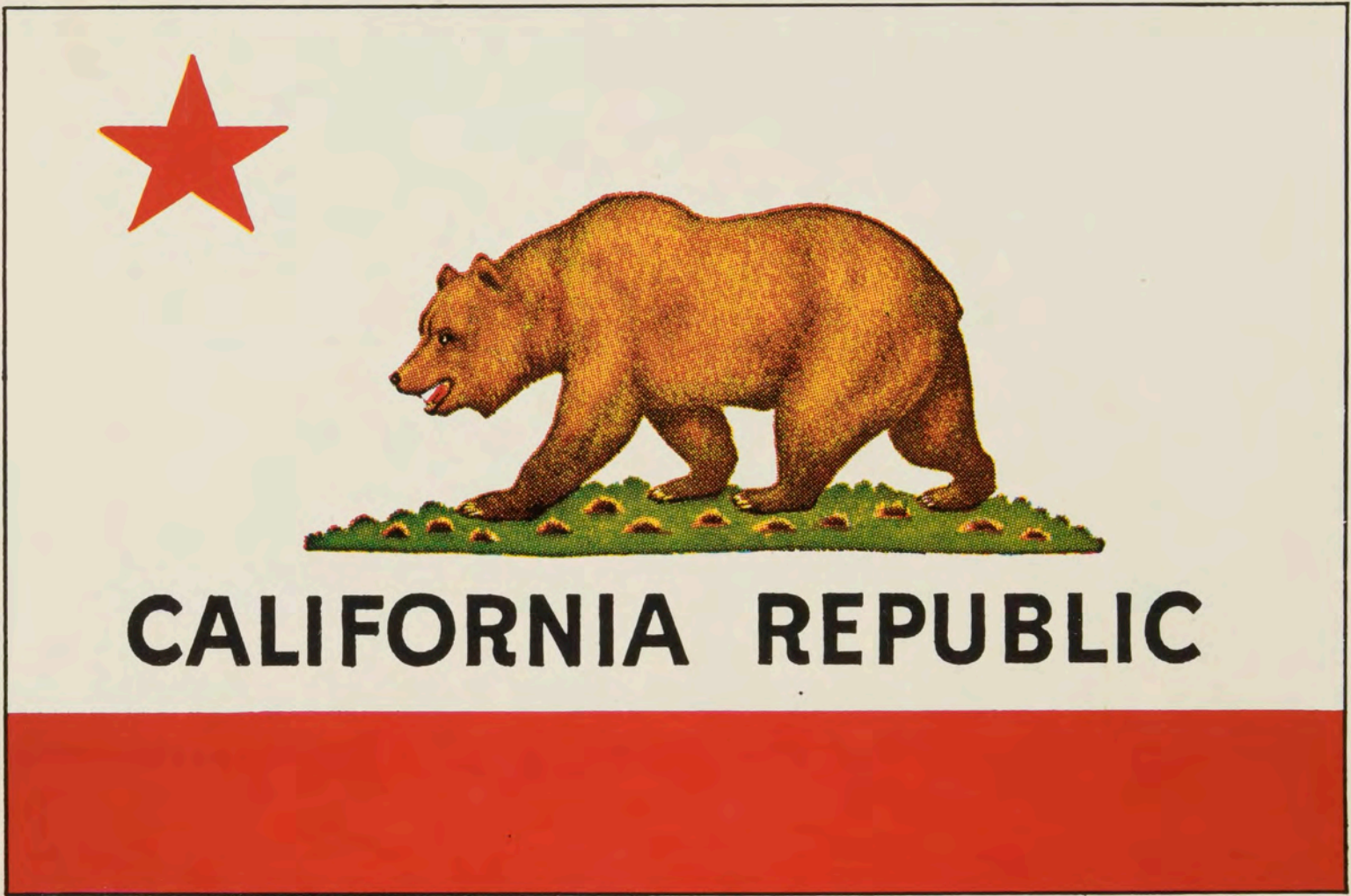


1972



CALIFORNIA REPUBLIC

THE STATE OF CALIFORNIA PAINTING

Organised by the Govett-Brewster Art Gallery, New Plymouth, New Zealand and Mr. Michael Walls,
Los Angeles, California and sponsored by the Queen Elizabeth Arts Council of New Zealand.

NOTES FROM THE LAND OF NARCISSUS

From Tatlin's wall reliefs and Schwitters' collages through the combine paintings of Johns and Rauschenberg, to the work of such diverse recent figures as Eva Hesse, Keith Sonnier, and Robert Irwin, much of the most exciting and truly influential art of this century has been that which operated within the once separate domains of both painting and sculpture. Indeed, this formerly most logical of categorizations has been blurred so widely in contemporary art that even New York's Whitney Museum of American Art, not always the most vanguard of institutions, has announced its demise as an organizational factor in its hallowed Annual Exhibitions¹.

When invited to select a survey exhibition of recent California painting, therefore, I chose to consider as "painting" any work that is both wall-oriented and roughly two-dimensional. I have selected those artists whose image-making, whether figurative or abstract, I feel to be the strongest and most personal. Only a small number of important figures, notably Larry Bell, Robert Hudson, Ed Kienholz, and Bruce Nauman, who work chiefly in a free-standing and/or "environmental" situation and whose work is deserving of the widest possible audience, were thereby omitted.

While I am enormously grateful to the many generous lenders to the exhibition, it is to the participating artists that I owe my chief thanks. I would like to dedicate this exhibition to the memory of one of them, John Altoon.

It is a matter of almost universal acceptance that New York has been the most significant center of the visual arts, in this country and in the world, since the 1940's. Almost as widely believed is the position of California (and chiefly Los Angeles) as secondary only to that of New York. It is not surprising, therefore, that much has been written in recent years concerning what might be characteristic, or even unique, about work made in California, distinguishing it from that of New York.

For several centuries before the late 1930's, when many major European artists fled Fascist repression and settled in New York, Paris was not only the City of Light but also the City of Painting. It was not just a matter of intellectual leadership, although this became increasingly evident from Impressionism onwards. It was truly a spiritual leadership.

While France struggled to liberate herself from German occupation, a very different struggle was underway in New York—that of Jackson Pollock, Franz Kline, Willem de Kooning, Barnett Newman and their colleagues to produce the first truly heroic and truly American art². Gradually, the world's attention shifted to the work being done in New York. If anything was needed to cap the transfer of leadership, it was more than provided by the phenomenon of "Pop" in the early '60's, which eventually won the amused affection, if not the complete admiration, of even the French.

Paris then and New York now are cities with a tradition of

painting, with legendary heroes and eccentrics, like Picasso and H. Rousseau, Pollock and Reinhardt. Painting is not merely an area within the visual arts—it is a way of life, a noble cause . . . almost a religion.

A young painter working in New York is acutely aware of this romantic recent past and of a continuing history of modernist art, in which his work will hopefully contribute to a future chapter. He is expected to be familiar with everything from Cezanne's early work to Larry Poons' latest show. He lives under the great pressure of knowing that his work is expected not only to reveal comprehension of what has gone before, but also to advance new issues and/or challenge past solutions. One realizes, however, that it can be enormously difficult for a young artist to discover and nurture a personal vision while also dealing with the accomplishments of dead and living heroes.

In contrast to Paris and New York, the cities of the West Coast have no real tradition of painting. There are painters of international repute in California, but they are isolated figures, not sharing in a tightly-knit community of artists. This isolation is one of both geography and ideology.

Ron Davis and John McLaughlin are two examples of this situation: the former is a brilliant and innovative painter whose work has been widely championed by leading writers in New York and Europe. Unlike Irwin, Diebenkorn, Thiebaud, and others, he does not teach, but leads a reclusive existence³ producing a great number of works. To many, he seems to be a New York painter living in self-imposed exile, and indeed it is significant that he has, to date, ignored the siren's call of that city.

McLaughlin, the grand old man of West Coast painting, has worked alone, day in and day out, for the past quarter century in a beach town south of Los Angeles. Despite certain oft-remarked similarities of his work to the European Constructivist tradition, this self-taught painter has patiently refined a sensibility instructed by a life-long interest in early Asian art.

Some might argue that the absence of a painting tradition is less true for the San Francisco Bay Area than for Los Angeles. The presence of Mark Rothko and Clyfford Still as teachers at the California School of Fine Arts (now the San Francisco Art Institute) in the late '40's and the existence of the Bay Area Figurative School (whose most notable member was Richard Diebenkorn) live on in legends and the derivative work of would-be disciples, but in actuality there are only a few good solid painters working in this area. With the exception of the abstract painters Barletta, Holland, Frank Lobdell, Sam Tchakalian, and one or two others, the most interesting painting in this part of California is representational, chiefly the lushly painted works of Wayne Thiebaud and the photo-derived works of Robert Bechtle, the earliest practitioner of "new realism" on the West Coast—and its most lyrical exponent.

If artists living on the West Coast are relatively free of the rigors and pressures of working within a tradition-laden "mainstream" of American art, the life and vitality of which they may not feel beholden to continue, what then are the consequences, as manifested in their work? An explicit sense of humour, a generous touch of native (and often bucolic) perversity, a frontiersman's love of tinkering and experimenting, the addition of music as an element, a yearning for poetry . . . certainly these are the hallmarks of the work of William T. Wiley and Terry Allen, both of whom come as close to genius as any artist working in California.

With the exception of a small number of purist abstract artists (Ron Davis, Robert Irwin, John McLaughlin, and others⁴), the most compelling and memorable work which comes out of California is that of the classic American "loner": the haunting, early assemblages of Bruce Conner; the scathing social commentary constructs, such as "The State Hospital", of Ed Kienholz; the bizarre ceramic works of Kenneth Price; the recent, surreal paintings of William Allan and Paul Sarkisian; the symbolism of Ed Ruscha; and the flagrantly self-indulgent paintings of Billy Al Bengston⁵.

These individualists seem to me to continue another sort of tradition in this country, one which perhaps begins with Albert Pinkham Ryder, and surely includes Joseph Cornell and H. C. Westermann.

The generation of artists who matured in Los Angeles during the '50's and early '60's, many of whom were associated with the prestigious Ferus Gallery, was a wild and woolly group of free spirits, influenced to a large degree by the life styles and personal philosophies of Altoon, Bengston, and Kienholz. (The sculptor Peter Voukos was Northern California's counterpart in this role—part God the Father and part Zorba the Greek.) The Bengston Hollywood Glamour Life Style and the Bengston artistic sensibility (icon-like presence, seductive color and surfaces, imaginative use of new materials) have influenced a younger group of L.A. artists—the Alexander, Cooper, DeWain Valentine "generation"—as has, to an equal or even greater degree, the notable work of Bell, Irwin, and Kauffman in the permutation of light, transparency, reflection, and color.

Robert Irwin, that most cerebral of West Coast artists, has, in his work and teaching, been a source of inspiration to an even younger group of artists, including Jack Barth, David Deutsch, and Peter Lodato, who are more interested in the intellectual achievements of Duchamp, Johns, and Robert Morris than they are in perpetuating the L.A. myths of the past two decades.

They (and numerous other young West Coast artists) have been further aided in their attempt to participate in mainstream developments by two factors: the monthly arrival of *Artforum* magazine (which, since the moving of its editorial offices from the West Coast to New York in 1967, has served as an almost Biblical source of information regarding the New York art community) and the constantly increasing number of visits from significant New York artists, who come for brief periods

FOREWORD

In organizing this exhibition my thought was not to present examples of "block-buster" paintings from America, but to display a cross section, or survey, of the most important work being done in California. The viewer will find that the interest lies in subtlety of colour, light and surface for the majority of works. This, however, does not limit the selections but offers a wide and objective range.

I wish to acknowledge a number of individuals and institutions for their help in getting this body of works 7,000 miles from their home. To begin with, the bulk of credit goes to Mr. Michael Walls for his efforts in choosing, collecting and cataloguing the works for this exhibition and his professional skill in designing the major portion of the catalogue. Without his efforts the exhibition could not have been possible. Thanks are due to the Queen Elizabeth II Arts Council of New Zealand for their financial backing. I am indeed grateful for their support in this project. In addition I would like to thank the individuals and institutions who have so generously lent works, as well as the packers, Cart & Crate of Los Angeles for their efforts before, during and after the West Coast dock strike; Mr. Frank Thomas for his beautiful photographic work and most important, the artists. A special thanks goes to my staff, the Govett-Brewster Art Gallery Committee and to the New Plymouth City Council for their unending patience.

Robert H. Ballard
Director
Govett-Brewster Art Gallery

to teach at the San Francisco Art Institute, California Institute of the Arts, and University of California's Irvine, Davis, and Berkeley campuses, or to make prints or multiple objects at workshops such as Gemini G. E. L. in Los Angeles.

One frequently hears the question asked, 'Will Los Angeles (or California) eventually replace New York as the art center of this country?'. At the present time, New York leads in all respects: it has the greatest number of artists working in a cohesive community and the all-important dialogue thereby produced; it has the great work of the past, in public and private collections and in gallery inventories, as source of information and inspiration; it has a well-established tradition of serious criticism (not merely reportage, with which the West Coast has long had to be content⁶); and it is the marketplace of the world.

Until very recently, the young artist on the West Coast, seeking a large community of artists whose work he respected, exposure for his own work, financial support, and a reputation, was confronted with an either/or situation: moving to New York in hopes of finding all of these things or remaining at home with family and friends, a more hospitable climate, a lower cost of living, and, probably, a more relaxed day-to-day existence. Chances were, if he remained, he would not be one of the handful of artists whose sales (through a stellar Los Angeles dealer like Nicholas Wilder and a gallery in New York or Europe) completely supported them. Rather, he would probably have to forsake valuable time in the studio for the demands of a teaching job—a decision that has been a way of life in Northern California for decades⁷.

As a direct result of contacts with visiting artists from New York, many young West Coast artists have developed friendships which permit them to go to New York for several weeks or months each year, to work in borrowed (or studio-traded) lofts, or merely to see new work, meet and talk with artists, critics, dealers, and museum personnel, or, in short, temporarily plug into New York's energy levels.

This exchange between the artists of both coasts is mutually advantageous, I believe: for the West, it may partially check the permanent movement of vital young talent to New York; for the East, it may eventually lessen the widely held belief that major American art cannot be produced outside the city limits of New York⁸.

If it is true, as has been written, that "[t]he central Californian characteristic seems . . . to be a pervading narcissism . . ."⁹ and that ". . . this originates and has been intensified by the comparative smallness of the [California] scene . . ."¹⁰, perhaps increased intercourse amongst the artistic communities of the two coasts will breed new heirs to Hofmann's Apollo and Pollock's Dionysus in the Golden West!

Michael Walls
Santa Monica, 1972

FOOTNOTES

1. These Annuals will become biennial exhibitions, beginning in 1973.
2. "American" in this context is intended to imply post-European settlement American art, for as the world knows, prior to their decimation, the native populations of this continent produced much great art of both sacred and utilitarian natures.
3. Two of the most interesting young canvas painters in Los Angeles, Joel Bass and Richard Yokomi, had close contact with Davis over a period of time, the former as a friend and the latter as a studio assistant. The experience was surely beneficial to both in the development of their work.
4. Richard Diebenkorn, rightfully acknowledged as one of the West Coast's major artists, is difficult to consider in such an assessment, because his body of work includes both figurative and abstract paintings. Criticism is divided as to whether the landscape paintings of the '50's or the abstract "Ocean Park" series of recent years represents his major contribution to date.
5. Jake Berthot, whom I believe to be one of the most profound young painters in New York, was discussing his work in contrast to that of a number of New York painters his age who were briefly promoted as the "Lyrical Abstractionists", with regards to respective intentions and goals. He said that he aimed for an art of conviction, rather than one of seduction, which I feel is a most concise and informative distinction and one which is increasingly applicable to the work of Bengston, who, in my opinion, deliberately aims for an explicitly seductive image and has, from that position, influenced a number of Los Angeles artists, from his contemporary, Ed Moses, to the very young Tom Wudl. (Berthot, in unrecorded conversation with M.W., San Francisco, September 1971.)
6. Two of the rare exceptions to this unhappy situation were the gifted critic, Jules Langsner, now deceased, and the youthful Fidel Danieli, who no longer writes for national publication.
7. Wilder has likened the effects of a full-time teaching career on the artistic careers of once-promising Bay Area residents to ". . . the old academic paint box lid spapping shut on . . . [names deleted]" (Wilder, in unrecorded conversation with Ron Davis, Robert Hudson, and M.W., San Francisco, March 1970.)
8. See the following articles: Pincus-Witten, Robert, "Bruce Nauman: Another Kind of Reasoning" and Lanes, Jerrold, "Richard Diebenkorn: Cloudy Skies over Ocean Park", which appeared, perhaps not coincidentally, in the February 1972 issue of *Artforum*. These two New York critics' writings about two of the most respected artists working on the West Coast (and representing not only different generations, but also totally different artistic sensibilities) will give the reader some idea of the enormous difficulty facing an artist working three thousand miles away from New York in achieving (and maintaining) the position accorded New York artists of equal stature.
9. Pincus-Witten, *op. cit.*, p. 31.
10. *Ibid.*, p. 31.

ARTISTS IN THE EXHIBITION AND LENDERS TO THE EXHIBITION.

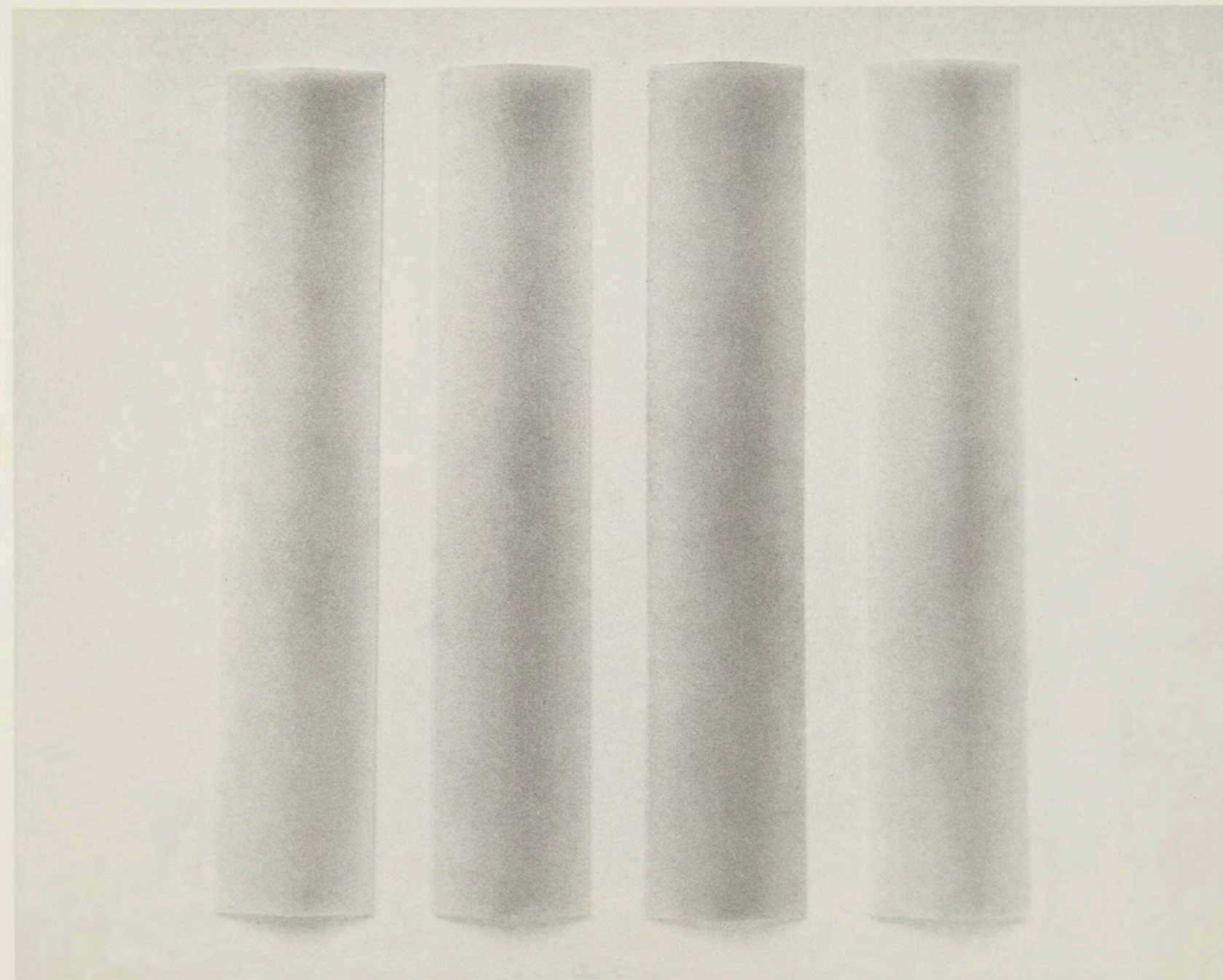
Peter Alexander	— Lent by the artist
William Allan	— Lent by the artist
Terry Allen	— Lent by Michael Walls Gallery, Los Angeles
John Altoon	— Lent by Estate of John Altoon
Jerry Ballaine	— Lent by the artist
Joel Barletta	— Lent by Mr Michael Walls, Los Angeles
Jack Barth	— Lent by Michael Walls Gallery
Joel Bass	— Lent by Michael Walls Gallery
Robert Bechtle	— Lent by Mr and Mrs Robert B. Mayer, Winnetka, Illinois, courtesy of O. K. Harris/Works of Art, New York; work withdrawn from exhibition after New Plymouth showing
Billy Al Bengston	— Lent by Artist Studio, Venice, California
Ron Cooper	— Lent by the artist
Robert Cottingham	— Lent by Home Savings and Loan Association Contemporary Art Collection, Los Angeles
Ron Davis	— Lent by the artist
Roy De Forest	— Lent by the artist
James De France	— Lent by Nicholas Wilder Gallery, Los Angeles
Richard Diebenkorn	— Lent by Marlborough Gallery, New York
Laddie John Dill	— Lent by the artist, courtesy of Sonnabend Gallery, New York, Paris
Sam Francis	— Lent by Andre' Emmerich Gallery, New York
Ralph Goings	— Lent by Ms Shanna Goings, Sacramento, California
Joe Goode	— Lent by the artist
Tom Holland	— Lent by the artist
Robert Irwin	— Lent by Ms Rena Bransten, San Francisco
Craig Kauffman	— Lent by Pace Gallery, New York
John McLaughlin	— Lent by the artist, courtesy of Nicholas Wilder Gallery
Richard McLean	— Lent by Mr and Mrs Richard McLean, Oakland, California
Ed Moses	— Lent by the artist
Kenneth Price	— Lent by the artist
Ed Ruscha	— Lent by the artist
Paul Sarkisian	— Lent by Michael Walls Gallery
Paul Staiger	— Lent by Michael Walls Gallery
Wayne Thiebaud	— Lent by the artist, courtesy of Allan Stone Gallery, New York
Wm T. Wiley	— Lent by Richard Reisman, Esq., San Francisco
Paul Wonner	— Lent by the artist
Richard Yokomi	— Lent by the artist



The artist, at left, with Ron Cooper and the Alexander daughters. Photo: Clytie Alexander

PETER ALEXANDER

Born in Los Angeles, 1939; lives in Los Angeles.



