

trans angeles
CROSSOVER • EXPERIMENTATION



trans angeles

crossover experimentation

2014 -2017

ARTISTS

FATEMEH BURNES • COSIMO CAVALLARO • GISELA COLÓN • GRONK • KUBO • MAYA MERCER • KIRK PEDERSEN
MEI XIAN QIU • KATSUHISA SAKAI • JOHN WHITE • JAE HWA YOO • ZADIK ZADIKIAN • CURATOR: PETER FRANK

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TRANS ANGELES

Crossover Experimentation in Southern California

By Peter Frank

This exhibition is premised on the magic of a particular place. All places, it can be argued, have their own “magic,” their genius loci; and urban centers naturally take on distinctive personalities even as they vie with one another to provide economic and cultural amenities. But there is no place in the world like Los Angeles, no city that combines its multiple, often contradictory characteristics the way Los Angeles does – or generates more of an enduring and even growing mystique, both benefiting and suffering from the clichés people continue to attach to it.

A century ago, Los Angeles was a sleepy, if promising, backwater at the nether end of an empty country, an agricultural center tied to the rest of the continent by rail and to the rest of the world by boat. All that changed in between the beginning of World War I and the end of World War II, when several burgeoning new inventions made L.A. their productive mecca.

The airplane was as important to the growth of the town

as was cinema: the aerospace industry re-created Los Angeles no less than did the movie industry. A large community of skilled, sophisticated, and imaginative individuals grew up within and around both fields. Still, by 1960 few people, in town as well as out, thought of L.A. as a center of artistic creativity, not realizing that the remarkable concentration of designers, fabricators, architects, camerapeople, and writers required by aerospace and film – and by the numerous smaller industries that related to and spun off those large ones – had already made southern California a hotbed of creative ferment.

Los Angeles came into its own backwards, re-inventing art while refusing to think about art – or, perhaps, by refusing to think about art.

Los Angeles was at the forefront of the American “culture boom” of the 1960s, thanks to the energy described above and to an explosive expansion of its college and university

” *And one of the most significant factors here is the easy transition Los Angeles-area artists make between concepts, disciplines, even styles.*

“

network, in which the fine and performing arts were given prominence often equal to the sciences and humanities. That explosion has abated, but the state of California, especially its southern region, continues to be one of the most active places in the world for educating artists.

By the 1970s, schools like the California Institute of the Arts, Otis Art Institute, the University of California campuses in Los Angeles and San Diego, California State University campuses in Northridge and Fullerton, and even numerous community colleges were widely admired for their laboratory-level policies of discourse and experimentation. If many established artists moved to southern California from New York in the '60s to teach, many young artists from outside the state, and even country, came to southern California beginning in the '70s to study.

Such diversification came to characterize the L.A. art scene in the 1970s. It was enhanced by the flood of immigrants to the region that began in the late '60s and within two decades had turned the region into a patchwork of distinct ethnic communities. The immigrants

themselves were by and large not involved with art, but their assimilated children were, and they flooded the art schools and universities with a vast array of faces, languages, and cultural nuances. Such hyper-diversification of student artists has translated into an elaborate mélange of attitudes and accents among southern California artmakers, further amplified by the participation of more established American ethnic communities, from Native American to African-American.

No serious art scene is homogeneous, of course. But few artistic centers rival L.A. for the breadth of its diversity. And – in great part as a result – the city's art scene increasingly finds itself a magnet for artists from every continent. What may be the extraordinary distinction here is that Los Angeles attracts artists from around the world, and around the corner, despite its relatively low level of market support.

Artists do not move here seeking fame and fortune, as they do to New York and London; they move here seeking a milieu in which they can live and work comfortably among their peers. To be sure, L.A.'s support infrastructure is large and diverse; but it is not nearly as large or diverse as the artist community it draws upon.

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The acceptance of L.A. – its “arrival” – as a world art center is recent, and is serving to engender an increase in galleries and even institutions, an increase supported internationally. Outdated but persistent misperceptions of Los Angeles as a less-than-serious pop-culture epiphenomenon, however, still hinder the growth of its art support structure in size and sophistication.


This, happily, has the effect of discouraging careerism among local artists. As a result, L. A. continues to attract those artists who want less to make a name for themselves than simply to make art.

