

Datebook: Old man blues, a photographer of artists, and an installation inspired by Clint Eastwood

By **Carolina A. Miranda**

JANUARY 19, 2017, 11:20 AM

An L.A. artist's politically minded works. The photographer who recorded architecture and artists. And a series of installations that riff on a classic western. Here are five events to check out in the coming week:

Llyn Foulkes, “Old Man Blues,” at Sprüth Magers. The Los Angeles artist, known for his assemblages of scavenged objects that explore dark corners of the American cultural psyche, is having his first show at Sprüth Magers. On view will be a series of new works made since the retrospective of Foulkes’ work that was organized by the Hammer Museum in 2013. Some of these are informed by U.S. electoral politics; others consist of the large-scale tableaux that, with their deep layering of materials, create startling plays on depth and perspective. Also on view at the gallery is a two-man show featuring **Jon Rafman and Stan Vanderbeek**, inspired by the pair’s interest in cinema, animation and video games. *Opens at 6 p.m. Thursday and runs through March 4. 5900 Wilshire Blvd., Mid-Wilshire, Los Angeles, spruethmagers.com.*



"To L.H.," 2014, by Llyn Foulkes. (Llyn Foulkes/ Spruth Magers)

Rachel Lacowicz, “Lay Back and Enjoy It,” at Shoshana Wayne Gallery. The Los Angeles-based artist has created a large-scale installation modeled after structures from Clint Eastwood’s 1973 western “High Plains Drifter” — two of which

she has covered in red lipstick. It's a look at the ways in which male power imbues our society's governing institutions — not to mention the architecture that represents those institutions. *Opens at 5 p.m. Saturday and runs through April 1. Bergamot Station, 2525 Michigan Ave., B1, Santa Monica, shoshanawayne.com.*

“Guerrero: Calder and Nevelson, in Their Studios,” at Edward Cella Art + Architecture. Guerrero, who is from Arizona, made a name for himself as a photographer when he was hired to document Frank Lloyd Wright's architecture at Taliesin West in the early 20th century. A pair of providential assignments connected him with artists Alexander Calder and Louise Nevelson, whom he would devotedly capture in their environments in ways that are both poetic and frank. *Opens at 6 p.m. Saturday and runs through March 4. There will be a discussion with Guerrero's widow, Dixie Guerrero, on at 4:30 p.m. Saturday that also includes historian Emily Billis and Edward Cella. 2754 S. La Cienega Blvd., Culver City, edwardcella.com.*



"Alexander Calder answers his Mail, Sach, France," 1965, by Pedro Guerrero. (Pedro E. Guerrero / Edward Cella Art + Architecture)

Arne Quinze, “Jungle Cities,” at Denk Gallery. This is the debut show for the new Los Angeles gallery, which is kicking off its program with an exhibition by the Belgian sculptor known for his wild architectural installations. For this exhibition, Quinze has created a new series of metal sculptures and wall hangings that play with the idea of disappearing nature. This includes a standing sculpture that evokes a wild creature and a work that resembles a log — full of growths and other bits of wild nature — but is actually a piece of cast bronze. *Opens at 6 p.m. Wednesday and runs through April 15. 749 E. Temple St., downtown Los Angeles, denkgallery.com.*

“In Real Life: 100 Days of Film and Performance,” at the Hammer Museum. This 4 1/2-month program is bringing a series of screenings,

performances, film and video to the museum during a remodel. This weekend, the main event will be **“At Night the States,”** a series of presentations and performances inspired by Alice Notley’s poem of the same name. The pieces serve as a meditation and deconstruction of our society’s group dynamics. Kicks off this at 1 p.m. Saturday with a presentation by Lee Relvas. Plus, there is a component that connects to the L.A. Women’s March, organized by artist Malin Arnell. Other participants include writer and curator Jennifer Doyle, artists Simone Forti, keyon gaskin and Raquel Gutierrez and dancer-choreographer taisha paggett with WXPT. *Through Jan. 25. Check the schedule for a full list of events. 10899 Wilshire Blvd., Los Angeles, hammer.ucla.edu.*

LAST CHANCE

“Truc Anh: Vacuphilia,” at Varola. The first exhibition by the Vietnamese-French artist features paintings and installations that feature bodies and body parts inhabiting an abstracted world of black and white. *Through Friday. Pacific Design Center, 8687 Melrose Ave., Suite B256, West Hollywood, helenvarola.com.*



