

# Josef Albers

(b. 1888, Bottrop, Germany; d. 1976, New Haven, Connecticut)

*Homage to the Square, Dry Season, 1967*

Oil on masonite

Gift of Avco Financial Services, Newport Beach, California  
1971.001

Josef Albers was a key figure at the renowned German art school Bauhaus during the late 1920s and early 1930s. The Bauhaus's interdisciplinary curriculum was founded on the idea of creating a total work of art that combined both artistic and technical skills. The Bauhaus style remains one of the most influential currents of modern design and architecture.

While teaching at Black Mountain College in North Carolina and later at Yale University, Albers shared his own Bauhaus-inspired artistic philosophy, in particular his color theories, with a new generation of artists. As a result, he is regarded as a key figure in the development of American Geometric Abstraction in the second half of the 20th century.

*Homage to the Square, Dry Season* is part of his seminal and expansive "Homage to the Square" series containing more than 1,000 variations he executed during a 25-year period. The series was based on mathematically formulated squares in varying shades. His expert use of color may evoke a visceral response.

Many of the artists in OCMA's permanent collection either studied under, or were inspired by, the work and teachings of Albers. *Homage to the Square, Dry Season* was first exhibited by the museum as part of the 1971 exhibition *A Corporation Collects: The Avco Collection of Contemporary American Art*. At that time, Newport-based Avco's donation of 34 modern and contemporary artworks helped solidify the museum's growing permanent collection.

# Edward Kienholz and Nancy Reddin Kienholz

(b. 1927, Fairfield, Washington; d. 1994, Sandpoint, Idaho)

(b. 1943, Los Angeles; lives/works: Hope, Idaho; Houston, Texas; and Berlin, Germany)

*End of the Bucket of Tar with Speaker Trail No. 2*, 1973

Mixed media

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

1988.004

Edward Kienholz was the preeminent assemblage artist on the West Coast during his lifetime. Born in rural Washington, Kienholz moved to Los Angeles as a young man. His work was first shown at the Ferus Gallery, which he co-founded in 1957 with curator Walter Hopps. When his work *Back Seat Dodge '38* (1964) was first shown at the Los Angeles County Museum of Art, it produced a full-scale scandal after the Los Angeles Board of Supervisors called it "revolting, pornographic, and blasphemous." The controversy cemented Kienholz's status as an avant-garde artist of the period.

After 1972, he created much of his artwork, including this work, in close collaboration with his artistic partner and wife, Nancy Reddin Kienholz. Made just after the artists had begun living part-time in Berlin, *End of the Bucket of Tar with Speaker Trail No. 2* employs evocative materials such as ash, human hair, and photographs of a soldier to emphasize German atrocities during the Second World War.

This museum has supported the Kienholz's work through exhibitions over the years, including *The Last Time I Saw Ferus* (1976). This work, along with others, was first included in a 1982 exhibition of the couple's work, *Sollie 17*, organized by the Newport Harbor Art Museum (now OCMA).

# Walead Beshty

(b. 1976, London; lives/works: Los Angeles)

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

Color photograph

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

Color photograph

*Island Flora #9 (Rte. 5 and Newhall Interchange)*, 2005

Color photograph

All works from the series "Terra Incognita,"

Gifts of Lilly and Paul Merage

2012.003.001-003

Walead Beshty's constantly developing and experimental photography-based practice relies heavily on process and investigates the state of "in-betweenness" rather than capturing static moments. As a result, his photographs challenge notions of representation through images that are densely layered with meaning.

Represented here, his early work documented ruins and other ambiguous sites as explorations of liminal spaces within a man-made environment. In the series *Terra Incognita*, which was included in OCMA's *2006 California Biennial*, Beshty photographed thriving indigenous vegetations contained within isolated Southern California highway medians. Latin for "unknown land," the term "terra incognita" is often used in cartography to describe unmapped regions, pointing to the geographical and temporal spaces of these protrusions of nature intertwined within Los Angeles highways. His work was also selected for OCMA's subsequent *2008 California Biennial*.

# Robert Irwin

(b. 1928, Long Beach; lives/works: San Diego)

*Untitled (#2220)*, 1969

Cast acrylic and acrylic paint  
Gift of Mr. and Mrs. John F. Kelsey  
1983.029

Robert Irwin is a seminal figure in the Light and Space movement, the first major art movement to originate in Southern California. Artists of the movement focused on the viewer's visceral experience, primarily through perceptions of light and the environment or space created in, around, and through the artwork. Irwin's artistic practice focuses on a progressive deconstruction of the art object and a shift away from allusion and illusion toward art defined by experience and perception.

Irwin, who began his career as a painter in the 1950s, was one of the earliest members of the influential Los Angeles-based Ferus Gallery, where he presented mostly reductive abstract paintings in a series of exhibitions beginning in 1959. Between 1966 and 1967, Irwin began painting aluminum discs, and in 1968 and for the next two years, his work consisted primarily of clear acrylic discs such as *Untitled (#2220)*—white convex structures fixed to the wall and illuminated by lamps, which soon led him to begin working with light-based, room-scale environments.

His work was featured in the Newport Harbor Art Museum (now OCMA)'s 1976 exhibition *The Last Time I Saw Ferus*. This work, *Untitled (#2220)* was recently included in *Robert Irwin: All the Rules Will Change*, a 2016 major retrospective organized by the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

# Helen Lundeberg

(b. 1908, Chicago; d. 1999, Los Angeles)

*Sloping Horizon*, 1960

Oil on canvas

Museum purchase with funds provided through prior gift of  
Lois Outerbridge  
2008.002.002

Helen Lundeberg and her husband, artist Lorser Feitelson (1898–1978), published a manifesto arguing for a new, Southern California-based movement known as Post-Surrealism, which would convey the relationship between the perceptual and conceptual. In the 1950s, her painting style transitioned into more abstract, non-objective style called Hard-Edge. She and Feitelson were joined by contemporaries Frederick Hammersley (1919–2009) and Karl Benjamin (1925–2012) in a style in which Lundeberg would continue working for the rest of her career.

Lundeberg preferred to use a tonally similar palette, and her delicate and subtle treatment of color provides opportunities for harmony and, at times, discord to emerge in her compositions. In a 1974 interview with Los Angeles art critic Fidel Danieli, Lundeberg commented on *Sloping Horizon* that she was “fascinated with the effect of tipping the horizon and creating an extreme perspective; that strange, tipped horizon you see from a plane as it banks before landing.”

In 1964, the Newport Harbor Art Museum (now OCMA) organized the historic group exhibition *California Hard-Edge Painting*, which included Lundeberg's work, among others. *Sloping Horizon* and other paintings by Lundeberg were shown in OCMA's 2007 exhibition, *Birth of the Cool: California Art, Design, and Culture at Midcentury*.

# Ed Ruscha

(b. 1937, Omaha, Nebraska; lives/works: Los Angeles)

*Pine Setting*, 1988

Acrylic on canvas

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

1988.002

A key figure in the history of art in Southern California, Ed Ruscha's compositions build on unexpected juxtapositions of imagery and the imaginary. After moving to Southern California in 1956, Ruscha took courses in graphics, typography, book making, and printmaking in Los Angeles at the Chouinard Art Institute. By the early 1960s, he was well known for his paintings, collages, and prints, and for his association with the Los Angeles-based Ferus Gallery.

One of a group of black-and-white "shadow" paintings begun in 1986, *Pine Setting* is a darkly unsettling vision of the suburban tract home. The extreme angle and simple, soft-focus, black silhouette of the house and trees against an undefined background take on a mysterious, monumentalized quality akin to a frame from an Alfred Hitchcock film or a crime scene photograph with a blank label awaiting some lurid caption.