To be sure, none of the 12 artists in “Trans Angeles” wants to work in obscurity. But all want to work in a condition of dynamic inspiration rather than one of social restriction. They make art for reasons that elude the petty demands and fleeting tastes of the art market, and they find Los Angeles a very congenial place to do so.

These artists are motivated by aesthetic and cultural ideals, ideals they take and apply personally. They are little touched by the myopic trendiness of the art world; at a time of immense stylistic pluralism and unlimited intellectual possibilities, these artists, all seasoned and mature, put faith in their studio practices and their own personal histories.

The breadth and complexity of those personal histories, in fact, seem to give each of these artists license to access a breadth and complexity of style. “Style,” they have come to realize, does not define the artist; just the reverse. An artist adopts a style. What defines the artist is “sensibility,” the innate drive to subject, image, and material, and a manner of fabricating that goes beyond merely what is fabricated and how. “Sensibility,” in this regard, is the soul of an artist; “style” is simply how the artist presents him- or herself to the world (art world or otherwise) at any given moment. Emphasis on style, these twelve artists (along with many others) realize, is the privileging of brand over substance. To be true to themselves, as artists and as human beings, these twelve – and so many others in L.A. – feel they must ignore the superficial and seek the substantial.

This dedication to substance over style is one of the things that make the Los Angeles art scene so internationally vital. Another, related factor is the willingness of artists here to experiment – indeed, to maintain a tradition of experimen-



tation and unorthodox practice that goes back at least a half-century. Los Angeles-area artists such as these twelve transit easily between concepts, disciplines, even styles. Interdisciplinary practice is almost presumed, collegiality spills over readily into collaboration, and a single artist's oeuvre can so often comprise artworks that are parallel or even hybrid.

Similarly, the lives of the artists themselves are fluid and multi-layered. Many, as noted, come from other places, and many others go back and forth between L.A. and elsewhere. Many transit between identities and life conditions. Many make their living far from the studio but bring into the studio what they learn on the outside.

Mei Xian

QIU

MEI XIAN QIU

Mei Xian Qiu, for instance, is ethnic Chinese, and her provocative photographic images, with their alternately playful and sinister references, build upon this identity with veiled reference to racist overtones.

Qiu's posed clichés – often rendered that much more absurd, and yet ominous, with the employment of lenticular screens, a commercial gimmick – speak of a people seen from a distance, rendered an ominous, threatening “other.”

Her frequent use of lenticular screens, allowing her images to assume multiple positions and presentations, provides her subjects just enough depth and variety to make them that much more unsettling as presences and as identities.

Qiu was born in Java, where her family and community were subject to attacks and even pogroms, some sanctioned by the Indonesian federal government. There was little room for Java's Chinese in China itself, however, where they were also regarded as foreign.

It took coming to America, specifically California, to “settle” Qiu, but she remains sensitized to prejudicial regard, not least in a society where low-level racial friction is constant (and becoming more pronounced). The postcard-style stereotypes she sets up and subverts disturb our sense of propriety and agitate our fears even as they entertain with their broad satire.

ARTWORK

Title:
Immacolata
2013
Format:
12 x 16 inches
Material:
Photograph



Title:
8801
2012
Format:
40 x 40 inches
Material:
Photograph



Title:
8099
2011
Format:
18 x 24 inches
Material:
Photograph



Title:
Hollywoodland
2010
Format:
18 x 36 inches
Material:
Photograph on
Plexiglas substrate

Maya Mercer

MAYA MERCER

Maya Mercer evinces a different kind of alienation in her photographs, an internalized, psychological sense of dissonance and removal. Her subjects, by and large, are adolescents and young adults, people at a time in their lives when they are most swayed by romantic, dysphoric, and self-destructive impulses.

Mercer, the Paris-born child of an English screenwriter and German actress, had a troubled youth of her own, which she overcame through her work on stage and screen and, ultimately, behind the camera.

The fear and brittle pain she knew as a child and teen has stayed with her, and remains the principal leitmotif of her fanciful yet searing photographic series and elaborate, often decadent-seeming films. Moving between Los Angeles, northern California, and France, Mercer finds common spirit among urban and rural, simple and sophisticated, American and French youth, and even between the landscapes they inhabit.

Her young people, alone or in groups, find themselves enacting rituals of passion and enervation in surround-

ings at once desolate and comforting. One senses Mercer's questioning and sympathetic presence in these images; on occasion she may appear within a large figure group, but more often it is the camera-eye itself that embodies her empathetic big-sister spirit.

