



Oben Abright, American, born 1980

Myanmar Boy

glass

Promised gift of Dr. Barry W. and Candice Morse, T2018.7

This work is from Abright's *Portraits of Loi Tailang Burma* series, with pieces modeled after people he met while visiting Burma to document the under-reported genocide of the Shan, an ethnic group within a mountainous area of Myanmar, and other minority peoples in the region. They have been pushed out of their homes by Burmese troops and thousands are living as refugees in Loi Tailang, a border city near Thailand. In this forthright depiction, the boy's shy personality is rendered in glass, which generates a natural light that shines from within.



Alma Allen, American, born 1970

Not Yet Titled, 2014

yule marble, cedar blocks

Gift of Ronnie Sassoon , 2018.3ac



Karel Appel, Dutch, 1921-2006

Cat, 1960

crayon and graphite on paper

Gift of Janice, Candice, and Charles Nadler, in Loving Memory of Edith and George Nadler , 2015.14

In 1948, along with Danish artist Asger Jorn and Belgian artist Corneille, Karel Appel founded the experimental collective known as Cobra, an acronym for Copenhagen, Brussels, and Amsterdam. Through their exhibitions and publications, Dutch modernism was reborn and Appel's distinctive style developed. His rough, often haunting paintings contain brightly colored abstract figures, especially children and animals. In this drawing, an expressive line and energetic color palette create a primal and chaotic representation of one of the artist's most familiar subjects.



Damian Aquiles, Cuban, born 1971



Building My Silence, 2015

found metal

Gift of Lori and Aubrey Serfling , 2017.30

Eighty @ Eighty

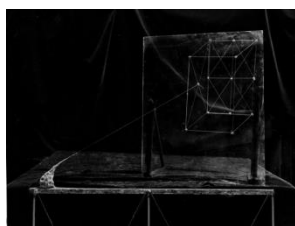
Recent Gifts to the Permanent Collection

	<p>Diane Arbus, American, 1923-1971 Mae West in a chair at home, Santa Monica, Cal. 1965, 1965 gelatin silver print, edition 59/75 Gift of Jeffrey Fraenkel and Frish Brandt in honor of Kenneth A. Turner , 2017.27</p>
	<p>Diane Arbus, American, 1923-1971 Charles Atlas seated in his Palm Beach home, Fla. 1969, 1969 gelatin silver print, edition 43/75 Gift of Jeffrey Fraenkel and Frish Brandt in honor of Kenneth A. Turner , 2017.28</p>

Portraits by Arbus are marked by a celebration of the individual with all of his or her flaws, producing an unvarnished reality. Arbus often photographed her subjects in their homes. Mae West looks confidently at the camera, her beautiful visage a sagging version of her younger self. Kohl-rimmed eyes punctuate a domestic scene where satin, lace, and backlit curtains embrace West's wilting bouffant. Shot three years prior to his death, Charles Atlas, sits in a chair in his signature pose, showing off his still-toned bronzed body. Dwarfed by the stylized curtains and other items of domestic life – a patterned chair, a hi-gloss vanity – the larger-than-life physique Atlas became known for becomes dwarfed in an aging reality. He seems to acknowledge this by looking down, and not at the camera. As captured by Arbus, their fading stars are particularly poignant for Palm Springs, with its past as a resort for Hollywood icons, and Atlas's formative role in American bodybuilding culture.



Stephen Barker, American, born 1956
Untitled, from series Nightswimming, NYC, 1994
gelatin silver print, edition 3/6
Promised gift of William G. Butler, L2016.34.2



Zeke Berman, American, born 1951
Kite, 1985
gelatin silver print
Gift of Irwin Gershow , 2016.753



Karl Bodmer, Swiss, 1809-1893
Idols of the Mandan Indians, from the portfolio Travels in the Interior of North America, ca. 1840
handcolored aquatint
Gift of Loren G. Lipson, M.D., 2015.7

Bodmer's watercolors became an important source of early documentation of such Plains Indian tribes as the Mandan, Cree, Sioux, Blackfoot, Minnetaree, Assiniboin and Gros Ventres, following his 1833 expedition along the Missouri River. Members of his small expedition travelled 500 miles and immersed themselves in sketching, painting, and writing about the daily life of the Plains Indians they met. Here a figure stands before a shrine adorned with feathers and sacred symbols representing the sun and moon. Symbolic of two important Mandan deities, these effigies were associated with agriculture and the preservation of the buffalo herds.

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Mark Bradford, American, born 1961
Vote Now for LATER, 2007
mixed media on board
Gift of Michael Maloney, 2015.47



Brian Bress, American, born 1975
Roberto's Drawing, 2013
high definition singlechannel **video** (color), and monitor, 1/1 (Ed. of 1 + AP)
75th Anniversary promised gift of William G. Butler, L2016.35.1



Richmond Burton , American, born 1960
Gothic, 1992
oil on linen
Gift of Herman and Faye Sarkowsky , 2015.16

Burton's large canvases stress visual order and clarity of purpose to contain his vocabulary of organic shapes that flow together in undulating patterns. As a trained architect, Burton worked for several years in the office of I.M. Pei.