The Newport Harbor Art Museum (now OCMA) was an early supporter of Ruscha's work, and organized a two-person exhibition of his and his childhood friend Joe Goode's work in 1968. He was also included in the 1976 exhibition *The Last Time I Saw Ferus* and in the 1989 group exhibition *L.A. POP IN THE SIXTIES*, among others.

# Carl Andre

(b. 1935, Quincy, Massachusetts; lives/works: New York)

*Concrete Uncarved Blocks*, 1976

Concrete

Gift of Margo H. Leavin

1986.046

This work was made for P.S. 1 Institute for Art and Urban Resources Inc.'s (now MOMA PS1) inaugural 1976 *Rooms* exhibition and was installed in a hallway. In 2016, the work was reinstalled as part of *FORTY*, an exhibition which revisited the work of many artists who participated in *Rooms* to celebrate PS1's 40th anniversary.

# Sean Duffy

(b. 1966, San Diego; lives/works: Los Angeles)

*Horizontal Mobile II*, 2004

Album covers, archive scotch tape, aluminum rods, and fishing line

Museum purchase with funds provided through prior gift of Lois Outerbridge

2004.014.003

# Sam Durant

(b. 1961, Seattle, Washington; lives/works: Los Angeles)

*History Prepares the Future, Great Sioux Nation,*  
2013

Spray enamel on Tyvek map  
Gift of Anton and Jennifer Segerstrom  
2014.011

This is the first time exhibiting this recent acquisition.  
Sam Durant was included in the museum's *4th  
Newport Biennial: Southern California* in 1993.

# Paul Kos

(b. 1942, Rock Springs, Wyoming; lives/works: San Francisco)

*Possible Path Taken by "Dog" to Enter the Earth's Atmosphere, 1982*

Drawing on glass

Gift of Paul and Marlene Kos

1986.039

Kos's work was included in the 1986's *Second Newport Biennial: The Bay Area*, and later in OCMA's 2011 *State of Mind* exhibition, which was part of the *Getty Pacific Standard Time: Art in L.A. 1945-1980* initiated by the Getty Foundation and Getty Research Institute.

# Barbara Kruger

(b. 1945, Newark, New Jersey; lives/works: Los Angeles and New York)

*Untitled*, 1989

Photograph

Gift of Eugene C. White and the estate of Robert H. Tyler

1993.007

Kruger's work was included in the 2001 OCMA exhibition *American Stories: From the Personal to the Political*.

# Sharon Lockhart

(b. 1964, Norwood, Massachusetts; lives/works: Los Angeles)

*Stand-in for Thomas: Frances Stark, 1995*

C-prints

Gift of Peter and Eileen Norton

1999.028.027

Lockhart's work was included in OCMA's 2010 exhibition *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol*.

# Nathan Mabry

(b. 1978, Durango, Colorado; lives/works: Los Angeles)

*Shapeshift (Jaguar)*, 2013

Terracotta, aluminum, Plexiglas, paint, and stainless steel

Gift of the artist and Cherry and Martin Gallery, Los Angeles

2015.016

This is the first time this recent gift to OCMA's permanent collection has been exhibited.

# Rodney McMillian

(b. 1969, Columbia, South Carolina; lives/works: Los Angeles)

*Untitled*, 2006-8

Acrylic on unstretched canvas, black vinyl, and thread

Museum purchase with funds provided through prior gift of Lois Outerbridge

2008.011

McMillian was included in the *2008 California Biennial*.

# Dave Muller

(b. 1964, San Francisco; lives/works: Los Angeles)

*One More Time*, 2008

Acrylic on paper

Museum purchase with funds provided through  
prior gift of Edgar Alwyn Payne

2010.006

# Mindy Shapero

(b. 1974, Louisville, Kentucky; lives/works: Los Angeles)

*Blue and Gold Ghosthead guide that will bring you to the Ghosthead God, you can only visualize when you have entered a Monsterhead, and you have to be serene enough to be able to even see the Monsterhead before you can wear one, 2005*

Acrylic and copperleaf on paper on paper

Gift of Judi Roaman

2012.005.002

Shapero's work was included in the *2004 California Biennial*.

# Amy Sillman

(b. 1955, Detroit, Michigan; lives/works: Brooklyn, New York)

*Untitled*, 2009

Oil on canvas

Museum purchase with funds provided through  
prior gift of Lois Outerbridge

2010.003.001

OCMA exhibited Sillman's work in *Landscape  
Confection* in 2006, which was organized by  
the Wexner Center for the Arts at Ohio State  
University.

# Aaron Siskind

(b. 1903, New York; d. 1991, Providence, Rhode Island)

*Homage to Franz Kline (Rome #6)*, 1973

Gelatin silver print

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

1979.028

# Charlie White

(b. 1972, Philadelphia, Pennsylvania; lives/works: Pittsburgh, Pennsylvania)

*Ken's Basement* from the series "Understanding Joshua," 2000

Light-jet chromogenic print mounted on Plexiglas

Museum purchase with funds provided through prior gift of Lois Outerbridge

2002.005

White's work was included in OCMA's *2002 California Biennial* and in the 2010 exhibition *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol*.

# Patrick Wilson

(b. 1970, Redding, California; lives/works: Los Angeles)

*Insomniac*, 2010

Acrylic on canvas

Museum purchase with funds provided through the prior gift of the Helen Wilcoxon Memorial Fund

2010.012.001

OCMA included this work and others by Patrick Wilson in the *2010 California Biennial*.

# Joel Morrison

(b. 1976, Seattle, Washington; lives/works: Los Angeles)

*Odium, Black*, 2004

Found objects and fiberglass

Gift of Marcia Goldenfeld Maiten and Barry

David Maiten

2016.007

Joel Morrison is best known for his composite sculptures, often constructed from common, household objects which are then cast in fiberglass or high-polish stainless steel to create sculptures with bright, shiny surfaces that reflect the object's surroundings. He reorients objects from everyday life by integrating them into art historical themes of Pop, Surrealism, and Classicism.

In 2006, this work of Morrison's was included in OCMA's *California Biennial*.

# Jennifer Steinkamp

(b. 1958, Denver, Colorado; lives/works: Los Angeles)

*Moth 5*, 2012

Computer-generated animation

Museum purchase with funds provided through  
prior gift of Mr. and Mrs. J.G. Redmond

2012.002

One of the pioneers in applying the technology of computer animation to art, Jennifer Steinkamp is an artist who has consistently transformed architectural spaces with her evocative works based on motion, color, and perception.

In *Moth 5*, Steinkamp combines both familiar and surreal imagery as digital renderings of shredded, patterned textile fragments sway gently in an animated breeze.

# Brice Bischoff

(b. 1982, New, Orleans, Louisiana; lives/works: Los Angeles)

*#16*, from the series "Glassell Park," 2012

Archival pigment print

Edition 1 of 5

Museum purchase with funds provided  
through the prior gift of Mrs. William A. Griffith  
and family

2014.006

Brice Bischoff's photographs incorporate sculptural props, his body, and movement to create mystical and abstract imagery. His process often involves draping himself or a model in colored paper, cloth, and other materials and recording the movements with an extended exposure in front of a still camera.

In the "Glassell Park" series, named after the LA neighborhood where this work, *#16*, was created, Bischoff explores the mystery of the artist's studio. "It is a place shrouded in mythology," Bischoff states, "where materials, actions, and artist combine in an alchemic process to create art."

His work was included in OCMA's *2013 California-Pacific Triennial*.