ARTWORK

Title:
Satyricon Generation: Hollywood Cultus II
2012
Format:
16 x 20 inches
Material:
C-print



Title:
Why: Sean
2009
Format: 12½ x 96 inches
Material: C-print

Title:
Unknown Soldiers: Samuel
2013
Format:
23½ x 30 inches
Material:
C-print



Title:
Desperate Land XII
2010
Format:
34 x 25 7/8 inches
Material:
C-print

Gronk

GRONK

Gronk's work also comes from a place of cultural alienation, and reaches towards a similar place of theatrical expression – especially over the last decade, most particularly in his collaborations for the stage.

The only artist in this exhibition born in Los Angeles, Gronk grew up in the Latino barrio of East L.A. He came to prominence first as a member of the socially and politically motivated Chicano performance/street-action group ASCO in the 1970s, but became known on his own in the next decade for his darkly humorous neo-expressionist paintings.

Gronk's painting style gradually evolved into abstraction, but his dramatic flair has persisted both in his vivid gestural style and in his continued engagement with performance art of various kinds, both experimental and traditional.

Most notably, he has recently been closely engaged in several operatic productions, including an award-winning version of Purcell's *The Indian Queen* mounted in Europe by Los Angeles-based impresario Peter Sellars.

The opera itself, postulating encounters between European Christians and far-off "heathens" of another race and color, reflects back on the fraught relationship between conquered and conquering that has defined power relationships and social structures throughout the Western Hemisphere – and which has inflected Gronk's art since his ASCO days.

ARTWORK



Title:
Opera Drop
2012

Format:
27 x 39 inches (framed)

Material:
Acrylic, charcoal, ink, oil pastel, pencil on
paper



Title:
Note to Self (black)
2014

Format:
16 x 22 inches

Material:
Monoprint (ink and oil pastel)



Title:
Piano Key 2
2014

Format:
73 x 54½ inches

Material:
Acrylic, oil pastel, charcoal on canvas



Title:
The Indian Queen
2013

Format:
11 x 14 inches

Material:
Collage, canvas, pastel, acrylic, ink on paper

KuBO

KuBO

KuBO's art locates itself more in the social realm rather than of the stage – although as a one-time rock concert promoter, he is not unfamiliar with the production of spectacle. KuBO's art bridges the gap – visually and technically – between painting and photography.

His approach to photography brings out the painterly qualities of images taken at low shutter speeds or under other unstable circumstances. His approach to painting, by contrast, capitalizes on the reflectivity and surface luminescence of his materials, qualities that mimic the physical attributes of large photographs.

Dividing his time between Los Angeles and Hong Kong, the German-born artist has long been involved with the international Green movement and currently manages workplace conditions and quality in Asian production centers – a breadth of activity, economic and political, that contrasts with the isolated nature of his artmaking but informs its process.

KuBO's unusual methods of artistic production, however, stem from his longtime interest in the isolation and

refinement of natural and synthetic pigments, often rare or obsolete, which he engages in the realization of his painted works, two- and three-dimensional alike.

The latter include driftwood, and other found wood forms subtly tinted with pigments, while the painting-photograph hybrids involve forms and gestures that conflate hand-painted shapes (reminiscent of Asian calligraphy) with naturally free-flowing forms.

ARTWORK



Title:
*Artefacts from Good Old Times -
LA Marathon 2013*

Format:
180 x 120 cm / 71 x 47 inch

Material:
photo Fuji crystal on alu dibond



Title:
untitled

Format:
55 x 79cm / 21,5 x 31inch

Material:
paper, multilayer color coating



Title:
Artefacts from Good Old Times - Schweden 2

Format:
239 x 15 x 15 cm
198 x 15 x 15 cm
128 x 15 x 15 cm

Material:
Multi layer coated wood, metal



Title:
untitled

Format:
180 x 125 cm / 71 x 49 inch

Material:
paper, multilayer color coating

Fatemeh

Burnes

FATEMEH BURNES

Fatemeh Burnes, too, works in and between painting and photography, even developing a method of “painting” abstractly with the camera.

Trained in a wide variety of techniques and styles, from Persian miniature painting (which she studied in her native Tehran) to installation, Burnes has evolved from a painter of large expressionist fantasies to a composer of complex, elaborate (if still painterly) abstractions and semi-abstractions, as well as a photographer of landscape subjects and of colorful, movement-filled photographic abstractions derived principally from human bodies in motion.