Contrary to Pei's quintessentially Modernist style, however, Burton appears more inspired to the style of an earlier age, the time of the cathedral builders, when architect and artisan were one and the same. Burton's paintings often reference the built and visible world. The Gothic arch motif, for example, may derive specifically from the stone architecture of the Brooklyn Bridge, beneath which Burton's studio was located for many years.



Debbie Fleming Caffery, American, born 1948
Polly (Snapping Her Fingers), 1985
gelatin silver print, edition of 25
Gift of Irwin Gershow, 2016.755

Caffery is most comfortable in the shadows, drawn to movement, pattern and deep tonality. This portrait is of a woman named Polly Joseph who was Caffery's neighbor and photographic subject for more than 20 years. In a monograph on Polly, Trudy

Wilner Stack writes, "Polly Joseph and Debbie Fleming Caffery are women of southern Louisiana. Together they formed an intimate, isolated bond initiated by photography and matured into an unlikely friendship. The details of Polly's life, present and past, became a collection of fables Caffery drank in like the dust-filled air and the deep, articulated shadows that surrounded them. Caffery's photographs transmit mystery and truth through the story, body, and home of Polly: they are a collective portrait of unspeakable power."

Eighty @ Eighty

Recent Gifts to the Permanent Collection

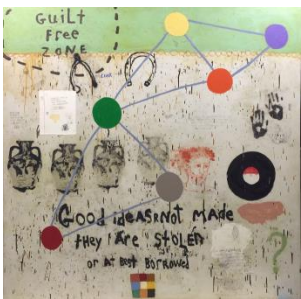


Alexander Calder , American, 1898-1976
Lizard (Lézard), 1968
painted metal
Gift of Gwendolyn Weiner in honor of Harold Meyerman , 80.2011

In this outstanding example of Calder's famous series of standing mobiles, a delicate assemblage of floating linear elements are appended to sculptural bases. Despite the reference to a lizard in its title, the composition also suggests a circus seal balancing large balls on its nose. The buoyant contrast of red, black, and white in the work, the balletic movement of the balls animated by delicate lines, and the clever play of abstraction and representation through the use of contoured shapes are all part of Calder's witty formalism.



Alexander Calder, American, 1898-1976
Butterflies and Spiral (Papillons), 1975
lithograph, edition 37/125
Gift of Louis Goldich in honor of Katherine Plake Hough, Chief Curator , 2016.785



Squeak Carnwath , American, born 1947
Best Borrowed, 2005
oil and alkyd on canvas
Gift of Martha Angus , 2017.335

Carnwath constructs a unique vocabulary of pictographs and hieroglyphs that constitute a personal index of meaning. The repetition of these symbols, shapes, and colors, within each painting and across her body of work, is meditative; her simple objects become mantras through the act of painting them over and over. Here, the Roman glass vessel with a cameo of classical figures is in memory of her friend, the sculptor Viola Frey.



Debra Clashin, Hopi
Polychrome Seed Jar with Abstract Bird Design, 2013
polychrome ceramic
Gift of Loren G. Lipson, M.D., 2015.21

Clashin creates her traditional Hopi vessels using ancient Sikyatki style and forms revived in the late nineteenth century by Nampeyo. Using a traditional seed jar form with a cream slip base, she combines red and black geometries with bird feather designs to create a bold pattern that extends up from the body of the form to the shoulder and culminates with the small opening at top.



Edward S. Curtis, American, 1868-1952
Snoqualmu Type (from the *North American Indian*, Volume IX, Plate 319), 1901
photogravure
Gift of Irene Vlitos Rowe and Kevin Rowe, 2015.48

Eighty @ Eighty

Recent Gifts to the Permanent Collection



John Divola, American, born 1949
I See Who You are, 03-12-2012 at 11:19.04 AM, Moreno Valley, CA
(from the series "Gigapans: Theodore Street"), December 23, 2012
archival pigment print mounted to Dibond aluminum, edition 1/3
Museum purchase with funds provided by Collectors Forum, 2016.751

Divola is a lifetime resident of Southern California and his photographs reflect the region even as his interests are conceptual and represent global concerns. This image was created in an abandoned house in Moreno Valley. Divola includes his own body in the picture, a gesture made possible by a photographic invention called a Gigapan. A robotic camera delivers high-resolution pictures by scanning the scene over a period of fifteen to twenty minutes, sequencing multiple images into a single composite. The resulting photograph straddles fact and fiction, combining Divola's own staged performance with a record of creative graffiti interventions by others and the natural processes of decay.