"Vacuphilia" by Truc-Anh at Varola in West Hollywood. (Varola)

“Black With a Drop of Red: Contemporary Cuban Poster Work,” at the Fowler Museum. A group show brings together poster designs by 18 graphic artists

who have created broadsides for everything from Cuban cultural happenings to U.S. movies — all in stark shades of white, black and red. *Through Sunday. 308 Charles E. Young Drive N., Westwood, Los Angeles, fowler.ucla.edu.*

ONGOING EXHIBITIONS

Beatriz Cortez, “Nomad World,” at the Vincent Price Art Museum. The L.A.-based artist and cultural critic has transformed the gallery space at the museum into an arcade that picks apart global capitalism. A fortune-telling booth, a pinball machine and a jukebox have been pulled apart and put back together, in ways that grapple with issues such as migration, economics and identity. *Through Jan. 28. East Los Angeles College, 1301 Cesar Chavez Ave., Monterey Park, vincentpriceartmuseum.org.*

“Virgin of Guadalupe: Images in Colonial Mexico,” at the Bowers Museum. This exhibition looks at the extraordinary impact of the Virgin of Guadalupe on Mexican culture, history and iconography through more than 60 artworks, including objects from the virgin’s basilica in Mexico City, as well as a sacred reliquary that contains a portion of the garment worn by Juan Diego, the indigenous peasant who first saw the virgin in an apparition. *Through Jan. 29. 2002 N. Main St., Santa Ana, bowers.org.*

“Straight Outta Bushwick,” at Chimento Contemporary. Organized by Patricia Hamilton, who used to run New York’s Hamilton Gallery of Contemporary Art, this exhibition brings together a selection of works by artists from the Schweitzer/David Gallery in Brooklyn, from a neighborhood that has been a hotbed of arts activity for just over six years. Featured will be works by Farrell Brickhouse, Daniel John Gadd, Brenda Goodman, Dana James and C. Michael Norton. *Through Feb. 4. 622 S. Anderson St., No. 105, Boyle Heights, chimentocontemporary.com.*

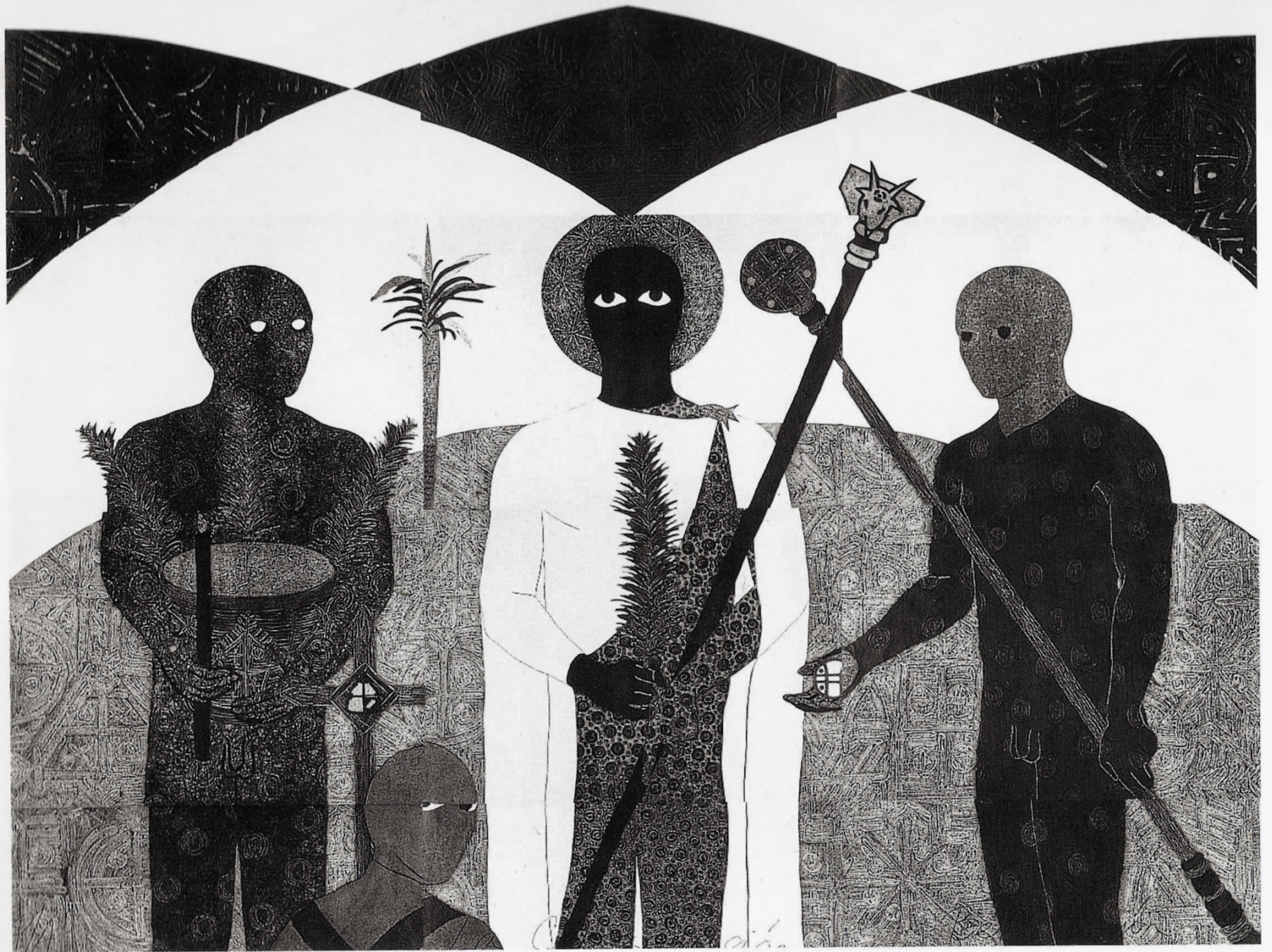
“California Wood Artists,” at the Maloof Foundation. A group show gathers wooden objects created by nearly 40 California wood artists, from one-of-a-kind furnishing to elaborate marquetry inspired by Google searches. *Through Feb. 11. 5131 Carnelian St., Alta Loma, malooffoundation.org.*

