

**DE LA CRUZ COLLECTION**

**THIRD FLOOR  
2016 - 2017 EXHIBITION**



# ***Progressive Praxis***

November, 2016 - November, 2017

The de la Cruz Collection presents their 2017 exhibition, *Progressive Praxis*. By merging a variety of styles and mediums, the works selected for this year's exhibition mirror contemporary culture while allowing an open-ended conversation of various interpretations and possibilities. The context of this exhibition creates a critical understanding of our shifting visual culture.

*Progressive Praxis* considers the impact of preceding art movements and the way that contemporary artists conceptually engage with the advancements of technology. Our society is conditioned to create, disseminate, and alter information as it sees fit. The use of computers as a method of executing work is no longer a game changer for artists, as there are no traditional boundaries between the virtual and physical. Artists today embrace technology to overcome the limitations of physicality and past formal art processes. The artists selected for this year's exhibition reveal a generational position that is inherent to an artistic idea and language of their time.

The architecture of the galleries was taken into consideration in framing this exhibition.

## **Museum Hours:**

**Tuesday through Saturday, 10:00AM - 4:00PM**

## Artists in the exhibition:

Tauba Auerbach  
Kathryn Andrews  
Hernan Bas  
Walead Beshty  
Mark Bradford  
Joe Bradley  
Tom Burr  
Dan Colen  
Martin Creed  
Aaron Curry  
Peter Doig  
Jeff Elrod  
Isa Genzken  
Félix González-Torres  
Mark Grotjahn  
Wade Guyton  
Guyton/Walker  
Rachel Harrison  
Arturo Herrera

Jim Hodges  
Evan Holloway  
Thomas Houseago  
Alex Hubbard  
Alex Israel  
Rashid Johnson  
JPW3  
Jacob Kassay  
Alex Katz  
Martin Kippenberger  
Michael Krebber  
Glenn Ligon  
Michael Linares  
Nate Lowman  
Adam McEwen  
Ana Mendieta  
Albert Oehlen  
David Ostrowski  
Laura Owens

Jorge Pardo  
Manfred Pernice  
Sigmar Polke  
Seth Price  
Rob Pruitt  
Sterling Ruby  
Analia Saban  
Josh Smith  
Reena Spaulings  
Rudolf Stingel  
Kelley Walker  
Christopher Wool



## Félix González-Torres

Born in Guáimaro, Cuba 1957. Died in Miami, Florida 1996.

- ① *"Untitled" (Alice B. Toklas' and Gertrude Stein's Grave, Paris)*, 1992  
Framed C-print  
29 x 36 inches
- ② *"Untitled" (Paris, Last Time)*, 1989  
C-Print jigsaw puzzle in plastic bag  
8 x 10 inches
- ③ *"Untitled" (Sand)*, 1993/1994  
8 photogravures on Somerset Satin  
Each measures 13 x 16 inches
- ④ *"Untitled"*, 1994  
4 gelatin silver prints  
Each measures 8 x 11 inches
- ⑤ *"Untitled"*, 1992  
Framed gelatin silver print  
with pencil  
21 x 18 inches
- ⑥ *"Untitled"*, 1995  
Silver plated brass, two elements  
17 x 23 inches
- ⑦ *"Untitled" (Portrait of Dad)*, 1991  
White mint candies, endless supply  
Dimensions vary with installation  
Ideal weight: 175 lbs
- ⑧ *"Untitled"*, 1989/1990  
Offset print on paper,  
endless copies, two stacks  
Ideal height:  
26 inches X 56 X 23 inches
- ⑨ *"Untitled" (31 Days of Bloodworks)*, 1991  
Overall size varies with installation  
Photos, paper, acrylic, graphite,  
gesso on 31 canvases  
Each canvas: 20 x 16 inches

Félix González-Torres transforms everyday objects and gestures into symbols of the fragility of life or absence of it. He employs non-traditional forms in art, which he described in his 1993 interview with fellow artist Tim Rollins, as "the negotiation between public and private, between personal and social, between the fear of loss and the joy of loving, of growing, of changing, of always becoming more, of losing oneself slowly and then being replenished all over again from scratch."

*"Untitled" (Alice B. Toklas' and Gertrude Stein's Grave, Paris)*, 1992. Gertrude Stein and her life partner, Alice B. Toklas maintained a Paris salon where many of the most important writers and artists convened. Gertrude and her brother Leo amassed one of the most visionary collections of modernist art which included: Picasso, Cezanne, Juan Gris, Bonnard, Renoir and Matisse. The photograph of the flowers at the grave site at Père Lachaise Cemetary focuses our attention on their relationship.