Burnes’ recent paintings and works on paper superimpose maps, architectural structures, living organisms, subatomic forms, and many other subjects and sources, all in the realization of intensely, if obliquely, autobiographical notations that chart her childhood and family in Iran, her experiences in Europe and throughout Asia, her life in southern California (where she has been a long-time educator and college gallery director), and her reflections on history, culture, and ecology, or what she

calls “nature and human nature.” Her photographs are produced more spontaneously, but the “painterly” photos, in particular, involve intricate manipulations of the workings of the camera – of the camera itself, that is, without any computer intervention.

ARTWORK



Title:
I Was Born! (Factor)
2012-

Form:
6 panels, 62 x 40 inch

Material:
Oil, acid, natural pigments on aluminum



Title:
Imperfect Geometry
2012

Format:
16 x 16 inches

Material:
Oil, acid, natural pigment on cold-rolled steel,
16 x 16 inches



Title:
Color Field I
2012

Format:
32 x 48 inches

Material:
Archival inkjet print
and resin on panel



Title:
Wedding

Format:
24 x 60 inches

Material:
Archival inkjet print
and resin on panel

Kirk Pedersen

KIRK PEDERSEN

Kirk Pedersen also engages photography as well as painting and collage. His camerawork is relatively straightforward in a technical sense, reconfiguring the seen world through the lens itself.

Pedersen's paintings take off from similar subjects. Long fascinated by the formal complexity of urban walls and surfaces, Pedersen has concentrated on capturing – in some ways documenting, in some ways abstracting – the dynamic visual quality of life in the major Pacific Asian cities, from Singapore to Osaka.

He exploits the overlay of graffiti, torn posters, weathered materials, non-European writing and printing, and other disparate but visually stimulating elements that occur so readily in these urban centers.

Pedersen has published volumes of these images as art books; through that effort, he began his own publishing company, Zero+ Books, several years ago. Zero+ has rapidly emerged as a publisher of fine art monographs, specializing in but not limited to artists in southern California associated with the “pop surrealism” and street-art movements.

Pedersen realizes deluxe collectors' editions of Zero+'s expertly designed volumes, working with the artists to design and manufacture highly crafted presentation containers appropriate to the artists' styles and attitudes.

ARTWORK



Title:
Tsukiji Fish Market Cans
Tokyo
2007

Format:
13 x 24 inches

Material:
Photograph



Title:
Urban Asia and Tradeoffs
2010

Format:
13 x 13 x 3 inches

Material:
Books in clamshell box



Title:
Bangkok
2006

Format:
22½ x 30 inches

Material:
Watercolor



Title:
Wan Chai
2012

Format:
72 x 56 inches

Material:
Acrylic on canvas

Katsuhisa Sakai

KATSUHISA SAKAI

Katsuhisa Sakai, for his part, began as a filmmaker as well as visual artist, coming to the United States from his native Japan to study both – and specifically to study each as an extension of the other.

In Japan he worked as a commercial producer, but he studied in, and ultimately returned to, America to follow more radical impulses. Sakai's immersion in "structural" filmmaking, the avant garde approach to formalist film rooted in North American schools in the 1970s and '80s, allowed him to regard film as a painterly and even sculptural medium – and provided him a jumping-off point to work both as a painter and as a sculptor.

Since leaving film for static art Sakai has realized both painted and sculpted bodies of work. He considers his painted works "drawings," given their black-and-white tonality and their penetrating immediacy; but they are built up of myriad tightly knit strokes, short lines that can seem drawn but which cover the surface with pronounced texture.

Sakai's sculptures also bring together many discrete but similar units, whether of wood, stone, metal, or other material, into dynamic but forcefully symmetric, almost monumental structures – which, like the paintings, maintain formal lucidity through (rather than despite) their complexity.

