

DE LA CRUZ COLLECTION

**SECOND 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

Aaron Curry

Born in San Antonio, Texas 1972.

Lives and works in Los Angeles, California.

"Untitled, (Floor Sculpture 1)", 2010

Painted wood, tape

98 x 38 x 55 inches

"Dirty Window)Yellow(", 2010

Cardboard, paint, and ink

47 x 47 x 1 inches

"Untitled, (Hanging Sculpture 1)", 2010

Painted wood, rope

41 x 33 x 11 inches

Untitled, 2010

Cardboard, paint, and ink

47 x 47 x 1 inches

Big Pink, Yellow Burst Brown, 2010

Silkscreen, gouache, and ink on paper

73 x 45 inches

"Body of the Sun", 2010

Painted wood, cardboard & rope

68 x 75 x 47 inches

"Dirty Window)Brown(", 2010

Cardboard, paint, and ink

47 x 47 x 1 inches

Untitled, 2010

Silkscreen, Gouche and ink on paper

106 x 75 inches

"Dirty Window)Pink(", 2010

Cardboard, paint, and ink

47 x 47 x 1 inches

Untitled

(Cardboard Leaner 9), 2010

Paint and ink on cardboard

132 x 60 inches

"Dirty Window)Pink(", 2010

Cardboard, paint, and ink

47 x 47 x 1 inches

"Zuzz Tuk", 2012

Ink, silkscreen, and spray paint

on wood and cardboard on

painted aluminum base

119 x 37 x 34 inches

"Dirty Window)Yellow(", 2010

Cardboard, paint, and ink

47 x 47 x 1 inches

For this site-specific installation, Aaron Curry wallpapered the surface of two rooms opposite the stairwell with crosshatched silkscreened panels. The rhythmic, repeating patterns tie together the two rooms, as well as the adjoining columns. Suspended from the ceiling, much like mobiles, the sculptural, spatial collages seem to collide with, and refract from the walls and windows that surround them. These sculptures animate the space with their bright colors, water droplet drawings, multiple grid layers and expressive lines.

Curry's biomorphic forms are appropriations found in mass media and art history, including Salvador Dali's collapsed forms and melted watches, Pablo Picasso's exuberance, and Isamu Noguchi's biomorphic abstractions. Curry's sculptures depict figures in much the same fashion as the Modernists. Animated with bright colors, similar to those found in cartoons, street art, video games, and advertisements, this installation embraces the entire north side of the gallery.

Adam McEwen

Born in London, England 1965. Lives and works in New York.

Water Cooler, 2012

Graphite, Ed. 2/3

54 x 16 x 8 inches

Cady Noland, 2013

Graphite mounted on
aluminum panel

55 x 48 inches

Rolldown Gate, 2012

Compressed graphite

101 x 45 x 14 inches

Untitled, 2015

Inkjet print on cellulose sponge

74 x 56 inches

Adam McEwen is known for his graphite sculptures, or readymades, which he reproduces identically from the originals. McEwen's use of alternate mediums takes the mundane out of everyday objects, while removing their functionality. He is interested in the relevance of commonplace items and their relationship and importance in the art world.

"I just see it as a way of making a very familiar object momentarily unfamiliar. The effect I like is one of disorientation. If I can create that sensation in someone else, for a split second...then it opens a door, and in that moment, you can take them to an unfamiliar place."
(*Inside the Artist Studio*, Interview with Adam McEwen, New York, 2011)

"It printed much better than I thought it would. And because it's inkjet and sprays ink, it sprays into the holes which gives it this 3d aspect – if you move your head, it changes, because you're looking into a hole," responds Adam McEwen on his series of sponge paintings in an interview written by Josie Thaddeus-Johns, "The Irrational Object," from Sleek-mag.com.

EAST ROOM

Tauba Auerbach

Born in San Francisco, California 1981.

Lives and works in New York and San Francisco, California.

- ① *Grain: Maille Stroke I (for L)*, 2015
Acrylic on masonite with baltic birch cradle
90 x 48 x 2 inches
- ② *Untitled (Fold)*, 2010
Acrylic on canvas
74 x 57 inches
- ③ *Shadow Weave – Façade Split Wave II*, 2013
Woven canvas on wooden stretcher
60 x 45 inches
- ④ *Untitled (Fold)*, 2015
Acrylic on canvas
60 x 50 inches
- ⑤ *Untitled (Fold)*, 2010
Acrylic on canvas
60 x 45 inches

Grain: Maille Stroke I (for L), 2015 was part of the exhibition *Projective Instrument* at Paula Cooper Gallery in January of 2016. “For her new series of large-scale acrylic paintings, Auerbach marks each work by dragging a custom-made instrument across the surface, inscribing patterns derived from chain maille, fractal curves, and four-dimensional tiling’s into the paint.”

(“Tauba Auerbach.” Paula Cooper Gallery. N.p., 9 Jan. 2016. Web.)

“Tauba Auerbach’s elegant, methodical compositions deconstruct the conventional ways visual and perceptual information is conveyed. To produce the paintings on view in 2010, Auerbach manipulates large pieces of raw canvas into various configurations through folding or rolling. She then lays the canvas out flat and paints its surface with an industrial spray gun aimed at different angles to achieve a trompe l’oeil effect. By creating an object in which two supposedly discrete states—flatness and three dimensionality—are merged, Auerbach confronts the limitations between these states, revealing an ambiguity that is often overlooked.”

(Whitney Museum, *2010 Whitney Biennial: Tauba Auberbach*, Press Release, 2010)

Glenn Ligon

Born in Bronx, New York 1960. Lives and works in New York.