Carlos Ramirez, “Complejo de Cristo y Vampiros,” at New Image Art.

Coachella-based painter Ramirez is perhaps better known as part of the art duo the Date Farmers. Now he is having his first show as a solo artist, presenting a series of paintings that riff on Mexican culture, pop imagery and the materials and landscape proffered by the desert he inhabits. *Through Feb. 11. 7920 Santa Monica Blvd., West Hollywood, newimageartgallery.com.*

Nkame: A Retrospective of Cuban Printmaker Belkis Ayón, at the Fowler Museum.

The Cuban visual artist was known for powerful pieces inspired by the visual iconography of the founding myths of Abakúa, an Afro-Cuban fraternal society. Over her short life (she died at age 32 in 1999), she produced a voluminous number of prints and collages in shades of black and white that convey scenes that are both magical and enigmatic. *Through Feb. 12. UCLA, 308 Charles Young Drive North, Westwood, Los Angeles, fowler.ucla.edu.*



"La consagracion II" ("The Consecration II"), 1991, by Belkis Ayn. (Fowler Museum at UCLA)

“The Ecstasy of Mary Shelley,” at Los Angeles Contemporary Exhibitions.

Part of LACE’s Emerging Curators program, this exhibition, organized by Virginia Broersma, Nick Brown and Kio Griffith, takes Shelley’s seminal “Frankenstein” as a point of inspiration for a group show that dwells in “ecstatic highs and monstrous lows” as related to issues of performance and the body. This includes works by Cassils, Annie Lapin, Candice Lin and Gala Porras-Kim. *Through Feb. 12. 6522 Hollywood Blvd., Hollywood, welcometolace.org.*