# Tim Hawkinson

(b. 1960, San Francisco; lives/works: Los Angeles)

*Concentric Circle: 705-Year-Old Tree*

*Drawing, 1989*

Pencil on paper

Museum purchase

1989.023

Tim Hawkinson finds simple, everyday materials to create inventive and labor-intensive sculptures and installations, and often uses the body as a metaphor for mystery, memory, and presence.

*Concentric Circle: 705-Year-Old Tree Drawing* explores the less visible, but no less complex, interweaving of environmental and human terrain. Investigating the slow progression and accumulation of time, Hawkinson invites the viewer to consider the labor-intensive process of creating carefully rendered, hand-drawn concentric circles on such a large scale while documenting the natural expansion of an aging tree's circumference.

# Margaret Honda

(b. 1961, San Diego; lives/works: Los Angeles)

*Sparrow Trap*, 1991

Wood, copper screen, linen, and glass

Museum purchase with funds provided by the  
Wilder Foundation

1993.008

Margaret Honda's sculptures and installations explore evocative, unconventional materials with duality of purpose and meaning. *Sparrow Trap* is a functional sculpture with metaphorical, political, and social implications of control, manipulation, deception, and desire. Honda, of Japanese ancestry, references in her "Traps" series the harsh physical and psychological conditions of Japanese-American internment camps during World War II.

Viewers become active participants as they "complete" the work by imagining the contents while also discovering its dual purpose as both a seductive sculpture and potential instrument of death.

Honda's work was included in Newport Harbor Art Museum's (now OCMA) *1993 Biennial* and again in OCMA's *2008 California Biennial*.

# Sol LeWitt

(b. 1928, Harford, Connecticut; d. 2007, New York)

*Incomplete Open Cube (8-18)*, 1974–1984

Architectural aluminum tubing, silicone paint

Gift of Louise and Richard Newquist

1986.022.B

Sol LeWitt is associated with the emergence in the 1960s of Conceptualism, a movement in which the concept of an artwork is as important as, or even takes precedence over, its formal properties. *Incomplete Open Cube (8-18)* is part of LeWitt's larger project of systematically exploring the geometric shape of the cube, and it exemplifies his interest in serial approaches to determining artistic form.

LeWitt devised a system of determining and organizing 122 possible variations of open cubes containing a minimum of three and a maximum of 11 structural bars. The "8-18" in the title of this work refers to the number of bars (8) and the number of the work's variation (the 18th possible variation of 8-bar structures). In his 1967 text, "Paragraphs on Conceptual Art," LeWitt remarked, "The idea becomes the machine that makes the art."

# Kristen Morgin

(b. 1968, Brunswick, Georgia; lives/works: Los Angeles)

*Cello #6*, 2001

Unfired clay, wood, wire

Gift of David Hoberman

2014.037

Kristen Morgin works primarily in clay. Employing scraps of found material and combining unfired clay with glue, cement, paint, and other media, her work has a particular fragility that defies traditional art-making methods associated with ceramics and sculptural assemblage.

*Cello #6* is characteristic of Morgin's interest in recreating facsimiles of manmade objects, here a musical instrument, in a style that renders them visibly worn and obsolete. The instrument's fragile form is suggestive of both the disintegration and persistence of physical material and the passage of time. Her works, she says, "express the preciousness, nobility, and stubborn-headedness of matter that resists its own inevitable demise in spite of its dilapidated condition and predestined downfall."

# Kori Newkirk

(b. 1972, Bronx, New York; lives/works: Los Angeles)

*Hutch*, 2004

Artificial hair, beads, and metal bracket

Museum purchase with funds provided through  
prior gift of Lois Outerbridge

2004.016

Kori Newkirk's work investigates connections among history, place, and racial identity, mining the cultural experiences of African-Americans through culturally resonant materials. The synthetic hair and plastic beads in *Hutch*, part of Newkirk's extended series of beaded-curtain landscapes, bring to mind hairstyles, as well as the beaded room dividers, popular in the 1970s.

Newkirk also explores concepts of place and memory through cultural experience. The outdoor scene depicted is unpopulated, with an ordinary playground and what looks to be a middle-class residence, articulating a relationship to the concept of "home" that vacillates between comfort and estrangement.

Kori Newkirk's work was included in OCMA's *2004 California Biennial*.

# Nathan Oliveira

(b. 1928, Oakland; d. 2010, Palo Alto)

*Italian Sentinel*, 1959

Oil on canvas

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

1978.012

Nathan Oliveira concentrated on the essence of the human figure throughout his artistic career. Often credited with fusing Abstract Expressionism and figurative painting into what is now referred to as “Bay Area Figuration,” Oliveira listed artists such as Edvard Munch, Max Beckmann, Francis Bacon and Alberto Giacometti as influences. Oliveira once said about his work, “I’m not part of the avant garde. I’m part of the garde that comes afterward, assimilates, consolidates, refines.”

*Italian Sentinel* is a shining example of his figurative work and has been loaned to over 17 outside institutions since the museum acquired the work in 1978. Additionally, the museum has had two major exhibitions of Oliveira’s work – one in 1980 and a major retrospective in 2003, organized by the San Jose Museum of Art.

# Catherine Opie

(b. 1961, Sandusky, Ohio; lives/works: Los Angeles)

*Bo*, from the series "Being and Having," 1991

Type C-print

Edition 7 of 8

Museum purchase with funds provided through  
prior gift of Lois Outerbridge

2002.008

Catherine Opie has spent her art career using photography to document American people and places through regional landscapes and cultural portraiture and the construction of identity through signs, rituals, and traditions. Achieving notoriety early on for her unflinching portrayals of members of gay and lesbian subcultures, Opie explores a variety of subjects, including surfers, urban families, suburban architecture, strip malls, freeways, and housing developments.

In 2006, OCMA organized a major retrospective of her work titled *In and Around Home*.

# Laura Owens

(b. 1970, Euclid, Ohio; lives/works: Los Angeles)

*Untitled*, 1994

Acrylic and oil on canvas

Gift of Peter Norton

1999.028.033

Laura Owens' large-scale paintings overlay multiple references to historical art movements and combine a variety of painting techniques. Her unconventional approach to a traditional medium allows for multiple interpretations and open-ended concepts.

In *Untitled*, Owens uses space expressively, drawing attention to the flat ellipses of blue, purple, and white by luxuriously surrounding them with thick, pink swirls of paint. Echoing 17th century Japanese Ukiyo-e prints, the sharp diagonal at lower left pulls the composition back from pure abstraction. Even with the influence of history embedded within her works, Owens' canvases remain pleurably carefree experiments in color, texture, and atmosphere.

# Charles Ray

(b. 1953, Chicago; lives/works: Los Angeles)

*Self-Portrait*, 1990

Mixed media

Museum purchase

1990.002

An innovator in contemporary sculpture for more than three decades, Charles Ray's works are often about peripheral perceptions of reality. When other artists of the 1990s had largely moved away from representational work, Ray began exploring representation through three-dimensional forms and structures.

In 1990, the museum organized Charles Ray's first solo museum exhibition. Included in the exhibition was *Self-Portrait*, a lifelike sculpture modeled after him and wearing his clothes. *Self-Portrait* explores themes of reproduction, identity, and stylization through an unexpectedly contemporary medium. The face of the three-dimensional figure was created from a mold of the artist's features. Ray sanded down the casting, subtly distorting the features to appear more generic and detached—much like a department store mannequin.

