

# NEWSLETTER on the ARTS

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Today, when so much is fast, factual, and quickly forgotten, GUY DE COINET'S word-image drawings are innovatively special! At the same time, they give rise to speculation. His images, purposely illusive, tend to enhance the impact and deepen the mystery of the written symbol. Utilizing phrases extracted from literature, he constructs images, visually graphing each letter for the viewer to decipher. (A code may or may not be available). His 1971-72 drawings were recently shown at Cirrus Gallery. Among these appear pieces from a series titled after a quote from Tristan Tzara: "What we need is strong, straight, precise works for the ever misunderstood." They require some form of assistance in order to decode - but not

necessarily for immediate response to the work itself. Just as the language graph begins to be understood, a new element of confusion is introduced. The entire process is thereby complicated, creating a push - pull between visual and intellectual concerns. This abrupt hiatus gives rise to a sense of bemusement on the part of the spectator. It forces suspension of thought while continuing to dwell on the work. The visual/intellectual interplay is the crux. Reading as a riddle, the abstract language stands alone. But, in combination, de Cointet has evolved a hieroglyph of expressive personal power - grabbing, provocative, different and complete on many levels. Understated elegance wrapped in challenge!

GRANTS AND AWARDS...

JUDY CHICAGO:

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PAUL WHITEHEAD:

"Eyes and Ears: Californian Writers and Artists Festival, October 1976", awarded \$6,000. from California Arts Council. To involve 10 artists from Los Angeles and San Francisco who will paint billboards to be shown in both cities, & 10 Calif. poets.

CHARLES CHRISTOPHER HILL  
EUGENE STURMAN  
ELYN ZIMMERMAN:

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PASADENA ARTISTS' CONCERN:

An alternative exhibition space for contemporary art in Pasadena, has been awarded \$1,000. from Pasadena Artist Alliance. PAC directs attention toward experimental & non-commercial opportunities for artists in many media.

ARCO:

Only Calif. based company named amongst this year's winners, won its 3rd "Business in the Arts" award, announced in NYC, 6/14.

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Congressional Joint Committee on the Bicentennial has just voted to endorse House Concurrent Resolution 542, legislation for Calif. artist, JOYCE CUTLER SHAW'S "WE THE PEOPLE: Message Monument No. 1", sculpture in ice, composed of water from all 50 states. 53' long and 11' high and two years in planning, "WE THE PEOPLE" appears in life-size lettering atop a base, hand-inscribed with important dates. These were obtained by polling all 535 members of Congress. Only Bicentennial art work to require Act of Congress to approve its temporary installation on West Front of U.S. Capital Ground for Dec. '76. Artist, who has spent three weeks in Wash., lobbying for bill, will return to testify in favor of sculpture before open Subcommittee. Among her endorsers are Margaret Mead and other professionals in & beyond art world.

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University of New Mexico Art Museum - Jan.-Feb. 1977. (Large retrospective & most major show to date).

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- a) LAICA - Sept. 19-Oct. 15, 1976
- b) Andrew Crispo Gall., NY - Sept. 25-Oct. 23, '76
- c) Rockefeller Univ., NY - Oct. 21-Nov. 20, '76
- d) Oakland Mus. - Feb.-April 1977
- e) Included in: "California Painting & Sculpture: The Modern Era", to be curated by Walter Hopps of National Collection of Fine Arts, Washington D.C. and Henry Hopkins of San Francisco Museum of Art. Features artists influential in shaping directions of last fifty years. George Herms works from Diana Zlotnick collection also included. At SFMA - 9/3/76-1/2/77; NCA - 5/20-9/11/77,

OTHER L.A. ARTISTS SHOWING OUT OF TOWN...  
(Recent and forthcoming)

New York

- J. Heineken-LIGHT GALLERY
- D. Trowbridge-KNOEDLER
- Jim Evanson-O.K. HARRIS
- Bettye Saar-MONIQUE KNOWLTON GALL.
- Lance Richbourg-O.K. HARRIS
- Guy de Cointet-WHITNEY MUS. OF AMER. ART
- Dan Douke-LAMAGNA GALL. (early '77)
- C. Garabedian-WHITNEY MUS.
- Fred Spratt-O.K. HARRIS
- Gary Beydler films-CARNEGIE HALL
- John Lees, Gwynn Murill, Joe Zucker-EDWARD THORPE GALLERY
- Judy Fishkin-CASTELLI GRAPHICS
- Michael Balog-LAMAGNA GALL.