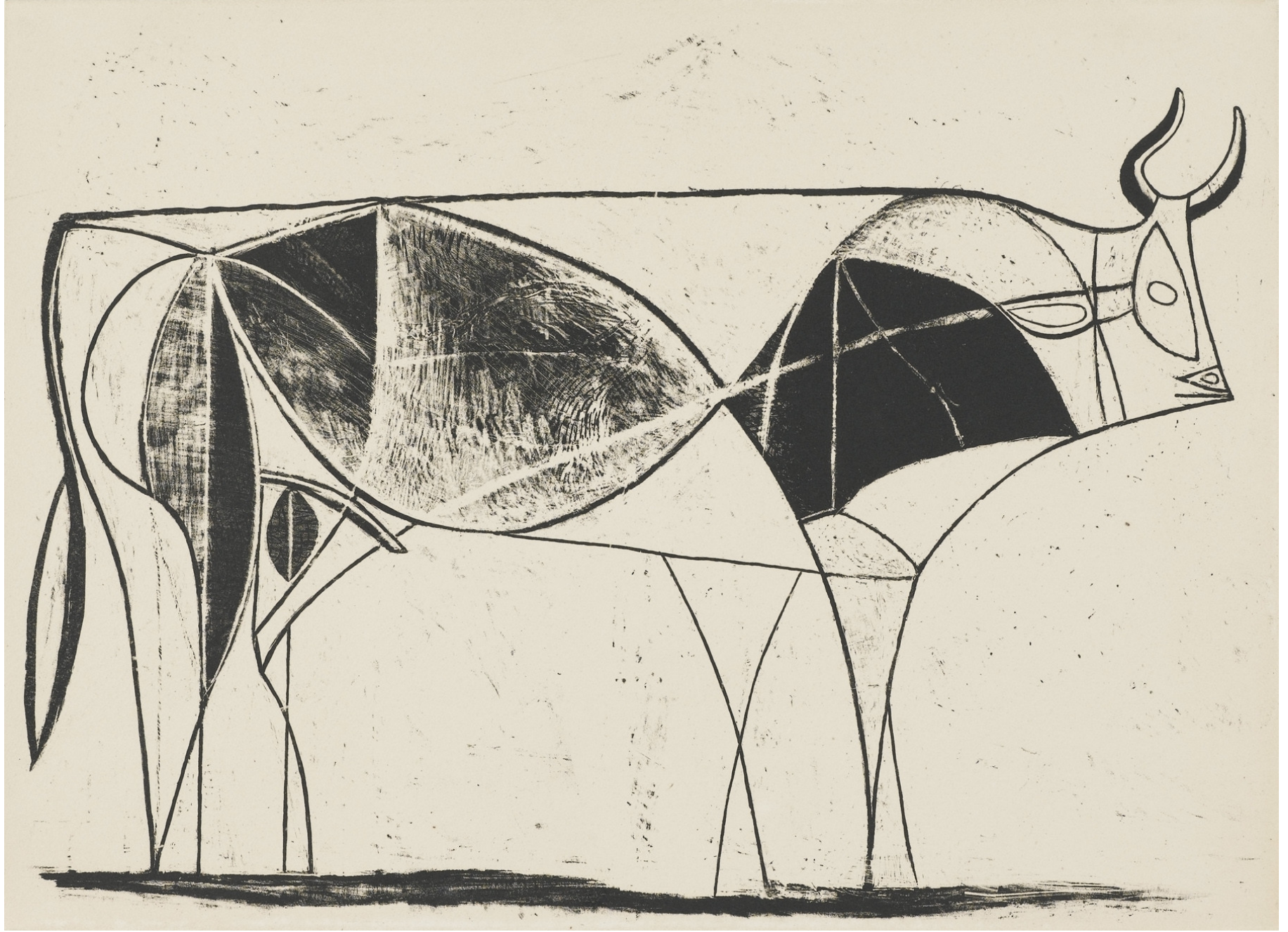
Antonia Wright, “Under the water was sand, then rocks, miles of rocks, then fire,” at Luis De Jesus Los Angeles. This is a show that rearranges our natural circadian rhythms. During the day, the gallery will be cloaked in darkness and viewers will have to navigate through a dense arrangement of plants enveloped by an

experimental sound piece as they move to a video projection at the rear of the space. Once the sun sets outside, the lights come on indoors, the video switches off and the piece is transformed. *Through Feb. 11. 2685 S. La Cienega Blvd., Culver City, luisdejesus.com.*

Karl Haendel, “By and By,” at Susanne Vielmetter Los Angeles Projects.

