

For his solo debut at Desert Center, “Jeremy Shockley | Homeward Bound”, the artist is transporting a suite of recent paintings—many finished, but others as works in progress—and functional elements from his travel and home studios to create a liminal space where he will work (in pockets) throughout the duration of the exhibition. The intention of this hybrid studio is to push the artist beyond the limits of his small airtight pallet and linen study panels—which he’s brought to Basel, Switzerland, Seattle, Tulum, and the Sequoia National Forest this year alone—and the comfort of his home space into a new mode of creation. Not surprisingly, Shockley was up for the challenge.

“I don’t keep a sketchbook around much anymore,” he says. “Because I like paint for mark-making more than any drawing medium.”

Those marks, which serve as immediate acrylic templates for more complex oil narratives that he builds in his home studio, all seem to take cues from Shockley’s early psychology studies at Winthrop University, where he also studied painting and photography. What began with surrealist self-portraits—think a semi-nude rendering of the artist with sock puppets (representing his Id and Superego) hanging from his ears and



conversing with one another—has morphed into a considerably more complicated tableaux that riffs on a wide range of source materials from Nordic and Greek mythology and Larry Correia’s *Monster Hunter International* to the life studies of his hero Albert York and the magical realism of Gabriel García Márquez.

“What I like about writers like García Márquez is that they just wrote a magical element into a narrative without any fanfare, so it just exists in their world naturally,” explains Shockley, whose “Myth Paintings” are known for their blasé inclusions of landscape-skirting rainbows, clouds sprouting hairy legs or a toothy smile, potentially living pre-Hispanic statuary, or black geometric voids that appear to be swallowing and/or spewing these scenes from somewhere beyond. His “Curtain Paintings” actually synthesize all of these elements into landscapes contained within self-parting curtains. It’s magic as a Choose-Your-Own- Adventure novel; myth as Wheel of Fortune.

“The whole point of the rainbow is that it follows the shape of the earth and interacts with the myth; putting feet on a cloud makes it become part of a narrative; and the curtains just move on their own volition,” explains Shockley. “These elements just exist because they exist.”

This auto-anthropomorphism is amplified by Shockley’s well-considered painting treatment. Relatively thin oils become thicker in places that depart from reality—at least what earthlings might perceive as reality. Rainbows grow off the canvas while Mexican beach sand recedes into it. In Shockley’s universe, paint—especially paint as a portal into other psychological dimensions—becomes a tactile, living thing. Canvases are a skin: storytelling incarnate.

Throughout the run of “Homeward Bound” some works may leave the space, others may enter; some will be finished, others will stay unresolved. Part studio, part gallery, part retail location, part salon, the show becomes a place for reframing the world—at least the world inside Shockley’s vexing visual vortex—as it relates to painting; as painting relates to travel; as travel relates to the concept of home; and how all art-making is (or is not) an attempt to reclaim that concept which is forever beyond our reach, if not our grasp.



Peering out Desert Center’s wall of second floor, storefront-style windows overlooking the neighboring tree canopy of LA’s Miracle Mile neighborhood, Shockley will surely attempt to exceed his grasp. “Painting outside makes you remember how actual natural light and color looks,” he explains. “Which is really important when you’re trying to create landscapes, especially those that involve the scenarios in my paintings.”

VoyageLA

Art & Life with Jeremy Shockley



Today we'd like to introduce you to Jeremy Shockley.

Jeremy, please kick things off for us by telling us about yourself and your journey so far.

I was raised in Traveler's Rest, South Carolina. I went to college at Winthrop University for Psychology and Painting/Photography. I moved to New York after college intending to pursue Psychology but ended up managing Toms Sachs's Studio. Needing a break from art, I moved back to South Carolina to do trim carpentry, brick masonry, and any other type of building/fabrication I could find. After three years of this, I moved to Los Angeles to pursue painting, while working for a gallery. I live in Koreatown, and my studio is in El Sereno. I have a sweet girlfriend named Nikki, a dog named Willie, and five chickens; Edna, Debbie, Dink, Billy Jo, and Hairdo.