⑥ *Figure #31*, 2009
Acrylic, silkscreen and coal dust on canvas
60 X 48 inches

⑦ *Figure #46*, 2010
Acrylic, silkscreen and coal dust on canvas
60 X 48 inches

Glenn Ligon is interested in exploring black history with a body of work that is grounded in his personal struggles and identity as a gay black man. Ligon uses text, language and imagery from different cultural sources, which include the literary works of James Baldwin and the speeches of Martin Luther King.

Ligon's coal dust works are reminiscent of Andy Warhol's diamond dust paintings. However, Ligon uses this material for what he calls 'something with literal weight.' "These monochromatic textured paintings appear entirely black, transforming the act of reading into an undertaking that is both physically and intellectually demanding...Ligon refuses the viewer any possibility of reading the text in a straight forward, linear manner..."

(Wetzler, Rachel W. "The Limits of Text and Image: Glenn Ligon at the Whitney." *Hyperallergic* RSS. N.p., 2011. Web. 2015.)

"When I first started making art, painting was one of the few spaces in my life where I felt free. I was into abstract expressionism—with an emphasis on expressionism. I had a crisis of sorts when I realized that there was too much of a gap between what I wanted to say and the means I had to say it with."

("Glenn Ligon: AMERICA March 10-June 5, 2011." Pre- & Post-visit Materials for Teachers (n.d.): n. pag. Whitney.org. 2011. Web.)

Dan Colen

Born in Leonia, New Jersey 1979. Lives and works in New York.

- 8 *The Last Hour*, 2015
Steel studs on canvas
66 x 50 x 2 inches
- 9 *It's the End of the World as We Know It*, 2012
Steel studs on canvas
66 x 50 x 2 inches
- 10 *Endless Summer*, 2011
Steel studs on canvas
66 x 50 x 2 inches

The three metal stud works by Dan Colen, composed from compacted, punk rock steel studs, imply a grid whose reflective quality lights the west wall of the room. As in his bird shit, chewing gum and confetti works, there is a sense of obsessive rhythm and repetition in the stud works. Colen is interested in the forms that randomness can create.

“That idea of the accidental - how one seemingly random gesture can utterly transform something - comes up frequently.”
(Vogel, Carol, *NY Times*, “A Wild Trip From Bathroom to Gallery,” 2010.)

“My process, as it applies to everything you’ll see, has been almost-educationally-based. I’m not comfortable getting better and better and better at one thing. I really like that versatility, and I really like starting from scratch, and so a lot of the most inspired moments in the work happen in this place of unknowing.”
(Rosenthal, Emerson. “Dan Colen Exposes Himself | Studio Visits | The Creators Project.” *The Creators Project*. N.p., n.d. Web.)

Jeff Elrod

Born in Dallas, Texas 1966. Lives and works in Marfa and Brooklyn.

Cold Cave 2, 2013

Inkjet on Fischer canvas

90 x 64 inches

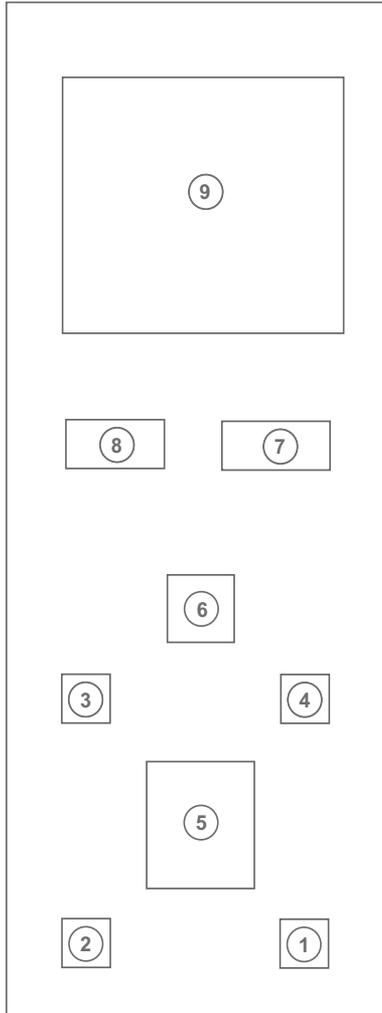
Untitled, 2015

Inkjet on Fischer canvas

72 x 60 inches

“Jeff Elrod makes large-format abstract paintings concerned with the relationship between hand-painted and digitally created mark-making. His practice is informed by the trajectory of late twentieth century abstraction and the emergence of sophisticated software and print technology. Many of his works are hybrid images which incorporate what he terms ‘analogue’ techniques using acrylic, tape, and spray paint, and ‘frictionless’ digital drawings that originate using familiar programs such as Illustrator and Photoshop. The resulting paintings are characterized by shifts between flat planes of colour and an illusory depth.”
(“Jeff Elrod.” Simon Lee Gallery — Jeff Elrod. N.p., n.d. Web.)

SCULPTURE PLATFORM



Isa Genzken

Born in Bad Oldesloe, Germany 1948. Lives and works in Berlin, Germany.