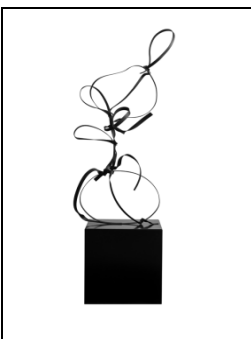


Maynard Dixon, American, 1875-1946
Morning Ride, 1925
graphite, ink, and ink wash on paper
Gift of Annette C. Smith, 2015.57

Born and raised in Fresno, California, Dixon briefly studied at the California School of Design in San Francisco, but remained largely self-taught. Embracing the Western style in his personal and professional life, Dixon traveled throughout the west and southwest. Dixon was a prolific draftsman and his many drawings were used as studies for his paintings and murals. In *Morning Ride* Dixon has captured the essence of a riding cowboy, with his careful modeling of the figures which reveals Dixon's expert knowledge of anatomy and of work on the range.



Maynard Dixon
American, 1875-1946
Untitled (Landscape with Hills), ca. 1923
oil on canvas board
Bequest of Russell T. Turner and Philip J. Greisbaum, 2015.60b



David Einstein, American, born 1946
Rumba II, 2016
welded steel, powder coated and patina
Gift of Loren G. Lipson, M.D. , 2017.1.1



David Einstein, American, born 1946
Rumba II, 2016
sumie ink and mixed media on paper
Gift of Loren G. Lipson, M.D. , 2017.1.3

As an artist from the Coachella Valley, Einstein represents the region's contribution to a national conversation about the figure and abstraction. In his painting, viewers experience the artist's gestural movements in fluid, free-looping oil stick drawings that generate the abstract line of his open figure. Einstein's history in a Kyoto Zen monastery also informs these works. Working in series, he repeats calligraphic gestures over and over in a manner that resembles a meditative chant. Einstein studies drawings from his series and pulls the form of his welded steel sculpture from it, transforming the abstract gestural marks of his body into a new figure that viewers experience in space.

Eighty @ Eighty

Recent Gifts to the Permanent Collection

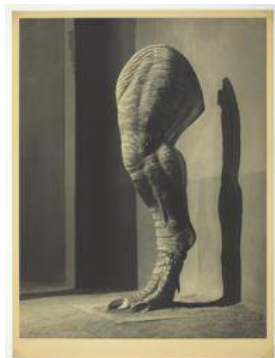


Paul Davies, *Built Landscape I*, 2015, acrylic on canvas, Gift of Simon K. Chiu.

Through a rich process of layering, mirroring, and mimicking, Davies explores the fusion of manmade and cultivated natural elements that comprise our environment. Reflecting a contemporary Southern California sensibility, his paintings are at once a dream of an idealized lifestyle made popular by midcentury modern architecture, and a commentary on how such structures interact with and fragment the world around us. This image references the unique periscope-like structure of architect Albert Frey's first home in Palm Springs.



Terje Ekstrom , Norwegian, born 1944
Ekstrem Chair, 1984
metal, foam, and fabric
Gift of William G. Butler , 34-2012.1



Joan Fontcuberta
Spanish, born 1955
Tyrannosaurus's Leg, Barcelona, 1990
gelatin silver print, edition 29/50
Gift of Pamela Bonino on behalf of the Photography Collection Council in honor of Deborah Dejah Chu 2016.781

Fontcuberta has long been interested in photography's illusory capabilities and its connection to histories of science and art. Our inclination to believe what we see is challenged here, wherein a classical composition, museological subject matter, and aged appearance create a convincing archival image. Yet the surreal nature of the subject is jarring, and upon closer inspection, the details suggest that all is not as it appears. Dinosaur parts are never found with skin intact. The museum's floor seems too dusty. And the shadow on the wall shows a bone-like silhouette that suggests the leg may be a part popped out of a model, or a toy.



Alicia Framis, Spanish, born 1967
Cartas al cielo (Letters to the Sky), 2015
stainless steel, paper, wood
Museum purchase with funds provided by Donna MacMillan , 2016.749

Cielo, the Spanish word for sky, can also mean "heaven" or "paradise." This participatory sculpture serves as a vessel of communication with those who have no earthbound address. Visitors are invited to send missives to such otherwise intangible places via this poetic postbox. Close your eyes or consider the reflections created by the stainless steel surface as you collect your thoughts. Feel free to use the paper provided to write your personal wish, prayer, or petition and send it al cielo by mailing it in this sculpture.

Cielo puede significar clima o paraíso. Cartas al Cielo es una escultura participativa que sirve como un recipiente de comunicación con los que no tienen dirección terrestre. Los visitantes están invitados a enviar misivas a esos lugares intangibles a través de este buzón poético. Cierre los ojos o considere las reflexiones creadas por la superficie de acero inoxidable a medida que recoge sus pensamientos. Siéntase libre de usar el papel proporcionado para escribir su deseo personal, oración o petición y enviarlo al cielo por correo a través de esta escultura.