Can you give our readers some background on your art?

I'm a painter. I typically use oil paint on linen. Most of my paintings are a form of storytelling. I'm heavily influenced by techniques used by magical realist writers; specifically adding magical elements into mundane situations in a matter-of-fact way. I hope people are able to loosely use the actions/iconography occurring in the work to form the groundwork for filling in the narrative. I really enjoy the act of painting, and I want that to show through.

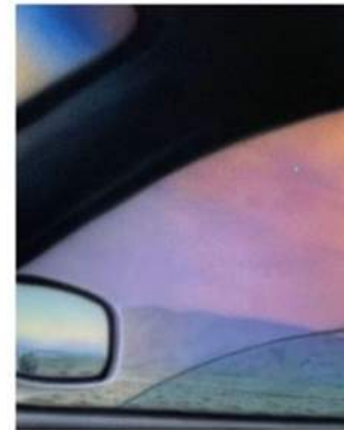
[READ FULL STORY](#)

WILDING CRAN GALLERY

Aryo Toh Djojo *Transmission*

January 9th - 23rd

Curated by Michael Slenske



Los Angeles-based artist Aryo Toh Djojo received a BFA in Fine Art from ArtCenter College of Design in 2017. His work has been exhibited at the project spaces Slow Culture, The Weekend Gallery, and Dan Graham 3.0 (curated by Aaron Wrinkle) in Los Angeles. Toh Djojo's work has been mentioned in *Dazed and Autre*, and his zine "How To Look" was published by Never Press in 2017. *Transmission* is his solo debut in Los Angeles.



“IN THE THREATENING SITUATION OF THE WORLD TODAY, WHEN PEOPLE ARE BEGINNING TO SEE THAT EVERYTHING IS AT STAKE, THE PROJECTION-CREATING FANTASY SOARS BEYOND THE REALM OF EARTHLY ORGANIZATIONS AND POWERS INTO THE HEAVENS, INTO INTERSTELLAR SPACE, WHERE THE RULERS OF HUMAN FATE, THE GODS, ONCE HAD THEIR ABODE IN THE PLANETS...UNDER THESE CIRCUMSTANCES IT WOULD NOT BE AT ALL SURPRISING IF THOSE SECTIONS OF THE COMMUNITY WHO ASK THEMSELVES NOTHING WERE VISITED BY ‘VISIONS,’ BY A WIDESPREAD MYTH SERIOUSLY BELIEVED IN BY SOME AND REJECTED AS ABSURD BY OTHERS.”

— CARL JUNG, *FLYING SAUCERS: A MODERN MYTH OF THINGS SEEN IN THE SKY*

At the beginning of the COVID-19 pandemic the Los Angeles-born artist Aryo Toh Djojo— that’s ahr-ee-oh toe-jo-yoh, as the artist cheekily addressed the Indonesian phonetics of his name on a 2016 business card inspired by those of Ed Ruscha— was deep down the spiritual rabbit holes of Ufology, the investigation of unidentified flying objects by people who believe that they may be of extraordinary origins. Toh Djojo was especially intrigued by how widely followed religions and belief systems like Christianity and Buddhism were influenced by extraterrestrial beings.

“I don’t consider myself a Buddhist, but I meditate and read a lot of Buddhist texts and after I took DMT in September of 2019 the combination of those practices woke me up to higher dimensions,” says Toh Djojo. “I’d like to believe it was a higher entity, but who knows.”