- ① *Kleiner Pavillon*, 1990
Concrete, brick on steel pipe shelf
68 x 15 x 14 inches
- ② *Untitled*, 2011
Concrete, and metal
24 x 18 x 4 inches
- ③ *Goethe*, 2008
Paint, metal, fabric, wood, plaster, Plexiglas, rubber, and steel
72 x 18 x 24 inches
- ④ *Nefertiti Sculpture*, 2015
Plaster bust with glasses on wooden base
and wooden plinth on casters
75 x 15 x 20 inches
- ⑤ *Disco Soon (Ground Zero)*, 2008
Cartonage, plastic mirror, spray-paint, acrylic, metal, textile ribbons, light
ropes, mirror foil, color print on paper, MDF, casters
86 x 80 x 65 inches

"Isa Genzken's work draws upon everyday material culture, including design, consumer goods, the media, architecture, and urban environments. Genzken is widely recognized for her significant pioneering contribution to sculpture."

(New York, David Zwirner, Isa Genzken, September 16 - October 31, 2015.)

Kleiner Pavillon, 1990, (smaller pavilion), "Consists of heavy slab-like structures mounted on metal stands, which had defined much of Genzken's work in the late '80s, were unruly, their pockmarked walls often suggesting buildings on the verge of collapse."

(Williams, Gregory "Isa Genzken" - ARTFORUM - Related Art Venues. Art Forum, 2003. Web.)

The transmitter, *Untitled*, 2011 is composed of a rough construction made from plaster sweepings from the artists studio floor, with a wire antenna poking out, as if to broadcast to the outer world. This work stems from a series of concrete cubes where the artist installed rabbit ear antennas refer to transmission or communications.

The sculpture *Goethe*, 2008, utilizes the industrially fabricated plastic mold of Goethe's face and a tiny figure of "Dan," perhaps alluding to Genzken's friend, artist Dan Graham. Additionally, the column is a recurring motif for the artist.

"The recognizable bust of Nefertiti is consistent with Genzken's strategy of placing objects on pedestals at eye level, which she has implemented since the 1980s, the Nefertitis are installed on wooden plinths in relation to the viewer's gaze. Whereas in earlier versions, the busts retain the original colorful painted features and sport an assortment of sunglasses, the present example appears colorless, leaving on display the bare white plaster, and is shown wearing clear protective glasses."
(New York, David Zwirner, *Isa Genzken*, September 16 - October 31, 2015.)

Isa Genzken's *Disco Soon (Ground Zero)*, 2008, is one of the artist's architectural model proposals for the World Trade Center towers in Manhattan's Ground Zero. This sculpture is a complex assemblage of mass-produced objects, light ropes, spray paint, cartonage, plastic mirror, metal frames and textile ribbons. For her proposal, Genzken envisioned buildings with a social purpose that would help regenerate the World Trade Center site. As in much of her work, the artist drew on her long-standing love affair with the American cityscape.

Tauba Auerbach

Born in San Francisco, California 1981.

Lives and works in New York and San Francisco, California.

6 *Gnomon/Wave Fulgurite II.I*, 2013

Silica, granite, glass and resin, garnet, malachite, turquoise, amazonite, opal / Glass and spray lacquered wooden plinth

22 x 24 x 2 inches

"Cast in sand, granite, glass, and resin, the wave-like sculpture seems to make an impossible combination of form and material. Threatening to disintegrate, the sculpture rather locates itself at the very transformation of materials. The use of the title, '*Wave Fulgurite*'... more than suggests a relationship to the natural phenomenon of fulgurites. These are natural hollow glass tubes, shaped by nature when lightning would strike in quartzose sand, silica or soil. The process lasts less than a second, but within this short time, that which is opaque has been turned transparent. In the case of the sculpture the relationship has been reversed...the sculpture is a shape made from light, but completely opaque and now casting a shadow."

(Furnesvik, Eivind - STANDARD (OSLO), 2013)

Tom Burr

Born in New Haven, Connecticut 1963. Lives and works in New York.

⑦ *Hinged Haze*, 2008
Plywood, paint, steel, hinges, steel, thumbtacks
42 x 24 x 117 inches

⑧ *Bent Booze*, 2008
Plywood, paint, steel, hinges, steel, thumbtacks,
1970's Esquire magazine ads
46 x 24 x 102 inches

"Minimalist and Post-Minimalist legacies... and the Post-Modern Critique of originality are subjects constantly addressed by Tom Burr in his practice... The world according to Burr is defined by the beauty of contingent things. Burr problematizes the autonomy of the sculptural object by referring beyond it."

(Decter, Joshua - *1000 Words: Tom Burr Talks About 'Addict Love'*, 2008, Artforum)

"Burr's *Hinge Haze* and *Bent Booze*, a collage of vintage single-malt whiskey magazine ads on one of his characteristic black hinged plywood structures, a sculpture that discloses how advertising sutures excess, insecurity, alcoholism and aspirations toward social advancement. Preying on class anxieties, the invitation to drink appeals to the desire for social relaxation, while the status claims of particular classy and expensive single-malt brands function as barometers of taste and lifestyle."

(Diaz, Eva, *Modern Painter*, "Tom Burr SCULPTURECENTER", April 2008, NY)

Manfred Pernice

Born in Hildesheim, Germany 1963. Lives and works in Berlin, Germany.

9 *Untitled (AVA)*, 2008

Wood, vitrines, extension cable, stapler, bonbons, paint, metal
Installation: 93 x 142 x 137 inches

Like a classical sculptor, Manfred Pernice focuses on the organization of mass, and in this process designs autonomous three dimensional objects that initially do not fit any category. Architecture is one of the references of his art.

In 2008, Pernice was invited to create a site specific installation at the Schinkel Pavillion in Berlin. The Pavillion is an art institution that provides a platform for experimental contemporary art in the center of Berlin, inviting artists to create work in contemporary sculpture, installation, and media art. The diverse exhibitions often take a position influenced by the peculiarities of the pavilion's distinctive architecture and history.