"*Untitled*" (*Paris, Last Time*), 1992. González-Torres infuses non-referential forms with content. He acknowledges the influence of minimalism in his art which uses an extreme economy of visuals. Such paired images of the same object "just make evident poetic associations and possibilities for personification." (Spector, Nancy, and Félix González-Torres. *Félix Gonzalez-Torres*. New York: Guggenheim Museum, 1995. Print.)

"*Untitled*" (*Sand*), 1993. Footprints on the sand reflect the passing of time and memories that will not return. The footprints of many feet in the grainy tones of the photogravures mimic the grains of sand on the beach, echoing the melancholia of absence, what once was.

"*Untitled*", 1994. In this series of photographs of clouds in the sky over Miami, González-Torres is responding to Walter Benjamin's directive to "turn from looking at photography as art to art as photography."

"*Untitled*" (*Hand*), 1992. In *Untitled*, 1992, the artist extends the lifeline of a photograph of an open hand with a pencil. This action can be thought of as a wish for a prolonged life. "Through an extreme economy of means and simple gestures, he transformed seemingly base cultural artifacts (clocks, mirrors, puzzles, candy and light bulbs) into complex soliloquies that engage the audience on visceral and emotional levels, while conveying a multitude of personal, social, and cultural meanings."

(Viso, Olga. *Regarding Beauty*. First ed. Washington DC: Hirshhorn Museum & Sculpture Garden, 2000. N. pag. Print.)

"*Untitled*", 1995. The motif of twin objects set abreast appears throughout Gonzalez-Torres' oeuvre. Under his deft touch, the mere juxtaposition of paired hoops in *Untitled*, 1995 evokes the joys and pleasures of pairing and the startling anguish caused by the suggestion of separation.

"*Untitled*" (*Portrait of Dad*), 1991. This candy piece has an ideal weight of 175 pounds, which is the weight of González-Torres' father. The work may vary in weight as viewers are invited to take the candy pieces. This demonstrates a gesture of generosity from the artist and is a way to engage the audience. Candy pieces may also be installed in any formation the collector or museum desires.

González-Torres invites physical, as well as intellectual engagement. The impermanence of the work symbolizes the fragility of life. It is also a reflection of the passage of time, while breaking down the idea of the preciousness of art.

“Due to the unique character of the work of González-Torres, a certificate of authenticity and ownership accompanies each work. These certificates include a balance of specific guidelines for recreating and maintaining the works while at the same time an open-endedness that leaves space for interpretation.”

(“Felix Gonzalez-Torres.” *MuseumMuseum*. Blogspot, 2 Mar. 2010. Web.)

González-Torres does not try to separate himself from the previous generation. “I think we’re part of an historical process, and I think that this attitude that you have to murder your father in order to start something new is bullshit. We are part of this culture, we don’t come from outer space, so whatever I do is already something that has entered my brain from some other sources, and is then synthesized into something new. I respect my elders, and I learn from them. There is nothing wrong with accepting that. I am secure enough to accept those influences. I don’t have anxiety about originality, I really don’t.”

(Storr, Robert. “*Interview with Felix Gonzalez-Torres by Robert Storr.*” *ArtPress* (1995): 24-32. Print.)

“*Untitled*”, 1989/90. As with the candy pieces, the viewer is invited to take a keepsake from the stacks for his or her own collection. The stacks have an ideal height, which can be replenished as the papers disappear. Galleries and museums who own this piece have a certificate of authenticity or contract of ownership. “The stacks... silently testify to most anyones dreams, functioning poetically as open-ended mementos, serving as emblems for intimate recollections...”

(Spector, Nancy, and Félix González-Torres. *Felix Gonzalez-Torres*. New York: Guggenheim Museum, 1995. Print.).

“*Untitled*” (*31 Days of Bloodworks*), 1991. González-Torres drew the graphs and marked each day with a line to record the declining T-cell count of his partner, Ross Laycock. Each diagram charts the progressive destruction of Ross’ immune system due to AIDS. “And in the face of the devastation generated by the AIDS epidemic, a portion of the work functions as a lamentation—at once lyrical in its poetry of loss and strident in its cry of rage.”

(Spector, Nancy, and Félix González-Torres. *Felix Gonzalez-Torres*. New York: Guggenheim Museum, 1995. Print.).

## Jim Hodges

Born in Spokane, Washington 1957. Lives and works in New York.