"May 1, 1971" (1971) cast polyester resin; each unit is 44 x 8 $\frac{1}{4}$ "; overall measurement is 44 x 41 $\frac{1}{4}$ "

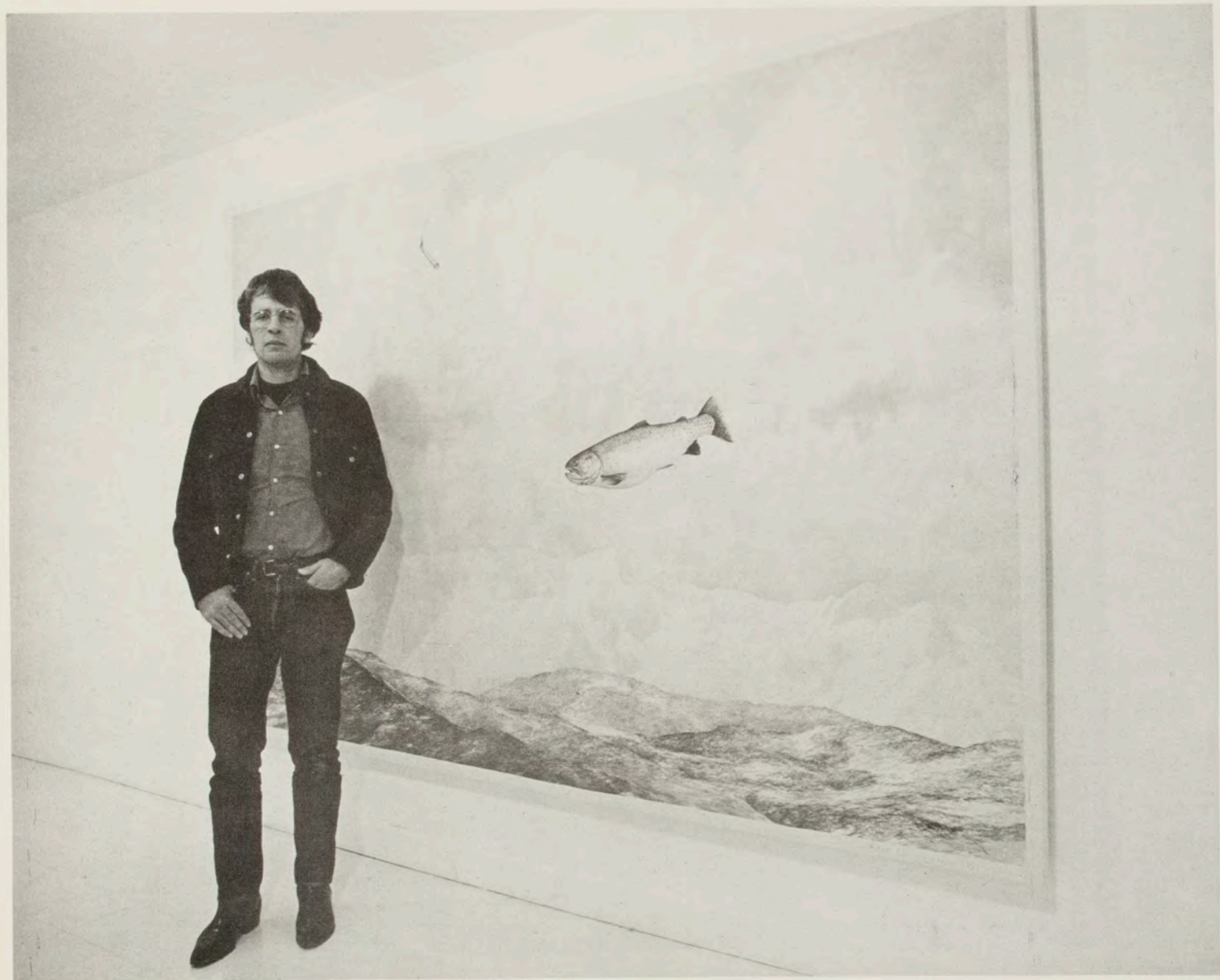
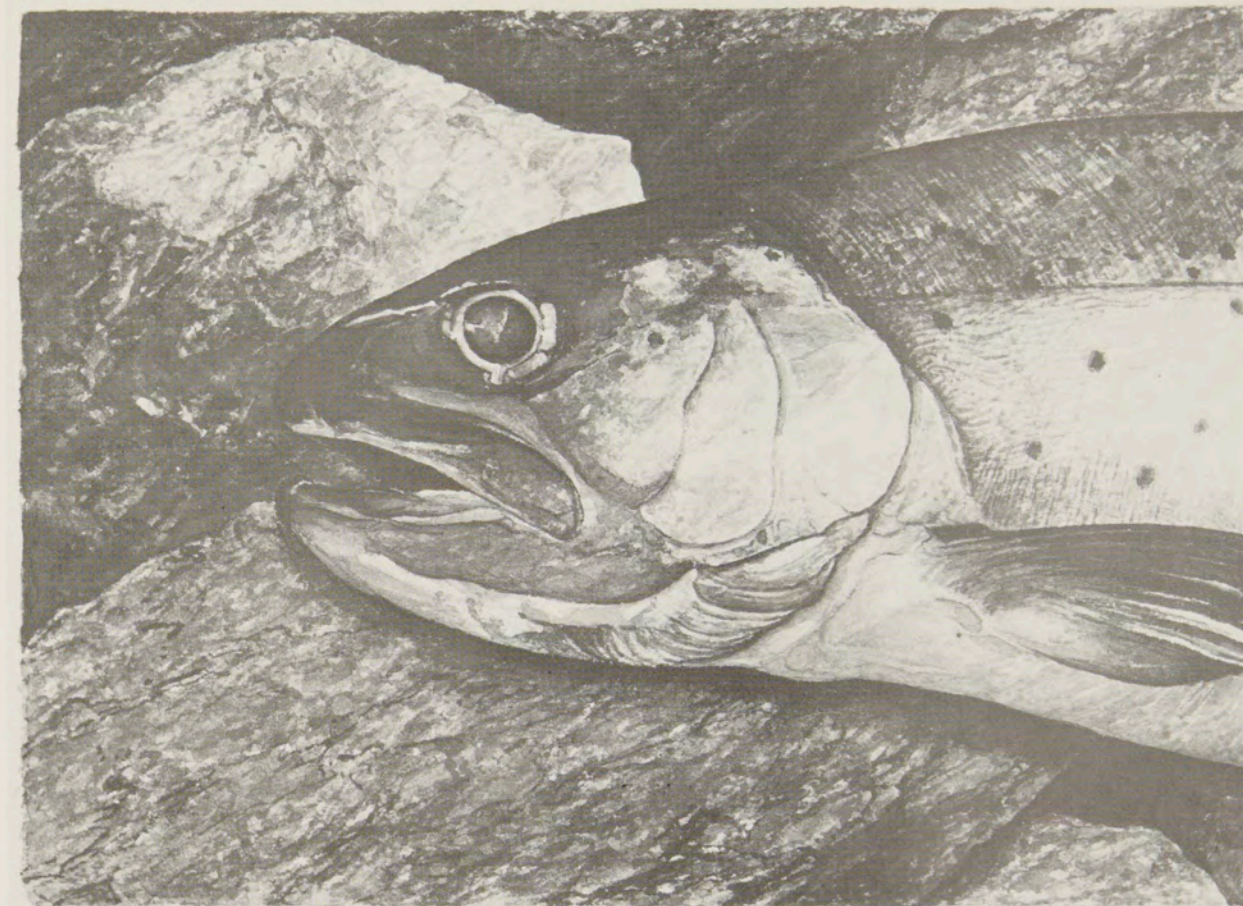


Photo: Joseph Schopplein

WILLIAM ALLAN

Born in Everett, Washington, 1936; came to California in 1954; lives in Mill Valley.



"Untitled" (1971) watercolour on paper; 20 x 14"

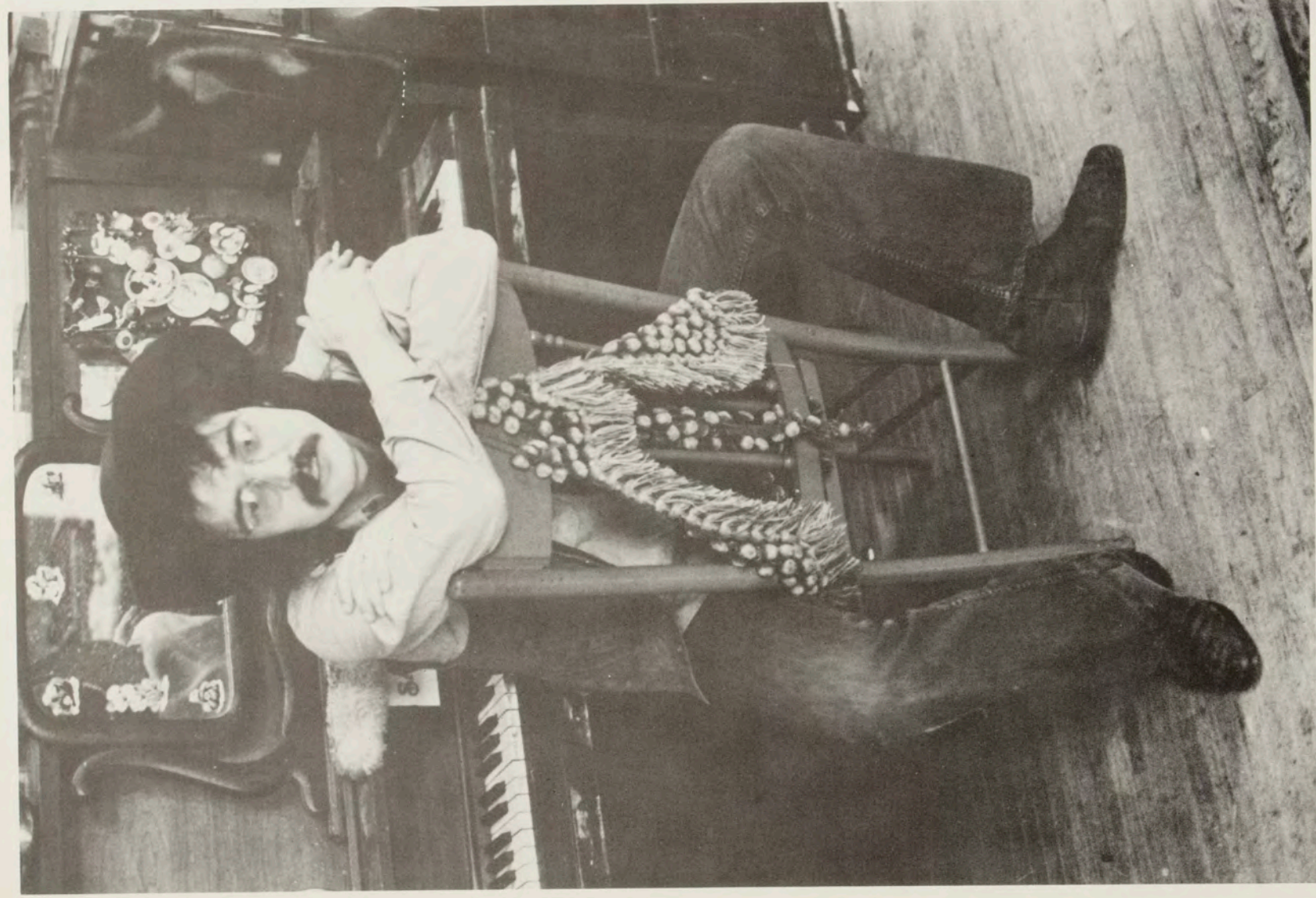
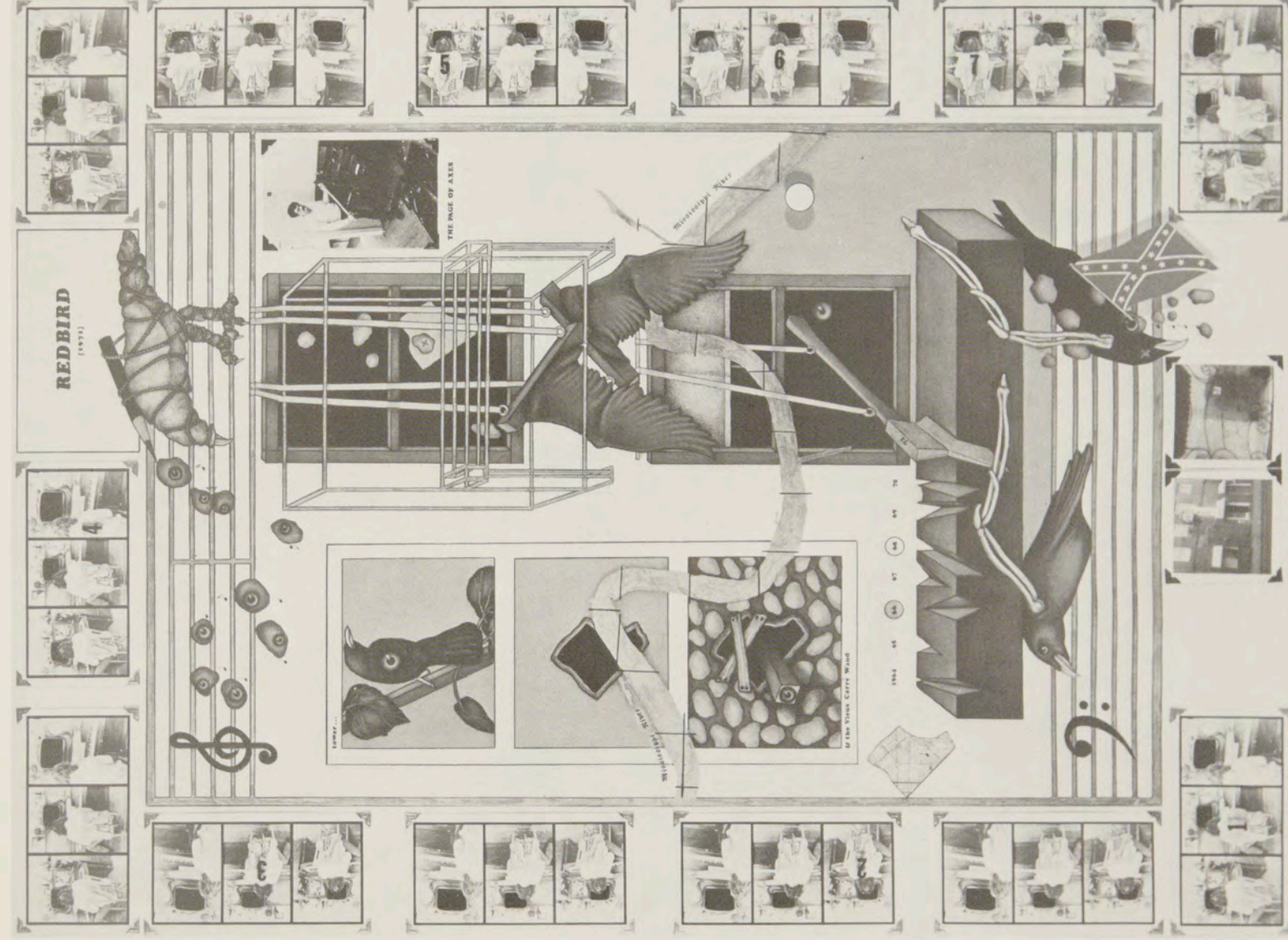


Photo: John Buithuis

TERRY ALLEN

Born in Wichita, Kansas, 1943; came to California in 1962; lives in Los Angeles.



"Redbird 1971" (1971) pencil, coloured pencil, oil pastel, enamel, contact lettering, masking tape, photographs, printed cards, and map on board, with decals on plexiglass frame, 40 x 30"

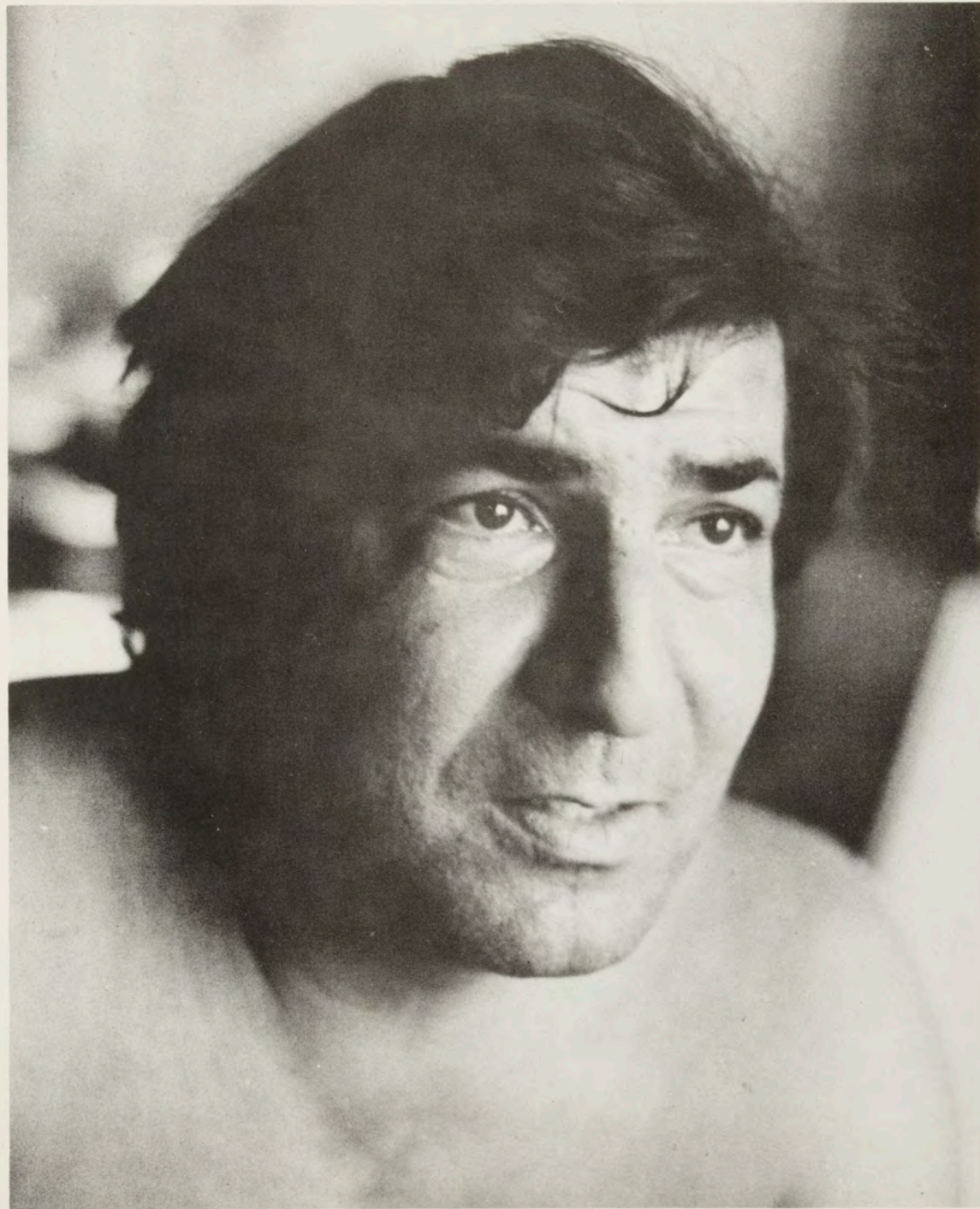
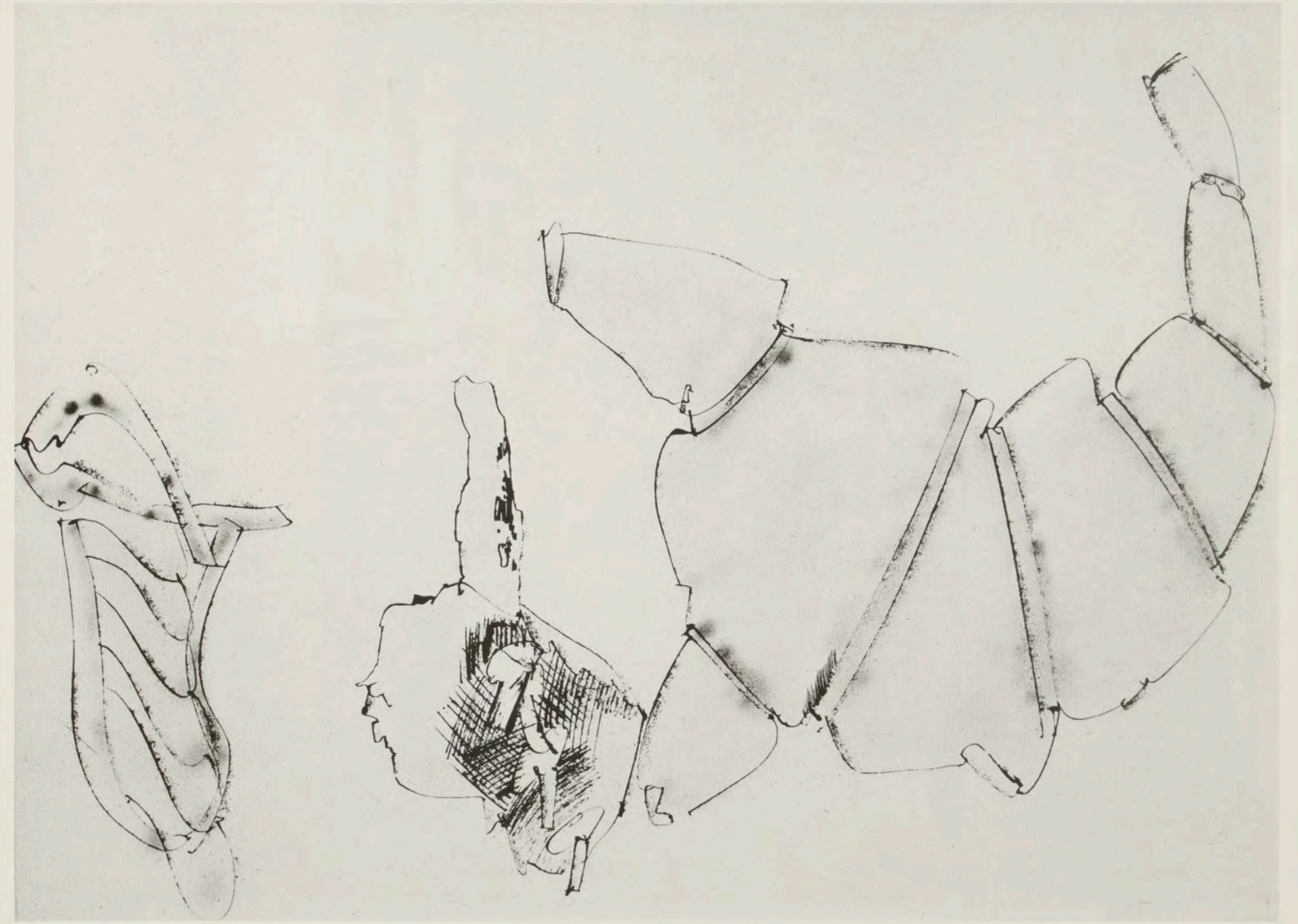


Photo: Leon Izmirlian

JOHN ALTOON

Born in Los Angeles, 1925; lived in Los Angeles;
died there, 1969.



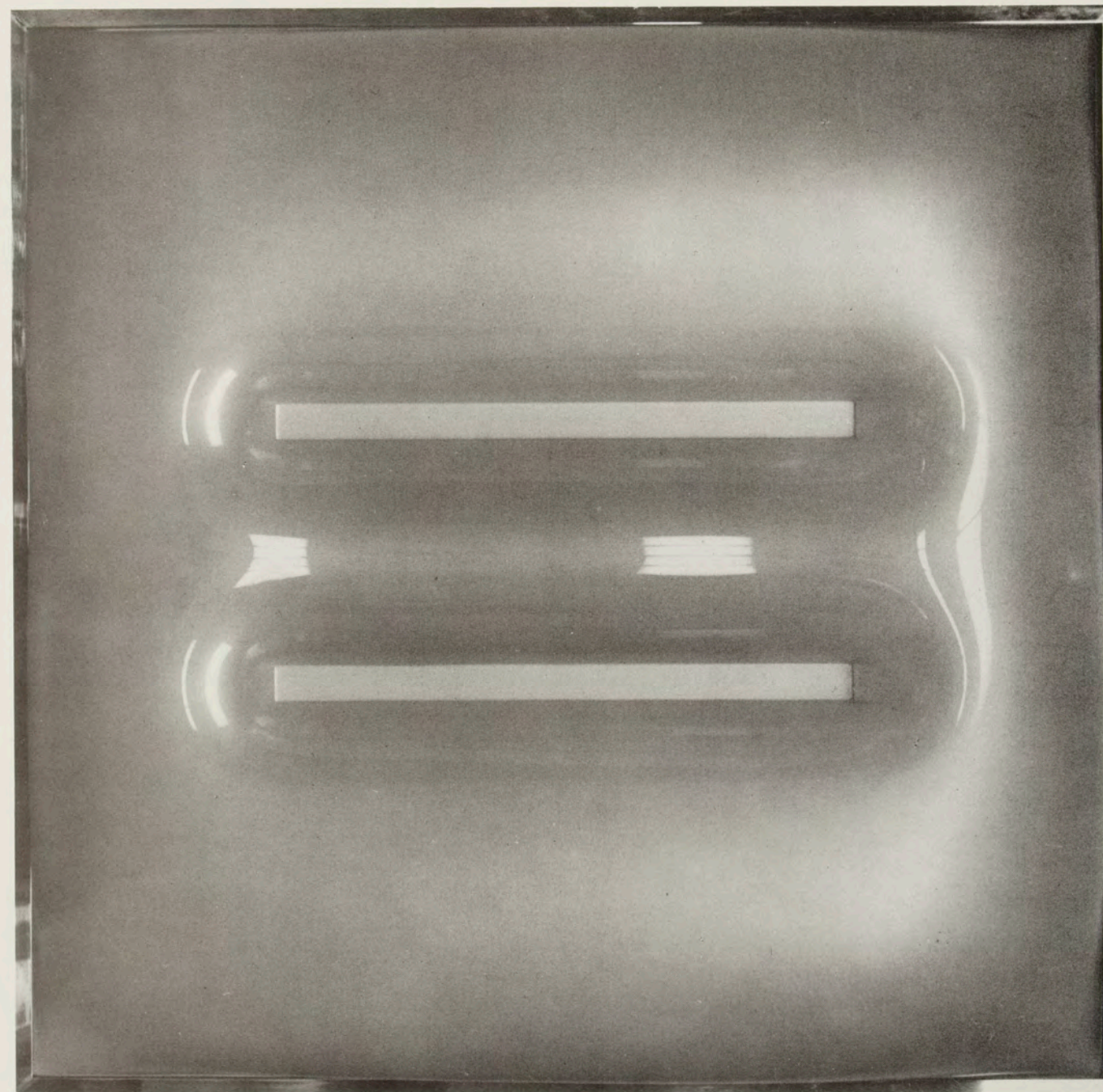
"Harper Series" (1967) ink and watercolour on board; 29½ x 40"



Photo: Student, California State College, Hayward

JERRY BALLAINE

Born in Seattle, Washington, 1934; came to California in 1956; lives in Berkeley.