# Sterling Ruby

(b. 1972, Bitburg, Germany; lives/works: Los Angeles)

*Monument Stalagmite/Fait Accompli*, 2006

PVC, urethane, formica, and wood

Gift of Lilly and Paul Merage

2012.003.011

Sterling Ruby's sprawling artistic practice encompasses ceramics, photography, film, and collage. Ruby embraces multimedia models capable of exploring the complications of existing in an image-and information-saturated world.

In this work, the orange biomorphic ooze was created by strategically pouring urethane polymers onto a rope suspended from a tall wooden structure. When dry, the artist repositioned the piece as a thrusting vertical, reminiscent of a stalagmite—a conical pillar of limestone. Simultaneously attractive and repellant, the grisly, gothic sculpture exists in what he sees as a state of “becoming landscape.”

Ruby was included in OCMA's *2006 California Biennial*.

# Betye Saar

(b. 1926, Los Angeles; lives/works: Los Angeles)

*Miz Hannah's Secret*, 1975

Mixed media assemblage

Gift of Dr. and Mrs. Arnold Chanin

2000.012

Since the mid-1960s, Betye Saar has explored themes of nostalgia, mystery, and both personal and cultural heritage in her groundbreaking assemblages of found objects and photographs.

*Miz Hannah's Secret* is comprised of an assortment of visibly aging photographs and small mementos arranged within the compartments of a wooden box. The work's title, in combination with an embroidered letter "H" on the lid of the box, invite the viewer to consider the ways in which these objects might constitute a portrait of a real or imagined individual named Hannah.

This work provides a vignette both intimate and mysterious, suggesting how cherished objects might tell a story while also retaining certain unknowable secrets that have been obscured by the passage of time.

# Mary Weatherford

(b. 1963, Ojai, California; lives/works: Los Angeles)

*Second Riddle*, 1991

Acrylic, flashe paint, and ink on canvas

Gift of Joan and Gerald Kimmelman

2003.011

Mary Weatherford looks at landscape through the lens of art history, specifically those American artists who forged a domestic strain of abstraction from their observations of nature at the beginning of the 20th century. She considers her work to be deeply rooted in the work of painters such as Arthur Dove (1880–1946) and Georgia O'Keeffe (1887–1986). Working in a subjective manner, Weatherford transforms her experiential knowledge into intuitive expressions of color and light.

A series of her California cave paintings and a sound installation were presented in OCMA's *2008 California Biennial*.

# Uta Barth

(b. 1958, Berlin, Germany; lives/works: Los Angeles)

Left to right

*Ground #51*, 1995

Ektacolor print on panel

*Ground #33*, 1994

Ektacolor print on panel

*Ground #30*, 1994

Ektacolor print on panel

Gifts of Tracy and Gary Mezzatesta

2015.013.002-004

Uta Barth's photographs from the "Ground" series (all works, 1994-95), consist of blurred details of architectural interiors such as a vaguely familiar interior setting, a window, curtain, or lamp or against a bookshelf or a white wall. Bordering on painterly abstraction, her work features carefully rendered, yet indistinct, backgrounds, cropped frames, and the natural qualities of light. She captures incidental and fleeting moments, which exist almost exclusively within our periphery.

Barth makes visual perception the subject of her work. Her evocative, abstract photographs explore the nature of vision and the difference between how a person sees reality and how a camera records it.

# Edgar Arceneaux

(b. 1972, Los Angeles; lives/works: Los Angeles)

*Blind Pig #1*, 2010

Acrylic and graphite on paper

Gift of Rosana and Jacques Seguin Collection,  
Switzerland

2014.038.003

Working in installation and drawing as well as a range of other visual media, Edgar Arceneaux employs erasure, translucency, found materials, and fragmentation to examine multiple complex subjects, often combining them together in unexpected ways. In much of his work, Arceneaux searches for a visual equivalent to the act of remembering.

His work often explores racial and historical violence. *Blind Pig #1* refers to the bar where a series of events escalated into and precipitated the 1967 Detroit riot. Arceneaux creates a historical connection that reveals the complexity of historical memory and the truths of modern reality. In the drawing, ruins float on chunks of quietly floating strata through an undefined space, folding two time zones, present and past, into one physical reality.

OCMA showed Arceneaux's work in the *2008 California Biennial*.

# Vija Celmins

(b. 1938, Riga, Latvia; lives/works: New York)

*Moon Surface (Luna 9) #2*, 1969

Graphite on acrylic ground on paper

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

1986.005

Celmins earned international attention early in her career for her renditions of meditative, natural scenes—often copied from photographs—that lack a point of reference, horizon, or discernable depth of field. Armed with a nuanced palette of blacks and grays, her work renders these limitless spaces—seascapes, night skies, and the barren desert floor—with an uncanny accuracy. She may work for months on a single image.

A master of several mediums, including oil painting, charcoal, sculpture, and multiple printmaking processes, Celmins matches a tangible sense of space with meticulous detail in each work.

The Newport Harbor Art Museum (now OCMA) organized a retrospective exhibition of her work in 1980, and her work was included in the group exhibition *L.A. POP IN THE SIXTIES* (1989).

# Mary Corse

(b. 1945, Berkeley; lives/works: Los Angeles)

*Light Painting Grid Series*, 1969–1970

Glass beads and acrylic on canvas

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

1987.025

Mary Corse creates paintings that relate to both the ethereal luminosity of Light and Space sculpture and to the monochromatic tones of Minimalist painting. Artists of the Light and Space movement, which originated in Southern California, were focused on the viewer's visceral experience, primarily through perceptions of light and the environment or space created in, around, and through the artwork.

In *Light Painting Grid Series*, Corse divides a large white canvas into a 25-square grid. Her work's simple and controlled geometric structure is immediately apparent. As one of Corse's early grid paintings, this work is a nascent example of her experimentation with glass microspheres, or beads, with which she continues to work. Corse has said she uses these reflective glass beads to show that "nothing in nature or life is static." Movement and change are indeed as much a part of the experience of this work as its overall stabilized order.

# Jay DeFeo

(b. 1929, Hanover, New Hampshire; d. 1989, Oakland)

*Untitled*, 1951

Tempera on brown paper

Gift of Dr. and Mrs. Merle S. Glick

LAM.1991.075

Jay DeFeo was a central figure in the San Francisco Bay Area avant-garde community of Beat Generation artists that emerged in the mid-1950s. DeFeo experimented with a variety of media throughout her artistic career and became a pioneer by pushing the limits of traditional ideas about form. She blurred the boundaries among drawing, painting, and sculpture in her work.

After earning her MA from the University of California, Berkeley, DeFeo traveled to Europe on an academic fellowship. While abroad, she created abstract compositions derived from real-world references including architectural details and atmospheric effects. *Untitled* is an early work created in Paris, where she became particularly intrigued and inspired by the city's hazy quality of light.

Her work was featured in the Newport Harbor Art Museum (now OCMA)'s 1976 exhibition *The Last Time I Saw Ferus*.

# Sean Duffy

(b. 1966, San Diego; lives/works: Los Angeles)

*Double-Wide Sofa*, 2001

Metal and silked-screened vinyl

Edition 1 of 3

Museum purchase with funds provided through  
prior gift of Lois Outerbridge

2004.014.001

Since the early 1990s, Sean Duffy has created art that reflects upon material culture and collective experience. Duffy mines the realms of high art and popular culture, referencing and reworking Modernist icons of art and design.

*Double-Wide Sofa* appropriates the design of Irving Harper's *Marshmallow Sofa*, originally produced in 1956. While similar to the original sofa's mid-century design, Duffy extends the length of the sofa and introduces a faux-wood pattern. The artist's modifications attest to the ongoing life of mass-produced objects beyond the original intentions of artists and designers. Duffy's intervention draws attention to the tension between originality and replication, a topic central to discussions of consumerism.