In his third solo show at the gallery, Haendel explores the power of the heroic in portraiture — playing with issues of masculinity, power and gender in a series of works that depict everything from powerful men to teenage girls riding rodeo to a monumental portrait of Hillary Clinton (his largest drawing to date). Also on view will be a new video, “J.,” an intimate filmic portrait of a convicted sex offender. *Through Feb. 11. 6006 Washington Blvd., Culver City, vielmetter.com.*

“States of Mind: Picasso Lithographs, 1945-1960,” at the Norton Simon Museum. Drawn from the museum’s holdings of more than 700 Picasso prints, this exhibition gathers works made in the immediate postwar years, many of which sequentially depict the artist’s process as he made changes and revisions. Moreover, many of the works are being seen for the first time in 40 years. *Through Feb. 13. 411 W. Colorado Blvd., Pasadena, nortonsimon.org.*



A lithograph, "The Bull," 1945, by Pablo Picasso. (Pablo Picasso / Norton Simon Museum of Art)

Sam Durant, “Build Therefore Your Own World,” at Blum & Poe. With a title drawn from an essay by Ralph Waldo Emerson, this exhibition of new works by the L.A. artist takes elements inspired by the transcendentalists (Emerson, Henry David Thoreau) and remixes them with objects drawn from the lives of African and African American thinkers. This might consist of a 3-D rendering of Emerson’s writing chair mashed up with poet Phyllis Wheatley’s desk, or the walking stick of Jack Garrison (once enslaved) with Thoreau’s pencil — objects that tell the intersecting tales of American history. *Through Feb. 18. 2727 S. La Cienega Blvd., Culver City, blumandpoe.com.*

Harry Callahan and Robert Heinecken, “Figures in Transformation,” at Marc Selwyn Fine Art. This exhibition pairs two key artists who worked with images: Callahan, the 20th century photographer renowned for the ways in which he

captured the human figure, and Heineken, the Los Angeles appropriationist known for his subversive works of installation and collage. This new show at Selwyn examines how the two approached the female figure, pushing the boundaries of what is considered photography in the process. *Through Feb. 18. 9953 S. Santa Monica Blvd., Beverly Hills, marcselwynfineart.com.*

“The Human Beast: Art of Maxine Kim Stussy & Jan Stussy, at WUHO Gallery. A midcentury art couple who first met at UCLA in the late 1940s, Maxine Kim and Jan Stussy became known in Los Angeles for figurative works that revel in the animalistic. Organized by independent curator Michael Duncan, the show gathers 20 sculptures, paintings and works on paper by the artist pair. *Through Feb. 18. 6518 Hollywood Blvd., Hollywood, wuho.architecture.woodbury.edu.*

Patrick Martinez, “All Season Portfolio,” at Charlie James. Martinez has become known in recent months for paintings that take the iconography of the Pee-Chee folder, but use it to tackle a variety of issues, from figures in the popular culture to police brutality. This show features works from that series, as well as neon text sculptures that reference hip-hop lyrics and L.A. vernacular signage. *Through Feb. 18. 969 Chung King Rd., Chinatown, Los Angeles, cjamesgallery.com.*

“In the Land of Sunshine: Imaging the California Coast World,” at the Pasadena Museum of California Art. Covering a period that begins in the mid-19th century and spans to today, this exhibition covers beach culture up and down our state’s more than 800-mile coast — from playful abstractions of the shoreline to expressive watercolors that will make you practically taste the salt air. *Through Feb. 19. 490 E. Union St., Pasadena, pmcaonline.org.*





"Lost Horizons #43," 2009, by Merion Estes at CB1 Gallery. (Merion Estes / CB1 Gallery)

Merion Estes, "Lost Horizons" and "Cooling Trend," and Emily Davis

Adams, “Somewhere Between,” at CB1 Gallery. From 2007 to 2011, painter Merion Estes produced a series of works on paper inspired by vanishing natural landscapes and the 1937 Frank Capra film “Lost Horizon,” about the hidden mountain paradise Shangri-La. She will be showing these works, along with a work that draws its intense color palette from our ever warming climate. Also on view at CB1 will be an exhibition of new works by Emily Davis Adams: A series of paintings inspired by constructions made from paper and other materials that toy with how the viewer perceives color and light. *Through Feb. 19. 1923 S. Santa Fe Ave., downtown Los Angeles, cb1gallery.com.*

“Peter Saul: From Pop to Politics: Paintings, Drawings, Sculptures, 1957-1967,” at CB1 Guest Gallery. Organized by George Adams Gallery in New York, this exhibition brings together works from Saul’s early development as a painter in the 1950s to his transition to pop in the following decade. It also features his turn to topical issues — such as Vietnam and civil rights — in the work of the late 1960s. This looks like one not to miss. *Through Feb. 19. 1923 S. Santa Fe Ave., downtown Los Angeles, cb1gallery.com.*