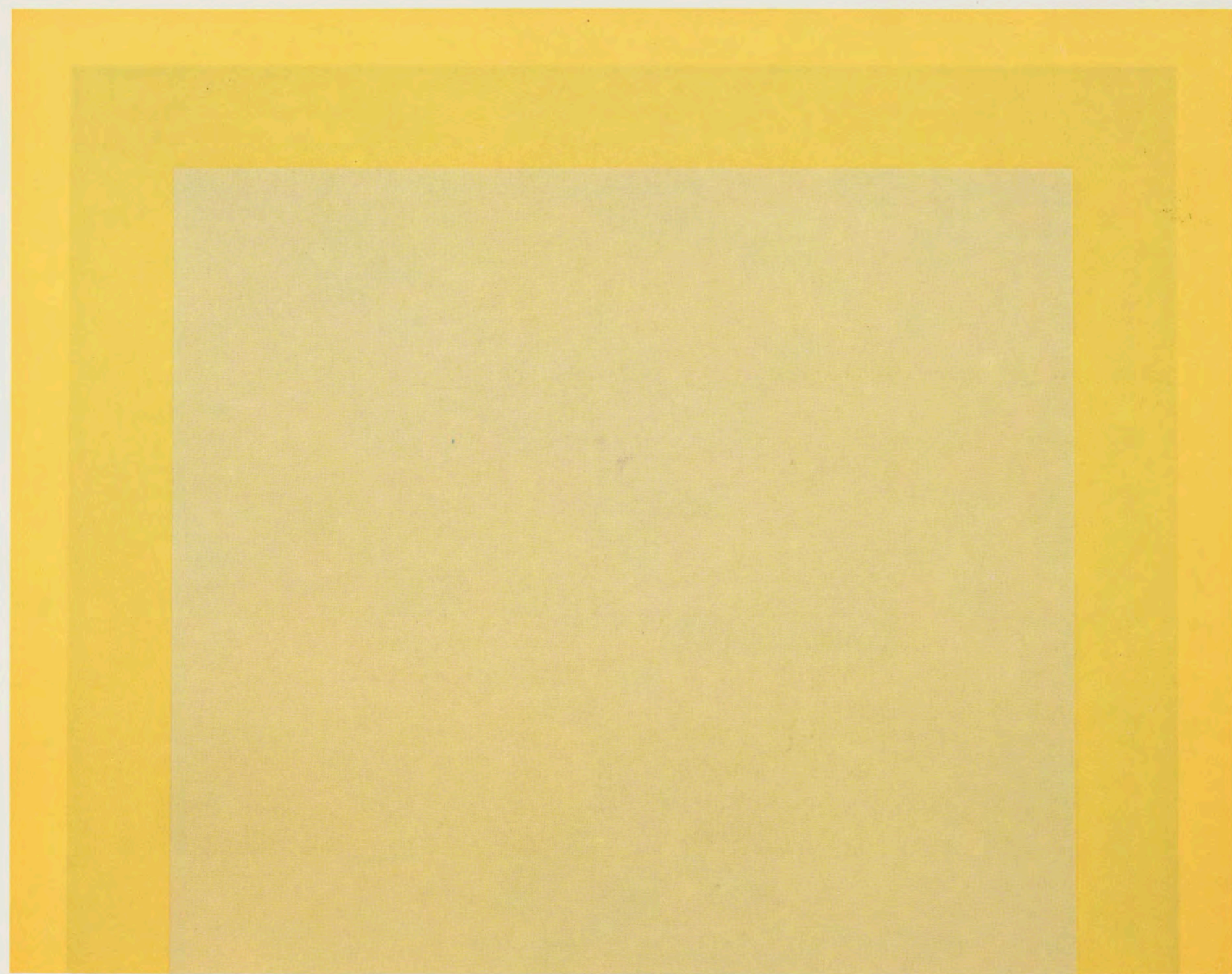
"Air-tight #34" (1970) acrylic lacquer and Murano paint on vacuum-formed cellulose-acetate-butyrates; 46½ x 46½ x 8"



Photo: Jerry Burchard

JOEL BARLETTA

Born in Newark, New Jersey, 1924; came to California in 1948; lives in Fairfax.



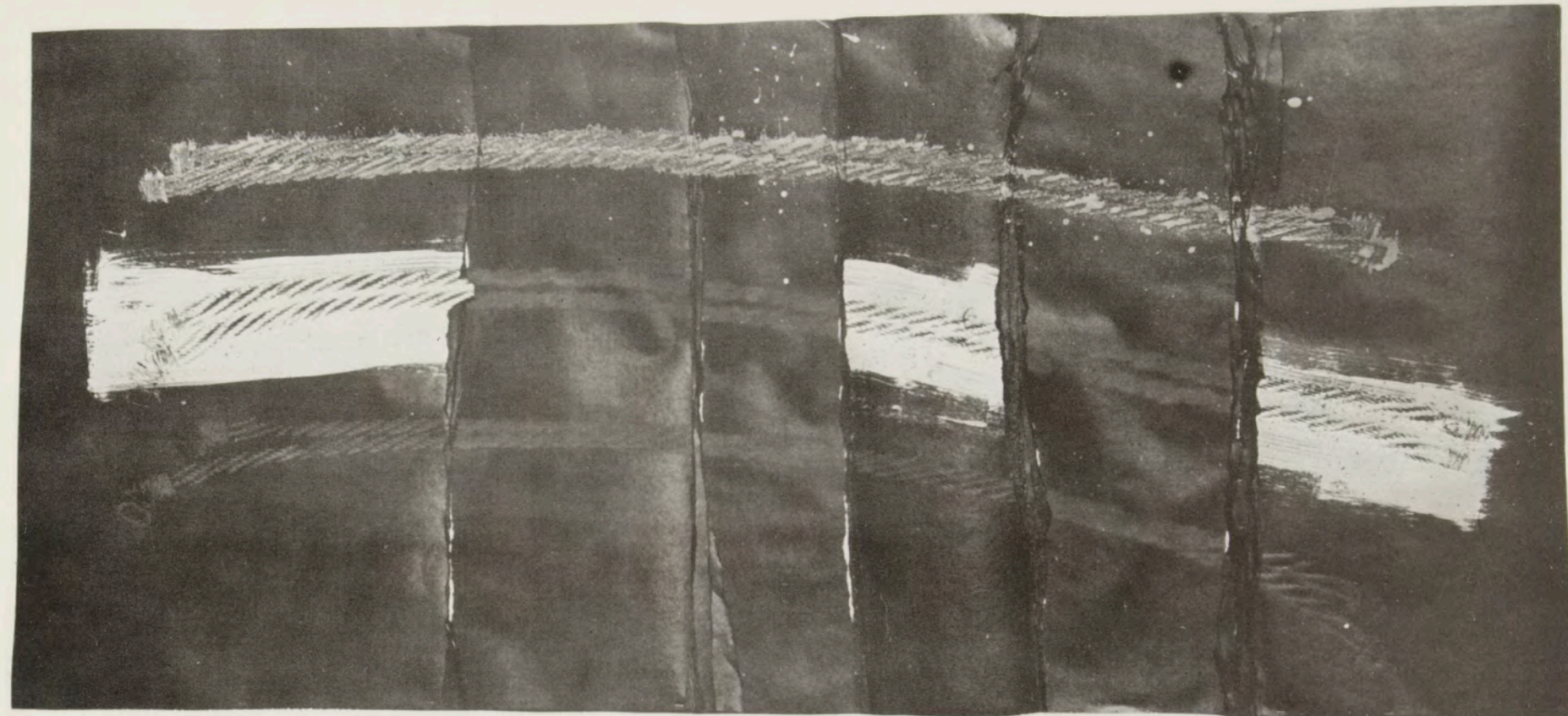
Untitled" (1967) oil on canvas; 48 x 60"



Photo: Kim Nelson

JACK BARTH

Born in Los Angeles, 1946; lives in Los Angeles.



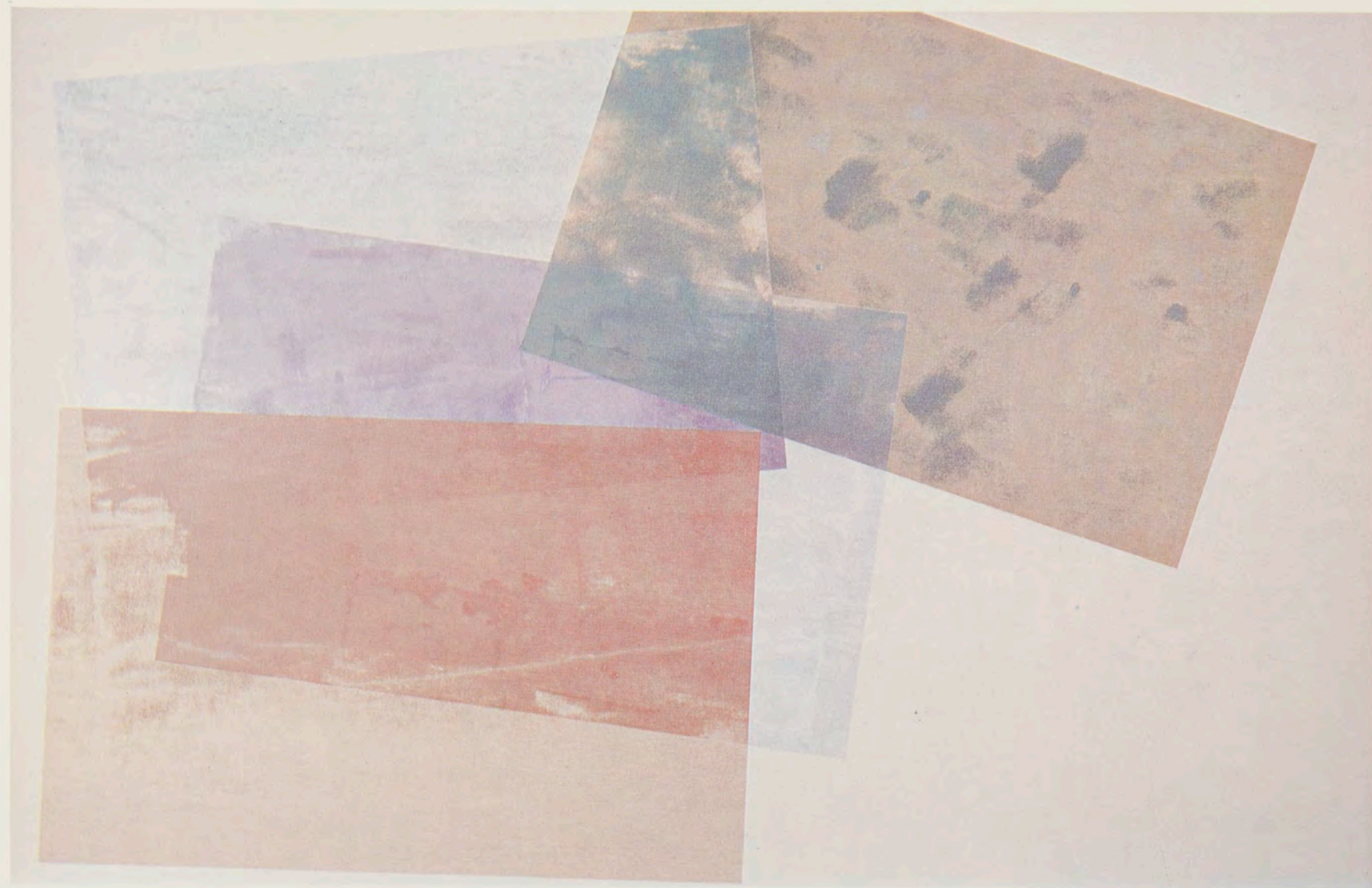
"Xenia # 7 Yellow" (1971) stucco kraft paper, carbon paper, silkscreen ink, and light-reflective paint; 40 x 88½"



Photo: Frank J. Thomas

JOEL BASS

Born in Los Angeles, 1942; lives in Los Angeles.



"000111" (1971) synthetic lacquer on canvas; 56 x 87"

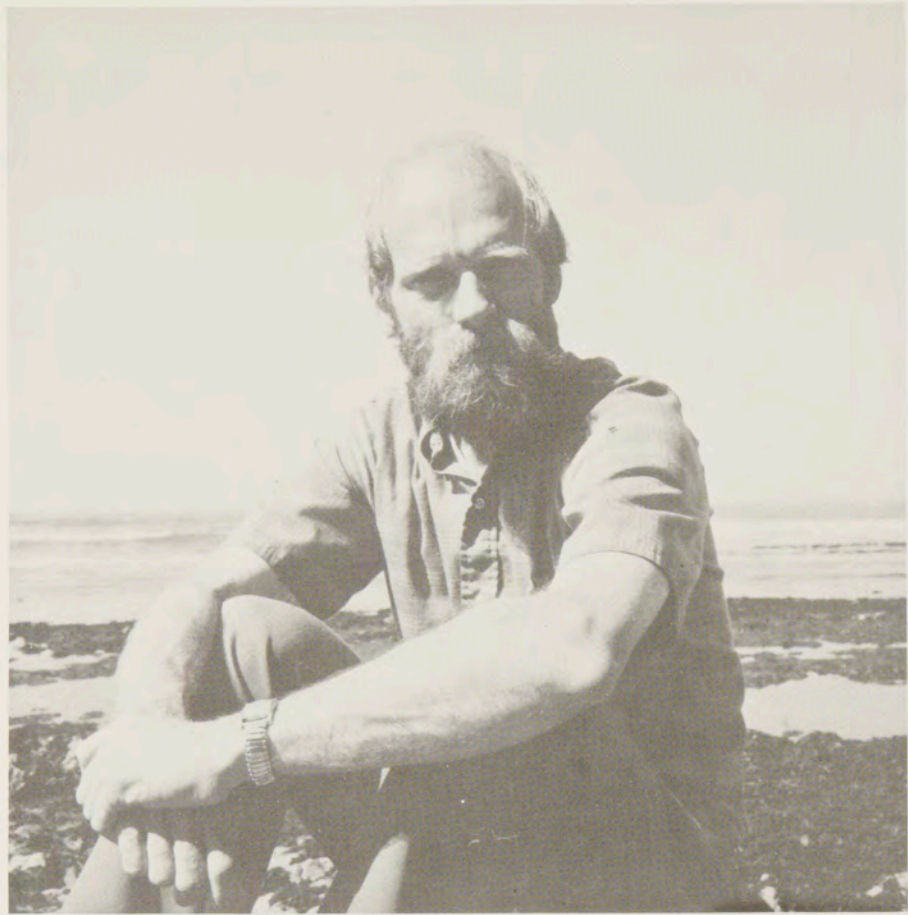


Photo: Nancy Bechtle

ROBERT BECHTLE

Born in San Francisco, 1932; lives in Berkeley.



"Max Piggyback" (1967) oil on canvas; 36 x 40"



The artist, at right, with Peter Alexander. Photo: Jerry McMillan

BILLY AL BENGSTON

Born in Dodge City, Kansas, 1934; came to California in 1948; lives in Venice.



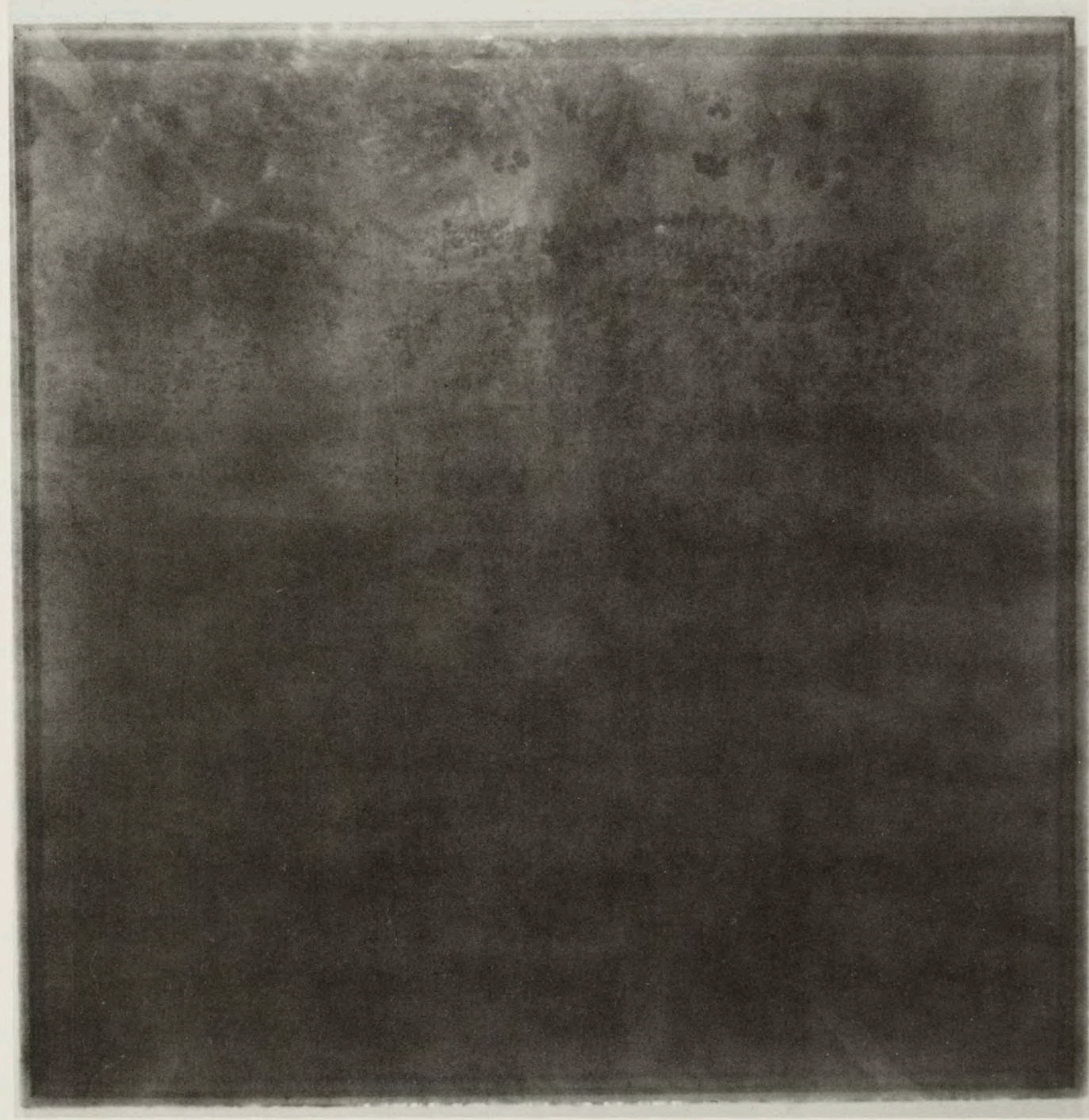
"Untitled" (1971) burnished aluminum; 48 x 50"



Photo: Frenk J. Thomas

RON COOPER

Born in New York City, 1943; came to California in 1950; lives in Venice.



108" (1971) sprayed polyester resin; 50 x 50 x 4" (work in exhibition; work reproduced above is a closely related, earlier work)

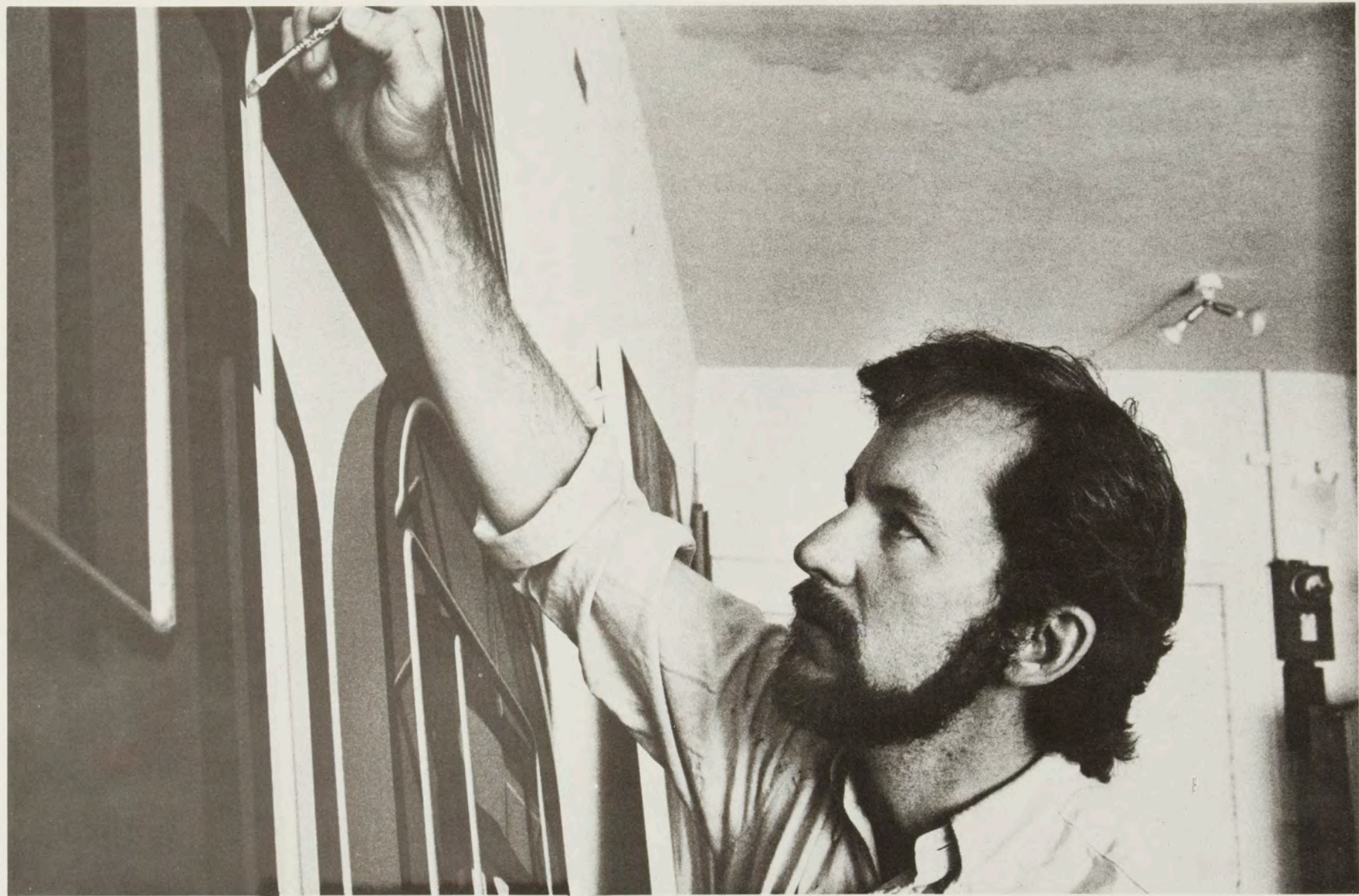


Photo: Jack Koehler

ROBERT COTTINGHAM

Born in Brooklyn, New York, 1935; moved to California in 1964; lives in Los Angeles.