Duffy's work was included in OCMA's *2004 California Biennial*.

# Ken Price

(b. 1935, Los Angeles; d. 2012, Arroyo Hondo, New Mexico)

*New Mexico*, 1983

Acrylic on fired ceramic

Anonymous gift

1987.012

Best known for his abstract, organic forms of fired and painted clay, Ken Price transformed the history of ceramics in fine art by redefining the ideas of sculpture and pushing the limits of ceramics as a medium. His vibrant and provocative pieces often carry layers of thinly applied paint, which are then sanded down to reveal the lush sensuality of the underpainting.

In 1983, Price shifted his sculptural practice by no longer glazing his work. *New Mexico* is an important, early example of Price's non-glazed sculpture, which features acrylic paint applied after the firing process. Smooth, linear planes contrast with rougher, less refined edges in this work. A corner of the cutout aperture defined by an earthy red subtly suggests the architecture of the pueblos in rural New Mexico.

His work was included in the Newport Harbor Art Museum (now OCMA)'s 1976 exhibition *The Last Time I Saw Ferus*.

# Amanda Ross-Ho

(b. 1975, Chicago; lives/works: Los Angeles)

*New Seizure 2*, 2008

Latex, found images, and linen tape on hand drilled sheetrock

Museum purchase with funds provided through prior gift of Lois Outerbridge

2008.009

Amanda Ross-Ho's work is inspired by the clutter and remnants of everyday existence. Gathering various media, including magazine clippings and photographs, she uses freestanding partitions and slabs of drywall as the backdrop of her work, reducing boundaries between two and three dimensions.

Against these architectural stages and backdrops, her collages of neatly organized impersonal materials reference the "negative space" of things overlooked and seek to uncover the subtle beauty of coincidence and anomaly. At the same time, the imagery reflects sociopolitical and formal concerns that range from renegotiating definitions of high art versus craft to exploring the dimensional tension between sculpture and photography.

Amanda Ross-Ho's work was featured in OCMA's 2011 exhibition *Two Schools of Cool* and the 2008 *California Biennial*.

# Allan Sekula

(b. 1951, Erie, Pennsylvania; d. 2013, Los Angeles)

*Dockers Loading Sugar Ship, Calais* from the series "Deep Six, or Social Work Seen from a Ferry," 1996

Cibachrome triptych

Edition 1 of 5

Museum purchase with funds provided through prior gift of Lois Outerbridge  
2002.009

Allan Sekula was an American photographer, filmmaker, and educator who taught for many years at the California Institute of the Arts and was best-known for his multi-year investigations into subjects that interested him, particularly those documenting the hidden infrastructures of the global economic system.

While this three-panel photograph shows dockworkers loading sugar cane in Calais, France, it also reveals Sekula's recurring interest in exposing the viewer to subjects often considered unrelated to or outside contemporary art.

Sekula's work was included in OCMA's 2011 *State of Mind* exhibition, part of *Pacific Standard Time: Art in L.A. 1945-1980* which was initiated by the Getty Foundation and Getty Research Institute.

# Larry Bell

(b. 1939, Chicago; lives/works: Taos, New Mexico and Los Angeles)

*Untitled*, 1965

Etched glass box

Gift of Edwin Janss, Jr.

1978.030

Larry Bell was an influential contributor to the Light and Space movement in California in the 1960s. As a student of artist Robert Irwin, Bell cultivated an interest in the processes of visual perception and the reflective, translucent properties of glass, mirrors, and acrylic.

For Bell, glass has a particularly strong fascination because of its ability to both reflect and transmit light. As the viewer's eye moves around the cube, the ellipses bend, divide, and move into combinations of interlocking shapes. Although static objects, Bell's reflective sculptures become activated through viewer interaction and the reflected spaces they inhabit.

Over the years, OCMA has included Bell's work in numerous exhibitions including the 1976 exhibition, *The Last Time I Saw Ferus* and *On the Ellipse*, a solo exhibition of his work organized by OCMA in 1981.

# Eleanor Antin

(b. 1935, Bronx, New York; lives/works: San Diego)

## *100 Boots*, 1971–1973

Thirty-six halftone postcards

Gift of Marianne Zlotnick from the Collection of  
Diana and Harry Zlotnick

LAM.1993.031

Eleanor Antin is known for her conceptual artwork that incorporates a variety of forms including video, performance, and installation. *100 Boots*, one of Antin's best-known works, consists of postcards printed by the artist and disseminated through the mail to roughly 1,000 recipients from 1971 to 1973. Each postcard features an image of 50 pairs of black rubber boots installed in various places, across the continental United States, beginning at the Pacific Ocean and ending in New York City.

When the postcards were first shown at the Museum of Modern Art in New York, the exhibition also contained an installation of the boots themselves (now in the collection of the Los Angeles County Museum of Art). While the postcards and boots constitute physical components of Antin's work, the immaterial and temporal nature of her project as it unfolded over time and space has become equally significant.

Antin's work was included in OCMA's 2011 *State of Mind* exhibition, part of *Pacific Standard Time: Art in L.A. 1945–1980* which was initiated by the Getty Foundation and Getty Research Institute.

# John Baldessari

(b. 1931, National City, California; lives/works: Los Angeles)

*Ordered Thought (Silver and Gold)*, 1986

Black and white and tinted photos on paper

Museum purchase

1986.007

John Baldessari is one of the most influential conceptual artists living and working in the United States. His work addresses perceptions of art, language, and information. Although he began his career as a painter, by the mid-1960s Baldessari had largely stopped painting, destroying many of his early works dated 1953–1966 in a crematorium, and turning their destruction into performance art called the *Cremation Project*.

He later began exploring other media such as photography and printmaking, which allowed him to better incorporate his interest in language and theory as visual elements. Baldessari has said, "I just don't believe that life can be explained solely by right angles." *Ordered Thought*, composed of reproductions of found photos, film stills, and magazine images reveals a complexity of wit, meaning, and imagery. The skewed picture in the central bottom panel represents an element of visual discord in tension with the order and unity of the white stripes.

Baldessari's work has been included in several exhibitions organized by this museum, including *L.A. POP IN THE SIXTIES* (1989) and *State of Mind* (2011), part of *Pacific Standard Time: Art in L.A. 1945–1980* which was initiated by the Getty Foundation and Getty Research Institute.

# Billy Al Bengston

(b. 1934, Dodge City, Kansas; lives/works: Los Angeles)

*Tom*, 1968

Lacquer and polurethane on dented aluminum  
Edition 36 of 50  
Gift of Jules Glazer, Beverly Hills  
1968.001

Billy Al Bengston originated a Southern Californian variety of Pop art at the beginning of the 1960s. Drawing inspiration from the aesthetics and materials of Los Angeles custom car and motorcycle culture, Bengston pioneered the use of industrial spray-paint techniques in his compositions.

*Tom* is characteristic of Bengston's dented metal works, commonly referred to as "dentos." After painting the sergeant stripes at the center of the work, Bengston hammered and wrinkled the sheet of aluminum to create an uneven, irregular surface. He then applied multiple layers of sprayed synthetic automotive lacquer while obscuring specific areas with masking tape, creating an optical effect in which the undulating ripples appear almost independent from the physical ground of misshapen aluminum.

In 1968, *Tom* was the first artwork acquired by the Newport Harbor Art Museum (now OCMA) for the permanent collection. Bengston's work was included in the museum's 1976 exhibition *The Last Time I Saw Fergus* and in the 1989 exhibition *L.A. POP IN THE SIXTIES*.