- ⑩ *I've Pictured Us*, 2008  
Layered and folded archival pigment print on transparent mylar  
37 X 27 inches
- ⑪ *Not Far*, 1998  
Wood, glue, wire and sugar  
46 x 18 x 25 inches
- ⑫ *We Come, We Go*, 1997  
Silk, plastic and wire with pins in 236 parts  
50 X 90 inches
- ⑬ *And Then I Looked Up*, 2001  
Digital C- Print  
48 X 71 inches
- ⑭ *Everything Will Happen*, 2003  
Cut C-Print  
72 X 48 inches
- ⑮ *Where Are We Now*, 1999  
Silk, cotton, polyester and thread  
288 x 216 inches
- ⑯ *Untitled (Cuts, Picks and Skinny)*, 1997  
Contact paper on paper  
58 X 36 inches
- ⑰ *A Diary of Flowers*, 1994  
Ink on 565 napkins with pins  
Dimensions variable
- ⑱ *Good News (N.Y Times)*, 2005  
24K Gold on newsprint  
27 X 23 inches

Jim Hodges transforms ordinary objects - paper napkins, fabric flowers, silk scarves, mirrors, tissue paper - through subtle interventions that bring home the immediacy of life and the lasting power of transitory moments. He deploys collage, assembly, cutting and sewing of mundane objects to bring his vision to life.

*I've Pictured Us*, 2008. Made from store bought decals of an eagle among butterflies, this work represents a delicate and poetic double portrait of Félix González-Torres and Jim Hodges. Evocations of relationships, love and loss are everywhere in Jim Hodges' work.

*Not Far*, 1998. The work is installed at a height that suggests how the branch would be experienced in the real world. Many of Jim Hodges' works are dominated by fragility, as in the paper napkins and in this case, the sugar sculpted flowers at the tip of the branch.

*We Come, We Go*, 1997. Hodges' use of flowers grew out of his interest in the devaluation of floral subjects in contemporary art. Associated with craft and sentimentality, the decorative quality of flowers made them inappropriate, empty topics for an art world focused on issues and social dilemmas. Yet, Hodges became intrigued by the pervasive use of flowers in contemporary society as potent carriers of human sentiment. Making suitable gifts for virtually any occasion, flowers are commonly given as a sign of love, friendship, joy, and caring for others. As an expression of sorrow, flowers also have the power to transform loss into a poetic, yet transitory, symbol of life and beauty.

*And Then I Looked Up*, 2001. "It is in this return to nature and intimacy, which privileges the mundane aspects of life...Hodges' art at its core is about our humanity. It is a work about a body moving through life, through experiences marking life's moments with simple acts of devotion and eros--a palpable love--that helps us see familiar things in the world differently."

(Viso, Olga. "Jim Hodges and the Eros of the Everyday." *Walker Art*. Walker, 4 Oct. 2013. Web.)

*Everything Will Happen*, 2003. In this C-print, the paper is cut and alternatively loosened and twisted to resemble white orange blossoms, which did not actually exist in the photo. Moreover, Jim Hodges has created a lush texture and a three-dimensional spacial intervention with the work. Producing flowers and fruits is nature's way of ensuring the continuation of the species.

*Where Are We Now?*, 1999. Hodges draws on the transformative potential of beauty to create his breathtaking curtains of cascading silk flowers. Addressing ideas of excess, as well as the fragile delicacies of life, his flower installations inspire an array of emotions and memories in the viewer--rapturous moments of dream, of fantasy, or more tangible sensations brought on by a direct encounter with nature.

His work suggests countless possibilities, ranging from moments of pure reverie to deep consolation. Hodges too, has mourned the loss of friends and colleagues, including the late Felix Gonzalez-Torres, in his flower installations. While treading a fine line between poetry and sentiment, Hodges, like González-Torres, avoids the dangers of oversentimentalization in his work.

*Untitled (Cuts, Picks and Skinny)*, 1997. The importance of nature is a constant theme in Hodges' work. Hodges grew up close to nature with a sensitivity to life cycles, like growth and decay.

*A Diary of Flowers*, 1994. Hodges pinned to the wall hundreds of used coffee-shop napkins, each carrying sketches of flowers rendered in pencil and ballpoint pen. When seen together, the doodled napkins reveal a disconnected journal of thoughts reflecting variations in moods, reminiscences, and daydreams in the life of an individual (in this case, his own). Although private in their origins, Hodges' "souvenirs" of memory and emotion invite the viewer to create a new, equally intimate narrative from the cues provided. The intersection between the personal and the collective is of utmost importance to the artist, who also struggles to make his work accessible as well as poetic.

*Good News (N.Y. Times)*, 2005. In this series, Hodges covers with gold leaf every page of a newspaper from every country in the world; each paper being brought to him by friends. In this case, "*Good News (N.Y. Times)* is an expression of his generous humanist vision that aims to include the entire world."

(Hodges, Jim, Jonas Storsve, and Colm Tóibín. *Jim Hodges: Love Et Cetera: Galerie D'art Graphique, 14 Octobre 2009-18 Janvier 2010*. Paris: Centre Pompidou, 2009. Print.)

## Arturo Herrera

Born in Carracas, Venezuela 1957. Lives and works in Berlin, Germany.