"Holidays" (1970) oil
on canvas: 78 x 78"

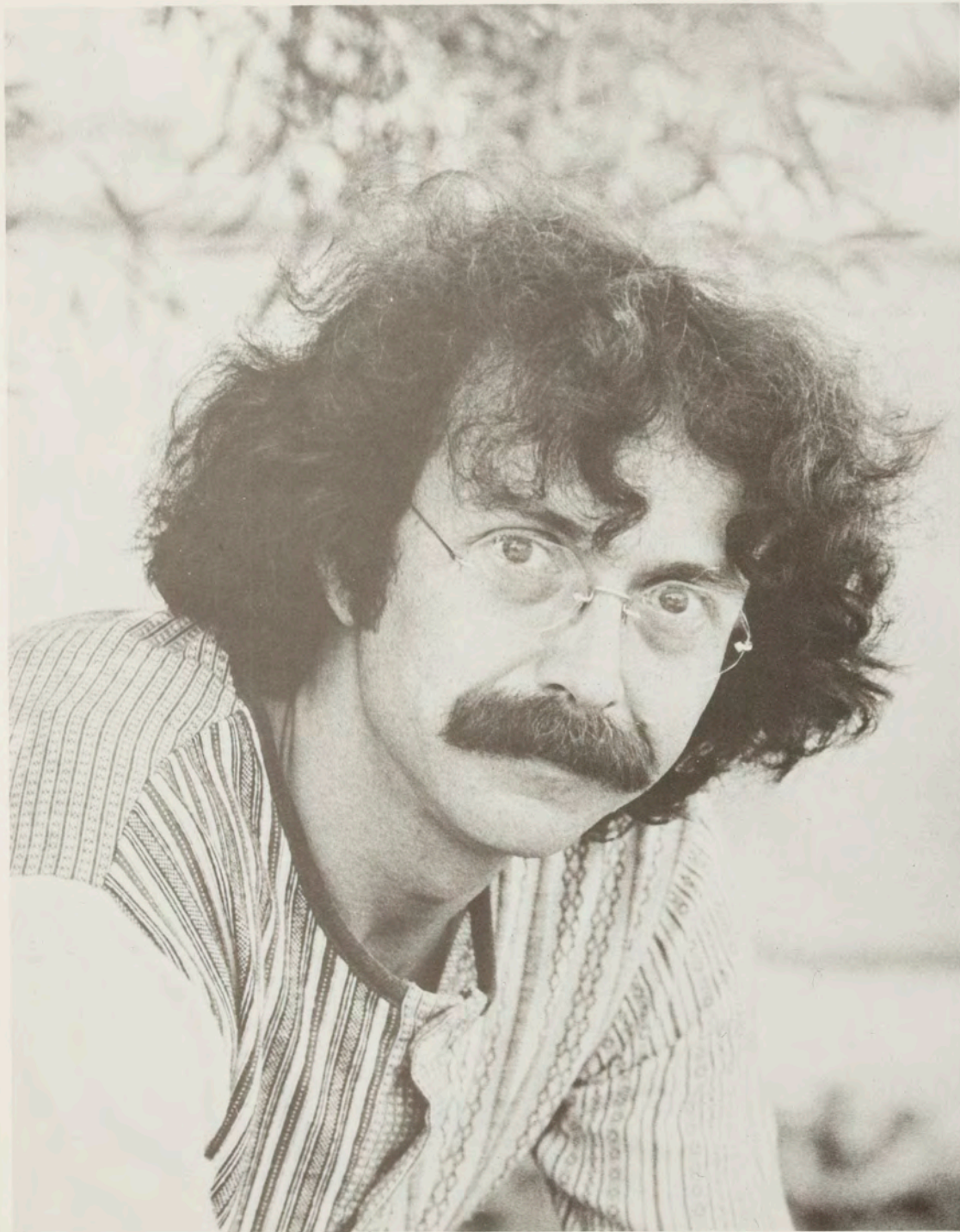
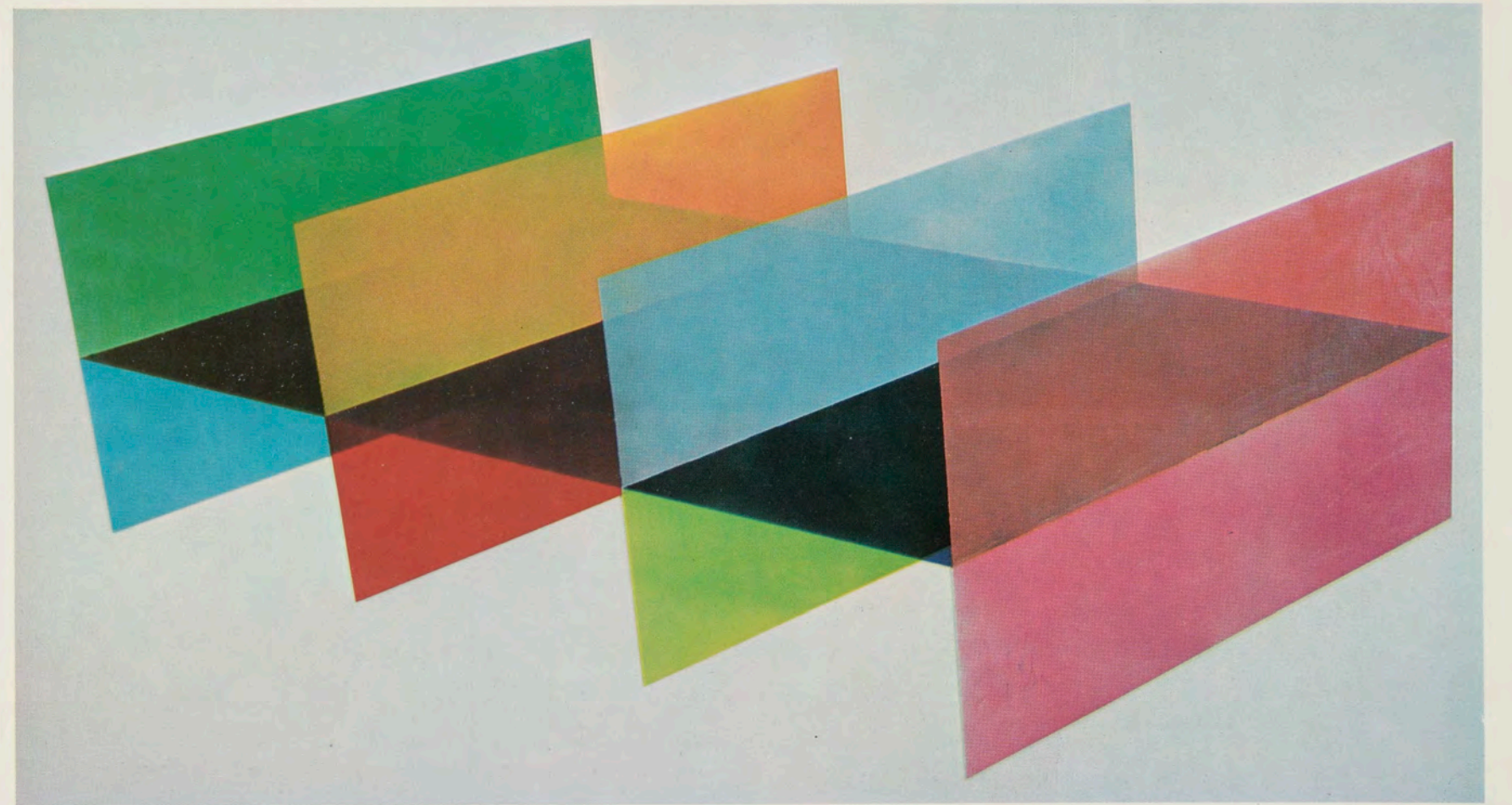


Photo: Robert C. Jaye, Jr.

RON DAVIS

Born in Santa Monica, 1937; grew up in Cheyenne, Wyoming; returned to California in 1960; lives in Malibu.



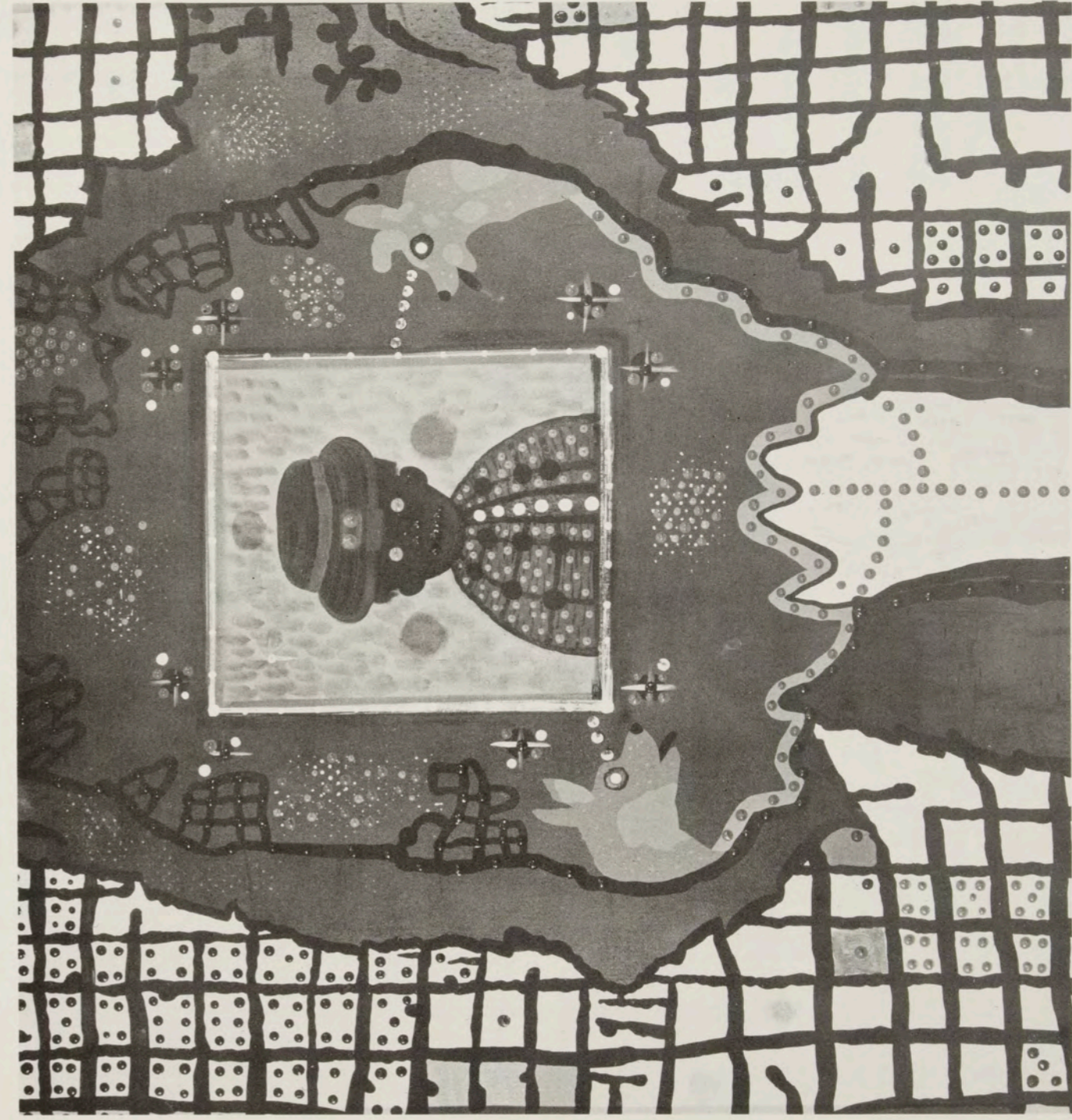
"Plane Divider" (1970) polyester resin and fiberglass; 66 x 116 $\frac{1}{4}$ "



Photo: Staff Photographer, University of California, Davis

ROY DE FOREST

Born in North Platte, Nebraska, 1930; came to California in 1950; lives in Port Costa.



"Harry" (1971) polymer paint on canvas; 47½ x 49"

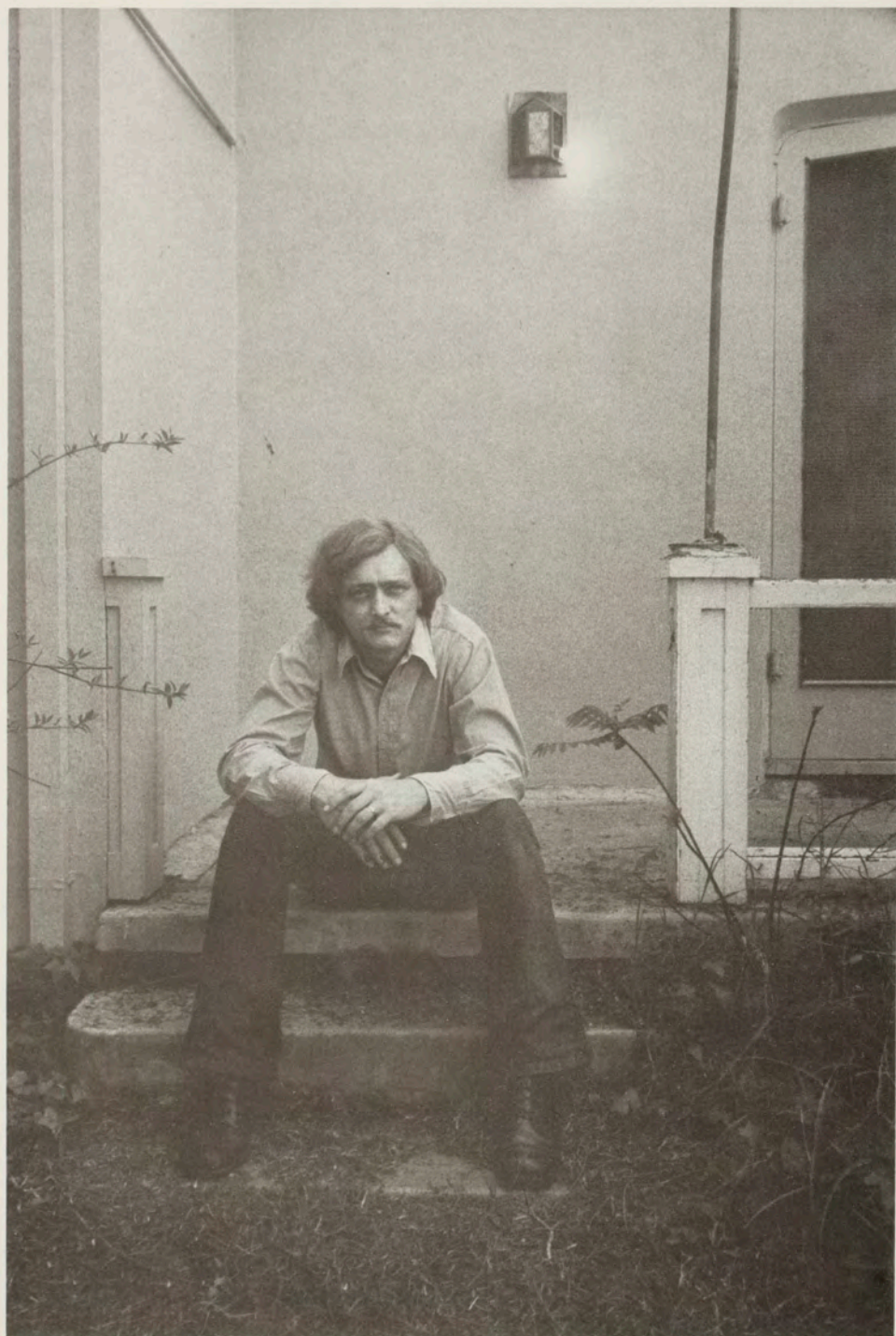
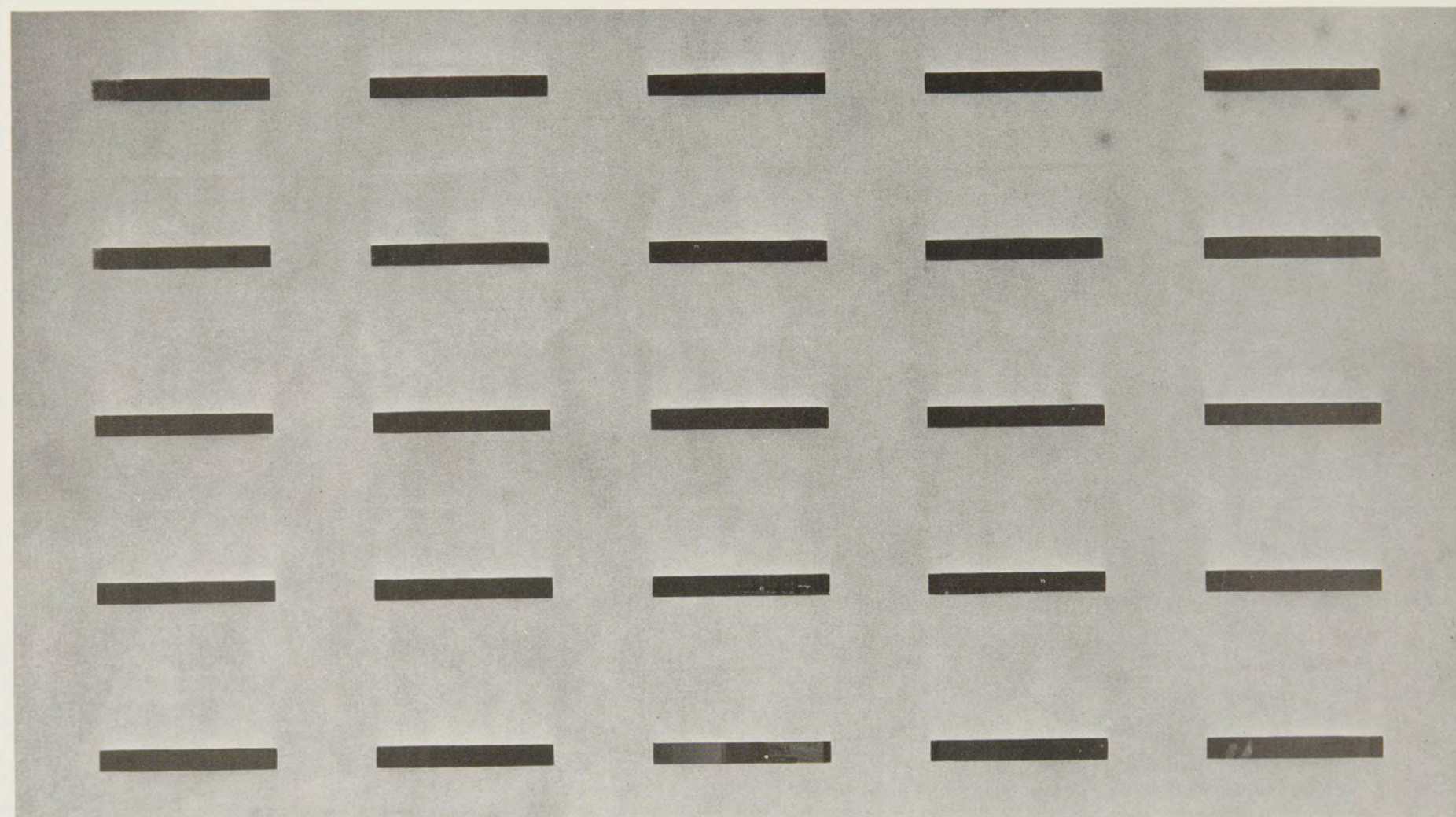


Photo: Philip Melnick

JAMES DE FRANCE

Born in Alliance, Nebraska, 1940; came to California in 1963; lives in Van Nuys.

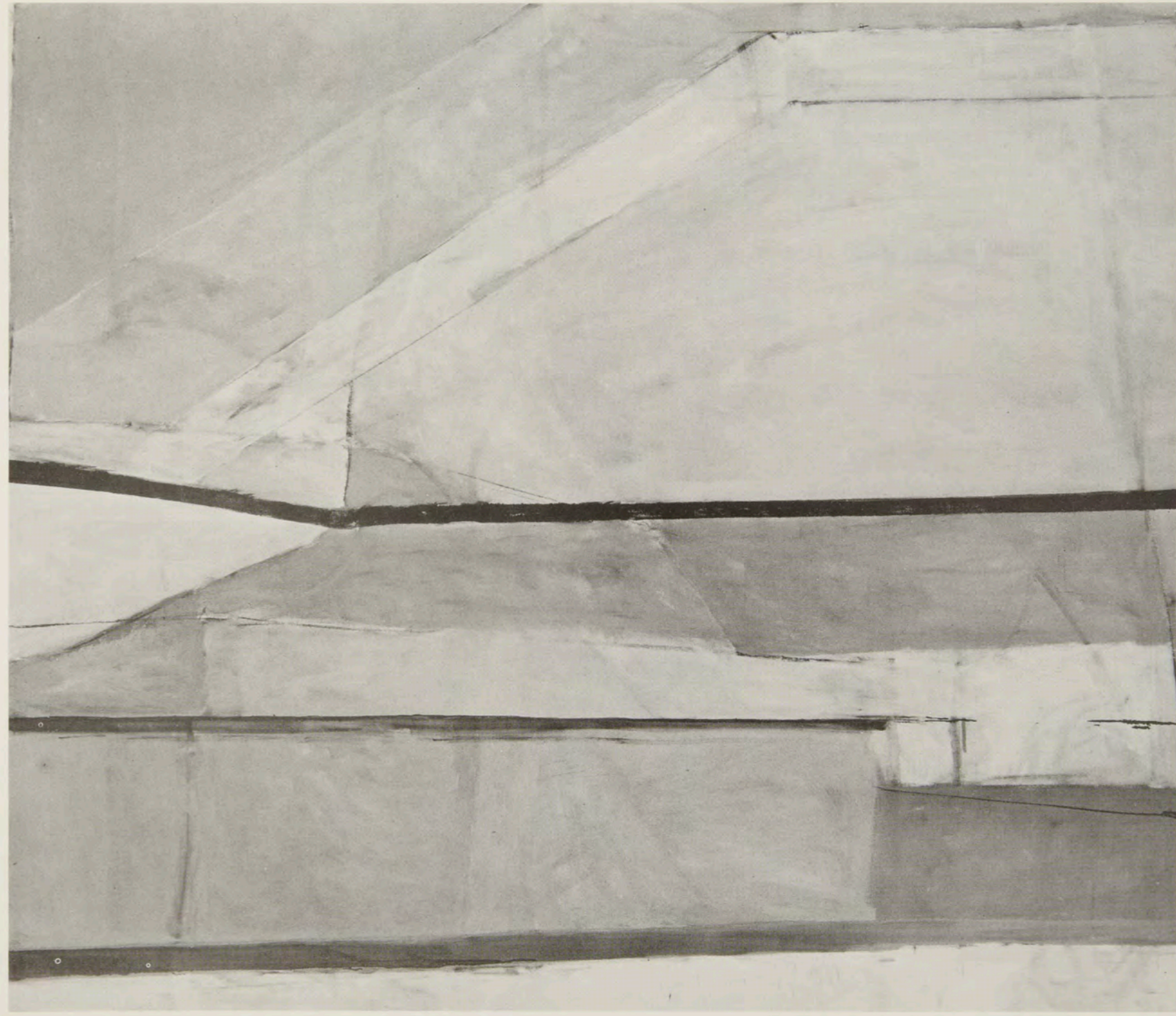


"Untitled" (1970) acrylic on canvas; 60½ x 104½"



Photo: Richard M. Grant
Born in Portland, Oregon, 1922; came to California
in 1940; lives in Santa Monica Canyon.

RICHARD DIEBENKORN



"Ocean Park # 7" (1968) oil on canvas, 93 x 80"

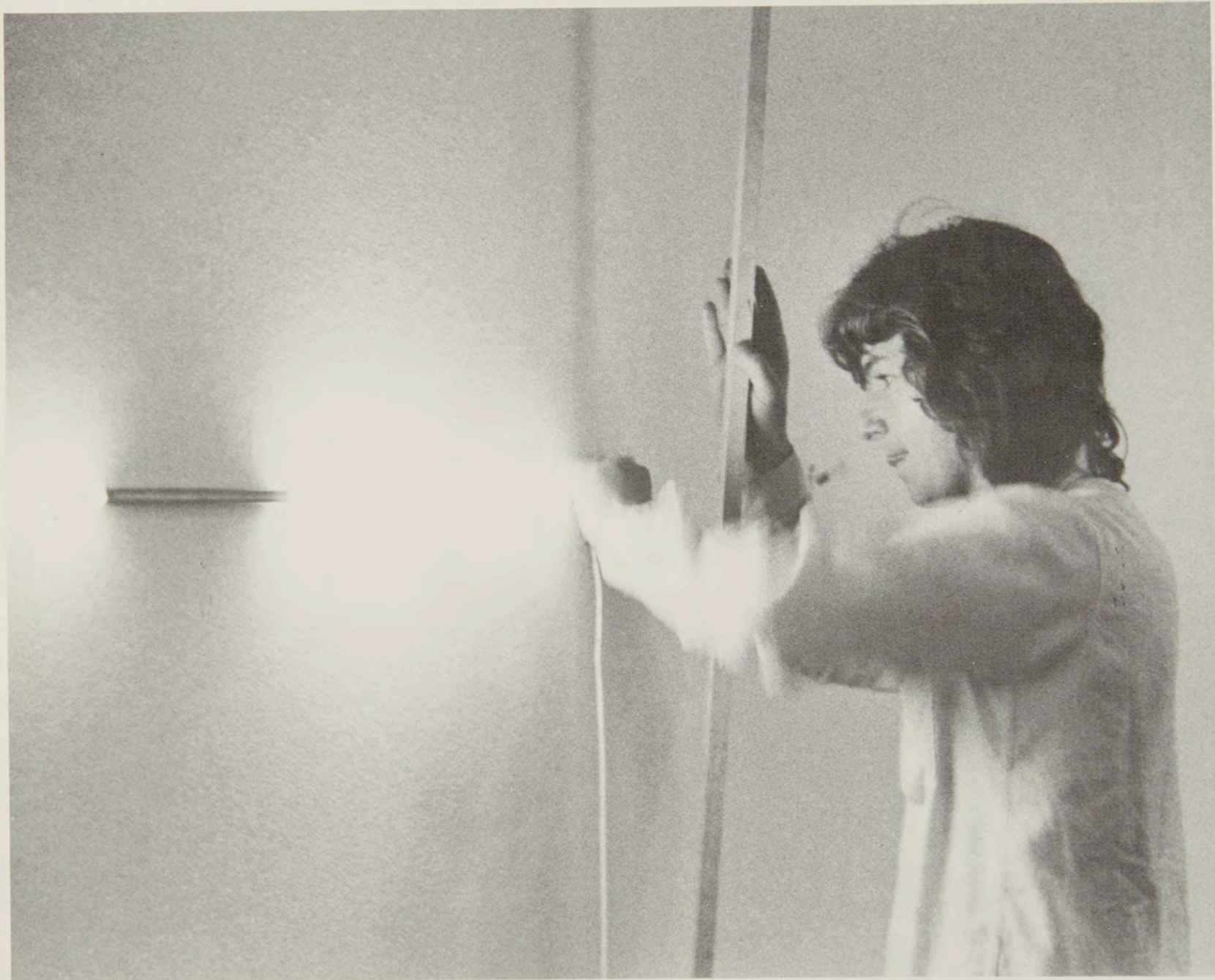
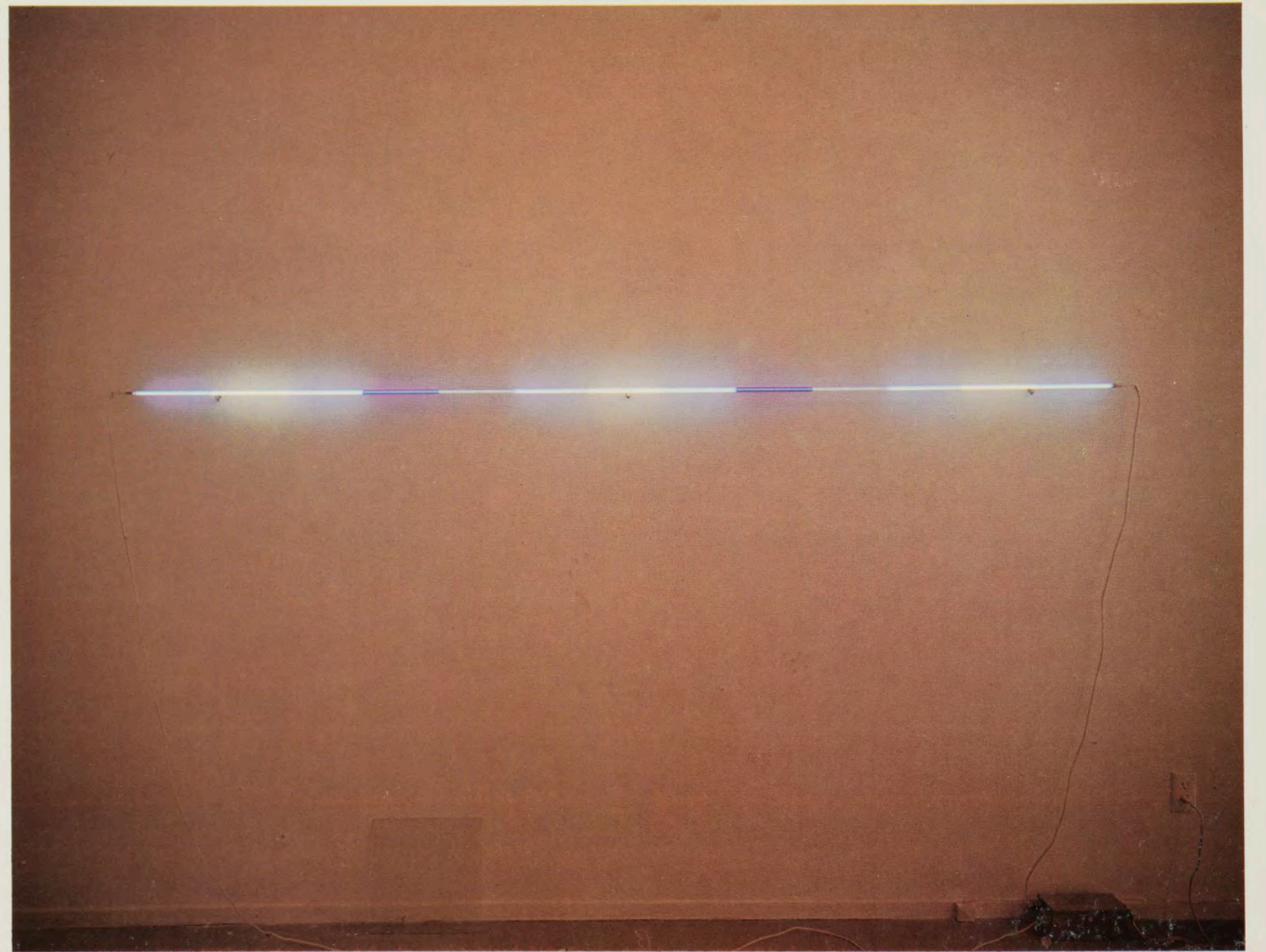


Photo: Janice Brown

LADDIE JOHN DILL

Born in Long Beach, 1943; lives in Venice.