# Chris Burden

(b. 1946, Boston, Massachusetts; d. 2015, Topanga Canyon)

*Large Glass Ship*, 1983

Glass, lead toy soldiers, cardboard submarines

Museum purchase

1984.015

Chris Burden's multidisciplinary art practice encompassed performance, sculpture, installation, and video. His works often co-mingle elements of danger, inventiveness, imaginative play, and American iconography. He is considered one of the most controversial and influential figures in contemporary art, particularly in Southern California. He attended the University of California, Irvine and studied under artist Robert Irwin. Many of his most significant early works were created here in Orange County. This museum, in collaboration with F Space Gallery in Santa Ana, selected his work for inclusion in the 1971 exhibition *New Art in Orange County*.

In 1988, the Newport Harbor Art Museum (now OCMA) mounted a 20-year retrospective chronicling the depth and breadth of Burden's productivity. *Large Glass Ship*, which was one of the works included in the 1988 exhibition, displays the disturbing ambiguity of power and politics. Suspended in air, the cardboard submarines and glass ship challenge the viewer's perception by encouraging them to read the objects first as ships and second as discarded material.

# Bruce Conner

(b. 1933, McPherson, Kansas; d. 2008, San Francisco)

*BEDROOM*, 1959

Mixed media assemblage

Partial gift of Robert Shapazian and partial museum purchase

1986.006

Between 1957 and 1964, multimedia artist and filmmaker Bruce Conner produced sculptures that utilized found materials which have been cast off, lost, worn out, or have become out of style. Architectural or decorative fragments, bits of wallpaper, pieces of flooring and the like—disparate in texture and original use, yet unified by wear or weathering—are combined with objects of a more personal nature, such as: handwritten notes, a fragment of an embroidered garment, or melted candles.

*BEDROOM* was originally installed in Conner's own bedroom above his brass bed. The work is made from a piece of old plywood and found objects partially shrouded in a web of strings, with nylon stockings that hang like a garter belt. This softens the outline of the work, but also adds a macabre quality. The nested egg references female reproduction and the potential for new life, which contrasts with the decay, precariousness, and seemingly fugitive nature of the sculpture.

The Newport Harbor Art Museum (now OCMA) was an early collector and supporter of Conner's work, which was included in *A Drawing Show* (1975), *The Last Time I Saw Ferus* (1976), and the *2008 California Biennial*.

# Richard Diebenkorn

(b. 1922, Portland, Oregon; d. 1993, Berkeley)

*Ocean Park #36*, 1970

Oil on canvas

Gift of David H. Steinmetz

1977.011

Richard Diebenkorn was a leading figure in the development of the California art scene in the years following the Second World War. Until the mid-1950s, Diebenkorn painted in the Abstract Expressionist style, his compositions marked by bold color and strong, gestural brushwork. At the end of 1955, he turned to figurative painting, as did fellow painters Nathan Oliveira (1928-2010), David Park (1911-1960), Elmer Bischoff (1916-1991), and Joan Brown (1938-1990), and they became recognized as founders of Bay Area Figuration.

His best-known works, the *Ocean Park Series*, were begun in 1967, after he assumed a professorship at UCLA. For the next 15 years, he worked out of a studio in the Ocean Park neighborhood of Santa Monica, which served as locale and muse for many Los Angeles-based artists.

Many associate the warm hues of *Ocean Park #36* with the California sunshine and thinly layered blues with the Pacific Ocean or the sky. In 2012, OCMA organized an historic retrospective of Diebenkorn's work from this period, which went on to travel around the world. It was one of the most highly attended exhibitions the museum has organized to date.

# Charles Gaines

(b. 1944, Charleston, South Carolina; lives/works:  
Los Angeles)

*Numbers And Trees X #4, Red Violet January*,  
from the series "Numbers and Trees," 1991

Acrylic sheet, acrylic paint, watercolor,  
silkscreen, photograph

Museum purchase with funds provided through  
the prior gift of Lois Outerbridge  
2012.007

Charles Gaines works primarily as a Conceptual artist. As he explains: "I wanted to find a way to make art that didn't involve subjectivity." *Numbers and Trees X #4, Red Violet January* uses hand-drawn grids overlaid onto photographs of trees to address the tension between artistic subject matter and the systems representing it.

Each square correlates with a number, which he fills in to create shapes of various colors through specific calculations. Units with higher numerical values appear in darker resolutions compared to numbers of lesser value. This formulaic approach is a conceptual attempt to quantify the process of painting and perceptions of color.

Gaines's earlier work was included in OCMA's 2011 *State of Mind* exhibition, which was part of the groundbreaking *Pacific Standard Time: Art in L.A. 1945–1980* initiated by the Getty Foundation and Getty Research Institute.

# Jack Goldstein

(b. 1945, Montreal, Canada; d. 2003, San Bernardino)

*Untitled*, 1984

Acrylic on canvas

Museum purchase with funds provided through prior gift of Mrs. Ethel Rose

2009.001

Jack Goldstein was a conceptual and performance artist who worked with a variety of mediums including, film, audio recordings, sculpture, installation, and painting. Although Canadian-born, Goldstein spent most of his life in Southern California and New York. In the 1970s, he was a central figure in the group of artists some critics have referred to as the Pictures Generation. They were widely recognized for using appropriated, or copied, images from commercial media sources.

This concept of creative distance became central to Goldstein's later work. He began hiring stuntmen and studio assistants to create his films and paintings. *Untitled* was airbrushed by assistants while Goldstein, assuming the role of a director or producer, gave instructions. Airbrushing allowed the work to have an ambiguous, flattened photographic quality. The removal of the artist's brush and hand purposely eliminated any traces of authorship.

Goldstein gradually disappeared from the art scene and lived out the last decade of his life in relative isolation. In 2012, OCMA organized his first United States retrospective, *Jack Goldstein x 10,000*.

# Joe Goode

(b. 1937, Oklahoma City, Oklahoma; lives/works: Los Angeles)

*One Year Old*, 1961

Oil on canvas with painted milk bottle

Museum purchase with funds provided

through prior gift of Ben C. Deane

1988.003

Along with childhood friend, artist Ed Ruscha, Joe Goode is a key figure in California Pop Art, even though he claimed he was “more interested in Magritte and the Surrealists.” He has said, “I am an abstract painter who uses common objects—either real, painted, or referential—to put you in the painting.” Unlike New York Pop Art, which derived much of its inspiration from the media, popular culture, and consumer products, Goode’s objects are personal, home-oriented, and humble.

There is a reductive formalism in Goode’s early works, as evidenced by the brushy, monochromatic canvas of *One Year Old*. The painted brown milk bottle rests on the floor casting a “shadow” on the tan color field behind. Goode’s familiar objects are often set in ambiguous space evoking a sense of dislocation.

The Newport Harbor Art Museum (now OCMA) was an early supporter of Goode’s work and organized a two-person exhibition, featuring Goode and Ed Ruscha, in 1968. He was included in the 1989 group exhibition *L.A. POP IN THE SIXTIES*, and in 1997, OCMA organized a retrospective of his work.

# Frederick Hammersley

(b. 1919, Salt Lake City, Utah; d. 2009, Albuquerque, New Mexico)

*Come*, 1962–63

Oil on linen

Gift of Bardene Allen

LAM.1991.019

Frederick Hammersley first gained recognition in 1959 as one of the original four Abstract Classicists, a group that also included Karl Benjamin (1925-2012), Lorser Feitelson (1898-1978), and John McLaughlin (1898-1976). While many other painters of that moment were painting in a gestural Abstract Expressionist style, Hammersley broke away and began painting in a style now referred to as “Hard Edge.”