As his expansive spiritual journey met the quarantine confines of Coronavirus, Toh Djojo, a lifelong skateboarder, abandoned his street-influenced exploration of abstract expressionism— he’d been making grip tape paintings and hyper-realist drawings influenced as much by punk conceptualists like Richard Prince and Harmony Korine as the graphics and advertisements in skateboarding magazines like Big Brother and Thrasher— to begin painting a series of loose, representational tableaux sourced from internet images of quotidian, if cinematic, Southern California mises-en-scène. Rendered with a dreamy airbrushed acrylic, Toh Djojo’s work investigates the liminal space between lived and perceived experience within Los Angeles’s car culture, commercial strips, celebrity obsessions, glamour holes, and expansive mountain and coastal vistas, each punctuated by flashes of extra-sensory lights and/or UFOs.



“What I want is to have the viewer question reality and, potentially, research more about this life beyond,” says Toh Djojo. “To most people UFOs are exactly what you see in the media: malevolent, mind-controlling invaders who are trying to take over the planet. However, I’d like to believe they are benevolent vehicles to help us transcend to a higher state of consciousness. Hopefully, my handling of the paint adds to that experience.”

Set against a time of divisive political upheavals, a raging global pandemic, and a constant stream of news headlines that question the depth of government knowledge of UFOs while also tracking sightings of unidentified monoliths, *Aryo Toh Djojo: Transmission*, curated by Michael Slenske, offers a nostalgic yet forward-thinking approach to this multiverse. One that not only pushes the boundaries of the artist’s technical medium—Toh Djojo doesn’t use any stencils or tape to create hard edges or plays of light, preferring a more immediate, intuitive process—but also tests the limits of one’s visual perception relating to these extra-sensory subjects, and interesting times.

DRIVE-BY-ART (Public Art in This Moment of Social Distancing)

Los Angeles, CA

Organized by Warren Neidich, Renee Petropoulos, Michael Slenske and Anuradha Vikram

East of Western: MAY 23rd-25th, 2020, 12-6pm
 Night viewing: Sat., May 23rd, 8pm-midnight

[GO TO EAST OF WESTERN](#)

West of Western: MAY 30th-31st, 2020, 12-6pm
 Night viewing: Sat., May 30th, 8pm-midnight

[GO TO WEST OF WESTERN](#)



South Fork, Long Island

Organized by Warren Neidich



DATES: May 9th-10th, 2020

CATALOG *coming soon...*

[see the preview](#)

[GO TO DRIVE-BY-ART SOUTH FORK](#)

Drive-By-Art, an outdoor public art exhibition that is experienced from the safety and intimacy of one's own automobile.