For *Untitled (AVA)*, 2008, Pernice employed simple and frequently used materials in design and construction including, cardboard, plywood, vitrines, and chipboard. Through this process, his works reveal the traces of the materials' origin and original utilization, exploring his interests in building relationships between interior and exterior. The installation suggests the history of the surrounding city and the pavilion's garden.

"In his installation at the Schinkel Pavillion in Berlin, Pernice was looking towards the exterior to create a relationship with his forms. In this case, the tower with the white cylinder on its side was his reduction of the sculpture in the Kronprinzenpalais (Crown Prince's Palace) garden of the Schinkel Pavillion. For this reason, the Schinkel Pavillion became a perfect setting for his installation as this institution is known for serving as a monument to DDR architecture."

("Skulptur Projekte Münster 07 - Manfred Pernice." Skulptur Projekte Münster 07 - Manfred Pernice. N.p., n.d. Web. 03 Sept. 2016.)

Mark Bradford

Born in Los Angeles, California 1961.

Lives and works in Los Angeles, California.

Untitled, 2011

Mixed media on collage

104 x 144 inches

2871 East, 2012

Mixed media on collage

103 x 144 inches

Through the process of *décollage*, Bradford sands and peels away portions of the surface, revealing layers of previous posters and fragments of letters and papers. Frequently dealing with class, ethnicity, race, and the urban environment, he refuses to provide easy readings of his subjects. “Known for his expansive, multi-layered collaged paintings, incorporating materials found in the urban environment; Mark Bradford’s work addresses spontaneous systems and networks that materialize within cities, such as alternative economic exchange, itinerant communities, and other socio-political pathways...” Bradford’s paintings incorporate elements of the everyday – from end papers used for perming hair (associated with his background in hairdressing) to remnants of billboard posters, polyester cords, caulk, bleaching agents, and carbon paper.

(White Cube. Exhibition. Mark Bradford. Press Release, 2011. Web.)

His personal history and experiences are still felt in his large abstractions. Bradford gives back to his community, he still visits the neighborhood where grew up, works with the students there and has turned his mother’s salon into a foundation to support the education of inner-city school kids.

WEST ROOM

Dan Colen

Born in Leonia, New Jersey 1979. Lives and works in New York.

① *Hot Box*, 2010
Chewing gum on canvas
48 x 36 inches

② *Help!*, 2014
Oil on canvas
30 x 24 inches

"In 2006, Colen started to make paintings with chewing gum instead of paint, ushering in a long period during which he traded representational subject matter for an exploration of the medium itself. Using flowers, dirt, grass, tar and feathers, Mylar confetti, street trash, and readymade metal studs, he relinquished his controlling approach to painting, instead allowing the final result to be guided in large part by the behavior of the given material. He commented that he found the loss of control exciting, as if the paintings were taking on 'inevitable forms—almost like destined forms.'"

("Dan Colen - Gagosian Gallery." *Dan Colen - Gagosian Gallery*. Gagosian Gallery, 2015. Web.)

"Dan Colen's *Help!*, 2014, is from an ongoing series of small oil paintings based on Disney animation, in this case a still from the studio's 1977 film *The Rescuers*. As Colen has done elsewhere in his practice since 2008, he digitally removes any trace of specific characters or narrative cues from the source imagery before setting brush to canvas; these are not paintings of whole scenes so much as atmospheric backdrops that serve to foreground our own emotional response."

(Dan Colen Studio - 2016)

Mark Grotjahn

Born in Pasadena, California 1968.

Lives and works in Los Angeles, California.

- 3 *Untitled*
(*Blue painting Light to Dark V*), 2006
Oil on linen
77 x 51 inches
- 4 *Untitled*,
(*Black Butterfly over Lime*), 2004
Oil on linen
36 x 29 inches
- 5 *Untitled*,
(*Blue and White Wedding Mask*
M19.d), 2012
Painted bronze
16 x 11 x 12 inches
- 6 *Untitled*, (*Dark Blues*
Tall Skinny Big Nose
Mask M12.b), 2012
Painted bronze
29 x 7 x 17 inches
- 7 *Untitled* (*French Grey Pink*
Mask M17.a), 2012
Painted bronze
14 x 11 x 12 inches
- 8 *Untitled*, 2005
Oil on canvas
56 x 48 inches

Early modernist artists were fascinated by primitive African masks; their form, no doubt, influenced artists like Picasso, Matisse, Cezanne and Braque. The African mask, with its purely geometrical forms and its lack of realism was instrumental in the development of Cubism.

Mark Grotjahn, rather than employing the direct source as reference, cast his series of masks from cardboard assemblages that he later painted in a childlike manner, as if finger-painting. He started making his cardboard masks ten years ago in tandem with his series of abstract paintings. Grotjahn saved cardboard boxes and toilet paper rolls that later served as forms to fashion his masks.

Untitled (*Blue painting Light to Dark V*), 2006 was part of an exhibition of ten blue, monochrome “butterfly” paintings by Grotjahn exhibited in 2007 at Anton Kern Gallery. Grotjahn primed each canvas with orange-red paint in a radial direction, methodically applied rays of blue paint starting from the vertical blue strip in the center. Each ray has a different shade of blue and captures the light in the texture of each brush stroke. Drawing from the Renaissance technique of creating a vanishing point, this work gives an optical sensation of power and energy focused in perspective.

Mark Grotjahn text continued

Grotjahn further explored his interest in color and repetition with *Untitled*, 2005. Unlike his previous works, which experimented with spectrums of color, the artist introduced the figure into this painting.