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Tom Fruin, American, born 1974

Flag: Farragut Houses, 2013

found trash, drug bags, and thread

Museum purchase with funds provided by Donna MacMillan, 2017.18

Fruin stitches together urban waste to form sculptures that reference the texture and movement of fabric, and the quilting tradition of making textiles from non-traditional materials. Over the course of six months the artist

collected drug bags from a housing project in northwestern Brooklyn and grouped them together according to color, size, shape, or the residue inside. Fruin then arranged a pattern and sewed the pieces together. This work underscores a contemporary re-emergence of craft-based sculpture and a purposeful shift away from heavily mechanized processes. This shift toward a more intimate means of production is underscored by the grids that appear as city blocks or sections of a map, pointing out the more unsavory aspects of urbanization and the failures of the modern city.



Adam Fuss, British, born 1961

Untitled (snake in powder), 1998

unique black and white photogram

Promised gift of William G. Butler, L2016.37

For the past two decades Fuss has been using living things—from mushrooms to babies—in his photograms, allowing the chance effects of their movement to

generate the picture's design. For this work, a snake was placed on a sheet of photographic paper dusted with talcum powder. Over time, as the paper was exposed to light, the movement of the snake "drew" the image by delicately shifting the powder. With its gestural vitality, the picture recalls the work of Abstract Expressionists, but here the guiding hand of the artist has been replaced by the ego-less energy of reptilian life.



Ralph Gibson, American, born 1939

Untitled (from "In Situ" series), 1986, 1986; printed 2014

gelatin silver print, AP

Gift of Clay Ide and David Shaw, 2015.43



Ralph Gibson, American, born 1939

Untitled (from "France" series), 1986, 1986; printed 2014

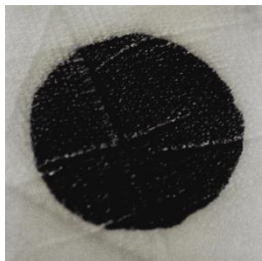
gelatin silver print, AP

Gift of Clay Ide and David Shaw

2015.45



Gustavo Godoy, American, born 1976
Vacant Mound (v), 2012
cast concrete
Gift of L.J. Cella , 2016.19a-n



Douglas Gordon, Scottish, born 1966
Black Spot, 2000
digital Ctype print, edition 5/13
Gift from the Collection of Stephen Simoni and John Sacchi, 2017.338

Douglas Gordon, Scottish, born 1966
Hand with Spot G, 2001

digital Ctype print, edition 1/3
Gift from the Collection of Stephen Simoni and John Sacchi, 2017.339

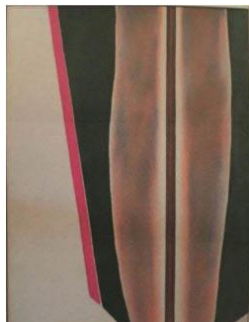


Gordon's "black spot" series is derived from Robert Louis Stevenson's *Treasure Island*, where the portentous black spot in the palm of the hand becomes the mark of death. Gordon made two series of images based on the "black spot" reference. In the first, he took thirteen Polaroid photographs of his left (sinister) hand and enlarged it to a monstrous scale where image of the hand spans up to three feet. This process of one hand taking a photograph of the other produces a fragmented, duplicitous self-portrait.



Subodh Gupta, Indian, born 1964
Untitled, 2012
stainless steel utensils, chrome, brass, edition 1/1 + 1 AP
Museum purchase with funds provided by Donna MacMillan, 2017.19

As one of India's preeminent contemporary visual artists, Gupta uses readymade objects that reference the country's rich cultural heritage as well as its rapidly changing economic climate. The utilitarian items, such as spigots, tea kettles, and cooking pots, are elements of daily Indian life associated with communal activities. The tasks with which they are associated—gathering water from the town well in rural farm areas, cooking, or drinking tea—are commonplace rituals that remain the same regardless of economic or social change.



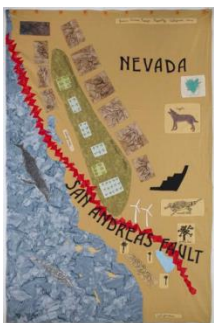
Clinton Hill , American, 1922-2003
Untitled, ca. 1960
oil on canvas
Gift of David Knaus , 2017.11

Having served as a commanding officer in the Navy during World War II, Clinton Hill studied art in Paris and Florence as part of the GI Bill. Hill returned to New York where he began experimenting with colorfield painting and befriended many of the prominent abstract expressionists of the era, such as Mark Rothko. In this work, thick vertical stripes of hunter green, fuchsia, and earthy brown suggest the flora and fauna of the natural world. These

Eighty @ Eighty

Recent Gifts to the Permanent Collection

bold swaths of color are offset by hazy stains of grey and peach. Floating on each side of a brown divide, these gauzy patches of pastel suggest flesh, as if a pair of disembodied legs were moving about the earth.