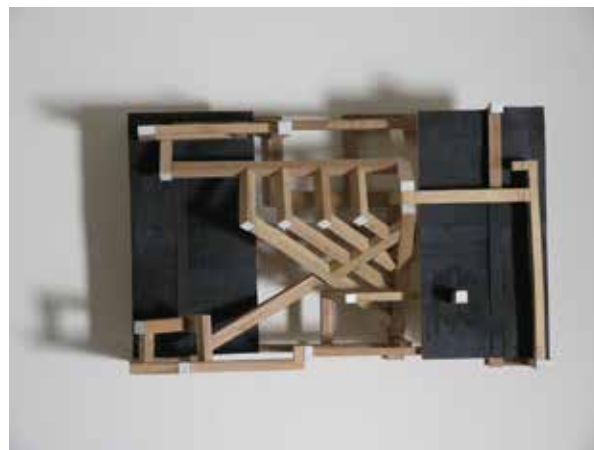
ARTWORK



Title:
Red
2010
Format:
23 x 28 inches
Material:
Oil on canvas



Title:
Memory of the City
2006
Format:
25 x 13 x 12 inches
Material:
Basalt and stainless steel



Title:
Angular Scape #4
2010
Format:
19 x 31 x 12 inches
Material:
Acrylic and stain on Chinese elm



Title:
1979
2009
Format:
46 x 69 inches
Material:
Oil on canvas

John White

JOHN WHITE

John White paints and draws in a manner and process similar to Sakai's, describing forms through a compilation of contained lines and strokes. Also derived from landscape and natural subjects, White's networks are at once brittle and fantastical, and brim with intense, saturated color.

A notational quality can be sensed in White's approach, one that turns even the largest and most richly painted of his works into something of a "score" for nature effectively to perform as landscape. White's earlier work did in fact function, or were primed to function, as scores of sorts for the performance art with which the artist gained broad attention.

Indeed, White's identification with the performance medium was as early as it was thorough: he was one of the first artists in the Los Angeles area to compile an actual oeuvre of live time-based work, and was one of the first to teach performance art in local art schools and universities.

Many of White's performances mimicked or exploited the procedures, ritualistic and mechanical, of sports

play. A professional golfer even before he moved south from his native San Francisco, White has based his time-based work on golf, football, baseball, and fishing.

His work, performed, painted, and drawn, also contains strong narrative elements, apparent in the audience interactions his performances often engender and in the fluid, often surprising elements and compositions that characterize his work especially over the last two decades.

ARTWORK



Title:
Solimar Beach Elements 20
2011
Acrylic on panel
48 x 48 inches



Title:
Bird Opera 3
2013
Acrylic on recycled paper,
42 x 72 inches:



Title:
Bird Opera #13
2013
Acrylic on recycled paper
42 x 72 inches



Title:
Bird Opera #6
2013
Acrylic on recycled paper
42 x 72 inches

Cosimo

Cavallaro

COSIMO CAVALLARO

Cosimo Cavallaro, too, has a background in performance and situational art that informs his present-day sculptural activity. While working in New York, the Canadian-born artist staged a series of provocative presentations of installations and conceptual objects that posited absurd activities and situations as social and political statements.

The most controversial of these was the exhibition of his life-size “chocolate Jesus” figure, but other events such as coating a hotel room with cheese also invited audience outrage with extravagant theatrics and an audacious comic spirit.

Born to Italian parents in Montréal, Cavallaro was raised and educated in both Canada and Italy. He had extensive experience in Montréal in movie production and, ultimately, direction. He moved to New York in 1995, but after courting notoriety with some success, decided to focus on his visual art production – and moved to Los Angeles in order to do so.

Even so, Cavallaro’s recent sculpture assumes the same Pop proportion and inference as his performative work,

but is now determined by a minimalist, “finish/fetish” aesthetic. Such an aesthetic has long been notably characteristic of sculptural practice in southern California, but Cavallaro was barely aware of this when he moved west.

Since his arrival, he has availed himself of the technical facilities and artistic discourse particular to the finish/fetish tendency.

ARTWORK

Title:
Me and my arrow
polished stainless steel
2014

Format:
21 x 21 x 5.5 inches

Material:
stainless steel sculptures



Title:
Love your bean
candy pink
2013

Format:
11 x 11 x 19 inches

Material:
resin lacquer



Title:
Love your bean
green pick up
2013

Format:
11 x 11 x 19 inches

Material:
resin lacquer



Title:
Me and my arrow
stainless steel painted yellow
2014

Format:
16 x 16 x 4 inches

Material:
stainless steel sculptures



Gisela Colón

GISELA COLÓN

Gisela Colón has been more directly impacted by that tendency, beginning her artistic career in Los Angeles and seeking out first- and second-generation artists associated with finish/fetish and light-and-space art – or what that art’s most prominent practitioner, Robert Irwin, calls “perceptualism.”