“Grotjahn retains his radiant band motif complicating it with repetitively drawn, vicious-looking eyes, noses, and mouths. His thick, hurried brush marks sketch out the form with a primal celerity, re-conceiving his Op-Art mandala as something ritualistic and totemic.”

(Saatchi Gallery, *Mark Grotjahn*, Press Release, London, 2010)

Peter Doig

Born in Edinburgh, Scotland 1959. Lives and works in Trinidad.

- ⑨ *Rainbow Wheel*, 1999
Oil on canvas
78 x 73 inches
- ⑩ *Study for Night Fishing*, 1993
Oil on canvas
20 x 24 inches
- ⑪ *Baked*, 1990
Oil on canvas
72 x 93 inches

Peter Doig projects a romantic view in his landscape paintings that elicits notions of nostalgia and estrangement. A film enthusiast and a collector of magazines, newspapers, brochures, postcards and family snapshots, Doig's paintings have links to both a personal and collective archive of recognizable imagery and figures. A sense of discovery and loss is shared in works such as *Baked*, 1990. A boat lies in the middle of a densely pigmented seascape. Speckles of paint, dust and scratches surround the composition. The viewer is invited to examine both Doig's treatment of the surface, as well as his careful arrangement and purposeful isolation of all the elements in this work.

Rainbow Wheel, 1999, embodies a similar sensitivity, with Doig creating a quiet still landscape that centers on a lightly washed Ferris wheel and a series of ambiguous dream-like imagery. Doig has painted the image of the canoe repeatedly. The scene for *Study for Night Fishing*, 1993, was taken from the horror movie, *Friday the 13th*. "...drawing from his Canadian childhood, and one of the spookier scenes from *Friday the 13th*, his canoes have become a seminal image in his work; their reflection in the water, like a double life, is a fantasy mirror to the unknown."

(Saatchi Gallery, *Selected Works*, November 2010.)

Walead Beshty

Born in London, England 1976. Lives and works in Los Angeles, California.

Cross-Contaminated RA4 Contact Print [Black Curl (MYC/Six Magnet/Six Magnet: Los Angeles, California, March 17, 2016, Kodak Professional Ultra Endura N, Em. No. 112-006, Kodak Ektacolor RA Bleach-Fix and Replenisher, 04716), Kreonite KM IV 5225 RA4 Color Processor, Ser. No. 00092174], 2016
Color photographic paper; framed
127 x 101 inches

Marginalis (Los Angeles, California, August 1-30, 2014), 2016
Cyanotype Chemistry on Canvas
65 x 94 inches

Copper Surrogate (48 ounce C11000 Copper Alloy: June 14, 2016, Basel, Switzerland), 2016
Polished copper
10 x 10 x 2 1/2 inches

Cross-Contaminated RA4 Contact Print / Processor Stall [Black Curl (9:6/YMC/Six Magnet: Los Angeles, California, July 16, 2014, Fuji Color Crystal Archive Super Type C, Em. No. 199-023, Kodak Ektacolor RA Bleach-Fix and Replenisher, Cat. No. 847 1484, 75914), Kreonite KM IV 5225 RA4 Color Processor, Ser. No. 00092174], 2014
Color photographic paper; framed
120 x 51 inches

Copper (FedEx Golf Bag Box, 2010 FedEx 163166 REV 10/10) Standard Overnight, Glendale-Los Angeles trk#798886320028, September 5-6, 2012, Standard Overnight, Los Angeles-Miami Beach trk# 800983717784, December 1 0 3, 2012, 2012
Polished copper, accrued FedEx shipping, and tracking labels
48 x 15 x 15 inches

“Walead Beshty’s monumental fold (blind) photographs are what the artist calls “the reaction to the material and image.” This comes from his attention to the problematizing image reproduction. With his background in photography Beshty continues to challenge the boundaries of traditional photography and mark making through his experimentation with material and reaction to the outcome...

The art handling-based *Copper Surrogate* works are materially transformed through the handling of the works creating a tangible trace on the reflective surfaces. This process proposes a continuity between the installation and display of the work and the work’s physical appearance, drawing these aspects of the “life” of a work of art together—aspects which are usually treated as discrete. To this end, the works cannot ever be mistaken for existing in isolation; one must accept their dependence on their immediate surroundings and the labor used to install them.”

(Regen Projects, *Walead Beshty*, Los Angeles 2010/2013)

“Walead Beshty’s sculpture, *FedEx Golf Bag Box*, 2010 is the exact dimensions of a standard box used by FedEx to ship golf clubs. When the work arrived at ArtBasel Miami Beach, it had been posted with the LA-Miami label used for standard shipping. Without crating, Beshty allows the object to accumulate additional aspects such as dents, scratches and fingerprints, through the experience of transport.”

(“The form is directly tied to the movement of the work.”

(Walead Beshty, Whitney Biennial, 2008)

Wade Guyton

Born in Hammond, Indiana 1972. Lives and works in New York.