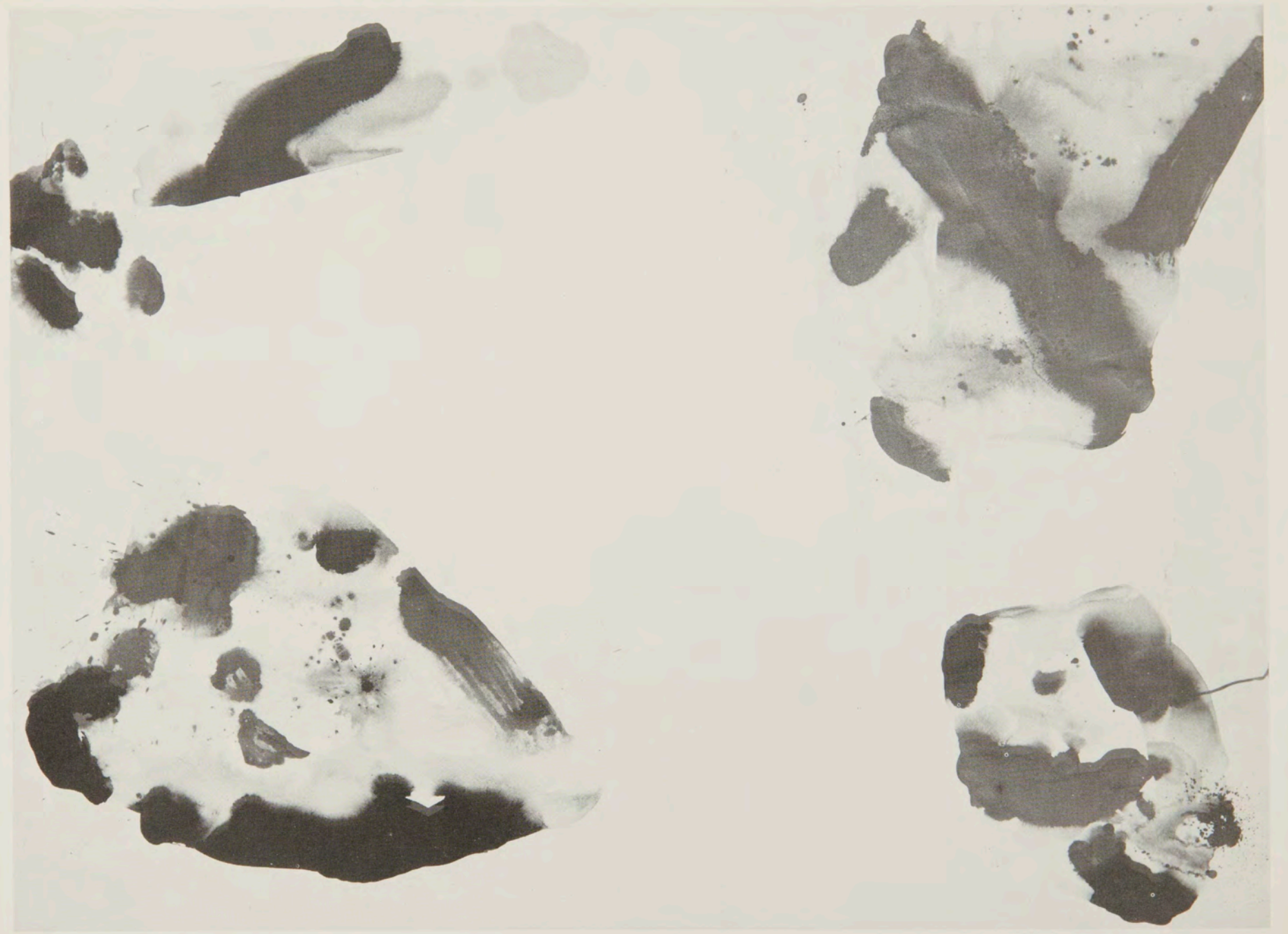
"Untitled" (1971) coated glass, clear glass, argon gas, and electrical hardware; 120" x 10 mm x 10mm



Photo: Dan Freeman

SAM FRANCIS

Born in San Mateo, 1923; moved to Paris in 1950 and to Japan in 1957; returned to California in 1962; lives in Santa Monica.



"70-102" (1970) acrylic on paper; 64 x 48"

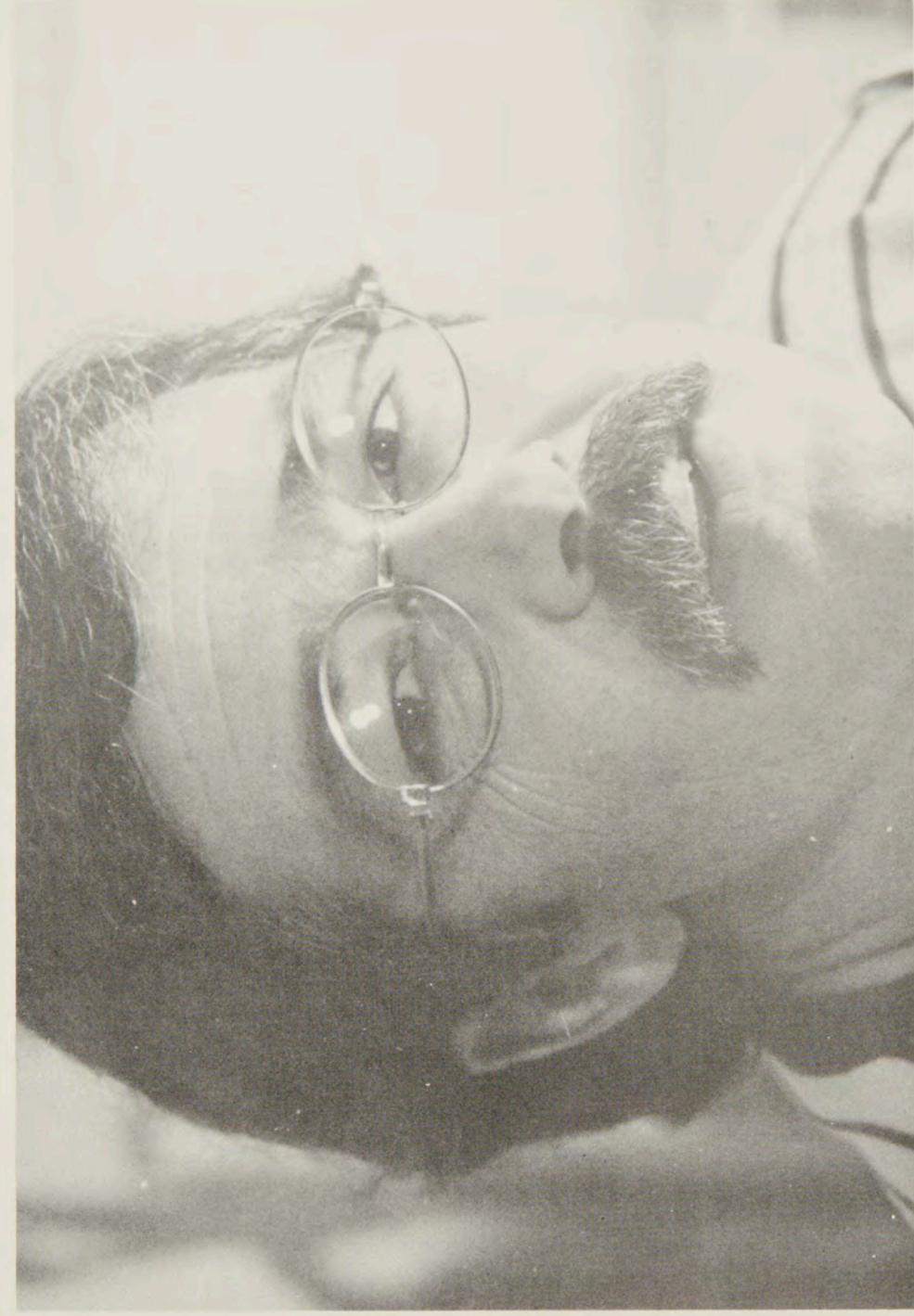
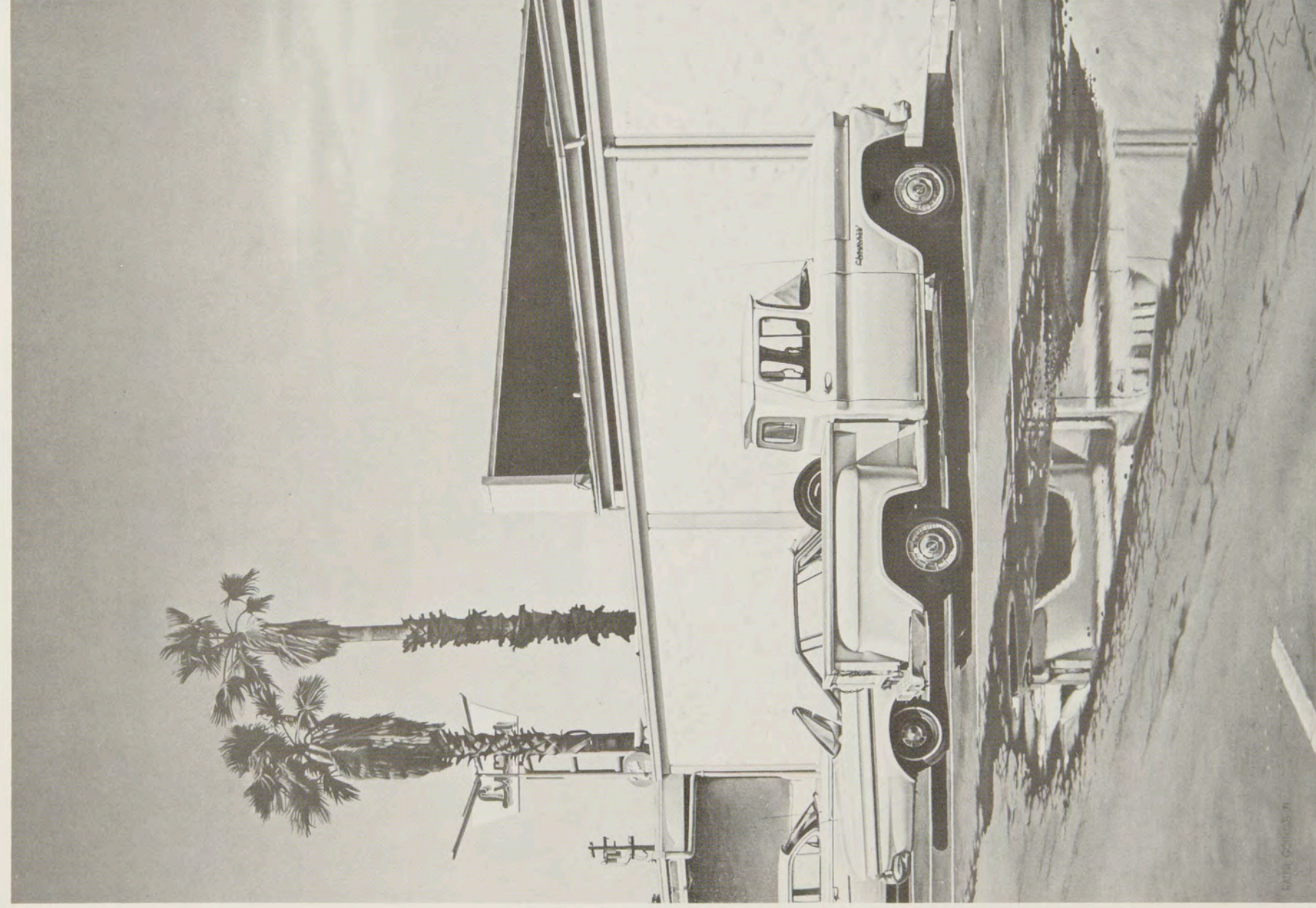


Photo: Shanna Goings

RALPH GOINGS

Born in Corning, 1928; lives in Sacramento.



"Yellow Chevrolet With Palm Trees" (1970-71) oil on canvas 48 x 35"

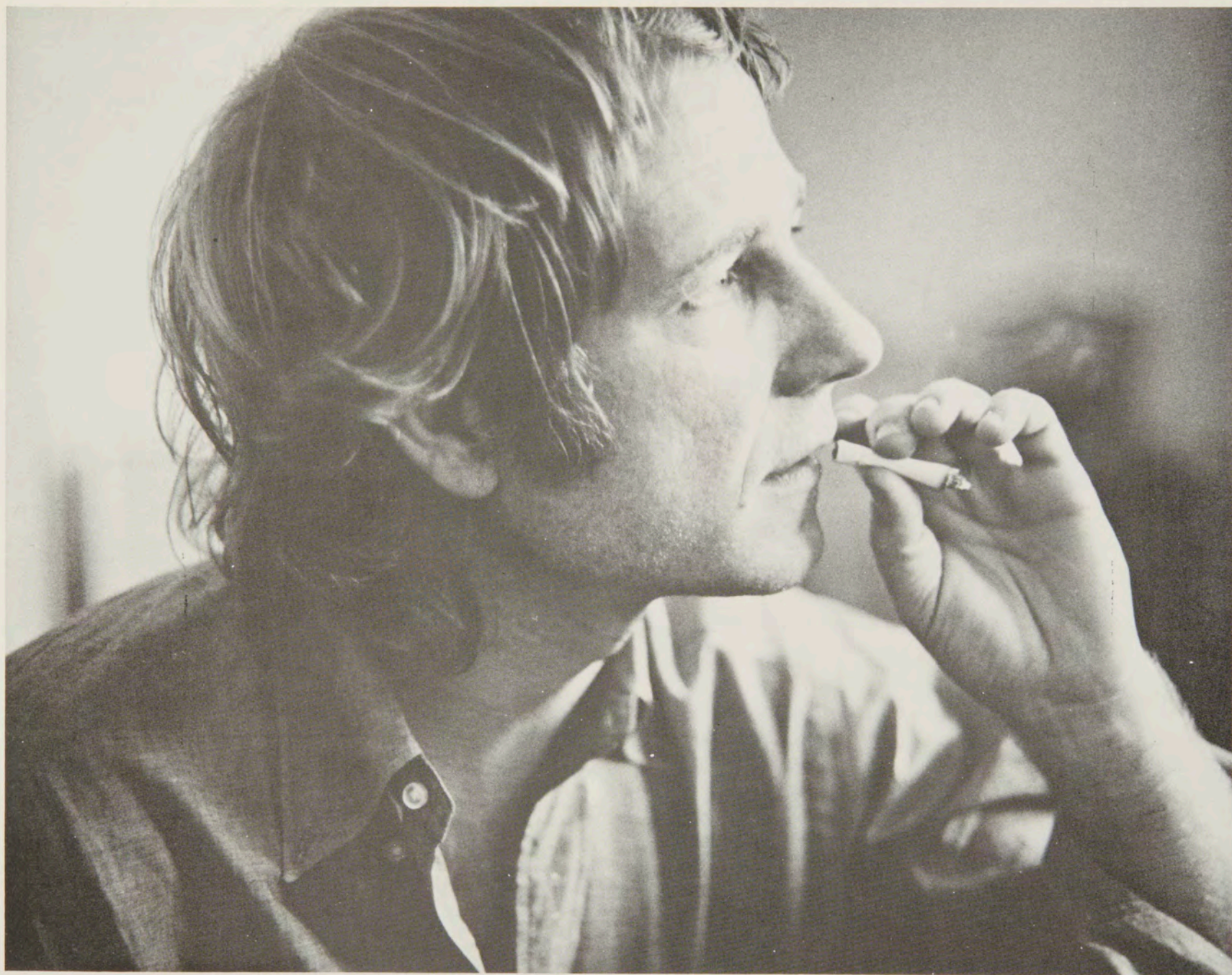
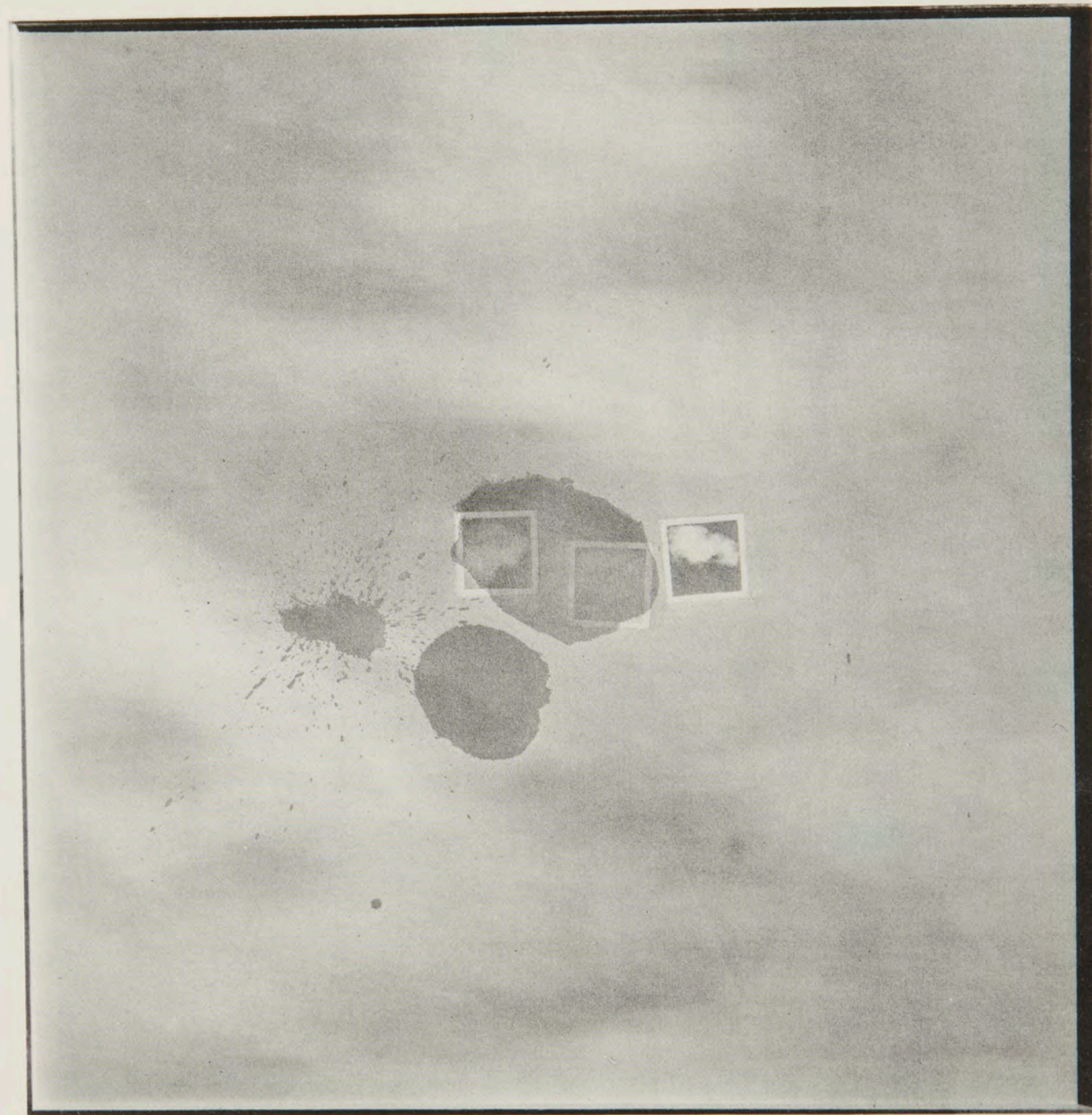


Photo: Mary Agnes Donoghue

JOE GOODE

Born in Oklahoma City, Oklahoma, 1937; came to California in 1959; lives in Los Angeles.