Jessie Homer French, American, born 1940

Mapestry California 2012, 2012

fabric, thread, fabric paint, and pen

Museum purchase with funds provided by Robert Shiell , 2017.31

This work is from a series of “mapestries” that the artist made between 2012-2017. These textile works graphically map out natural elements and forces in California, from prominent flora and fauna, natural monuments and mountain ranges, as well as hidden fault lines that spur the earthquakes that constantly threaten the region and its

inhabitants. The work reflects the artist’s hyperawareness of the environment around her. Their flat, graphic qualities are similar in form to the artist’s paintings. The mapestries were made specifically for Californians, as artworks that could do no harm hanging over one’s bed in case of an earthquake.



Horst P. Horst, German, 1906-1999

Still life with body fragments, ca. 1959

gelatin silver print

Gift of Irwin Gershow, 2016.763



John Houck, American, born 1977

Untitled #71 (from the series Aggregates), 2012

unique creased archival pigment print

Gift from the Collection of Stephen Simoni and John Sacchi , 6-2013



Mildred Howard, American, born 1945

3219, 2004

steel, glass bottles, glue

Promised gift of David Kaplan and Glenn Ostergaard, L2018.20

Houses have been recurrent subjects in Howard’s work as she explores the question of what constitutes a home. Each references a specific place and site, thus bearing the weight of memory and the past. Here the artist gathers commonly found objects—wine glasses—which are vessels with multiple meanings across cultures. The transparency of glass is also significant in that it abstracts vision, conjures shadows, and can imbue color. The fragility, transparency, and uniformity of a domestic space is offset by a sturdy steel armature and the intrusion of blue-colored goblets.



Ben Jackel, American, born 1977

Darkstar, 2016

mahogany, graphite, and ebony

Museum purchase with funds provided by Donna MacMillan , 2017.20

In this sleek sculpture of a drone, Jackel has muted the violent potential of this technology and placed it within a non-threatening context. The drone's transformation from a tool of destruction to an aestheticized art object makes its presence suggestively haunting. Earthy materials provide a stark contrast to the industrial devices of war, while the density and weight of graphite and ebony mimic the heft of more antiquated weaponry, such as cannons or shields. Its hand-polished surface reminds the viewer that, much like the weapon it is modeled after, these are not impersonal sterile entities, but rather, products of individual creation and touch.



Robert Kasero, Hopi and Laguna

Seed Jar with Geometric Designs, 2014

polychrome clay with black, white, and red

Gift of Loren G. Lipson, M.D., 2015.23



Mark Klett, American, born 1952

"Electrical storm over superstition mountains, Arizona" from the series *Revealing Territory*, 1986 photograph on matte paper

Gift of Ken Turner and Mark Albertson, 2017.345

Klett's *Revealing Territory* series was developed in direct relation to nineteenth century survey photographs in terms of both subject matter and artistic process. Klett printed the complete negatives with ragged edges as a reference to the wet plate process. The resulting work reinforces the photograph as material object, and in this case, the photograph as cartographical, and colonial, tool.



Penelope Krebs , American, born 1954

Untitled (P1304), 2013

oil on canvas

Gift of Yares Art , 2015.3

Krebs is a second-generation hard-edge abstractionist who has painted geometric canvases since the 1980s. "My intent with painting is to bring about a clarity that is undeniable, using color relationships to facilitate an abstract idea. The colors are chosen thru trial and error until their relationship becomes non-referential and they are experienced simultaneously as one structure," says the artist.

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Jacques Lipchitz, French, Modern, born Lithuania, 1891-1973

Sacrifice III, 1949-1957, cast 1957

bronze, edition 2/7

63 1/2 x 40 x 32 inches

Gift of Gwendolyn Weiner in honor of Katherine Plake Hough

Text not provided on wall: This work is one of the most powerful treatments in all of modern art of the themes of sacrifice and redemption emanating from the horrors of World War II. It illustrates a Hebrew ritual in which a robed leader plunges a dagger into the breast of a cock, while the Christian symbol of a lamb reclines at his feet. Lipchitz employs a formal style that is sometimes referred to as neo-baroque for its replacement of his earlier Cubist influences with animated, voluminous forms and rhetorical content. An intense degree of physical and emotional violence confronts viewers through the imposing presence associated with heroic sculptures. Lipchitz himself spoke of "Sacrifice" as one of his most important works. "It certainly is strong and complete, but it unquestionably comes out of some continuing feeling of anger." (DC 5/15/17)