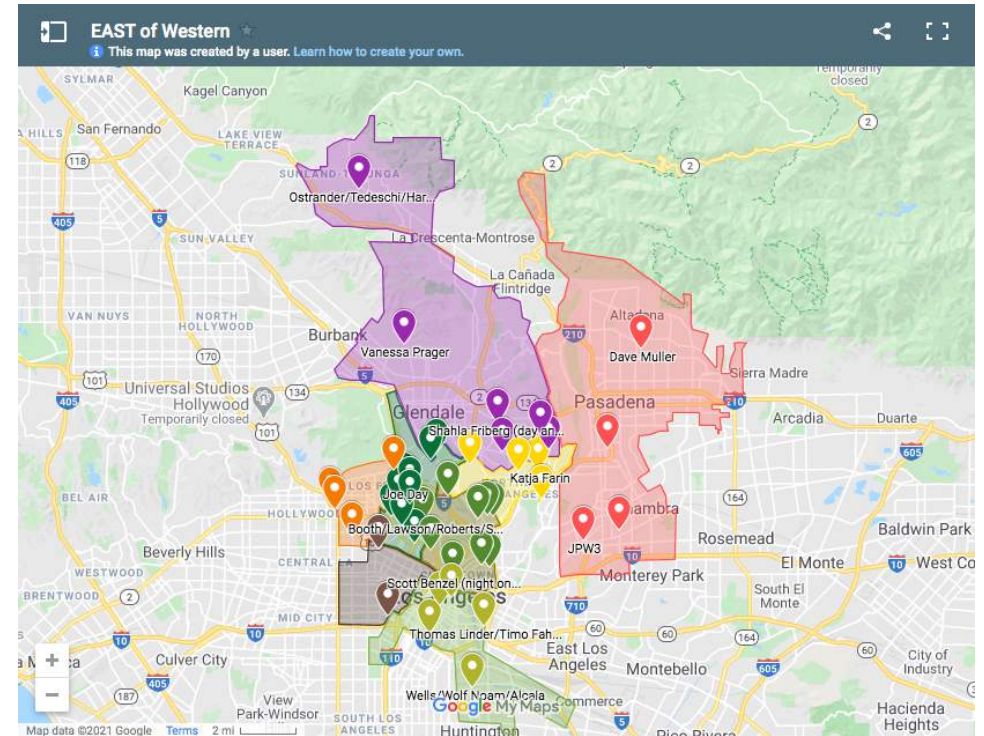
EAST OF WESTERN

MAY 23rd-25th, 2020

Times: 12-6pm + night viewings with select artists Saturday, May 23rd, 8pm-midnight

Including neighborhoods: Altadena, Pasadena, South Pasadena, Frogtown, Glassell Park, Mount Washington, Highland Park, Chinatown (Cypress Park and Elysian Park), Glendale, Sunland, Tujunga, Eagle Rock, Atwater, Silver Lake, Echo Park, Koreatown, MacArthur Park, Rampart Village, Historic Filipinotown, Little Armenia, Los Feliz, East Hollywood, Little Tokyo, Downtown LA A, University Park and Little Toyko.

Participating artists include: Marcel Alcalá, Shagha Ariannia, Scott Benzel, Olivia Booth, Rebecca Bruno, Anita Bunn, Jedediah Caesar, Nancy Baker Cahill, Artemisa Clark, Joe Day, Yasmine Diaz, Dani Dodge, Dana Berman Duff, Bradney Evans, Katja Farin, Shahla K. Friberg, Francesca Gabbiani, Chet Glaze, Robert Gunderman, Julia Haft-Candell, Robby Herbst, Andrew Holmquist, Bettina Hubby, Kyle Benjamin Jorgensen, JPW3, Mak Kern, John Knuth, Thomas Lawson, Kang Seung Lee, Thomas Linder, Karen Lofgren, Shana Lutker, Chandler McWilliams, Jason Meadows, Dave Muller, Stephen Neidich, Kori Newkirk, Ben Wolf Noam, Jordie Oetken, Erika Ostrander, Mamiko Otsubo, Anita Pace, Mary Anna Pomonis, Vanessa Prager, Jackie Rines, Shelby Roberts, Marty Schnapf, Kristine Schomaker, Susan Silton, Francesco Siqueiros, Emilija Škarnulytė, Natalie Smith, Cammie Staros, Janet Sternburg, Christian Tedeschi, Dani Tull, Alice Wang, Sterling Wells, Jennifer West, Takako Yamaguchi, Jason Yates, and Jenny Yurshansky.