The artist's fascination with line and form led to works like *Come*, which was part of a series of paintings he simply called, “geometrics.” Hammersley's art-making process in this series involved applying dense, opaque paint directly to the canvas with a palette knife, creating the line of the geometric shapes freehand. He kept a meticulous notebook filled with lists of words and phrases from which the titles of his work were drawn, which he saw as “giving [viewers] an opening wedge into the painting.”

In 1964, the Newport Harbor Art Museum (now OCMA) organized the historic group exhibition *California Hard-Edge Painting*, which included Hammersley's work, among others.

# Mary Heilmann

(b. 1940, San Francisco; lives/works: New York)

*Surfing on Acid*, 2005

Oil on canvas

Museum purchase with funds provided through prior gift of Lois Outerbridge

2005.002

Largely self-taught, Mary Heilmann's artistic influences include a lifetime of memories—from childhood days at California beaches, to Beat poetry to punk rock. As seen in *Surfing on Acid*, her diverse source materials often reveal themselves in the poetic titles of her works.

A pioneer of infusing abstract painting with elements of popular culture and craft traditions, Heilmann is one of the preeminent abstract painters of her generation. From a limited use of color in her early canvases, she has embraced a vibrant palette of unmixed paint colors straight from the can that includes orange, chartreuse, silver, and fluorescent pink. Her offbeat Minimalism has been replaced by an increasingly subtle play of virtuosity and seductiveness, and the geometric structure and grids that dominated her art for much of her career have recently been combined with, or overtaken by, a lively dance of organic forms.

Although Heilmann has lived in New York almost continuously since 1968, *Surfing on Acid* reverberates with the visceral memory of her California childhood and adolescence. In 2007, OCMA became the first museum to organize a major retrospective of her work.

# Craig Kauffman

(b. 1932, Los Angeles; d. 2010, Angeles City, Philippines)

*Untitled*, 1968

Vacuum-formed Plexiglas

Gift of Avco Financial Services, Newport Beach, California

1977.008

In the early 1960s, Craig Kauffman realized the potential of plastic as an artistic medium through which he could explore interactions of light, color, and form. Intrigued by the vacuum-formed plastic signs produced for commercial establishments throughout Los Angeles, Kauffman became the first artist to adopt this industrial process in his art. Kauffman's "bubble" sculptures, including *Untitled*, are comprised of clear vacuum-formed plastic that has been spray-painted with acrylic lacquer. By applying color to the back rather than the front of his works, Kauffman reversed the traditional relationship of paint and support while also imbuing his painted colors with the glossiness of plastic.

*Untitled* was first exhibited by the museum as part of the 1971 exhibition *A Corporation Collects: The Avco Collection of Contemporary American Art*. At that time, Newport-based Avco's donation of 34 modern and contemporary artworks helped solidify the museum's growing permanent collection. The Newport Harbor Art Museum (now OCMA) also included Kauffman's work in the 1976 exhibition, *The Last Time I Saw Ferus*.

# Glenn Ligon

(b. 1960, Bronx, New York; lives/works: New York)

*Prisoner of Love #4*, 1992

Oil and gesso on linen

Museum purchase

2001.009

Glenn Ligon came to prominence as an artist in New York City in the late 1980s with his work that investigates how language plays a role in constructing social and gender identities. He transforms literary quotes into visual images to illustrate the ways racial and sexual identity foster or confuse political understanding. In *Prisoner of Love #4*, Ligon employs the use of a process he calls “cultural translation,” by changing the pronoun from “they” to “we” to fit his own viewpoint as a black American.

The text on this painting is taken from a quotation from French writer Jean Genet’s 1986 memoir, also titled *Prisoner of Love #4*. In his memoir, Genet recorded the time he spent with the Black Panthers and the Palestinian Liberation Organization during the 1970s and 1980s. Genet writes, “In white America the Blacks are the characters in which history is written. They are the ink that gives the white page a meaning.”

The weight of the text in Ligon’s work gradually becomes heavy and blurred with each subsequent line, until it becomes nearly illegible. The duality of the black text on white canvas visually conveys Genet’s metaphor and questions how categories of identity are perceived and constructed.

# John McCracken

(b. 1934, Berkeley; d. 2011, New York)

*Black Resin Painting I*, 1974

Polyester resin on wood

Gift of Mr. and Mrs. M.A. Gribin

1983.023.002

*Nine Planks I*, 1974

Polyester resin and fiberglass on plywood

Gift of Mr. and Mrs. M.A. Gribin

1982.031

In an attempt to bring opposites together, John McCracken created his trademark wood planks by covering a piece of plywood with a fiberglass skin and coating it with sanded and polished polyester resin. He felt his plank form symbolically connected two worlds. He explained: "It touches the floor—the world of sculpture; the physical world we walk around in—and it touches the wall—the world of painting; the visionary world we look into." With his plank, McCracken explores both the optical effects of polished surfaces and the interaction between sculptural forms and the space of the exhibition.

McCracken studied at the California College of Arts and Crafts and rose to prominence as one of a group of Minimalist West Coast artists. The plank's pure color and flawless craftsmanship make it appear austere and machine-made.

In 1986, OCMA and P.S.1, the Institute for Art and Urban Resources, Inc. in New York, (now MOMA PS1) co-organized a solo exhibition of his work, which included both *Black Resin Painting I* and *Nine Planks I*.

# Monique Prieto

(b. 1962, Los Angeles; lives/works: Los Angeles)

*Miasma*, 1999

Acrylic on canvas

Museum Purchase with funds provided by Dr. and Mrs. John Kennady, in honor of his mother Leona Kennady and her father Abraham Rand  
1999.013

Monique Prieto's bold abstract paintings contain a sense of playfulness and balance in her use of form and color. Many of Prieto's paintings from the 1990s were created with a computer. She used a stylus to sketch the shapes on the laptop's touchpad. She then selected colors from the software palette, after which she painted a larger version of the design on an unprimed canvas.

To describe her process, Prieto explains, "Using the computer was more like using a pencil or a pastel—it was a time-saving device. But over the years, I've changed the way that I use the computer. I still use it like a tool, but differently from what we're used to imagining as a tool—it's more like the way a new kind of paint might affect the way you paint, or a new saw the way you cut. It's had an effect on the way I draw."

Prieto's work from this series was included in the 1997 *Biennial*, the first Biennial the museum launched after changing its name from the Newport Harbor Art Museum to the Orange County Museum of Art.

# Miriam Schapiro

(b. 1923, Toronto, Canada; d. 2015, Southampton, New York)

*Arbor*, 1967

Acrylic on canvas

Gift of the artist

1975.003

Miriam Schapiro was a leader in the Pattern and Decoration movement of the 1970s, which reasserted the value of ornamentation and aesthetic beauty—qualities that had previously been derided by some as “women’s work.” That included quilting, needlepoint, patterning, and beading. She began her artistic career as a painter working in the Abstract Expressionist style in the 1950s but after moving to California in 1967, the vastness of the environment influenced the size and scale of her canvas and she later transitioned into a style known as Hard-Edge Abstraction.

In *Arbor*, a window-like structure opens upward and toward a lustrous abyss. The colors represent the translucence of the sea and the sky, but ultimately what most interested Schapiro was capturing literal and figurative reflection. She said, “I was working out a kind of harmony that had to correspond to what I felt when I looked at the ocean at a particular point in the day, just about one o’clock when the water had a certain glow.”

Not long after Schapiro completed *Arbor*, the Newport Harbor Art Museum (now OCMA) featured her paintings, including this work, in a two-person exhibition in 1969.