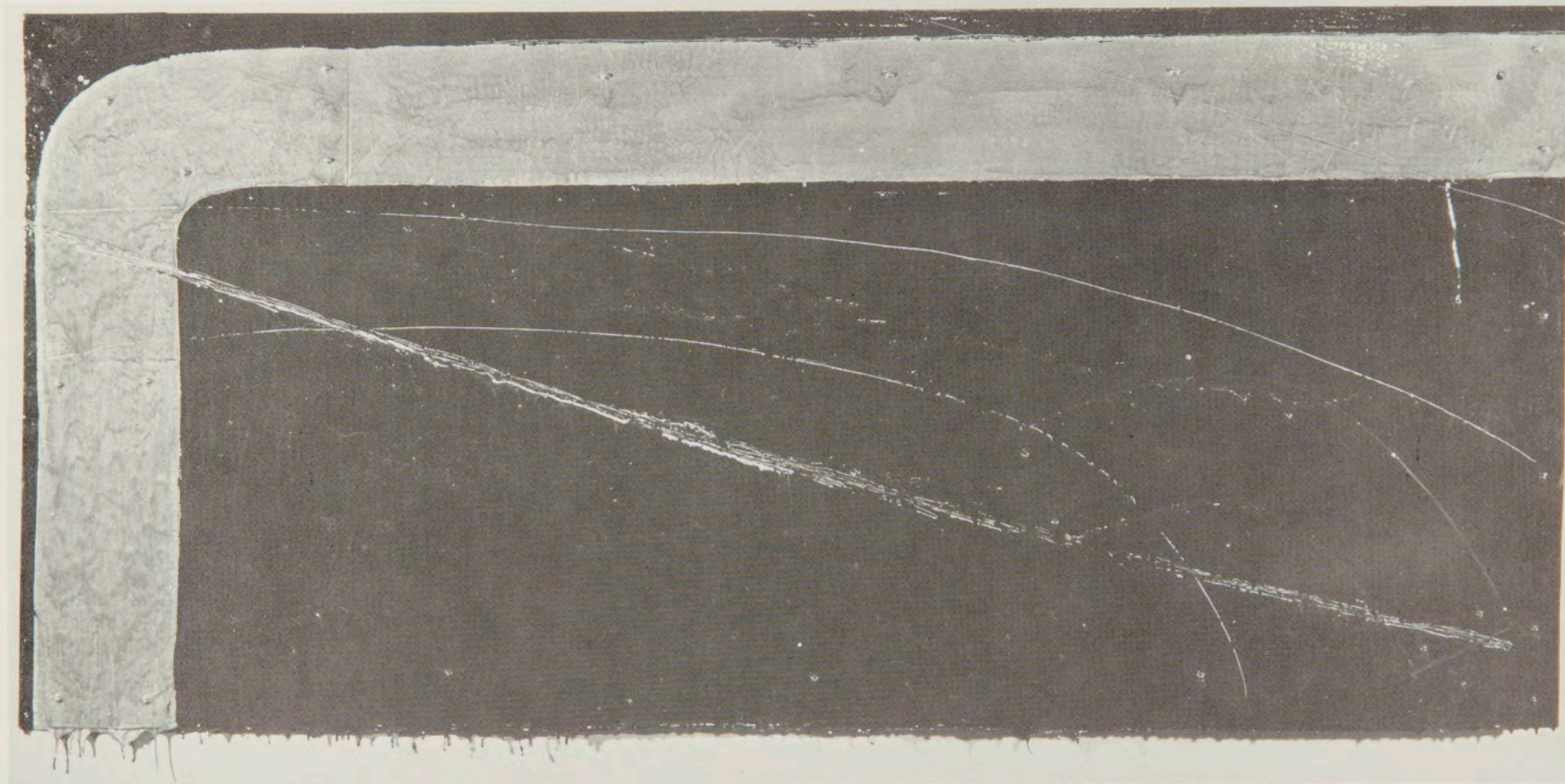
"Untitled" (1969) oil on canvas; 48 x 48"



The artist, with his wife, Judy. Photo: Robert Graham

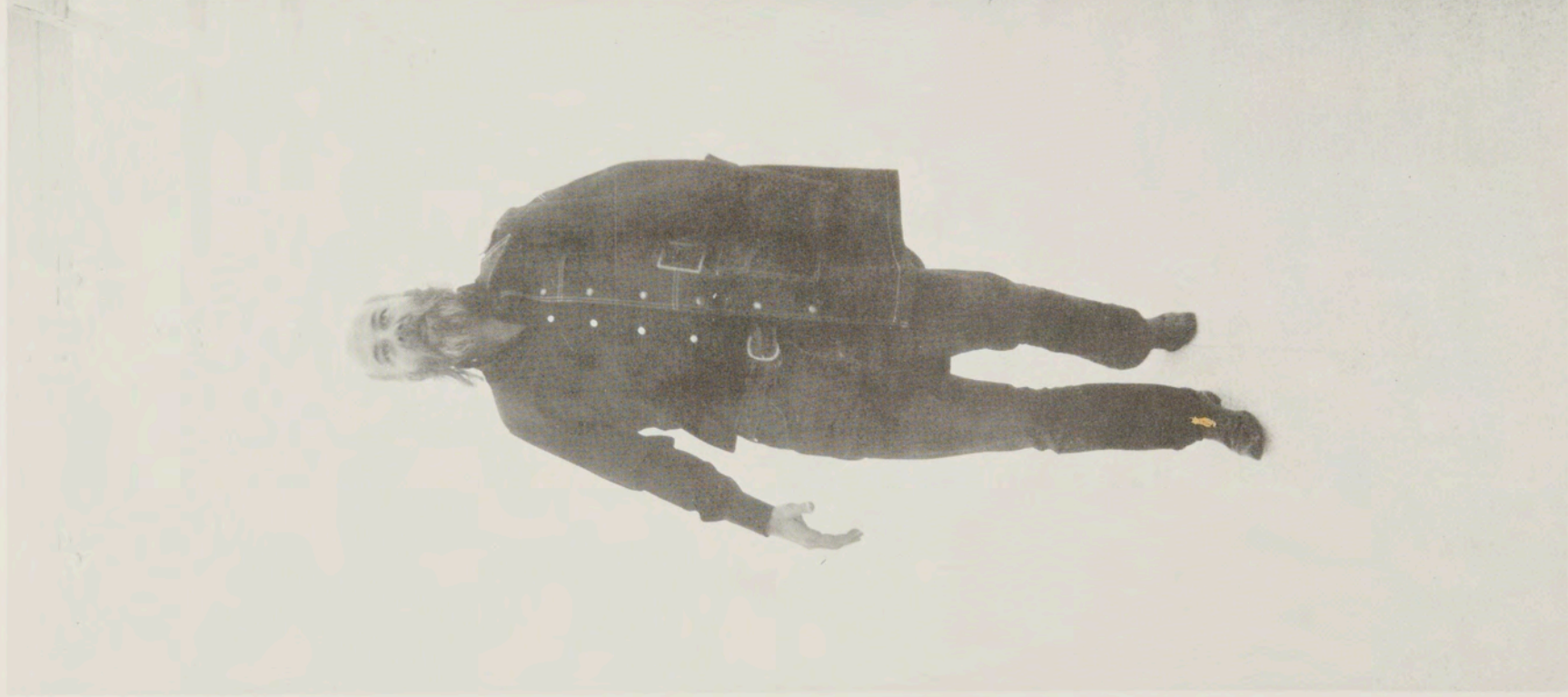
TOM HOLLAND

Born in Seattle, Washington, 1936; came to California in 1941; lives in Berkeley.



"Berkeley Series #206" (1971) epoxy on fiberglass; 41½ x 79"

Photo: Larry Bell



ROBERT IRWIN

Born in Long Beach, 1928; lives in Venice.

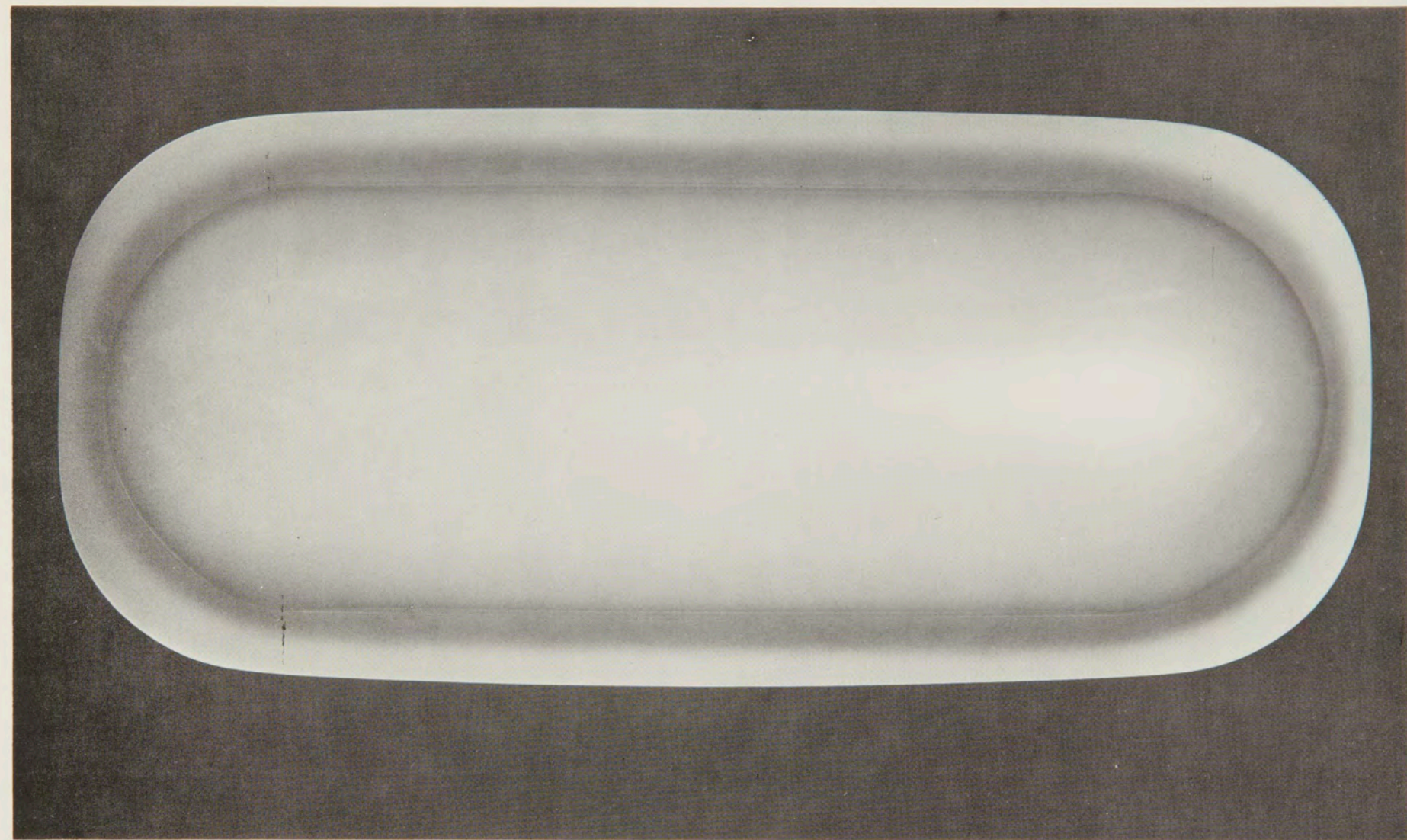
For several years, Mr. Irwin has asked that his work not be reproduced in photographs. We are complying with this request.

"Untitled" (1965-66) acrylic on formed aluminium, 54" diameter



CRAIG KAUFFMAN

Born in Los Angeles, 1932; lives in Laguna Beach.



"Untitled" (1968) sprayed acrylic lacquer on vacuum-formed plexiglass; 22½ x 52½ x 10"

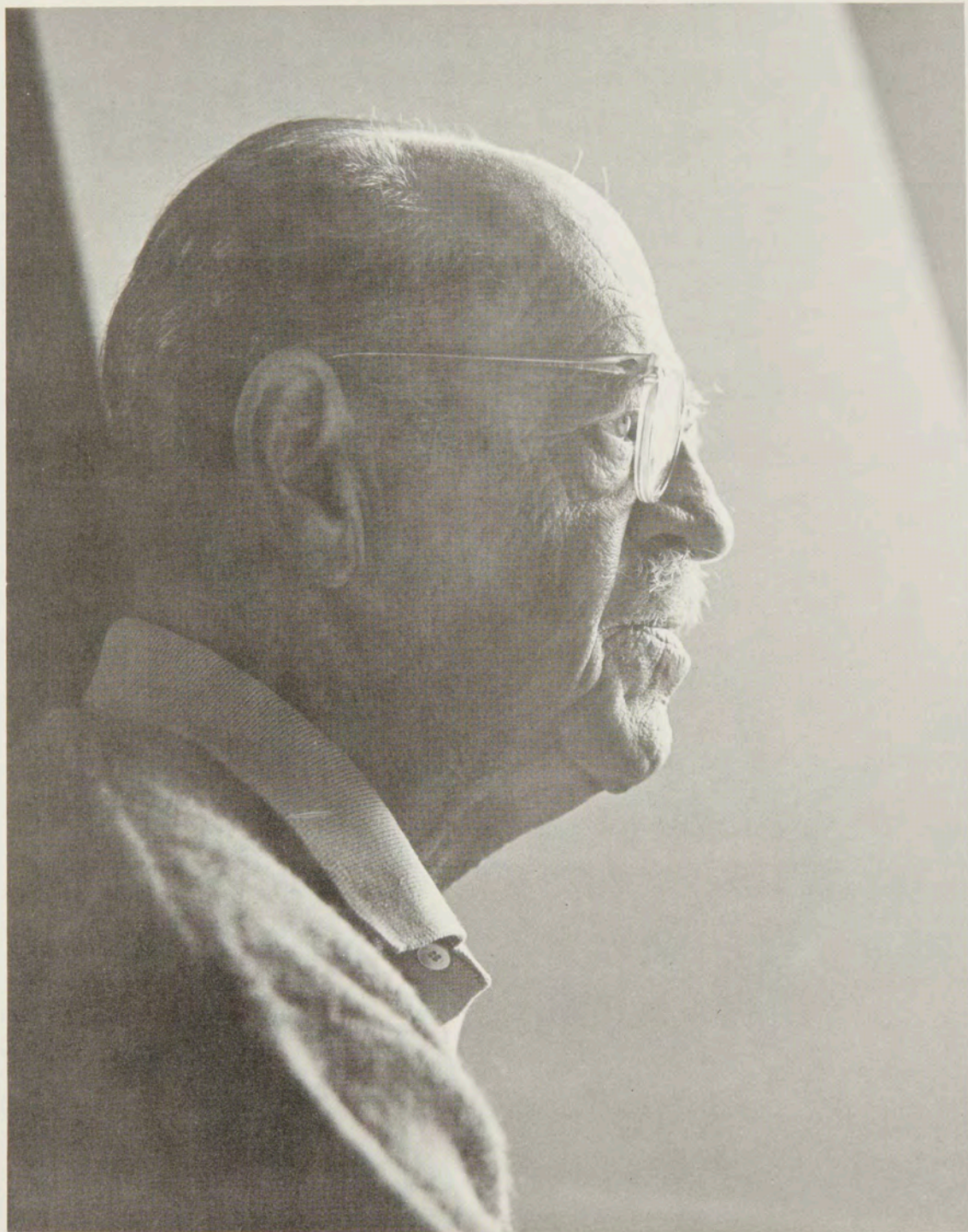


Photo: John Waggaman

JOHN McLAUGHLIN

Born in Sharon, Massachusetts, 1898;
came to California in 1946; lives in Laguna Beach.



"#4, 1971" (1971) oil on canvas: 48 x 60"



The artist, at centre, with Robert Bechtle. Photo: Staff Photographer, Whitney Museum of American Art

RICHARD McLEAN

Born in Hoquiam, Washington, 1934; came to California in 1955; lives in Oakland.

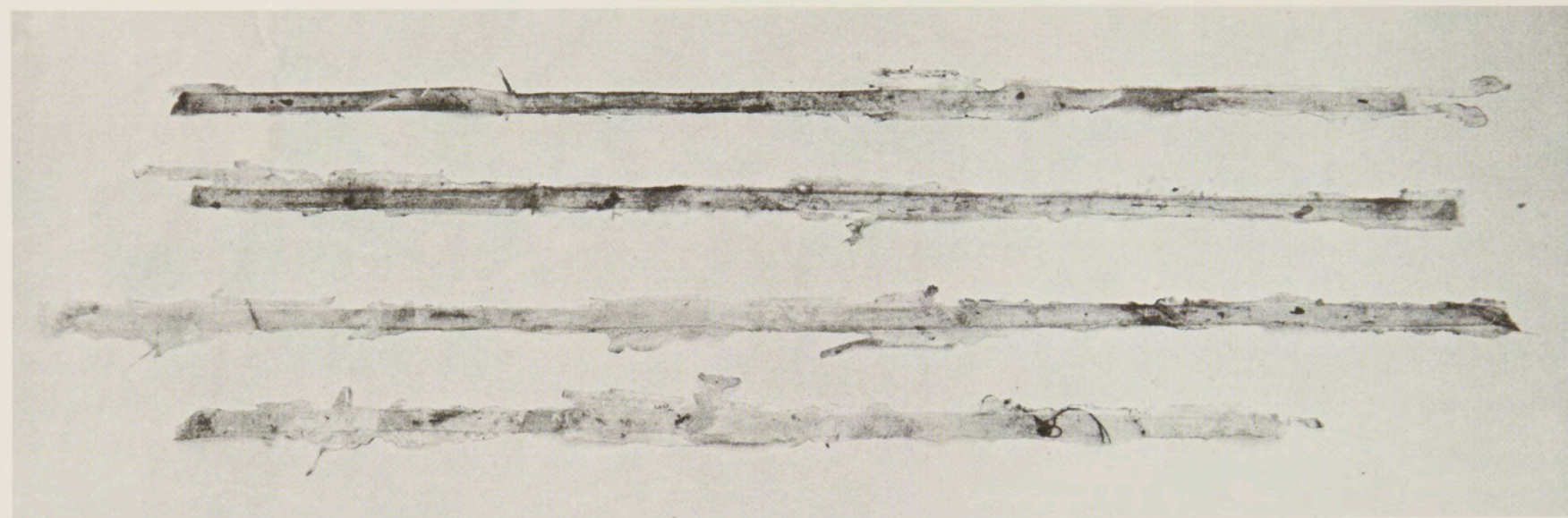


"Blue And White Start" (1968)
oil on canvas 59 $\frac{3}{8}$ x 59 $\frac{3}{8}$ "



ED MOSES

Born in Long Beach, 1926; lives in Santa Monica.



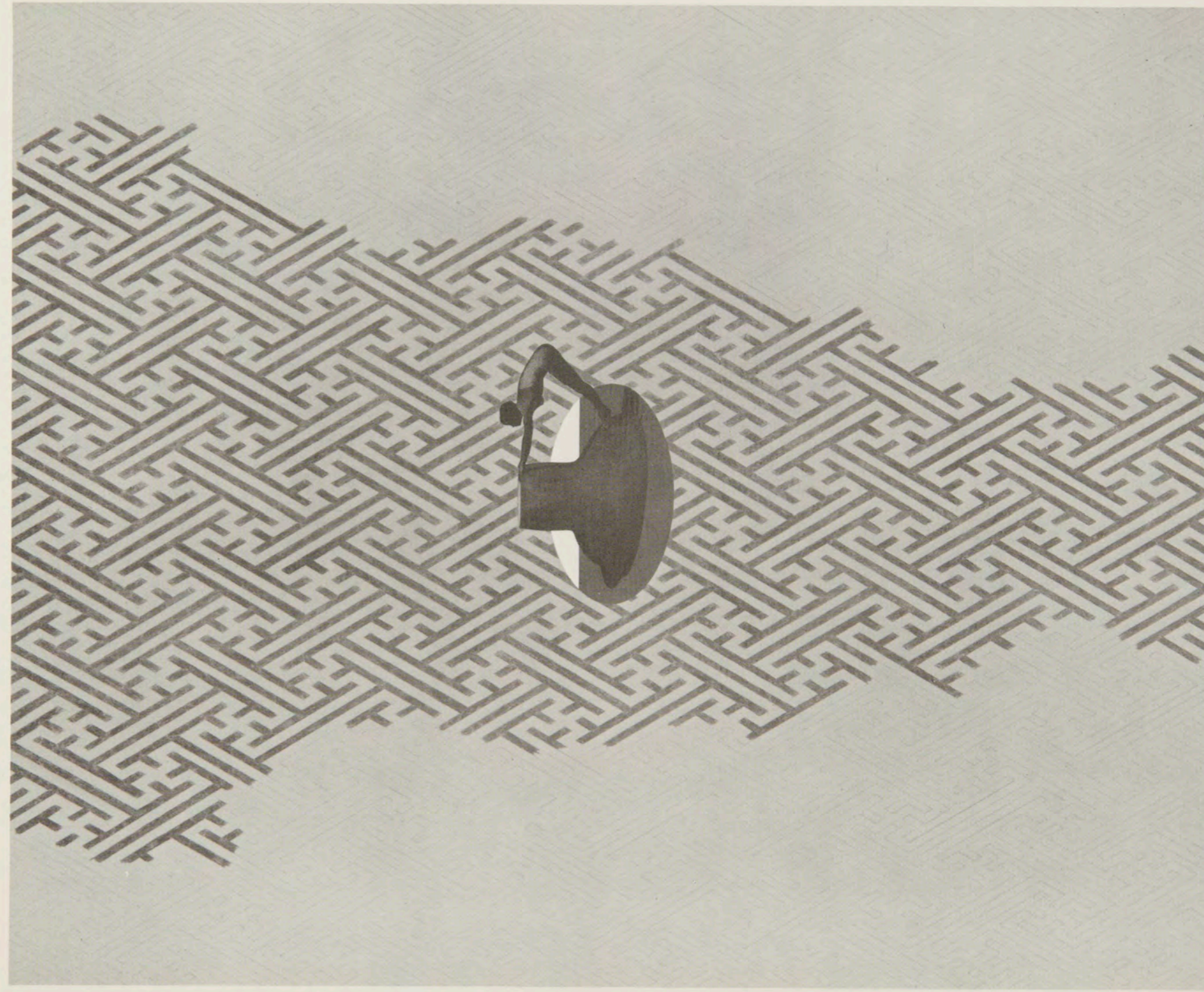
"Flanks" (1971) powdered pigment, fiberglass cloth, and acrylic resin; largest unit measures 5½ x 123"; overall measurement varies with installation.



Photo: Malcolm Lubliner

KENNETH PRICE

Born in Los Angeles, 1935; lives in Santa Monica.



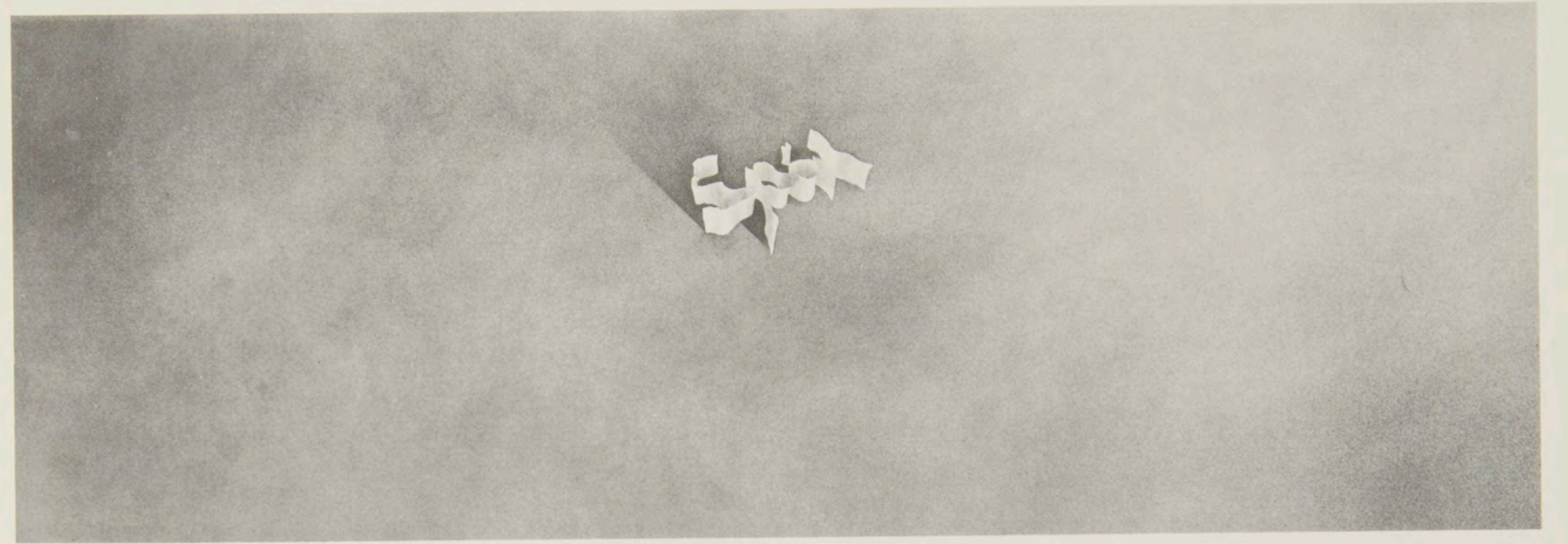
"Chinese Figurine Cup" (1971) acrylic, watercolour, and coloured pencil on board; 32 x 26"



Photo: Elizabeth Glazebrook

ED RUSCHA

Born in Omaha, Nebraska, 1937; came to California in 1956; lives in Los Angeles.



"Spoil" (1971) gunpowder and pastel on paper; 11½ x 29"



PAUL SARKISIAN

Born in Chicago, Illinois, 1928; came to California in 1946; lives in Altadena



"Untitled (after 'Untitled (Mapleton)')" (1971) grid set of nine lithographs, each framed in plexiglass and each measuring 36 x 28"; total measurement is 108 x 84"

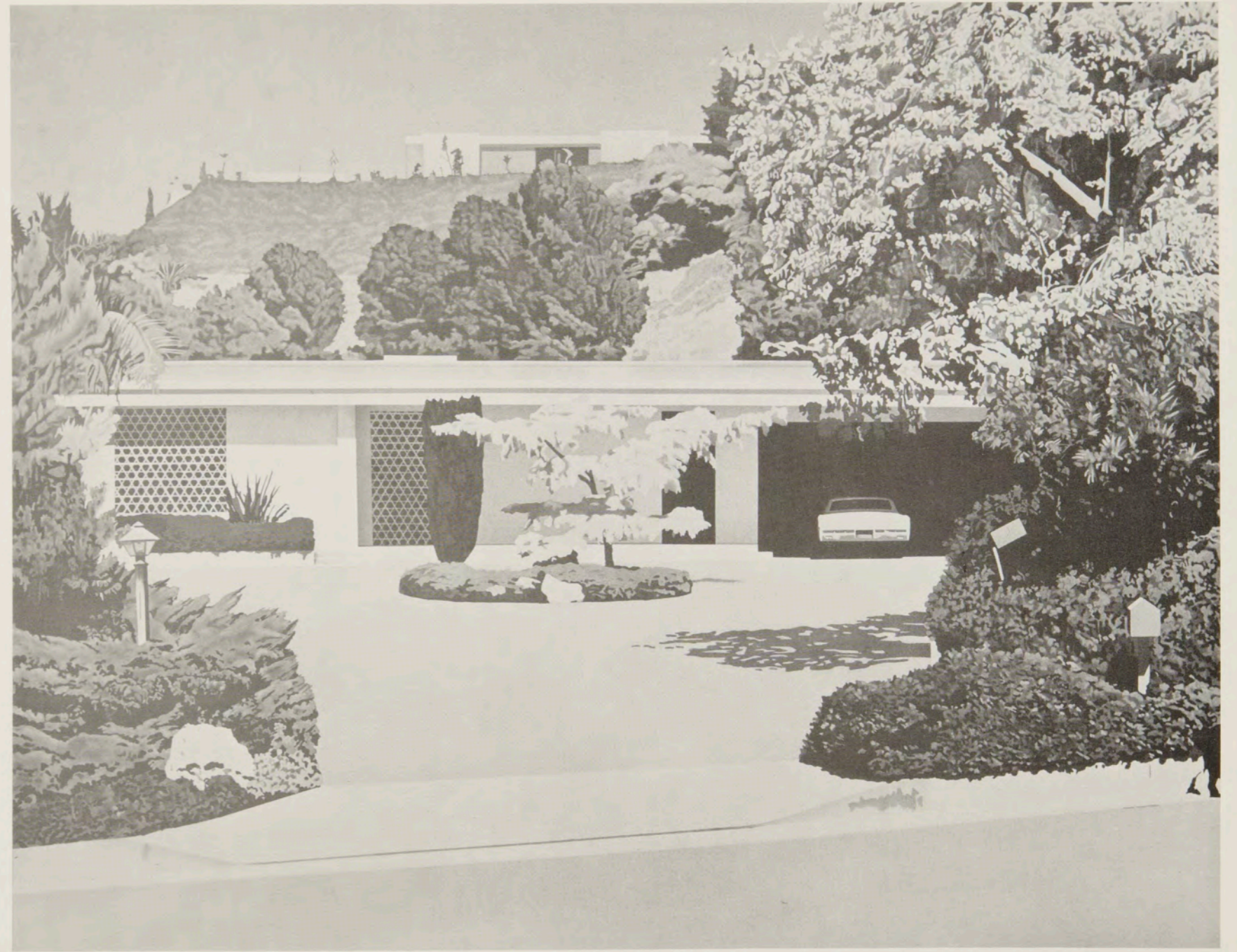


Photo: Auto-Photo Studio



PAUL STAIGER

Born in Portland, Oregon, 1941; came to California in 1964; lives in Los Gatos.