Hung Liu, American, born China, born 1948

Shanghai Triad, 1998-2006

oil on canvas

Gift of Cindy Miscikowski with additional support from the following: Sandra and Keith Comrie, Donna MacMillan, Harold B. Matzner, Marlene and Bill O'Sullivan, Shellie Reade, Jane and Bob Saltonstall, and Arlene Schnitzer, 2015.11

Liu's richly rendered paintings are vivid and powerful, their subjects drawn from cultural and political events and photography. Her training as a social realist painter in China is evident in her figurative style, but her loose brushwork denotes an expressive freedom and deliberate resistance to the structured painting of her past. The imprisoned female subjects look directly at the viewer, their situation seemingly dire, while Liu's signature methods, such as dripping paint, painterly brushwork, and use of motifs such as the bird and the circle (a symbol of the infinite), offer punctuations of hope and pay tribute to their humanity.



Frank Lobdell, American, 1921-2013

Summer II, 1985

oil-based pigments on canvas

Gift of the Frank Lobdell Trust in memory of Virginia H. Rowan, 2016.3



Yamamoto Masao, Japanese, born 1957

Nakazora Installation F85, n.d.

gelatin silver photographs

Gift of Irwin Gershow

2016.774

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Mineo Mizuno, Japanese, born 1944

Teardrop Winter #27A, 2009

ceramic and glazes, two parts

Museum purchase with funds provided by Donna MacMillan, 2015.8ab

The elongated teardrop shape of these sculptures is a form the artist has been working with since 2000, one he calls “my most personally satisfying shape to date.” Each sculpture is heavy, and must be dried slowly over approximately five days to prevent cracking. The matte glazing is rendered in meticulous vertical washes that appear to melt upon the ceramic surface, drawing out the shape of the sculpture. The harmonious balance of the sculpture as it rests solidly on the floor makes reference to Japanese aesthetic traditions such as the tea ceremony, and also to water, spiritual cleansing, and one’s connection to natural objects in the world.



Doug Ohlson, American, 1936-2010

Untitled, 1971

oil on canvas

Gift of Susan Caldwell , 2016.778



Rubén Ortiz-Torres, Mexican, born 1964

Shopper Hopper, 2016

mixed media, chromaluscenscent paint and flake on shopping cart with hydraulics

Museum purchase with funds provided by Collectors Forum, 2018.1



Rubén Ortiz-Torres, Mexican, born 1964

Target, 2017

urethane and chromaluscenscent paint, molten lead, silver, flake, silver leaf and bullets on aluminum Promised gift of Marguerite and David M. Wilson, L2018.13

In the artist’s signature fashion, *Shopper Hopper*’s playful posturing confronts audiences in a surprising way, and adds to ongoing discourse about popular culture, iconography, and identity. Ortiz-Torres’s work updates the aesthetics of Pop art with his deployment of everyday materials, objects, and forms that are associated with Latino culture in the popular imaginary, and thus are implicated in the fashioning of Latino and Latin-American identity. The artist doesn’t disavow these stereotypes, but rather uses a postmodern approach that addresses these materials in a straightforward way. By boldly combining the hydraulic lift mechanism commonly found in upgraded low-rider cars, with a shopping cart associated with domesticity, the working-class, and the homeless, Ortiz-Torres has created a work that is imbued with social consciousness and humor. He mashes up these objects, upgrading this utilitarian object with a slick coat of metallic car paint, a robust hydraulic lift system, and the noisy, proud spectacle of the low-rider car. In these ways *Shopper Hopper* pays homage to both art history and popular Latino culture, and revels in street life with all its glory and despair.

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Lydia Panas, American, born 1958
A Suspended Moment, from the series *The Mark of Abel*, 2005-2013
chromogenic prints
Promised gift of William G. Butler, L2016.44.1



Lydia Panas, American, born 1958
Tatiana, from the series *The Mark of Abel*, 2005-2013 chromogenic print
Promised gift of William G. Butler, L2016.44.2



Lydia Panas, American, born 1958
On the Path, from the series *The Mark of Abel*, 2005-2013 chromogenic print
Promised gift of William G. Butler, L2016.44.3

“*Our earliest relationships factor considerably in determining who we turn out to be.* For three years, in hot and cold weather, I invited families of various forms to stand before my lens. I asked them not because I knew what to expect, but because I was curious to see what would happen,” writes Panas. With their clarity and cropped compositions, figures and postures are in focus. The resulting images are tender but unsentimental, and reveal details as to how each person relates to the group. Panas’s clever title inverts the mark of murderous Cain to his brother Abel, acknowledging that the curse of fraternity and family is borne by all.