Untitled, 2005
Inkjet on linen
60 x 38 inches

Untitled, 2006
Epson Ultrachrome
on linen
80 x 69 inches

U Sculpture, 2005
Mirrored stainless steel
31 x 14 x 14 inches

Untitled, 2005
Inkjet on linen
63 x 36 inches

Untitled, 2006
Epson Ultrachrome
on linen
70 x 62 inches

U Sculpture (v. 5), 2007
Mirrored stainless steel
44 x 20 x 18 inches

Untitled, 2007
Inkjet on linen
84 x 69 inches

Untitled, 2006
Epson Ultrachrome
on linen
70 x 62 inches

Untitled, 2007
Epson Ultrachrome
inkjet on linen
80 x 69 inches

“Guyton’s black paintings, like nearly all his work thus far, were born of an accident, though this one had less an air of serendipity than of misfortune. Over the years that he had been making paintings, he had gained a subtle feeling for how various batches of his preferred pre-primed linen duck registered the marks of his printer with slight differences. Yet new shipments of the material unexpectedly failed to take the ink as he had grown accustomed, despite assurances from the manufacturer that nothing had changed... Frustrated, he drew a black rectangle in Photoshop that was roughly the proportion of one half of his 36 double-width canvases, and he began to blot out his failed paintings with layer upon layer of black ink - an iconoclastic violence evident in the phantom Xs that lurk just barely perceptible beneath the surface of his first all-black paintings. Guyton, it turns out, had somewhat inadvertently stumbled onto the terrain of modernism’s undead painting par excellence - the monochrome...”

(Scott Rothkopf, *The New Black*, Parkett, Issue #83, 2008)

“Wade Guyton’s *U Sculpture* manifests the influence of minimalist art. In the age of post-Duchamp, post-studio work; craft is left aside, and Guyton instead places the emphasis on the concept and the mechanical process...”

The chromed *U Sculptures*’ curves have the shape of a body, albeit an anthropomorphic one. Polyvalent, flexible, it can reflect any space it is placed in. The surroundings of the room or the viewer are made active and thus doubled. The objective, which is the mirror itself, creates the subjective, the distorted reflection...”

(Phillips Exhibition Catalogue, London, 2012)

Kelley Walker

Born in Columbus, Georgia 1969. Lives and works in New York.

Untitled, 2006

Laser-cut steel, gold leaf, digital image
58 inches in diameter

Untitled, 2009

Four-color process silkscreen
on canvas with LIFE,
Our Century in Pictures
72 x 127 inches

Untitled, 2007

Four-color process silkscreen on
canvas with The New York Times,
Wednesday, August 22, 2007
79 x 100 inches

For *Untitled, 2006*, Walker used the recycle sign from a cereal box. Later, he enlarged the ordinary symbol in a computer and had it digitally fabricated in steel and covered in gold leaf - the form was cut out with a digital laser.

"The recycling logo appears as a cutout from steel disks covered in gold leafs or cereal box imagery. The recycling logo is an emblem of sorts for Walker's practice, referring to his constant transformation and re-use of "raw" cultural matter."

(“Kelley Walker.” Paula Cooper Gallery. N.p., n.d. Web.)

Kelley Walker's silkscreen and collage "brick" paintings create an illusion of looking into a brick and mortar wall. Walker creates his brick paintings by digitally manipulating images of bricks and cinder blocks, to which he applies cutouts of newspapers or magazines.

"Then that file is color separated into four silkscreens, one for each of the four process colors: cyan, magenta, yellow, and black. The four screens are printed on top of each other using transparent ink to build an almost photographic image of bricks and cinder blocks. However, I don't use an offset machine that applies the ink with equal and calibrated pressure as is standard in the commercial printing of process colors. Instead, I print the silk screens on canvas with uneven, uncalibrated hand pressure...The newspaper and magazine pages are hand-cut and make up the area between and around the brick and cinder block images, causing an optical layer that represents the mortar, and reinforcing the physical sense of the stretcher having been wrapped...

I think of my activity as locating the type and source of the cultural material I use, which is but one small example from the broader network of printed material. Also, I think of this as marking the point in time when the painting was begun and helping the canvas point toward itself as simply a fragment."
(Le Magasin Centre National d'Art Contemporain, Kelley Walker, Press Release, Grenoble, 2007)

Martin Creed

Born in Wakefield, England 1968. Lives and works in London.

Work no. 240 Fuck Off, 1999

Neon

9 x 36 inches

In a 2002 interview, Martin Creed explains his process: “The only thing I feel like I know is that I want to make things. Other than that, I feel like I don’t know. So the problem is in trying to make something without knowing what I want. I think it’s all to do with wanting to communicate. I mean, I think I want to make things because I want to communicate with people, because I want to be loved, because I want to express myself.” Since 1987, Creed has numbered each of his works, and most of his titles relate in a very direct way to the piece’s substance.

Walker/Beshty

Kelley Walker: Born in Columbus, Georgia 1969.

Lives and works in New York.

Walead Beshty: Born in London, England 1976.

Lives and works in Los Angeles.

Crystal Voyager, 2014

Four-color process silkscreen with acrylic on canvas; Surfer, September 1973, International Surfing Photo Annual, 1973, polished copper

96 x 60 inches

This work represents the first collaboration between Kelley Walker and Walead Beshty, wherein three tall vertical strips of six-inch wide sections of Walker's "brick" paintings are placed alongside three similarly sized strips of Beshty's copper "surrogates." Much like Beshty's Fedex Golf Bag sculpture, the hand of the artist is physically present. Hung in a tight alternating sequence, the reflective nature of the polished copper creates a temporal soft copy of its viewers, as well as a more permanent double-image of the painting hung next to it.

The Walker/Beshty collaborative works incorporate an archive of cultural references, from vintage periodicals, to ephemera, to film stills. Here, Walker's brick-like photographs, arranged in tessellated formations, are taken from *Crystal Voyager*, a 1974 documentary detailing legendary surfer George Greenough's two-year quest to find the ultimate wave off the California coastline.