# Hank Willis Thomas and Kambui Olujimi

(b. 1976, Plainfield, New Jersey; lives/works: New York)

(b. 1976, Brooklyn, New York; lives/works: New York)

*Winter in America*, 2005

Single-channel video; 5 minutes, 15 seconds

Edition 4 of 6

Museum purchase with funds provided through prior gift of Lois Outerbridge

2005.009.001

Hank Willis Thomas and Kambui Olujimi are interested in the portrayal of African-American men in advertising and popular culture. The tragic loss of Thomas' cousin, Songha Willis, to a random act of violence, led him to create this cinematic stop-motion animation in which a cast of plastic action figures reenacts Willis' murder outside a club in Philadelphia in 2000.

While the imagery in *Winter in America* feels fictional, the deeply personal narrative is based on true events. With its dramatic lighting and a contemporary soundtrack combined with images and actual objects from childhood play, the film incorporates tropes of contemporary cinema. These effects highlight how violence can be made into cinematic entertainment, creating a disconnect to real acts of violence.

This video and other works by Hank Willis Thomas were part of OCMA's *2006 California Biennial*.

# Andy Warhol

(b. 1928, Pittsburgh, Pennsylvania; d. 1987, New York)

*Electric Chair*, 1970

Silkscreen on paper

Gift of Jules Glazer

1978.016

Andy Warhol embraced American consumer culture through his art, exploring subject matter ranging from Campbell's soup cans, to Brillo soap boxes, to celebrities like Marilyn Monroe and Elvis Presley. Known for combining the handmade and mechanical in his working process, he used a factory of assistants to produce his work and often employed silk screening, a process of rapid reproduction.

Warhol created different screen prints of the *Electric Chair* as part of his "Death and Disaster" series. The source image is from a newspaper photograph of New York's Sing Sing State Penitentiary. Warhol intended the series to comment on society's numbness to and detachment from tragedy due to the pervasiveness of the reproduced image in media culture. He once said, "When you see a gruesome picture over and over again, it doesn't really have an effect."

Warhol's work was featured in OCMA's 1976 exhibition *The Last Time I saw Ferus*, and this museum recently showed his work in the international exhibition *Pop Art Design*, organized by Vitra Design Museum.

The projected video works in this gallery demonstrate some of the diverse ways artists have experimented with the technology of video over the past five decades. Many of these artists also have played an important role in OCMA's exhibition history.

Videos are presented in a continuous loop, in chronological order as listed below; total length of all videos is: 1 hour, 37 minutes, 55 seconds.

## Nam June Paik

(b. 1932, Seoul, South Korea; d. 2006, Miami, Florida)

*Global Groove*, 1973

Single-channel video

29 minutes, 30 seconds

Museum purchase

1993.003

An early pioneer in the development of video as an art form, Nam June Paik was featured in a solo exhibition organized by the Newport Harbor Art Museum (now OCMA) in 1993.

## Bill Viola

(b. 1951, New York; lives/works: Long Beach)

*The Reflecting Pool* from *The Reflecting Pool-Collected Work 1977-80*, 1977

Single-channel video

7 minutes, 27 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2004.011

Bill Viola has been a pioneer in the field of experimental video art. Many of Viola's works explore concepts of temporality and the human experience through the combination of avant-garde video editing techniques and metaphorical subject matter. According to Viola, *The Reflecting Pool* "concerns the emergence of the individual into the natural world—a kind of baptism."

In 1997, OCMA organized a major exhibition and installation of Viola's work, *Bill Viola: Theatre of Memory*.

## Christian Marclay

(b. 1955, San Rafael; lives/works: New York and London)

*Telephones*, 1995

Single-channel video

7 minutes, 45 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2003.004

This work was exhibited in *Hypermedia*, the 2004 inaugural exhibition of the OCMA Orange Lounge at South Coast Plaza—the museum's satellite art space, which ran from 2004–2009.

## Mungo Thomson

(b. 1969, Woodland, California; lives/works: Los Angeles)

*The American Desert (For Chuck Jones)*, 2002

Single-channel video animation

33 minutes, 42 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2004.010

Thomson's work was included in the *2004 California Biennial*.

## Francis Alÿs

(b. 1959, Antwerp, Belgium; lives/works: Mexico City, Mexico)

*El Gringo*, from "Point Of View: A Contemporary Anthology of the Moving Image," 2003

Producers: Bick Productions (Ilene Kurtz Kretzschmar and Caroline Bourgeois), New Museum of Contemporary Art, New York

Executive Producers: Jumex Collection, Mexico; Blink Digital, New York

Sponsor: The New Art Trust, San Francisco

Single-channel video

4 minutes, 37 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2003.003.001

This work was exhibited in *Hypermedia*, the 2004 inaugural exhibition of the OCMA Orange Lounge at South Coast Plaza—the museum's satellite art space, which ran from 2004–2009.

## Koki Tanaka

(b. 1975, Tochigi, Japan; lives/works: Los Angeles)

*Someone's junk is someone else's treasure*, 2011

Created with The Box, Los Angeles

Filmed at PCC Flea Market (California)

HD single-channel video

11 minutes, 10 seconds

Edition 3 of 5

Museum purchase with funds provided through prior gift of Lois Outerbridge

2012.001.001

Tanaka's work was included in the *2013 California-Pacific Triennial*.

## Glenn Kaino

(b. 1972, Los Angeles; lives/works: Los Angeles)

*Linking Rings*, 2011

Single-channel video

4 minutes, 44 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2012.004.001

Kaino's work was included in the *2004 California Biennial*.

This grouping represents three influential innovators in performance and video art who pushed the boundaries of artistic experimentation on camera during the 1970s.

All of these artists were included in OCMA's 2011 *State of Mind: New California Art Circa 1970* exhibition, which was part of the *Pacific Standard Time: Art in L.A. 1945–1980* initiated by the Getty Foundation and Getty Research Institute.

Videos are presented in a continuous loop, in chronological order as listed below; total length of all videos is 1 hour, 36 minutes, 56 seconds.

## **Paul McCarthy**

(b. 1945, Salt Lake City, Utah; lives/works: Los Angeles)

*Black and White Tapes*, 1970–1975

Single-channel video

76 minutes, 8 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge  
2007.009

## **Martha Rosler**

(b. 1951, New York; lives/works: Long Beach)

*Semiotics of the Kitchen*, 1975

Single-channel video

6 minutes, 23 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge  
2004.013.004

## **Suzanne Lacy**

(b. 1945, Wasco, California ; lives/works: Los Angeles)

*Learn Where the Meat Comes From*, 1976

Single-channel video

14 minutes, 26 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge  
2010.008.003

This grouping represents two influential innovators in the field of Feminist art, performance, and video who pushed the boundaries of artistic experimentation being done for the camera during the 1970s.

Both artists were included in OCMA's 2011 *State of Mind: New California Art Circa 1970* exhibition, which was part of the *Pacific Standard Time: Art in L.A. 1945–1980* initiated by the Getty Foundation and Getty Research Institute.

These videos are presented in a continuous loop, in chronological order as listed below; total length of both videos is 20 minutes, 49 seconds.

## **Martha Rosler**

(b. 1951, New York; lives/works: Long Beach)

*Semiotics of the Kitchen*, 1975

Single-channel video

6 minutes, 23 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2004.013.004

## **Suzanne Lacy**

(b. 1945, Wasco, California ; lives/works: Los Angeles)

*Learn Where the Meat Comes From*, 1976

Single-channel video

14 minutes, 26 seconds

Museum purchase with funds provided through prior gift of Lois Outerbridge

2010.008.003