Like Cavallaro, Colón was born in Canada to non-Canadian parents, in this case in Vancouver to a German mother and Puerto Rican father. She was raised and educated in Puerto Rico and moved to Los Angeles to earn a law degree. Colón practiced law until turning full-time to art.

She first realized an extended series of abstract paintings composed of multiple scale- or brick-like components and coated with resin. Colón’s investigation into the further properties of resin led her to the work of southern California perceptualists, whom she began to collect and to emulate until she had devised a perceptualist approach of her own.

She readily admits to the influence of artists like Irwin, DeWain Valentine, Helen Pashgian, and Craig Kauff-

man, but has produced several bodies of work in which she takes over their aesthetic, modifies their techniques – often with proprietary methods of her own device – and conjures sequences of three-dimensional forms whose bulbous surfaces and curvilinear contours seem to trap or generate light and color inside luminous, translucent bodies.

ARTWORK



Title:
Square (Fluorescent Green)
2013

Format:
24 x 24 x 3 inches

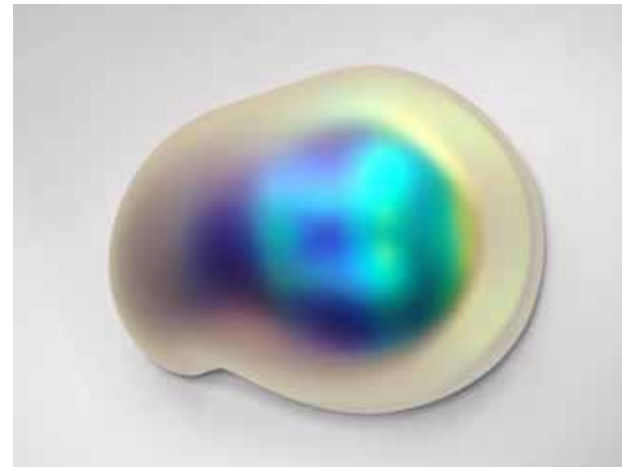
Material:
Fabricated acrylic



Title:
Blue Ice
2012

Format:
60 x 60 x 3 inches

Material:
Oil and Resin on wood



Title:
Oval Melt Glo-Pod (Iridescent Blue)

Format:
26 x 40 x 8 inches

Material:
Blow-molded acrylic



Title:
Oblong Ooze Pod (Gold/Green/Hot Pink)
2012

Format:
88½ x 30 x 8 inches

Material:
Acrylic automotive lacquer on blow-molded
plastic

Zadiak

Zadikian

ZADIK ZADIKIAN

Zadik Zadikian also works sculpturally with light and form, but takes an entirely different approach from Colón or Cavallaro. Instead of contemporary materials such as resin or contemporary effects such as high-polish reflectivity, Zadikian relies on perhaps the world's oldest "material spectacle," gold – and has done so ever since arriving in America decades ago.

Zadikian was born in Armenia and studied in Turkey and Italy before moving first to San Francisco and then New York. There he served as Richard Serra's studio assistant and gained attention for his expansive installations of gold leaf. As his subject matter turned away from the properties of gold itself to its historical associations, Zadikian became interested in creating events as well as installations.

After moving to Los Angeles he further expanded his formal vocabulary; but he has until now maintained gold as his central motif. Whether stacked into wall- or chimney-like brick structures or compressed into curvaceous objects clearly derived from the erotically charged human body, Zadikian's gold objects (or, more accurately, gold-

covered objects) challenge and extend our notions of the valuable and the opulent.

They examine the physical, or at least superficial, properties of gold and at the same time force it to assume odd and mundane form, thus re-focusing our regard for the precious metal as a synecdoche for preciousness on the one hand and for metal on the other.

ARTWORK

Title:
Nude
2013

Format:
10 x 15 inches

Material:
Acrylic and water pencil on parchment paper



Title:
Untitled (Three Graces)
2012

Format:
5 x 5 x 6 inches

Material:
Gold-plated bronze

Format:
6 1/4 x 9 x 9 inches

Material:
Hydrocal over Styrofoam



Title:
Reclining Nude
2013

Format:
21 x 53 x 60 inches

Material:
Styrofoam



Title:
untitled
2014

Format:
108 x 24 x 24 inches

Material:
Imitation gold leaf
on Styrofoam

Jae Hwa

Yoo

JAE HWA YOO

Jae Hwa Yoo, by contrast, concentrates on what would seem to be cheap, distressed, discarded, and even maltreated material, notably canvases hung without stretchers or even piled on the floor and covered with scuffs, stains, and miscellaneous marks, or small, blocky, crudely fashioned objects, or works on paper seemingly generated in fits and starts and brimming with obscure notations.