Chicago

- Dan Douke, Jim Murray-DOBRICK GALL.

San Francisco

- Eugene Sturman-GRAPESTAKE GALL.

Foreign

- Guy de Cointet-THEATRE RECAMIER, Paris
- Sturman-STEVENSON-PALLUJEL, Paris; KREBS GALL., Bern
- Greg Card, Gloria Kisch, Sturman-STEVENSON-PALLUJEL, Paris
- Ludwig Redl-BARONIAN HALL, Brussels

NICHOLAS WILDER GALLERY, 8225½ S. M. Blvd.

Two major innovators who introduced important artists on the West Coast were Walter Hopps, formerly Director of the Pasadena Art Museum and now of National Collection of Fine Arts, Washington, D.C. and Nicholas Wilder.

I have been observing the total art scene since 1959 and personally found it easier to assess an artist's significance by visiting the Wilder Gallery rather than by museum hopping or participating in art seminars. Nick introduced Bruce Nauman, Ron Davis, Bob Graham, Chuck Arnoldi, as well as showed and promoted John Altoon, John McLaughlin and Joe Goode. He has an unerring eye for selecting significant artists even before their statements have jelled. Los Angeles has benefited from this singular arbiter of taste as did New York from Clement Greenberg in the sixties.

RUTH S. SCHAFFNER GALLERY, 8406 Melrose Ave.

Ruth Schaffner performs an invaluable function here by introducing a classical touch into the Los Angeles art scene. This city is locked into its own sensibility. She is eradicating this provincialism by broadening our experience with the introduction of artists from England, Spain and New York, etc. They appeal to her personally but lack a strong, unique trademark familiar to the West Coast eye.

JODI SCULLY GALLERY, 651 N. La Cienega Blvd.

Jodi Scully is another gallery involved with this Classicist spirit. Aably directed by Adam Meckler for the last six years. An art historian who taught for many years, he reflects this discipline in his collections. His is a contemporary art with a respect for the past. This as opposed to the total disregard for traditional formalism seen in mainstream art. The Scully Gallery enriches the art scene by committing itself 100% to its artists and developing major collections around them. Meckler is an educator-director and frequently involves the public in discussions on his artists. The gallery believes in the uniqueness of an artist, not his/her affiliation with a school or movement. It presently represents Dmitri Hadzi, Jack Zajac, Ynez Johnston, Karen Nelson and William Dole, among others.

DAVID HOCKNEY'S narrative understatement: out of a continuous, single, pencil drawn line, Hockney intensifies expressionism and communication. His lines are poetic illusions. The eye follows this single line as if by personal extension; one stroke continually bursts forth with information. One of the strongest artists today, without submitting to mainstream dictates. An almost Victorian aesthetic within a contemporary statement. Lithographs recently shown at Nicholas Wilder Gallery, can now be seen until mid-July at his publisher, Gemini G.E.L., 8365 Melrose.

CLAES OLDENBURG: What appears to be overtly gross is a cover for a lyrical line, rapidly moving over the surface and energizing both his "soft screws" and viewer with gentle erotic overtones. These massive lithographs skirt fine line between drawing and sculpture. Recently published by Gemini G.E.L. & exhibited at Margo Leavin Gallery, 812 N. Robertson Bl.

BILLY AL BENGSTON'S 1974 show at Nick Wilder's proved him gifted in manipulating paint on canvas and a master of his own gestalt. His new work, shown recently at James Corcoran Gall., 8223 Santa Monica Bl., is conceptual & spontaneous. Exuberant play of images and lush color interact within framework of his icons: the iris, square, circular or spherical line. The sprayed image now appears in a sensuous, festive, floating banner form rather than remaining bolted to the wall.

MARK TOBEY'S work has again been brought to public attention at the Ruth Schaffner Gall. in an exhibition co-sponsored by the Eliane Ganz Gallery, San Francisco. Although some works are dated the mid-seventies, they almost all have the feeling of re-discovering Abstract Expressionism. Tobey's works are calligraphic abstractions lacking inner drama. His technique, although beautiful and suave, lacks emotive content, and failed to completely involve this viewer.

Prior to the exhibit of FREDERICK EVERSLEY at The Santa Barbara Museum of Art, I felt that he had worked the idea of optics to death. I think that this is no longer true. Each work in the exhibition dealt with a unique problem and the artist did not seem to repeat himself. Large cast resin discs with subtle gradations, monochromatic. Color and form break from physical confines and become almost an environment. Fred's work will be featured in several forthcoming exhibitions on East and West Coasts.

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