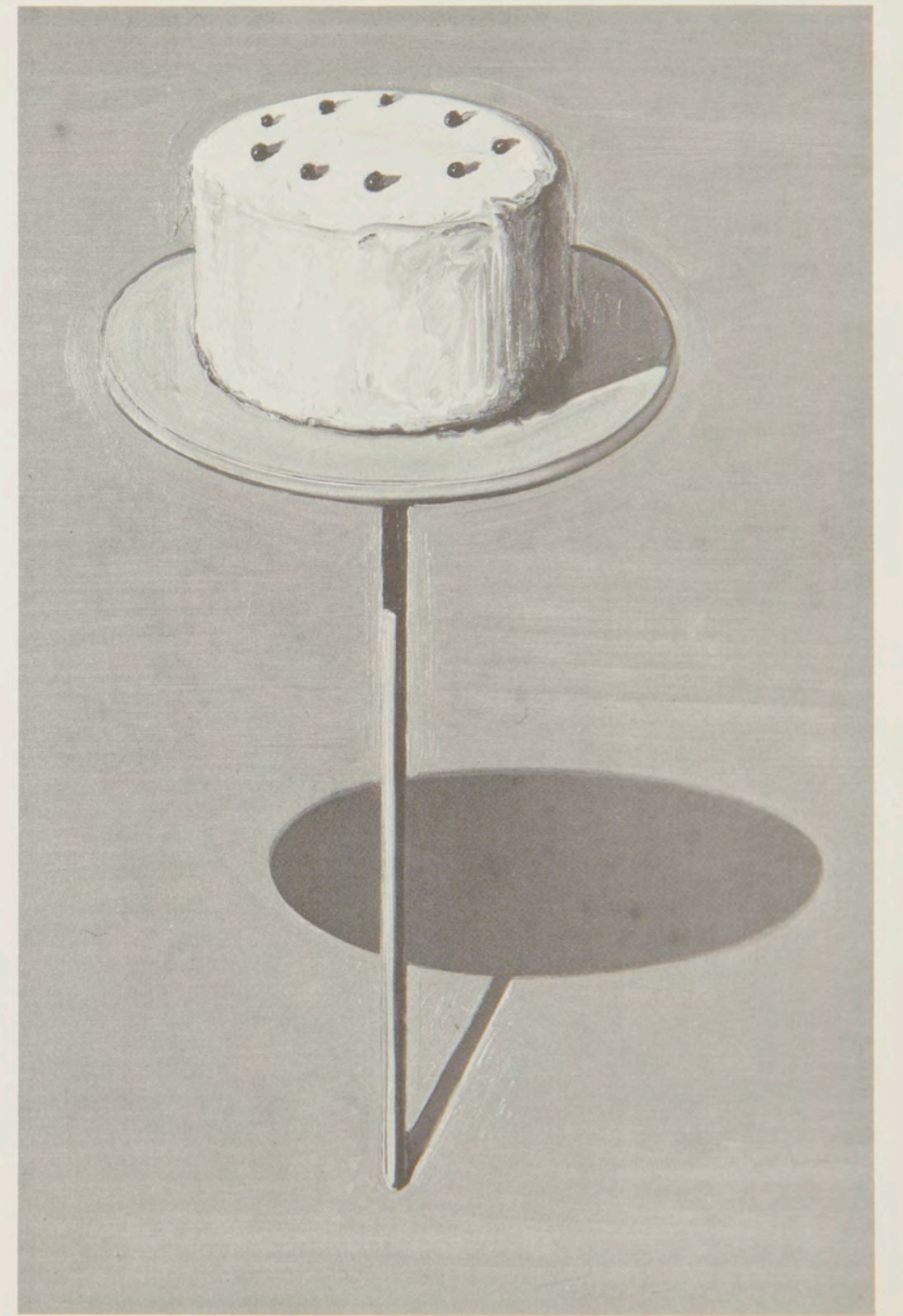
"The Home of Groucho Marx, 1083 Hillcrest Drive, Beverly Hills" (1971) acrylic on canvas; 48 x 59 1/2"



Photo: Betty Jean Thiebaud

WAYNE THIEBAUD

Born in Mesa, Arizona, 1920; came to California in 1922; lives in Sacramento.



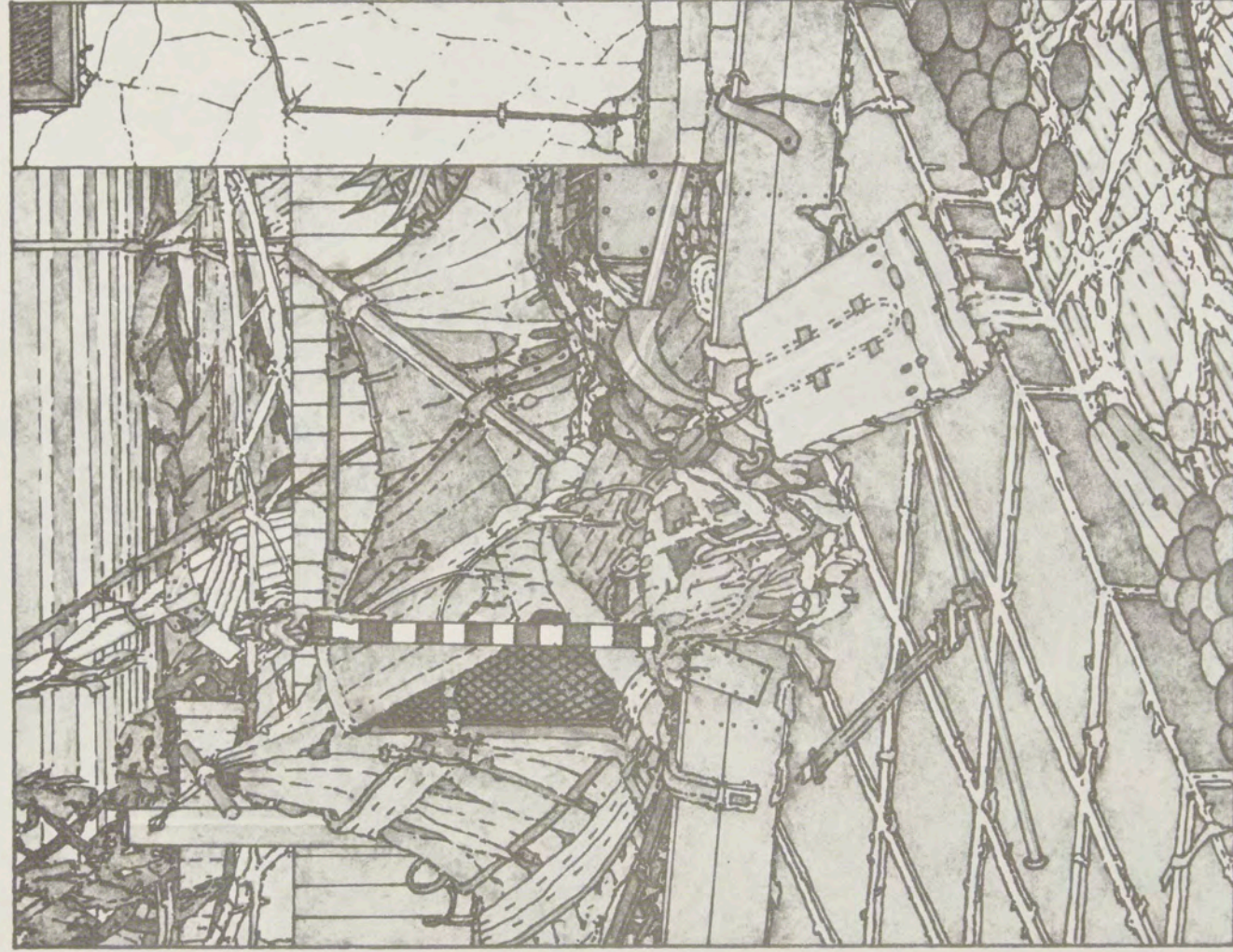
"Cherry Cake" (1970) oil on canvas; 36 $\frac{1}{2}$ x 24 $\frac{1}{4}$ "



Photo: Don Nice

WM T. WILEY

Born in Bedford, Indiana, 1937; came to California in 1956;



Life Raft with suds Express Backyard - Wiley 68

"Life Raft With Suds Express Backyard" (1968) ink and watercolour on paper; 19 1/2 x 14 1/2"

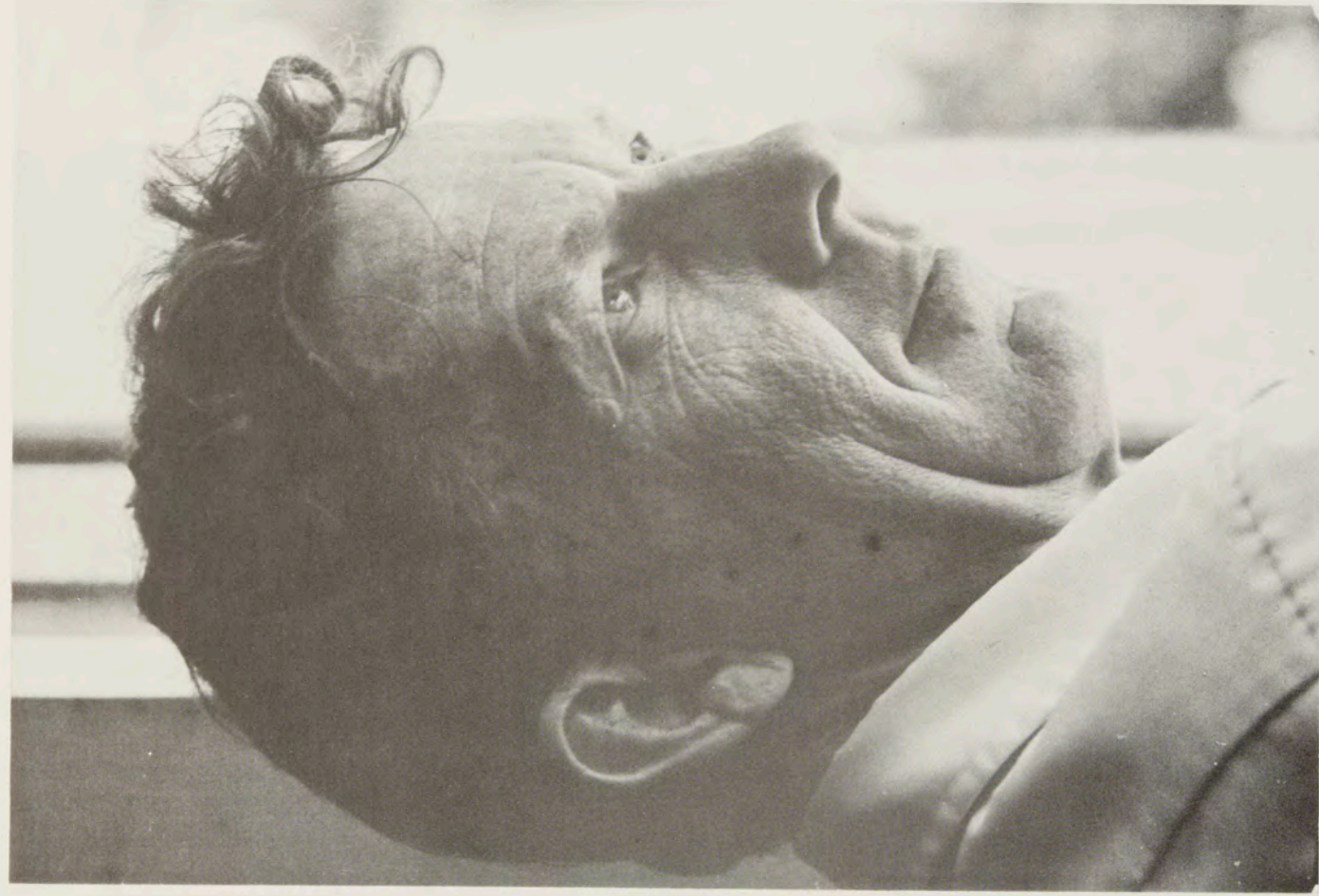


Photo: Alice Gowland

PAUL WONNER

Born in Tucson, Arizona, 1920; came to California in 1937; lives in Santa Barbara.



"Fossil Giant, Head In The Clouds" (1970) acrylic, charcoal, and pastel on paper, 42 x 28 1/2"

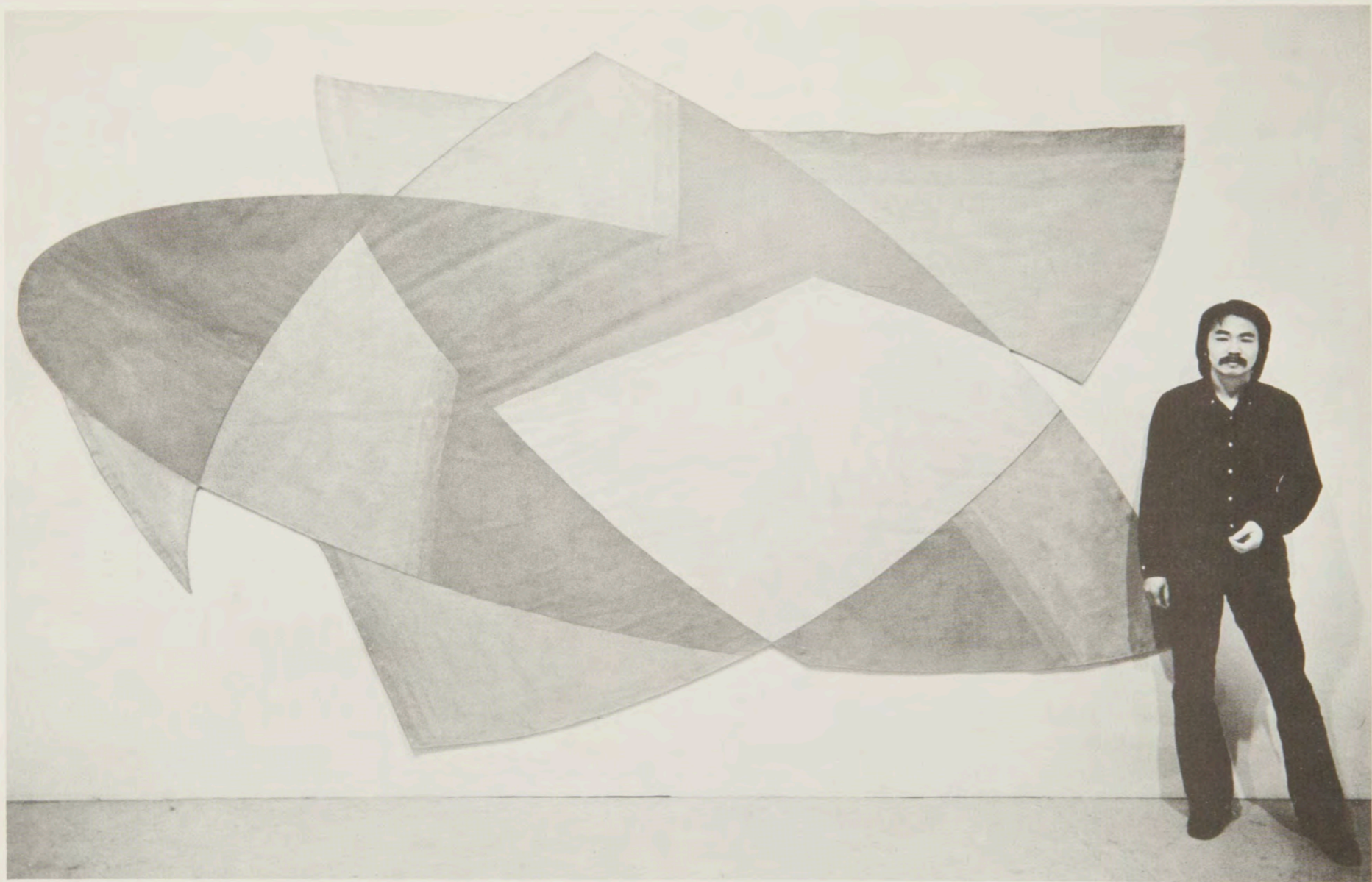
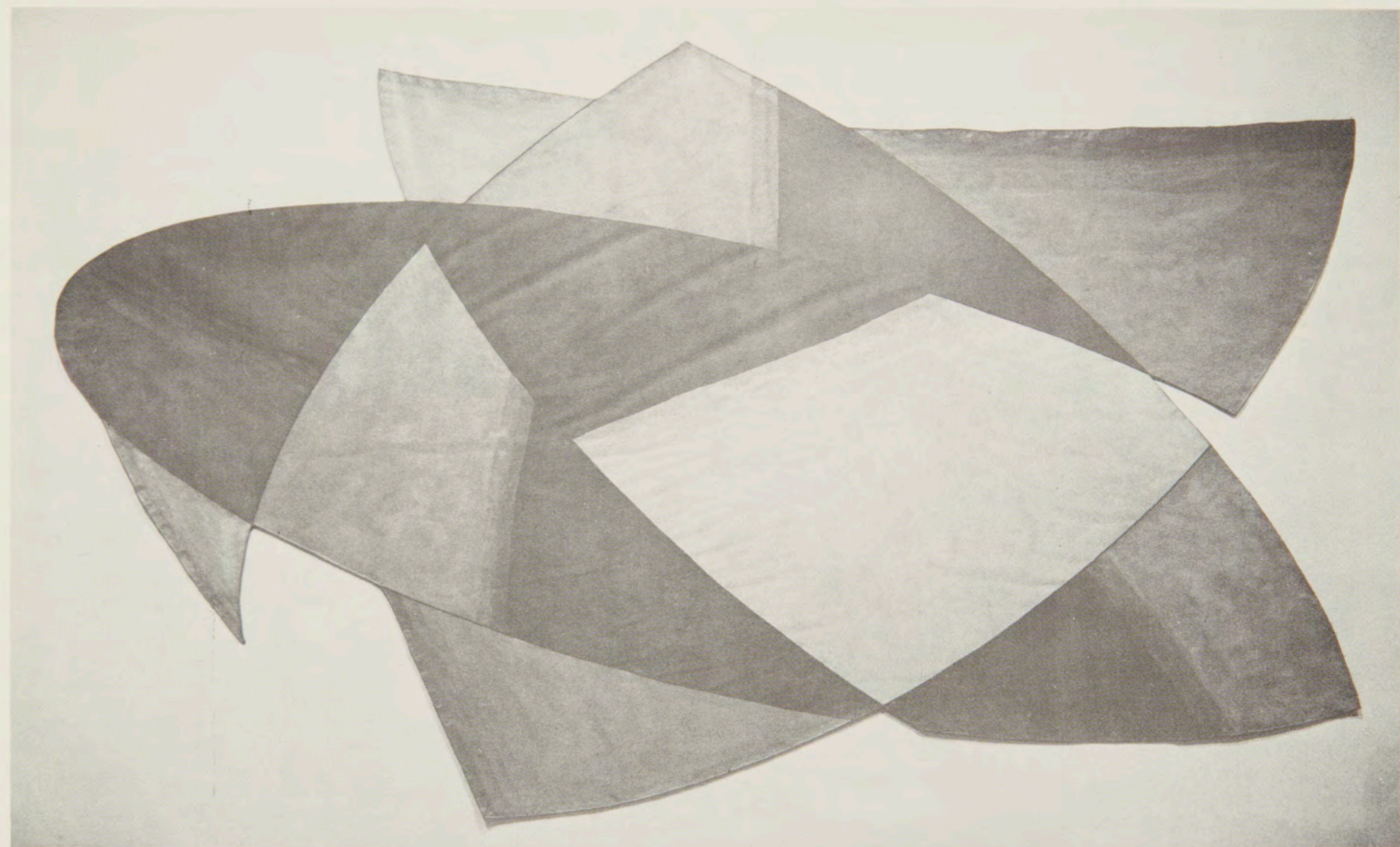


Photo: Frank J. Thomas

RICHARD YOKOMI

Born in Denver, Colorado, 1944; came to California in 1948; lives in Los Angeles.



"Untitled" (1971) acrylic on canvas; 93 $\frac{1}{2}$ x 155 $\frac{3}{4}$ "

A SECOND ARTIST'S STATEMENT

The success of three-dimensional work of the Sixties was that it reconstituted art as objects. Along with the object came ordering possibilities which coexisted with the image. The look of the image became particular to the kind of forms used in creating the experiences of the artistic intention: the holistic experience of Robert Morris' polygons and of Carl Andre's multiple floor units is contingent on the fact that image and order coexist as a thing.

The reality of things is physically deduced from visual readings (Gestalts) and conceptually deduced from judgements made from presumptions—as a cube is known to have six sides. Three-dimensional work united the physical existence of a thing with the concept of the thing.

The perceptual dynamics of this mode resolved the visual dilemma of reality and depreciation that seemed (with exceptions in Jasper Johns, early Frank Stella, Jo Baer, and some others) insoluble to painting and made three-dimensional work the more real situation.

A real situation changes criticism. Criticism once was a pre supposed system of values based usually on some kind of pleasure/pain principle (beauty) or—based on some imaginary categorical argument that cloaks the critic's bias toward experience in beliefs that become a pseudo-concept called quality. This criticism is inoperative in the face of real situations because it is a statement of preference, not a proposition of fact. One relevant proposition formulates the nature of the work by describing it, as in the early work of Stella: the whole is equal to the sum of its parts. The level of abstraction in this type of criticism is exceeded only by the processes of vision itself.

The acceptance of a criterion that insists on the power of observational truths throws the mysteries of illusionism in painting into a critical dilemma, since most painting is an abstract mode requiring an historical filter through which we rationalize our own experience. Our confidence in this mode decreases in proportion to the increased awareness of our actual sense experiences.

Heretofore, the dilemma has seemed to approach an either/or situation. The more optimistic direction, however, is to use the dilemma itself: to force its elements to operate together, not as dilemma, but as paradox.

Jack Barth
Los Angeles, September 1971

A PARTICIPATING ARTIST'S STATEMENT

Michael Wells has asked me to prepare a statement about the status of and history of the contemporary West Coast artist. I would like to summarize the subject with a quote attributed to the most famous artist in Los Angeles. "Everything that has been written about the artist on the West Coast is bullshit."

Billy Al Bengston
Venice, December 1971

GROUP EXHIBITIONS

A chronological list of catalogues of group exhibitions of West Coast artists which occurred between 1968 and the present and which were shown outside of California:

(Key: artists in the exhibition who are also included in "The State of California Painting" are listed; * indicates a black/white reproduction in the catalogue; ** indicates a colour reproduction in the catalogue; *** indicates reproductions in both black/white and colour.)

"The West Coast Now", Portland Art Museum (Oregon), 9 February – 6 March 1968; also shown at Seattle Art Museum Pavilion (Washington), 21 March – 21 April 1968; M. H. de Young Memorial Museum, San Francisco, 15 May – 15 June 1968; and Los Angeles Municipal Art Gallery, Barnsdall Park, 28 August – 22 September 1968; essay by Henry T. Hopkins (on "Southern California"), in addition to essays on four other geographical regions.

* Peter Alexander	* Joe Goode
* Ron Cooper	* Ed Ruscha

"Los Angeles 6", The Vancouver Art Gallery (British Columbia, Canada), 31 March – 5 May 1968; essay by John Coplans, in addition to other essays, interviews, and artists' statements.

*** Ron Davis	*** Craig Kauffman
Robert Irwin	

"Kompas 4 West Coast USA", Van Abbemuseum, Eindhoven (The Netherlands), 21 November 1969 – 4 January 1970; essay by Jean Leering.

*** Billy Al Bengston	*** Kenneth Price
* Richard Diebenkorn	* Ed Ruscha
Robert Irwin	* Wayne Thiebaud
* Craig Kauffman	* William T. Wiley

"West Coast 1945–1969", Pasadena Art Museum (California), 24 November 1969 – 18 January 1970; also shown at City Art Museum of St. Louis (Missouri), 13 February – 29 March 1970; Art Gallery of Ontario (Toronto, Canada), 17 April – 17 May 1970; and Fort Worth Art Centre (Texas), 8 June – 19 July 1970; introduction by John Coplans.

