

FROM THIS EPISODE

The Robert Altman film *Three Women* inspired owners of [the Landing](#) to bring together a multi-generational show of Lenore Tawney (1907-2007), Tanya Aguiñiga (b. 1978) and Loie Hollowell (b. 1983). The premise of the 1977 film was that the three characters women pass through similar experiences on the road of life. That is reason enough to bring together the work of this trio.



Tanya Aguiñiga, "Teetering of the Marginal" series

Photo by Joshua White/JW Pictures

Courtesy of the Artists and the Landing, Los Angeles

Aguiñiga's installation is especially noteworthy. Hangers of simple clothes line suspended from the ceiling hold ceramic spheres with pierced with holes and patched with chunks of alpaca hair or stuffed protuberances of fabric,

gauze and beeswax. Though each hanging piece is individual, the collection presented together at one end of the gallery is most dynamic. The biomorphic forms relate to one another in suggestive and enticing ways that fight against some rather heavy-handed titles (i.e. "Structures of Oppression"). Aguiñiga, from Tijuana with a personal history of operating on both sides of the border, is known for her activism. While the installation refers to a sense of precarious unpredictability, the power lies in the manner by which every aspect is hand-crafted with unusual care.



Loie Hollowell, "Stacked Lingham in Purple, Red, Green" 2016

Oil and modeling paste on linen and panel

Courtesy of the Artist and Feuer/Mesler, New York

The paintings of Loie Hollowell are all titled "Stacked Lingham" along with the details of their varied, closely related bands of curving color. The palettes smack of 1950's or early 1960's suburban decor. Think avocado green, ochre and copper. They are acidic and inviting, confrontational and seductive. There is a grainy texture to the ribbons of paint while the edges and corners of each vertical panel are molded with barely visible dimensional relief. A small, raised vertical ellipse is poised at the center of each painting, suggesting a concentration of erotic energy.



Lenore Tawney installation

Photo by Joshua White/JW Pictures

Courtesy of the Artists and the Landing, Los Angeles

Tawney is known mainly for her 1960's fiber sculptures woven but not

confined to hanging on the wall. She lived at Coenties Slip with abstract painters Ellsworth Kelly and Agnes Martin, with whom she remained close friends. The large scale pieces in this show are all from the late 1960's and early 1970's and still resonate with architectural impact. As impressive, however, is a series of remarkable 1971 drawings done with red ink on paper. Miniscule strokes delineate circles within larger circles and are as mesmerizing as any mandala.



*Lenore Tawney, "Untitled," 1971 Red india ink on paper
Photo by Joshua White/JW Pictures
Courtesy of the Artists and the Landing, Los Angeles*

The show continues through September 17.

Producers:

[Benjamin Gottlieb](#)