Rachel Harrison

Born in New York, New York 1966. Lives and works in New York.

Jungle Fever, 2008

Mixed media with artificial pieapple and monkey
69 x 18 x 19 inches

Stump Speech, 2008

Wood, polystyrene, cement, acrylic, and toy gun
40 x 24 x 22 inches

Absent Greek Figure, 2009

Wood chicken wire, polystyrene, cement, Parex, wire, bath puffs
77 x 24 x 24 inches

The juxtaposition of unrelated objects infuses these three sculptures with an uncanny and playful presence. Humor dominates both the works themselves and in their titles. Harrison's sculptures are made from the combination of cultural detritus and handmade forms, integrating and intervening in space. The artist stacks and assembles social, historical and aesthetic references with the same critical savvy she uses to collage and contrast an image to its neighbor, or an object to its base.

"Harrison continues her radical practice of constructing sculptures and installations that thoroughly overload themselves with both formal and cultural references. The problem Harrison suggests is not that sculpture and art is unattached to the real world, but that there are more possibilities for circulating references than we can handle."

("If I Did It, Press Release." *Greene Naftali Gallery*. Greene Naftali Gallery, 2007. Web.)"

David Ostrowski

Born in Cologne, Germany 1981. Lives and works in Cologne, Germany.

F (A thing is a thing in a whole which it's not), 2013

Acrylic on canvas

95 x 75 inches

F (A thing is a thing in a whole which it's not), 2014

Acrylic on canvas

95 x 75 inches

F (A thing is a thing in a whole which it's not), 2014

Acrylic on canvas

95 x 75 inches

F (A thing is a thing in a whole which it's not), 2013

Acrylic on canvas

95 x 75 inches

David Ostrowski explores the process of painting through minimalist forms employed to create vacant yet energized canvases. His strategies of treating the canvas with materials that disorient both viewer and space are consistently used to undermine composition, style, and gesture. His end result is not meant to confuse us, but rather guide us to find a balance in what the artists calls “poetry and things”.

“Even when it comes to the smallest changes, you still need to make the right decisions. My series of *Outline Paintings* is all about just this—what the edges of a picture, a hole or a color can actually signify.”

(“THINK HARDER An Exchange between David Ostrowski And Alex Bacon.” The Brooklyn Rail. N.p., 5 June 2014. Web.)

Joe Bradley

Born in Kittery, Maine 1975. Lives and works in New York.

Egyptian Freek, 2010

Oil on canvas

86 x 110 inches

"In *Egyptian Freek* from 2010, Bradley explores the timeless human vessel to delve into the history of painting and its nature as a medium: 'With painting, I always get the impression that you're entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present.

Egyptian Freek, 2010, depicts a black silhouetted figure in sharp contrast to the pale background 'in kind of ridiculous Egyptian-style poses', as the artist himself explains in an interview (Joe Bradley in conversation with Yasha Wallin, *Art in America*, January 5, 2011).

Bradley draws on the connection between this work and Egyptian art, and cave paintings, to emphasise the evolution of painting as slower than the rest of the world, and to start a discussion with those men and women in the caves - it's like yesterday, you know? I think that time moves slower in painting."

(Joe Bradley, *Interview Magazine*, March 29, 2013.)

(Joe Bradley. London: Phillips, 5, October 2016. Lot 23. Print. 20th Century & Contemporary Art, Evening Sale.)

Kathryn Andrews

Born in Mobile, Alabama 1973. Lives and works in Los Angeles, California.

Black Bars: Dejeuner No. 1 (Girl with Napkin, Visor, Lemon, Lighter and Shuttlecock, 2016

Aluminum, plexiglass, ink and paint

92 x 73 x 5 inches

Charlie's Angels, 2011

Nickel-plated steel, aluminum, chrome-plated steel,
certified film prop

11 x 78 x 14 inches

Through her work, Katherine Andrews explores the legacies of Minimalism and Pop Art from a post-feminist perspective. The title of the highly polished steel bench, *Charlie's Angels, 2011*, alludes to the prop placed by Andrews on the bench. Cameron Diaz wore this helmet in the movie "Charlie's Angels." Andrews contrasts the cold and reflective minimal structure of the bench with the prop worn by the Hollywood star. The bench becomes an iconic symbol of our Pop era.

Guyton/Walker

Wade Guyton: Born in Hammond, Indiana 1972.

Kelley Walker: Born in Columbus, Georgia 1969.

Both live and work in New York.

Untitled, 2009

Three tables with digital inkjet printing, crate sculptures

and paint cans with digital inkjet prints

Dimensions variable

“Guyton\Walker, functioning as an autonomous artist, treats the individual artistic styles of Wade Guyton and Kelley Walker as any other image to be incorporated, interfered with, and appropriated. This collaborative engine exercises a freedom to extend and interrogate ideas of authorship, production, commodity and distribution. Using a contemporary cut-and-paste method of appropriation, Guyton\Walker makes visible the mechanical technologies at work such as flatbed scanning, silk-screening, and inkjet-printing directly onto raw surfaces. Tropical fruits, checkerboard backgrounds, gradients and pools of color are cross-sectioned, warped, sliced, and overlapped as images circulate between media, translating patterns from contents to container, from support to façade.”

(“GuytonWalker.” GuytonWalker - Exhibitions - Greene Naftali. N.p., 2009. Web.)