Verner Panton, Danish, 1926-1998
Panton Chair, 1967
plastic freeswinger, serial production model
Gift of Jim Isermann, 2015.52



Beverly Pepper, American, born 1922
Blue Diad, 1982-1987
oil paint on steel
Gift of Margot and Jerome Halperin , 2017.29

Pepper is arguably the first artist to create sculptures from Cor-Ten steel and in turn her work often explores tensions between industrial material, form, and environmental presence. She draws inspiration from ancient Italian culture and for the last 40 years has considered the country home. In Greek the word dyad represents the principle of duality, and implicitly, oneness with another. The monumental forms appear as isolated ruins, lone standing remnants of ancient shrines, bearing a stiffness associated with figures from the Etruscan period. The sculpture’s totemic structure references the human body and carries the implicit spiritual register of such objects.

Eighty @ Eighty

Recent Gifts to the Permanent Collection

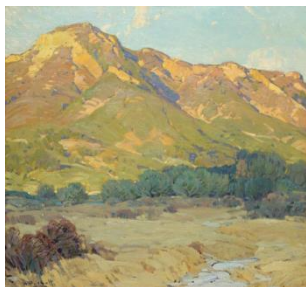


Giancarlo Piretti, Italian, born 1940

Plia Chair, 1968

polished die cast aluminum, tubular steel, cellidor plastic

Gift of Lynn and Earl Bergersen, 2015.4



Hanson Duvall Puthuff, American, 1875-1972

Land of the Morning, ca. 1924

oil on canvas

Museum purchase with funds provided by the Western Art Council with support from Joyce Saxon in honor of Jean Carrus, CarolAnn and Al Olson, Irene Vlitos Rowe and Kevin Rowe, and Annette Smith, 2016.750

In the early 20th century, Puthuff was a major influence in the artistic community of Los Angeles and the Southern California region, serving as a mentor to many southland artists. The undisturbed vistas and dry, sunny climate provided the ideal environment for the development of plein air Impressionism that focused on the natural terrain rather than cultivated gardens. With its lush, golden toned brushwork, this painting is a lyrical portrayal of the sunny hills the artist saw daily around Los Angeles and around his home in Eagle Rock, where the artist lived when the painting was made.



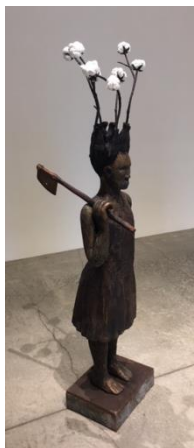
Clare Rojas, American, born 1976

Untitled (CR12006), 2012

acrylic on linen

Gift of L.J. Cella, 2016.8

Since 2012 Rojas has moved away from the representational, narrative work she became known for, and toward geometric abstraction. Her earlier paintings drew from folkloric subjects, and that same lively, chromatic angularity can be seen in hard edged planes of color seen in this painting. "The negative space is so important," Rojas explained. "I see it, and almost hear it, like you would hear the resonance of a sound in space." The artist's engagement with form and color evokes modernists such as Alexander Calder and Ellsworth Kelly who shared similar concerns in a graphically playful way.



Alison Saar, American, born 1956

Tobacco (tobacco knife), 2018

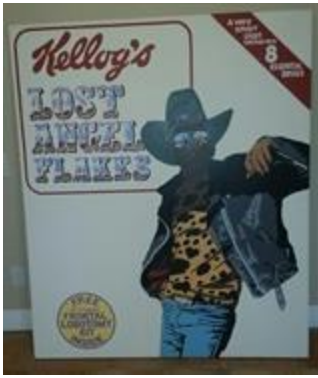
wood, copper, ceiling tin, bronze, tar and vintage found tools

Promised gift of Marguerite and David M. Wilson, L2018.19

Taking inspiration from the character of Topsy in Harriet Beecher Stowe's classic Civil War-era novel *Uncle Tom's Cabin*, Saar situates the slave girl as a symbol of defiance. In the novel, Topsy, abused and mistreated, is made "good" with a lock of hair from a blonde-haired playmate. However, here Saar imagines a different fate for Topsy, one where the slave girl refuses to be pacified, and is emboldened to take matters into her own hands. *Tobacco* is one in a series depicting five young girls carved from wood and plated with reclaimed ceiling tin. Each is armed with tools used to cultivate southern plantation crops. Poised to wage an attack on the masters by employing the implements of their labor, these fierce little warriors have disguised themselves with cotton branches held aloft by their plaited hair, allowing them to move camouflaged through the fields. Their hair is a crown, their handsome faces atop girlish dresses, and all bear regal postures, ready to face anything in their path.