Yoo's intense but offhanded approach fetishizes the anti-precious no less than Zadikian's carefully compounded structures fetishize the precious. Yoo left her native Republic of Korea to come to Los Angeles as a businesswoman, but ultimately devoted herself to art-making – to the process of making art, that is, more than to the production of art objects.

She regards support media such as canvas and wood not as materials exalted by their aesthetic function so much as sites where marks accrue, as if scooped up off the studio floor.

This attitude does not simply valorize abjectness, it makes a virtue of informality and humility. Even so, the

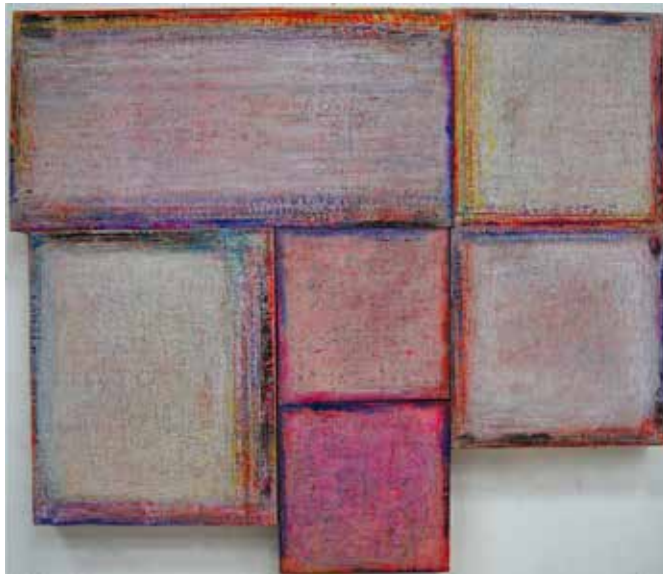
cloudlike accretions of brushstrokes that might dominate a swath of canvas or might appear in miniature on the surface of a wooden dowel, or the troubled scratches that might pepper an otherwise empty expanse of linen, all take on a peculiar nobility in their obsessive, inward-turned energy.

ARTWORK

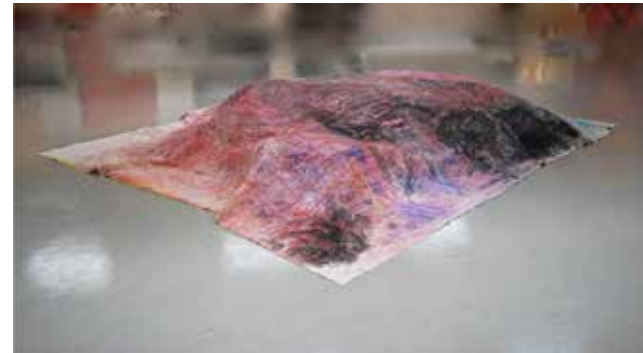
Title:
Wind City (12-1 to 8)
2012
Format:
various dimensions
Material:
Acrylic on wood



Title:
Wind Space (13-9)
2013
Format:
23 x 27 inches
Material:
Acrylic on muslin on wood



Title:
Void (13-2)
2013
Format:
68 x 74 inches
Material:
Acrylic on canvas



Title:
Red Hill (11-4)
2011
Format:
108 x 106 x 19 inches
Material:
Acrylic on canvas, approx

trans angeles

TRANS ANGELES

Crossover Experimentation in Southern California

The twelve artists in “Trans Angeles” come from many different cultures, geographies, communities, skill sets, and life experiences. All of them draw quite deeply and deliberately on this multiplicity within themselves.

By bringing together these twelve very different artists of very similar spirit, then, “Trans Angeles” demonstrates the inner as well as outer “globality” of the southern California artist. He or she can practice, or build on practices, associated with Los Angeles; she or he can also reflect the peculiarities of the climate, the terrain, or even the local industries.

But in his or her metamorphic notions of artistic practice, all this becomes part of something bigger: a sense of the world – not just L.A. itself – as a site of transformation, translation, and even transcendence.