In this site-specific installation, *Untitled, 2009*, objects such as paint cans, bananas, coconuts, and grapefruits are scanned and reduced to two-dimensional representations in the context of printed patterns, circle motifs, and CMYK registrations. These images are then brought back into the realm of three dimensions, as the graphic face of drywall, labels on other paint cans, or as a picture that is painted, silkscreened, and ink-jet printed onto canvas. Guyton Walker’s apparatus is all consuming in its hunger for material and relentless in its invention and implosion of techniques.

A very similar installation was exhibited in 2009 at the 53rd Venice Biennale, “Making Worlds”, curated by Daniel Birnbaum. Their installation was exhibited at the The Palazzo in the Giardini.

“A combination of the two artists’ approaches to image making applied to the production of printed objects: canvases, panels of dry wall, paint cans, shipping crates. There is a deft, insider wit about much of the work, which draws heavily from Pop Art and has a fruity, rainbow-colored visual aesthetic.”

(“Venice: The Palazzo at the Giardini, Part 2.” Contemporary Art Daily. N.p., 13 June 2009. Web.)

Kelley Walker

Born in Columbus, Georgia 1969. Lives and works in New York.

Screen to Screen 40x54_13, 2015

acrylic ink on silkscreen on aluminum frame

54 x 40 inches

“...From rigorous control to engineered accident—a large group of rectangular, wall-hung works consisted of actual, superimposed screens of Walker’s many leftover projects stretched on aluminum or wood frames. Aptly, the series is titled *Screen to Screen*, since the ground itself is always a screen, its layered imagery an abstract muddle in which vignettes of Walker’s works float into visibility like the prognostications of a Magic 8 Ball... In this series one feels vividly the presence of Rauschenberg and Warhol—the former in the look of the work, and the latter quite literally... Is the series a catharsis of sorts? If so, Walker updates the timeworn practice of plate cancellation, spinning it into his ongoing meditation on image recycling and dissemination. Here, though, the recycling exhausts it self, and dissemination is stopped dead in its tracks.”

(Hirsch, Faye. “Kelley Walker, New York at Paula Cooper.” *Art In America*. *Art In America*, 17 June 2014. Web.)

VIDEO ROOM

Alex Hubbard

Born in Toledo, Ohio 1975. Lives and works in Brooklyn.

Not yet Titled: April #03, 2010

Acrylic, enamel paint, resin and fiberglass
on canvas/ wooden stretcher
90 x 70 inches

Not yet Titled: April #04, 2010

Acrylic, enamel paint, resin and fiberglass
on canvas/ wooden stretcher
90 x 70 inches

Not yet Titled: April #02, 2010

Acrylic, enamel paint, resin and fiberglass
on canvas/ wooden stretcher
90 x 70 inches

- Ⓟ The Border, The Ship, 2011
HD portable memory card, Bluray disc
Duration: 9 minutes

“Construction and art materials, urban detritus, domestic items, and even the occasional animal make their way into New York-based artist Alex Hubbard’s dynamic videos. Avoiding a single point of focus, he constructs his videos in layers, creating all-over compositions in which movement is multi-directional and time seems non-linear. Also a painter, his videos and paintings are constructed through parallel strategies, both exploring the construction, composition, mass, color, and depth of images in unexpected ways.”

(Peipon, By Corrina. “Hammer Projects: Alex Hubbard.” The Hammer Museum., 2012. Web. 03 Sept. 2016)

The Border, The Ship, 2011, further builds on the notion of time and an assemblage of actions. Within this collage-like application, no traditional progressive narrative building can be found, but rather a visual story rooted in what feels like Dada / Surrealist rejection of idealism, rationalism and progress.

STAIRS TO 3RD FLOOR

Nate Lowman

Born in Las Vegas, Nevada 1979. Lives and works in New York.

My Favorite Part of My Favorite Painting, 2011

Archival inkjet print on canvas

40 x 32 inches

Mask, 2011

Alkyd enamel on linen

34 x 29 inches

54 Franklin St. #16, 2016

Latex on linen

60 x 44 inches

Mellow Yellow, 2014

Oil, dirt and dental floss on canvas

67 x 28 inches

Statue of Liberty, 2014

Oil on canvas

40 x 19 inches

Small Blue Flower, 2015

Oil on canvas

20 x 17 inches

Horizontal Green Heart, 2014

Oil and alkyd on canvas

19 x 41 inches

Lowman's longtime use of found images remains present, but recently such materials have found their way into his work in more subtle, personal ways. These works mark a departure from Lowman's earlier practice where the exploration of iconic images and shapes would materialize themselves with canvases illustrating American Pop-History. Here Lowman creates a vocabulary that straddles between painting and sculpture as these canvases create forms relating to both the body and landscape.

Jorge Pardo

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

Untitled, 2002

Glass, light, aluminium, and 4 glass lamps

Each: 20 x 11 inches

Since the late 1980s, Jorge Pardo has created artworks that cross the boundaries between painting, sculpture, furniture, and architecture. He is less concerned with the design of these objects than the questions they raise about the nature of art. His interest is to show how cultural conventions and contexts affect meaning and value judgments. Pardo began making lamps as sculptural objects in the early 1990s. He references Dan Flavin's fluorescent light sculptures, particularly how their illumination activates the entire space. His early lamps were simple globes and cylinders fabricated in hand-blown glass that look more like home furnishings than phenomenological artworks in the tradition of Flavin or Los Angeles light-and-space artists James Turrell and Robert Irwin. The lights are utilitarian not only as lamps, but also as they provided the artist with a practical way to control the illumination of his work. The projects Pardo produced prior to the lamps generally were austere in appearance, whereas the lamps are sensuous forms done in seductive colors, characteristics that continue to define Pardo's work.

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