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Bill Schenck, American, born 1947
Lost Angel Flakes, 1982
acrylic on canvas
Promised gift of Irv and Elaine Sitron, L2018.22



Julius Shulman, American, 1910-2009
Frey House I, 1954-1956
gelatin silver print
Gift of L.J. Cella, 2016.15.2



Sandy Skoglund, American, born 1946
The Green House, 1990
cibachrome
75th Anniversary gift of Trish Bransten in memory of Dennis Gallagher, 2016.787



Peter Voukos, American, 1924-2002
Charger, 1978
glazed stoneware with porcelain inclusions
(wheel-thrown with inscribed lines and gas fired with sprayed matte glazing)
75th Anniversary gift of Jane Forbes Saltonstall and Robert Saltonstall, Jr. ,
2016.792

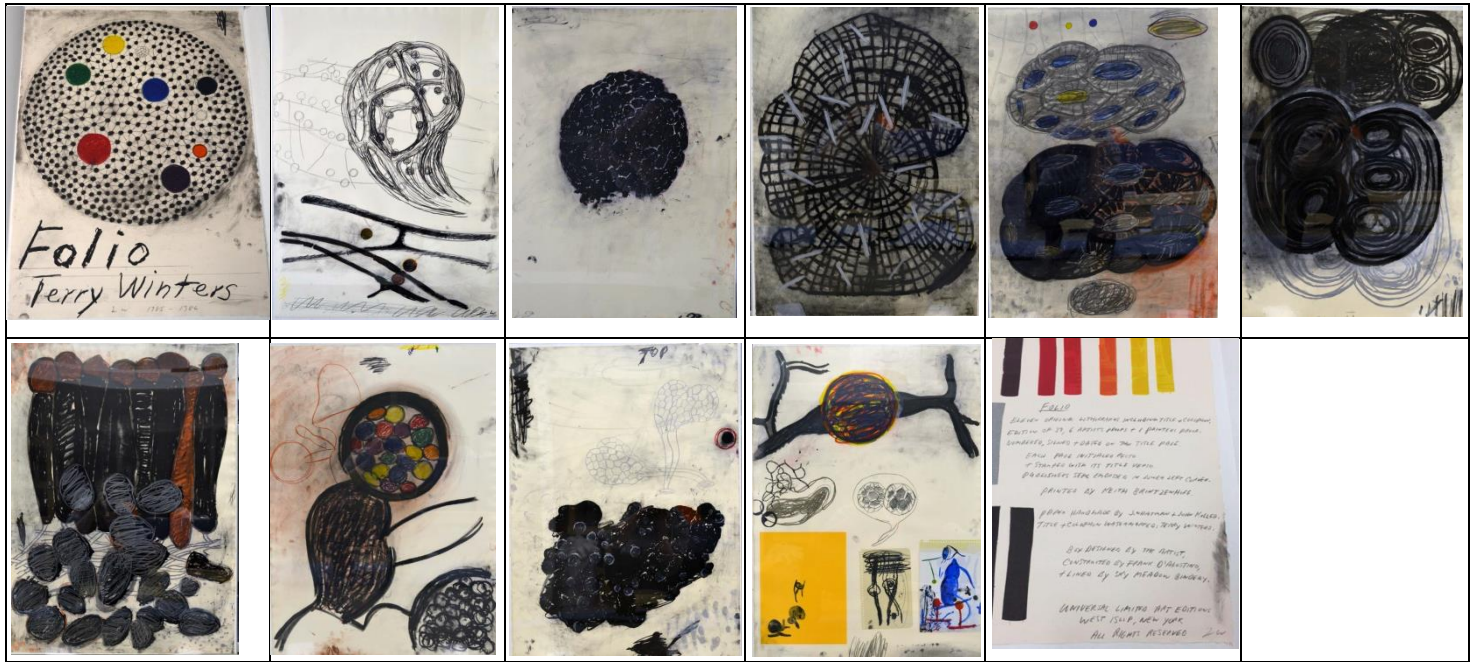


Stanley Whitney, American, born 1946
Blue Meets Yellow, 2011
oil on canvas
Gift from the Collection of Stephen Simoni and John Sacchi in honor of Donna
MacMillan, Chair of the Board of Trustees, 2015.63

For over fifty years Whitney has been exploring the formal qualities of painted, saturated color. Most recently, he divides his canvases into a grid, filling each square with vibrant hues meant to complement and offset the surrounding colors. Whitney cites the improvisational nature of jazz as a source of inspiration, specifically trumpeter Miles Davis. For Whitney, the act of painting and color selection depends on continual attention to tone, rhythm, and harmony, much like that of a musician.

Eighty @ Eighty

Recent Gifts to the Permanent Collection



Terry Winters

American, born 1949

Folio, 1985-1986

lithograph printed on J. Whatman and John Koller paper, edition of 39

Gift of Guy and Nora Barron

2015.59.1.9

Winters works in intaglio, screen print, linoleum cut, woodcut, and experiments with innovative methods of using traditional print mediums. His work is rooted in abstraction and inspired by an interest in biological, architectural, and technological forms. Images are influenced by a variety of natural and manmade structural systems – from medical illustrations of neural connections and masses of fertilized and dividing cells to geodesic domelike structures.