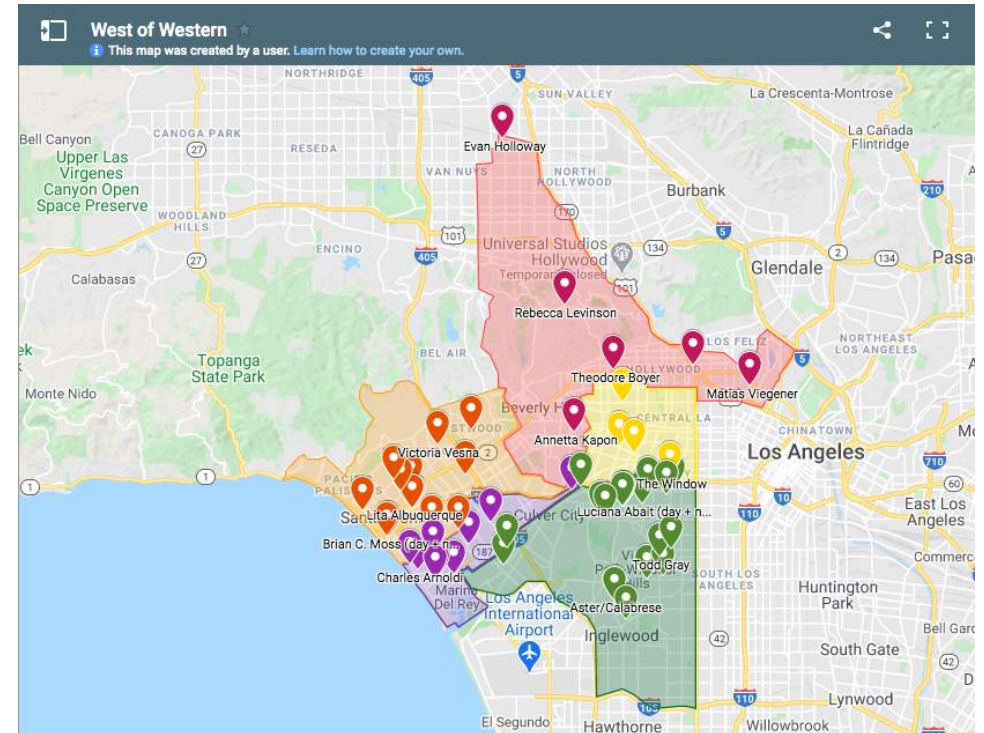
WEST OF WESTERN

MAY 30th-31st, 2020

Times: 12-6pm + night viewings with select artists Saturday, May 30th, 8pm-midnight

Including neighborhoods: Crenshaw, Leimert Park, Baldwin Hills, West Adams, Culver City, Inglewood, Mid City, Mid-Wilshire, Venice, Mar Vista, Marina Del Rey, Palms, Santa Monica, Brentwood, Pacific Palisades, Westwood, Beverly Glen, Beverly Hills, West Hollywood, Beverly Wood and Century City.

Participating artists include: Luciana Abait, Charles Arnoldi, Joshua Aster, Elena Bajo, Sharon Barnes, Sarah Beadle, Jeff Beall, Theodore Boyer, Leonardo Bravo, Kimberly Brooks, Kristin Calabrese, Angel Chen, Alberto Cuadros, Tony De Los Reyes, Debra Disman, Renée A. Fox, Francesca Gabbiani, Yrneh Gabon, Sonja Gerdes, Todd Gray, Phyllis Green, Gilah Yelin Hirsch, Evan Holloway, Steve Hurd, Max Jansons, Vincent Johnson, Annetta Kapon, Michael Kelly, Mirena Kim, Marcus Kuiland-Nazario (with Paul Donald, Rochelle Fabb and Carroll McDowell), Dan Kwong, Rebecca Levinson, Sydney Littenberg, Marisa Mandler, Brian C. Moss, Nicole Nadeau, Stas Orlovski, Nicole Rademacher, Lucas Reiner, Nina R. Salerno, Aram Saroyan, David Schafer, Kenny Scharf, Kim Schoenstadt, Julia Schwartz, Kyungmi Shin, Pamela Smith Hudson, Nicklas Stewart, The Window, Victoria Vesna, Matias Viegner, Henry Vincent, Nina Waisman, Dan S. Wang, Xiouping, Kulapat Yantrasast, Jody Zellen and Peter Zellner.



Robb Report

You Can See LA's Newest Gallery, Drive-By-Art, From the Safety of Your Car

In the time of social distancing, this open air exhibition allows viewers to experience art—safely.

By LUCY ALEXANDER



Back in April, frustrated by isolation and the shutdown of the artistic community, conceptual artist Warren Neidich had an epiphany: In times of crisis, art is an essential service. So he decided to set up drive-through outdoor exhibitions featuring the work of local artists on Long Island and in Los Angeles. After what Neidich called a “resounding success,” a second LA exhibit, Drive-By-Art, will take place this weekend.