Peter Frank

Los Angeles 2016

Peter Frank

PETER FRANK

Peter Frank is an art critic for the *Huffington Post* and Associate Editor for *Fabrik Magazine*. He has served as Editor of *THEmagazine Los Angeles* and *Visions Art Quarterly* and as critic for *Angeleno* magazine and the *L. A. Weekly*. Frank was born in 1950 in New York, where he wrote art criticism for *The Village Voice* and *The SoHo Weekly News*, and moved to Los Angeles in 1988.

Frank contributes articles to numerous publications and has written many catalogues for one-person and group exhibitions. Frank, who recently served as Senior Curator at the Riverside Art Museum, has organized numerous theme and survey shows, including "Driven to Abstraction: Southern California and the Non-Objective World, 1950-1988," for the Riverside Art Museum; "Artists' Books U.S.A.," "Mapped Art: Charts, Routes, Regions" and "Line and Image: The Northern Sensibility in Recent European Drawing", all for Independent Curators Inc.; "Fluxus Film and Video" for the Museo Reina Sofia in Madrid; "Young Fluxus" for Artists' Space in New York; "To the Astonishing Horizon" for Los Angeles Visual Arts; "Southern Abstraction" for the Raleigh (NC) City Gallery of Contemporary Art; "The Theater of the Object, 1958-1972"



for New York's Alternative Museum; "Visual Poetry" for the Otis/Parsons Art Institute in Los Angeles; "Multiple World" for the Atlanta College of Art; and, most notably, "19 Artists – Emergent Americans," the 1981 Exxon National Exhibition mounted at the Guggenheim Museum.

Frank has taught at Pratt Institute, Columbia University's School of the Arts, the Tyler School of Art, the University of California Irvine, Claremont Graduate School, California State University Fullerton, the University of California Santa Barbara, the University of California Los Angeles, Laguna College of Art and Design, and other institutions. McPherson & Co.-Documentext published his *Something Else Press: An Annotated Bibliography* in 1983. A cycle of poems, *The Travelogues*, was issued by Sun & Moon Press in 1982. Abbeville Press released *New, Used & Improved*, an overview of the New York art scene co-written with Michael McKenzie, in 1987. Frank has also published many artists' monographs, including *Roller: The Paintings of Donald Roller Wilson* in 1988 and *Robert De Niro, Sr.* in 2004.

Juri Koll

ViCA

Venice Institute of Contemporary Art

The Venice Institute of Contemporary Art (ViCA) is a non-profit arts organization devoted to capturing the historical and contemporary essence of one of America's most important artistic cities as it is happening. ViCA will protect, preserve, and promote the values of individual and independent artistic expression that have formed the practice of creativity in Venice since the district's founding in 1905.

Through its exhibitions, events, research facilities, and education curriculum, ViCA will celebrate the art, culture and community that Venice has provided to Southern California and the art world at large. This marks the beginning of a concerted effort to capture the world art community through the lens of Venice through ViCA as its hub. Since its inception, ViCA has and will continue to create important events and exhibitions that take place in galleries and specialized spaces until it raises funds for an endowment and finds a home Beach.

The video documentation of Trans Angeles will be done by ViCA's Director Juri Koll.



Juri Koll has produced and/or directed over 60 short films, both fiction and documentary. His films have screened all over the world, in over 70 festivals including Cannes, the Cork International Film Festival, the Australian International Film Festival, and have won many awards.

After graduating from California Institute of the Arts, Koll produced his first Art/World documentaries in 1990-1995. He traveled across the U.S. to work with major curators in their museums and galleries, such as the Metropolitan Museum of Art in New York City, The National Gallery in Washington, DC, the Los Angeles County Museum of Art in Los Angeles, and the Museum of Modern Art in San Francisco. His subjects have included world famous and infamous artists and curators from the Renaissance period to the present. Koll's first documentary, *In The Steel: A Portrait of Mark di Suvero* (1991), was accepted into the Archives of American Art at the Smithsonian Institution.

Museums

Kunstmuseum Wilhelm Morgner
Soest
Germany



Chabot Museum
Rotterdam
Netherlands



Kunstverein KunstLANDing
Aschaffenburg
Germany



Project partner



Sponsors



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Cover

Gisela Colón

Oval Melt Glo-Pod (Iridescent Cobalt Blue), 2013

Blow-molded acrylic, 26 x 40 x 8 inch