* John Altoon	* Craig Kauffman
* Billy Al Bengston	* John McLaughlin
* Ron Davis	* Ed Moses
* Richard Diebenkorn	* Kenneth Price
* Sam Francis	* Ed Ruscha
* Joe Goode	* Wayne Thiebaud
Robert Irwin	

"Looking West 1970", Joslyn Art Museum, Omaha (Nebraska), 18 October – 29 November 1970; introduced by LeRoy Butler.

* Peter Alexander	* Tom Holland
* William Allan	Robert Irwin
* Terry Allen	** Craig Kauffman
* Jerry Ballaine	* John McLaughlin
* Joel Bass	Ed Moses
Robert Bechtle	Kenneth Price
** Billy Al Bengston	* Ed Ruscha
* Roy De Forest	** Paul Sarkisian
* James De France	Wayne Thiebaud
* Richard Diebenkorn	* William T. Wiley
* Sam Francis	* Paul Wonner
* Joe Goode	* Richard Yokomi

"A Decade of California Color 1960-1970", The Pace Gallery, New York, 7 November – 25 November 1970.

* Peter Alexander	Ed Moses
* Billy Al Bengston	* Kenneth Price
Robert Irwin	* Ed Ruscha
* Craig Kauffman	

"11 Los Angeles artists", Hayward Gallery, London, 30 September – 7 November 1971; also shown at Palais des Beaux-Arts, Brussels, 1972; and Academie der Kunst, Berlin, 1972; essay by Maurice Tuchman and Jane Livingston.

* John Altoon	*** John McLaughlin
*** Richard Diebenkorn	*** Kenneth Price
Robert Irwin	*** Ed Ruscha

"USA West Coast", Kunstverein in Hamburg, 1972; also shown at Kunstverein Hannover, Kölnischer Kunstverein, and Württ. Kunstverein Stuttgart (all in West Germany); organized by Hans Neuendorf; essays by Helmut Heissenbuttel (in German) and Helene Winer (in English and as translated into German).

*** Peter Alexander	Robert Irwin
*** Billy Al Bengston	*** Ed Moses
*** Ron Davis	*** Kenneth Price
*** Ralph Goings	*** Ed Ruscha
*** Joe Goode	*** Richard Yokomi
*** Tom Holland	

"Los Angeles '72", Sidney Janis Gallery, New York, 11 May – 3 June 1972; essay by Maurice Tuchman and Jane Livingston.

* Jack Barth

ONE MAN EXHIBITIONS

Peter Alexander

1968 Robert Elkon Gallery, New York
1969 Janie C. Lee Gallery, Dallas
Gordon Locksley Gallery, Minneapolis
1970 Nicholas Wilder Gallery, Los Angeles
Robert Elkon Gallery
1971 Michael Walls Gallery, San Francisco

Represented by Galerie Art in Progress, Zurich
Janie C. Lee Gallery, Dallas
Locksley/Shea Gallery, Minneapolis
Michael Walls Gallery, Los Angeles

William Allan

1963 Scott Gallery, Seattle
1964 Scott Gallery
1968 Berkeley Gallery, San Francisco
1969 San Francisco Museum of Art

Represented by Reese Palley, New York and San Francisco
Michael Walls Gallery, Los Angeles

Terry Allen

1968 Michael Walls Gallery, San Francisco
Pasadena Art Museum
1970 Michael Walls Gallery, San Francisco
1971 Mizuno Gallery, Los Angeles
1971/2 Museum of Contemporary Art, Chicago

Represented by Michael Walls Gallery, Los Angeles

John Altoon

1951 Santa Barbara Museum of Art (California)
1953 Artists Gallery, New York
1954 Ganso Gallery, New York
1958 Ferus Gallery, Los Angeles
1959 Ferus Gallery
1960 Ferus Gallery
Art Center in La Jolla (California)
1962 Ferus Gallery
1963 M. H. de Young Memorial Museum, San Francisco.
1964 David Stuart Galleries, Los Angeles
1965 Santa Barbara Museum of Art
David Stuart Galleries

Hack-Light Gallery, Phoenix (Arizona)

1966 Quay Gallery, San Francisco

Fischbach Gallery, New York

1967 David Stuart Galleries

Stanford University Art Gallery (California)

San Francisco Museum of Art

1968 Pasadena Art Museum

Art Gallery, University of California, San Diego

Quay Gallery

David Stuart Galleries

1969 Pasadena Art Museum (memorial)

San Francisco Museum of Art (memorial)

1970 Tibor de Nagy Gallery, New York

1971 David Stuart Galleries

Quay Gallery

Whitney Museum of American Art, New York

1972 The Corcoran Gallery of Art, Washington, D.C.

Nicholas Wilder Gallery, Los Angeles

The Estate of John Altoon is
represented by Tibor de Nagy Gallery, New York
Galerie Neuendorf, Hamburg and Cologne
Quay Gallery, San Francisco
Nicholas Wilder Gallery, Los Angeles

Jerry Ballaine

1960 Zabriskie Gallery, New York

1961 Gump's Gallery, San Francisco

1963 Robert Schoelkopf Gallery, New York

1964 Scott Gallery, Seattle

1965 Scott Gallery

1966 Richmond Art Center (California)

Worth Ryder Gallery, University of California, Berkeley

1967 Mills College Art Gallery, Oakland (California)

Sonoma State College, Rohnert Park (California)

1969 Galeria Carl van der Voort, San Francisco

1970 San Francisco Museum of Art

Richard White Gallery, Seattle

Represented by Reese Palley, San Francisco

Joel Barletta

- 1954 6 Gallery, San Francisco
- 1955 6 Gallery
- 1956 East West Gallery, San Francisco
- 1958 Nye Gallery, Dallas
- Dilexi Gallery, San Francisco
- 1960 Nye Gallery
- Dilexi Gallery, San Francisco
- 1961 Dilexi Gallery, San Francisco
- 1962 Dilexi Gallery, Los Angeles
- 1964 Dilexi Gallery, San Francisco
- 1966 Dilexi Gallery, San Francisco
- 1968 Dilexi Gallery, San Francisco
- 1970 Michael Walls Gallery, San Francisco

Represented by Triangle Gallery, San Francisco

Jack Barth

- 1971 Michael Walls Gallery, San Francisco
- 1972 Michael Walls Gallery, Los Angeles

Represented by Michael Walls Gallery, Los Angeles

Joel Bass

- 1970 Michael Walls Gallery, San Francisco
- 1971 Michael Walls Gallery, San Francisco
- Reed College, Portland (Oregon)
- 1972 Michael Walls Gallery, Los Angeles

Represented by Michael Walls Gallery, Los Angeles

Robert Bechtle

- 1959 San Francisco Museum of Art
- 1964 San Francisco Museum of Art
- 1965 Berkeley Gallery, Berkeley (California)
- Richmond Art Center (California)
- 1966 Crocker Art Gallery, Sacramento (California)
- 1967 University of California, Davis
- San Francisco Museum of Art
- Berkeley Gallery, San Francisco
- 1969 Achenbach Foundation for the Graphic Arts,
- California Palace of the Legion of Honor, San Francisco
- 1971 O. K. Harris/Works of Art, New York

Represented by O. K. Harris/Works of Art, New York

Billy Al Bengston

- 1958 Ferus Gallery, Los Angeles
- 1960 Ferus Gallery
- 1961 Ferus Gallery
- 1962 Ferus Gallery
- Martha Jackson Gallery, New York
- 1963 Ferus Gallery
- 1968 San Francisco Museum of Art
- 1968/9 Los Angeles County Museum of Art
- 1969 The Corcoran Gallery of Art (Dupont Center),
- Washington D.C.

- The Vancouver Art Gallery
- Pasadena Art Museum
- Utah Museum of Fine Arts, Salt Lake City
- 1970 Santa Barbara Museum of Art (California)
- Mizuno Gallery, Los Angeles
- Galerie Neuendorf, Hamburg
- Galerie Neuendorf, Cologne
- 1971 Margo Leavin Gallery, Los Angeles
- La Jolla Museum of Contemporary Art (California)
- Contract Graphics, Houston

Represented by Artist Studio, Venice (California)

Ron Cooper

- 1969 Ace Gallery, Los Angeles
- Pomona College Art Gallery, Claremont (California)
- 1970 Michael Walls Gallery, San Francisco
- Galerie Schmela, Düsseldorf
- 1971 Pasadena Art Museum
- Galerie Schmela
- 1972 Ace Gallery

Represented by Ace Gallery, Vancouver and Venice (California)
Galerie Art in Progress, Zurich
LoGiudice Gallery, New York

Robert Cottingham

- 1968 Molly Barnes Gallery, Los Angeles
- 1969 Molly Barnes Gallery
- 1970 Molly Barnes Gallery
- 1971 O. K. Harris/Works of Art, New York

Represented by O. K. Harris/Works of Art, New York

Ron Davis

- 1965 Nicholas Wilder Gallery, Los Angeles
- 1966 Tibor de Nagy Gallery, New York
- 1967 Nicholas Wilder Gallery
- 1968 Leo Castelli Gallery, New York
- Kasmin Gallery, London
- 1969 Nicholas Wilder Gallery
- University of Saskatchewan, Regina
- Leo Castelli Gallery
- 1970 Leo Castelli Gallery
- 1971 Kasmin Gallery
- The Helman Gallery, St Louis
- Pasadena Art Museum
- David Mirvish Gallery, Toronto
- 1972 The Helman Gallery

Represented by Leo Castelli Gallery, New York
The Helman Gallery, St Louis
Kasmin Gallery, London
David Mirvish Gallery, Toronto
Nicholas Wilder Gallery, Los Angeles

Roy De Forest

- 1955 East West Gallery, San Francisco
- 1958 East West Gallery
- 1959 Stonecourt Gallery, Yakima (Washington)
- 1960 Dilexi Gallery, San Francisco
- Stonecourt Gallery
- 1962 San Francisco Art Association Gallery
- Dilexi Gallery, Los Angeles
- Dilexi Gallery, San Francisco
- 1963 Dilexi Gallery, San Francisco
- 1965 Allan Frumkin Gallery, New York
- 1966 Peninsula Gallery, Menlo Park (California)
- Dilexi Gallery, San Francisco
- 1967 City College of Sacramento Art Gallery (California)
- 1969 Candy Store Gallery, Folsom (California)
- 1971 Gallery Marc, Washington, D.C.
- Candy Store Gallery
- California Palace of the Legion of Honor, San Francisco
- Hansen-Fuller Gallery, San Francisco
- 1972 Alan Frumkin Gallery, New York
- Alan Frumkin Gallery, Chicago

Represented by Allan Frumkin Gallery, New York and Chicago
Hansen-Fuller Gallery, San Francisco
Gallery Marc, Washington, D.C.

James De France

- 1969 Nicholas Wilder Gallery, Los Angeles
- 1970 Sonnabend Gallery, New York

Represented by Sonnabend Gallery, New York and Paris
Nicholas Wilder Gallery, Los Angeles

Richard Diebenkorn

- 1948 California Palace of the Legion of Honor, San Francisco
- 1951 The Art Gallery, University of New Mexico, Albuquerque
- 1952 Paul Kantor Gallery, Los Angeles
- 1954 Paul Kantor Gallery
- San Francisco Museum of Art
- Allan Frumkin Gallery, Chicago
- Poindexter Gallery, New York
- The Oakland Museum (California)
- 1956 Swetzoff Gallery, Boston
- 1957 Poindexter Gallery
- 1958 Poindexter Gallery
- 1960 California Palace of the Legion of Honor
- Pasadena Art Museum
- 1963 M. H. de Young Memorial Museum, San Francisco
- Poindexter Gallery
- 1964 Washington Gallery of Modern Art (D.C.)
- Stanford University Art Gallery (California)
- 1965 The Jewish Museum, New York
- Pavilion Art Gallery, Newport Beach (California)
- Waddington Galleries, London
- 1966 Poindexter Gallery
- 1967 Waddington Galleries
- 1968 Nelson Gallery/Atkins Museum, Kansas City (Missouri)
- Richmond Art Center (California)
- Poindexter Gallery
- 1969 Los Angeles County Museum of Art
- Poindexter Gallery
- 1971 Irving Blum Gallery, Los Angeles
- Poindexter Gallery
- Marlborough Gallery, New York

Represented by Marlborough, London, New York, Rome,
Zurich, Montreal, and Toronto

Laddie John Dill

- 1971 Sonnabend Gallery New York
- Pasadena Art Museum
- Portland State University (Oregon)
- 1972 Morgan Art Gallery, Shawnee Mission (Kansas)
- Sonnabend Gallery, New York

Represented by Sonnabend Gallery, New York and Paris

Sam Francis

- 1952 Galerie du Dragon, Paris
 1955 Galerie Rive Droite, Paris
 1956 Galerie Rive Droite
 Martha Jackson Gallery, New York
 1957 Gimpel Fils, London
 Kornfeld and Klipstein, Bern
 1958 Martha Jackson Gallery
 Phillips Memorial Gallery, Washington, D.C.
 1959 Kunstverein, Düsseldorf
 Martha Jackson Gallery
 Pasadena Art Museum
 Seattle Art Museum
 Kornfeld and Klipstein
 1960 Kunsthalle, Bern
 Moderna Museet, Stockholm
 1961 Galerie Jacques Dubourg, Paris
 Kornfeld and Klipstein
 Minami Gallery, Tokyo
 1962 Esther Bear Gallery, Santa Barbara (California)
 1963 Kestner-Gesellschaft, Hannover
 Martha Jackson Gallery
 1964 Minami Gallery
 1965 Arthur Tooth and Sons, London
 1966 Kornfeld and Klipstein
 1967 Pierre Matisse Gallery, New York
 Museum of Fine Arts, Houston
 University Art Museum, Berkeley (California)
 1968 Stedelijk Museum, Amsterdam
 Centre National d'Art Contemporain, Paris
 San Francisco Museum of Art
 1969 Minami Gallery
 1970 André Emmerich Gallery, New York
 Los Angeles County Museum of Art
 Nicholas Wilder Gallery, Los Angeles
 1971 André Emmerich Gallery
 Represented by André Emmerich Gallery, New York
 Kornfeld and Klipstein, Bern
 Minami Gallery, Tokyo
 Nicholas Wilder Gallery, Los Angeles

Ralph Goings

- 1960 Artists Co-operative Gallery, Sacramento (California)
 1962 Artists Co-operative Gallery
 1966 Candy Store Gallery, Folsom (California)
 1968 Artists Contemporary Gallery, Sacramento
 O. K. Harris/Works of Art, New York
 Represented by O. K. Harris/Works of Art, New York

Joe Goode

- 1962 Dilexi Gallery, Los Angeles
 1963 Rolph Nelson Gallery, Los Angeles
 1966 Nicholas Wilder Gallery, Los Angeles
 1967 Rowan Gallery, London
 1968 Kornblee Gallery, New York
 1969 Nicholas Wilder Gallery
 1970 Galerie Neuendorf, Hamburg
 Galerie Neuendorf, Cologne
 Nicholas Wilder Gallery
 1971 Pomona College Art Gallery, Claremont (California)
 Galerie Müller, Stuttgart
 Galleria Milano, Milan
 1972 Contract Graphics, Houston
 Margo Leavin Gallery, Los Angeles
 Minneapolis Institute of Arts
 Represented by Galerie Neuendorf, Hamburg and Cologne
 Felicity Samuel Gallery, London
 Nicholas Wilder Gallery, Los Angeles

Tom Holland

- 1961 Catholic University, Santiago (Chile)
 1962 Richmond Art Center (California)
 1963 Lanyon Gallery, Palo Alto (California)
 1964 Lanyon Gallery
 1965 Lanyon Gallery
 Nicholas Wilder Gallery, Los Angeles
 1966 Hansen Gallery, San Francisco
 Richmond Art Center
 1967 Nicholas Wilder Gallery
 1968 Arizona State University, Tempe
 Nicholas Wilder Gallery
 Hansen-Fuller Gallery, San Francisco
 1969 Nicholas Wilder Gallery
 1970 The Helman Gallery, St. Louis
 Hansen-Fuller Gallery
 Galerie Neuendorf, Hamburg
 Robert Elkon Gallery, New York
 1971 Robert Elkon Gallery
 Galerie Neuendorf, Cologne
 1972 Nicholas Wilder Gallery
 Multiples, Los Angeles
 Hansen-Fuller Gallery
 San Francisco Museum of Art
 Represented by Hansen-Fuller Gallery, San Francisco
 The Helman Gallery, St. Louis
 Galerie Neuendorf, Hamburg and Cologne
 Lawrence Rubin, New York
 Nicholas Wilder Gallery, Los Angeles

John McLaughlin

- 1952 Felix Landau Gallery, Los Angeles
 1956 Pasadena Art Museum
 1958 Felix Landau Gallery
 University of California, Riverside
 Long Beach Museum of Art (California)
 1960 Felix Landau Gallery
 1962 Felix Landau Gallery
 1963 Felix Landau Gallery
 Pasadena Art Museum
 1964 K. Kasimir Gallery, Chicago
 1966 Felix Landau Gallery
 1968 Occidental College, Los Angeles
 Landau-Alan Gallery, New York
 Santa Barbara Museum of Art (California)
 1968/9 The Corcoran Gallery of Art, Washington, D.C.
 1969 Henri Gallery, Washington, D.C.
 1970 Jason Aver Gallery, San Francisco
 Felix Landau Gallery
 1971 University of California, Irvine
 Represented by Nicholas Wilder Gallery, Los Angeles

Richard McLean

- 1957 Lucien Labaudt Gallery, San Francisco
 1963 Richmond Art Center (California)
 1964 Berkeley Gallery, Berkeley (California)
 1965 Valparaiso University (Indiana)
 1966 Berkeley Gallery, San Francisco
 1967 University of Omaha (Nebraska)
 1968 Berkeley Gallery, San Francisco
 1971 O. K. Harris/Works of Art, New York
 Represented by O. K. Harris/Works of Art, New York

Ed Moses

- 1958 Dilexi Gallery, San Francisco
 Ferus Gallery, Los Angeles
 1959 Ferus Gallery
 Area Gallery, New York
 Ferus Gallery
 1961 Alan Gallery, New York
 1962 Alan Gallery, New York
 1963 Ferus Gallery
 1969 Mizuno Gallery, Los Angeles
 1970 Mizuno Gallery
 1971 Hansen-Fuller Gallery, San Francisco
 Ronald Feldman Fine Arts, New York
 1972 Dayton's Gallery 12, Minneapolis
 Represented by Dayton's Gallery 12, Minneapolis
 Ronald Feldman Fine Arts, New York
 Felicity Samuel Gallery, London
 Nicholas Wilder Gallery, Los Angeles

Robert Irwin

- 1957 Felix Landau Gallery, Los Angeles
 1959 Ferus Gallery, Los Angeles
 1960 Pasadena Art Museum
 Ferus Gallery
 1962 Ferus Gallery
 1964 Ferus Gallery
 1966 Pace Gallery, New York
 1968 Pasadena Art Museum
 Pace Gallery
 Jewish Museum, New York
 Pace Gallery
 1969 Museum of Modern Art, New York
 1971 Pace Gallery (exhibition installed at 101 Spring Street,
 New York)
 Because his works of the past few years have been of an
 environmental nature, Mr Irwin has
 terminated his gallery affiliation.

Craig Kauffman

- 1953 Felix Landau Gallery, Los Angeles
 1958 Dilexi Gallery, San Francisco
 Ferus Gallery, Los Angeles
 1960 Dilexi Gallery, San Francisco
 1962 Ferus Gallery
 1963 Ferus Gallery
 1965 Ferus Gallery
 Pace Gallery, New York
 1966 Pace Gallery
 1967 Ferus/Pace Gallery, Los Angeles
 Pace Gallery
 1969 Irving Blum Gallery, Los Angeles
 Pace Gallery
 1970 Pace Gallery
 Pasadena Art Museum
 University of California, Irvine
 Represented by Pace Gallery, New York

Kenneth Price

- 1960 Ferus Gallery, Los Angeles
- 1961 Ferus Gallery
- 1964 Ferus Gallery
- 1968 Kasmin Gallery, London
- 1969 Mizuno Gallery, Los Angeles
Whitney Museum of American Art, New York
- 1970 Kasmin Gallery
Gemini G. E. L., Los Angeles
- 1971 David Whitney Gallery, New York
Mizuno Gallery
Galerie Neuendorf, Cologne
Galerie Neuendorf, Hamburg

Represented by Kasmin Gallery, London
Galerie Neuendorf, Hamburg and Cologne
Michael Walls Gallery, Los Angeles

Ed Ruscha

- 1963 Ferus Gallery, Los Angeles
- 1964 Ferus Gallery
- 1965 Ferus Gallery
- 1967 Alexander Iolas Gallery, New York
- 1968 Irving Blum Gallery, Los Angeles
Galerie Zwirner, Cologne
- 1969 Irving Blum Gallery
- 1970 Alexander Iolas Gallery, New York
Alexander Iolas Gallery, Paris
Heiner Friedrich, Munich
- 1971 Nigel Greenwood Gallery, London
- 1972 Contract Graphics, Houston
Corcoran and Corcoran, Ltd, Coral Gables (Florida)
Janie C. Lee Gallery, Dallas (Texas)
Minneapolis Institute of Arts

Represented by Leo Castelli Gallery, New York

Paul Sarkisian

- 1954 Jack Carr Gallery, South Pasadena (California)
- 1956 Carl Siembab Gallery, Boston
- 1958 Nova Gallery, Boston
- 1962 Aura Gallery, Pasadena (California)
- 1963 Art Center in La Jolla (California)
- 1968 Pasadena Art Museum
- 1969 The Corcoran Gallery of Art (Dupont Center),
Washington, D.C.
- 1970 Michael Walls Gallery, San Francisco
Santa Barbara Museum of Art (California)
- 1972 Museum of Contemporary Art, Chicago

Represented by Michael Walls Gallery, Los Angeles

Paul Staiger

- 1969 Michael Walls Gallery, San Francisco
- 1971 Michael Walls Gallery, San Francisco

Represented by Galerie de Gestlo, Hamburg
Michael Walls Gallery, Los Angeles

Wayne Thiebaud

- 1961 Artists Co-operative Gallery, Sacramento (California)
Art Unlimited, San Francisco
- 1962 Allan Stone Gallery, New York
M. H. de Young Memorial Museum, San Francisco
- 1963 Allan Stone Gallery
Galleria Schwarz, Milan
- 1964 Allan Stone Gallery
- 1965 Allan Stone Gallery
Art Gallery, Stanford University (California)
- 1967 Allan Stone Gallery
- 1968 Pasadena Art Museum
Walker Art Center, Minneapolis (Minnesota)
The Contemporary Arts Center, Cincinnati (Ohio)
San Francisco Museum of Art
Utah Museum of Fine Arts of the University of Utah,
Salt Lake City
- Allan Stone Gallery
- 1969 Allan Stone Gallery
- 1970 Allan Stone Gallery
- 1971 Allan Stone Gallery
Whitney Museum of American Art, New York
Wadsworth Atheneum, Hartford (Connecticut)
The Baltimore Museum of Art (Maryland)
Des Moines Art Center (Iowa)
- 1972 The Corcoran Gallery of Art, Washington, D.C.
Nelson-Atkins Art Galleries, Kansas City (Missouri)
Allan Stone Gallery
Achenbach Foundation for the Graphic Arts, California Palace
of the Legion of Honor, San Francisco

Represented by Allan Stone Gallery, New York

William T. Wiley

- 1960 San Francisco Museum of Art
- 1962 Staempfli Gallery, New York
- 1964 Staempfli Gallery
- 1965 Lanyon Gallery, Palo Alto (California)
- 1967 Mills College Art Gallery, Oakland (California)
- 1968 Allan Frumkin Gallery, New York
Hansen-Fuller Gallery, San Francisco
- 1969 Eugenia Butler Gallery, Los Angeles
Allan Frumkin Gallery, Chicago
Hansen-Fuller Gallery
San Francisco Art Institute
- 1970 Allan Frumkin Gallery, New York
Madison Art Center (Wisconsin)
- 1971 Hansen-Fuller Gallery
Studio Marconi, Milan
University Art Museum, Berkeley (California)
Institute of Contemporary Art, University of Pennsylvania,
Philadelphia
- 1972 The Art Institute of Chicago
Allan Frumkin Gallery, Chicago

Represented by Allan Frumkin Gallery, New York and Chicago
Hansen-Fuller Gallery, San Francisco
Studio Marconi, Milan

Paul Wonner

- 1955 M. H. de Young Memorial Museum, San Francisco
- 1956 San Francisco Art Association Gallery
- 1959 Felix Landau Gallery, Los Angeles
- 1960 Santa Barbara Museum of Art (California)
Felix Landau Gallery
- 1961 California Palace of the Legion of Honor, San Francisco
- 1962 Felix Landau Gallery
Poindexter Gallery, New York
- 1963 Felix Landau Gallery
- 1964 Felix Landau Gallery
Poindexter Gallery
- 1965 Marion Koogler McNay Art Institute, San Antonio (Texas)
Waddington Galleries, London
- 1967 Landau-Alan Gallery, New York
- 1968 Felix Landau Gallery
- 1971 Felix Landau Gallery
Poindexter Gallery

Represented by Poindexter Gallery, New York

Richard Yokomi

- 1969 Nicholas Wilder Gallery, Los Angeles
- 1970 The Helman Gallery, St Louis
- 1971 Galerie Neuendorf, Cologne
Kornblee Gallery, New York
- 1972 Nicholas Wilder Gallery

Represented by Galerie Neuendorf, Hamburg and Cologne.
Nicholas Wilder Gallery, Los Angeles

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Photo: Kim Nelson

Jack Barth, the youngest artist in the exhibition, in conversation with John McLaughlin, the patriarch of Californian painters.