Curbside art appreciation is the latest creative way artists are responding to lockdown and the ever-rising Covid-19 death toll. Most dissemination has been, by necessity, online, but Neidich wanted to reach beyond the two-dimensional sterility of virtual art viewed on a lonely computer screen. “I figured it was a safe way to bring people out from watching TV and being on computers all the time,” he told *Robb Report*.

[READ FULL STORY](#)

ARTFORUM

SIGNS ARE EVERYWHERE

June 10, 2020 • Los Angeles • Christina Catherine Martinez on Drive-By-Art Los Angeles



A Covid-19 announcement on the California highway. Photos: Christina Catherine Martinez.

BEFORE ANYONE GOT STARVED ENOUGH to sneak out for a fuck or a socially distanced porch hang, we took drives. On a recent Saturday, I visited the Westside edition of “Drive-By-Art,” an outdoor exhibition billed as “public art in this moment of social distancing” and organized by Warren Neidich, Renee Petropoulos, Michael Slenske, and Anuradha Vikram. On the way, I passed through Silver Lake and Echo Park, where a number of Artemisa Clark’s replicas of posters from New York in 1987—when Carl Andre was on trial for second-degree murder of his wife, Ana Mendieta—remained stapled to telephone poles beside lost pet flyers and handwritten signs promising ca\$h 4 houses. Call the 212 number on Clark’s posters and a woman’s voice answers: *This is your wake-up call. This is your wake-up call. This is your wake-up call.*

[READ FULL STORY](#)

Los Angeles

MAGAZINE



No more covid (art) # 1; No more covid (art) # 2; Vernon Gardens Ivy | Works by Ben Wolf Noam

For Two Weekends, Drive-by-Art Turns the City Into a Gallery You Can See by Car

Inspired by drive-by birthday parties and baby showers, artist Warren Neidich tapped into L.A. car culture for an exhibition tailored to a pandemic

By **Marissa Gluck** - May 23, 2020



For the past century, the car has shaped life in Los Angeles. From ebullient roadside Google architecture to lowrider culture in Chicano communities to the luminous prose of Joan Didion, the automobile has framed the aesthetics and our shared experience of the city. So it seems fitting that at a time when a global pandemic has made it all but impossible to visit museums and galleries, an outdoor public art exhibition invites us to engage from the safety of our cars.

READ FULL STORY

Forbes

With The Arrival Of Drive-By Art, The Car Culture Of Los Angeles Is Getting A Cultural Boost In The Age Of Covid-19

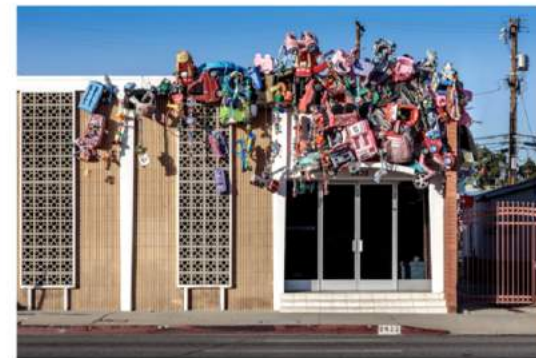


Jonathon Keats Contributor
Arts
critic-at-large

May 29, 2020, 07:00am EDT | 687 views

f Drive-by birthdays. Drive-by weddings. Drive-by graduation ceremonies. In this time of social distancing, the car has become a protective skin for offline human interaction. Now it's also becoming a vehicle for experiencing art.

in This weekend in Los Angeles, aficionados deprived of gallery openings and museum exhibitions will have an opportunity to see dozens of artworks while driving. All of the art will be outdoors, much of it site-specific and timely in terms of subject. Genres range from painting and sculpture to projection and performance. There is no admission fee. A map is your ticket.



Kenny Scharf, Toy Drive, 2019-2020. Courtesy of Drive-By Art. **KENNY SCHARF**

READ FULL STORY