- ①9 *Untitled (Brown)*, 1998  
Wool felt  
70 x 63 inches
- ②0 *Untitled*, 2000  
Collage and watercolor on paper  
19 x 15 inches
- ②1 *Untitled*, 2000  
Collage and watercolor on paper  
19 x 15 inches
- ②2 *Untitled*, 2000  
Collage and watercolor on paper  
16 x 11 inches

Arturo Herrera works in a variety of media including painting, sculpture, and collage. His weaving of forms, in this case, created by utilizing fragments borrowed from popular culture straddle between abstraction and figuration. Herrera's abstract compositions of biomorphic imagery evolve from his manipulation of familiar figures derived from Disney-like characters. The distortion created by his fragmentation and layering of imagery challenges the viewer to relate with the familiar while allowing them to move freely through his compositions.

“For me, it usually happens at the last minute of the last hour, when I'm already exhausted, and I thought it was just a waste of the day, and then something happens. I believe in just being in the studio, trying different things playing, experimenting and just working through chance accidents. It's a very hard discipline to be able to get some kind of result.”

## **Jorge Pardo**

Born in Havana, Cuba 1963. Lives and works in Los Angeles, California.

23 *Untitled*, 2001  
Acrylic house paint on canvas  
72 x 60 inches

24 *Untitled*, 2001  
Acrylic house paint on canvas  
72 x 60 inches

Jorge Pardo is an artist whose visually seductive body of work explores the intersection of contemporary painting, design, sculpture, and architecture. Employing a broad palette of vibrant colors, eclectic patterns, and natural and industrial materials, Pardo's works range from murals to home furnishings to collages to larger-than-life fabrications. He often transforms familiar objects into artworks with multiple meanings and purposes.

("MacArthur Fellows Program, Meet Class of 2010, Jorge Pardo."  
MacArthur Foundation, 28 Sept. 2010. Web.)

## **Laura Owens**

Born in Euclid, Ohio 1970.

Lives and works in Los Angeles, California.

25

*Untitled*, 2016

Oil flashe, screen printing ink, charcoal, and sand on linen  
108 x 84 inches

26

*Untitled*, 2011

Oil on canvas  
86 x 78 inches

Laura Owens is a painter and installation artist very firmly practicing in the tradition of the post-conceptual art generation. Using bright, color-infused imagery that depicts landscapes, couples kissing, blooming flowers, and dogs howling at the moon, Owens is something of a modern day John William Waterhouse. Working mostly in paint, Owens' compositions are often reminiscent of the wide, rolling emptiness of Song scholar-paintings, while sharing their tiny exactness with needlepoint. Portraying worlds that are full of mythology and bursting with possibility, Owens is a model for a generation of artists who embrace the constant reinvention of the medium of painting. Praising the artist, MOCA/LA curator Paul Schimmel has declared: "Hers is an art predicated on balancing intuition and intellect, encouraging multiple voices and leveling hierarchies."

("Laura Owens." Artspace. Artspace, n.d. Web.)

## **Rob Pruitt**

Born in Washington, DC 1968. Lives and works in New York.

27

*Panda Erasers (Spectrum)*, 2012

Acrylic and shellac on tires and panda erasers  
41 x 22 x 22 inches

*Panda Erasers (Spectrum)*, 2012. Pruitt combines the panda bear erasers with truck tires. This is a sly reference to former instances of corporate damage control, such as Firestone marketing its tires after they had exploded. Rob Pruitt, sanitizes his previous controversial behavior when the art world turned its back on him, by introducing his kitch-like panda series.

## Alex Israel

Born in Los Angeles, California 1982.

Lives and works in Los Angeles, California.

28 *Untitled (Flats)*, 2012  
Acrylic on stucco, wood and aluminum frame  
96 x 72 inches

29 *Untitled (Flat)*, 2012  
Acrylic on stucco, wood and aluminum frame  
94 x 94 inches

30 *Sky Drop*, 2012  
Acrylic on canvas  
108 x 192 inches

Alex Israel's subject matter is Hollywood and the cult of celebrity. His work lies at the juncture sculpture and painting.

*Untitled (Flats)*, 2012. A flat often appears as a piece of theatrical scenery, which is painted and positioned on stage so as to give the appearance of sets or backgrounds.

*Untitled (Flats)*, 2012. These stucco-coated flat wall forms are informed by LA's Spanish Revival architecture.

*Sky Backdrop*, 2012. Fabricated in the back-lot of the Warner Brothers Studios in Burbank, California, *Sky Backdrop*, 2012, appears as a piece of theatrical scenery. It functions as a backdrop to give the illusion of a warm summer California sky. In an interview with Artsy, Israel said, "For me, choosing what elements to focus on or appropriate in my work is a lot like writing a story or working to create a world of my own. The colors I use are resourced directly from the L.A. landscape." (Gotthardt, Alexxa. "Alex Israel on L.A. Horizons and Future Horizons." Artsy. Artsy, 26 June 2015. Web.)

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