“Ease of Fiction,” at the California African American Museum. The museum has launched a new slate of shows. This includes “Ease of Fiction,” a group exhibition that features work by four African artists exploring the fine line between the invented and the real and the debut museum exhibition of Los Angeles artist [Genevieve Gagnard](#), whose photographs question notions of blackness and whiteness. There is also a beguiling room-sized installation by [Hank Willis Thomas](#) that recasts the symbols of the Confederate flag in the colors of black nationalism — and projects them in tune with a soundtrack of spoken-word audio (a piece that Times art critic Christopher Knight describes as “[enthraling](#).”) *Through Feb. 19. 600 State Dr., Exposition Park, Los Angeles, caamuseum.org.*

“Tastemakers and Earthshakers: Notes on Los Angeles Youth Culture, 1943-2016,” at Vincent Price Art Museum. A multimedia exhibition organized by the museum’s new director, Pilar Tompkins Rivas, looks at eight decades of youth culture — from the pachucos and pachucas of the ’40s, to the connections between Los Angeles and British youth culture, to the emergence of social spaces geared at

youth. In addition to work by more than 35 area artists, the exhibition also features documentary photography, video and other cultural ephemera. *Through Feb. 25. East Los Angeles College, 1301 Cesar Chavez Ave., Monterey Park, vincentpriceartmuseum.org.*



Still from "Sr. Tereshkova," 1975, by Humberto Sandoval — part of the group show "Tastemakers and Earthshakers" at the Vincent Price Art Museum. (Humberto Sandoval / VPAM)

Theaster Gates, “But to Be a Poor Race,” at Regen Projects. When writing his seminal work, “The Souls of Black Folk,” civil rights activist W.E.B. Du Bois created a series of data visualizations about black advancement in the United States — from circular charts that show taxable property owned by African Americans to others that tracked city-versus-rural populations. Now Gates, a Chicago-based artist, has created a series of paintings inspired by Du Bois’s elegant graphics: Bright color field canvases that are as much an homage to the sociologist’s work as they are to recent art history. The show includes various works of sculpture, too. Don’t miss. *Through Feb. 25. 6750 Santa Monica Blvd., Hollywood, regenprojects.com.*

“Jacob Hashimoto: Another Cautionary Tale Comes to Mind (but immediately vanishes),” at Mixografia. The legendary Los Angeles print shop will be showing works by the New York-based artist, known for his wild installations crafted from rice paper and fishing wire. The prints on view take their point of inspiration from these forms, showing what appear to be delicate kites hanging from a tablet made of wood. *Through March 7. 1419 E. Adams Blvd., Los Angeles, mixografia.com.*

Allan Sekula, “Early Works,” at Christopher Grimes Gallery. The gallery has gathered a number of early works by the photographer and theorist, including preliminary versions of some of his documentary pieces, which tackled issues of labor and politics, as well as never before exhibited prints. Also on view will be well-established works such as “Long Beach Notes” and the video “Reagan Tape,” which mashes up pieces of Reagan’s early films with footage from his political career. *Through March 11. 916 Colorado Ave., Santa Monica, cgrimes.com.*

“Pop for the People: Roy Lichtenstein in Los Angeles,” at the Skirball Cultural Center. A new exhibition of the pop artist looks at more than 70 works spanning four decades, many of which are connected to Los Angeles and the artist’s collaboration with important print studios here — including Gemini G.E.L. and Tamarind Lithography Workshop. *Through March 12. 2701 N. Sepulveda Blvd., Brentwood, Los Angeles, skirball.org.*

Toba Khedoori, at the L.A. County Museum of Art. This is the first major museum survey of the L.A.-based artist, known for her painstaking draftsmanship and enigmatic drawings and paintings. Her works often feature architectural elements, landscape, smoke and flame in ways that play with negative space and toy with meaning. *Through March 19. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, lacma.org.*



A detail from "Untitled (Mountains 2)," 2011-12, by Toba Khedoori, on view at the L.A. County Museum of Art. (Tim Nighswander / David Zwirner and Regen Projects)

“Becoming America: Highlights from the Jonathan and Karin Fielding Collection,” at the Huntington Library. The Huntington has just redone its American art galleries and now features a new expansion by architects at Frederick Fisher and Partners that adds eight rooms for display. Up first will be an exhibition devoted to the Fielding Collection, featuring more than 200 works of 18th and early 19th century American art, including paintings, furnishings and decorative art. While you’re at the museum, pop in to see the show **“Real American Places: Edward Weston & ‘Leaves of Grass,’”** which features the portfolio of photographs that Weston made to accompany Walt Whitman’s seminal poem. *“Becoming America” runs indefinitely; Weston runs through March 20. 1151 Oxford Rd., San Marino, huntington.org.*

“Non Fiction,” at the Underground Museum. An emotionally charged exhibition curated by the late Noah Davis in collaboration with the Museum of Contemporary Art in Los Angeles brings together works that explore issues of race and violence. This includes important works from **MOCA’s** permanent collection by artists such as Robert Gober, Kara Walker, Henry Taylor and David Hammons. *Through March. 3508 W. Washington Blvd., Arlington Heights, Los*

Angeles, theunderground-museum.org.

“L.A. Exuberance: New Gifts by Artists,” at the Los Angeles County

Museum of Art. This exhibition brings together more than 60 works of art donated by artists to the museum, including pieces by photographer Catherine Opie, light and space master Larry Bell, multimedia artist Analia Saban, photographer James Welling and conceptualist Mario Ybarra Jr. *Through April 2. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, lacma.org.*

“Forms of Identity: Women Artists in the ‘90s,” at the Orange County

Museum of Art. A show drawn entirely from OCMA’s permanent collection focuses on works by 16 women whose art in the 1990s underwent a transformation, from overtly political to something more poetic and personal. This includes works by photographer Laura Aguilar, sculptor Jacci Den Hartog, light and space artist Helen Pashgian and installationist Polly Apfelbaum, among others. *Through April 2. 850 San Clemente Dr., Newport Beach, ocma.net.*



"Candy Corn Weave," 1994, by Linda Stark, on view at the Orange County Museum of Art. (OCMA)

“John McLaughlin Paintings: Total Abstraction,” at the Los Angeles County Museum of Art. One of the most important artists of SoCal’s postwar period, McLaughlin is known for quiet, minimalist works that explore total

abstraction: geometries and lines that explore ideas of shape and space, but not representation. This exhibition gathers 52 paintings and a selection of collages and drawings — representing the first major museum retrospective of the artist's work. Times critic Christopher Knight says this is the show [he has been waiting 40 years to see](#). Do not miss. *Through April 16. 5905 Wilshire Blvd., Mid-Wilshire, [lacma.org](#).*

“Breaking News: Turning the Lens on Mass Media,” at the Getty Center.

An exhibition that couldn't be timelier: Curator Arpad Kovcs has put together a show that looks at the ways in which artists have turned bucolic magazine images and fragments of news programming into sharp political statements against events such as the Vietnam War and the so-called war on terror. The show features work by Martha Rosler, Alfredo Jaar, Catherine Opie and Robert Heinecken. *Through April 20. 1200 Getty Center Drive, Brentwood, Los Angeles, [getty.edu](#).*

“Picasso and Rivera: Conversations Across Time,” at the L.A. County

Museum of Art. This exhibition compares the artistic trajectories of two of the 20th century's most towering Modernists: Pablo Picasso and Diego Rivera. This covers the period from the 1920s to the '50s as they explored Cubism, classical forms and ancient cultures in innovative ways. The shows features 150 paintings, etchings and watercolors. *Through May 7. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, [lacma.org](#).*



Water deity (Chalchiuhtlicue), Mexico, Aztec, 1200-1521 — part of an exhibition about Picasso and Rivera at LACMA. (LACMA)

“Islamic Art Now: Part 2” at the Los Angeles County Museum of Art. Contemporary works from LACMA’s permanent collection by 20 artists who live in or have roots in the Middle East look at questions of society, gender and identity. *Runs indefinitely. 5905 Wilshire Blvd., Mid-Wilshire, lacma.org.*

Loris Gréaud, “Sculpt,” at the L.A. County Museum of Art. The entire

theater has been taken over by the European artist for a film that screens to only one person at a time. The nonlinear picture follows “a man about whom we know very little, who seems to be constantly developing the concept of what experiencing beauty, thought, or obsession can be,” according the write-up. Times critic Christopher Knight describes it as “[pretentious and uninvolving.](#)” A good hate-watch, maybe? *On view through a yet to be determined date. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, [lacma.org](#).*

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