

Bergamot Station Galleries Visit – 2019 – Your Name: _____

Return to Bus by 12:45/any café orders should be placed by 12:15 at the latest

If a gallery is not open when you go, just check back in later. They sometimes open later.

Gallery and Artist(s)	Location	Time open	Comments
Duncan Miller <i>Classic Jazz Photography</i> (group show – film photography) Jacob Gils: <i>solo show</i>	A7	11:00	
Peter Fetterman <i>New York, New York!</i> (group show – film photography)	A1	11:00	
BG Gallery Ryan Schade: <i>Give Us the Wind</i> (see artist statement in this packet)	A2	11:30	
Lois Lambert Gallery of Functional Art Tomás Ochoa: <i>Pulvis Nigrum, Black Gunpowder</i> (see artist statement in this packet)	E3	10:00	
Gallery Luisotti Peter Holzhauer: <i>First Stone for a Film</i> (see artist statement in this packet)	B2	10:30	
Craig Krull Ezra Stoller <i>Architectural Photographs</i> Astrid Preston <i>New Paintings</i>	B3	10:00	
Leslie Sacks Joe Goode: <i>Environmental Impacts</i> (see artist statement in this packet)	B6	9:00	
Rose Tania Franco Klein: <i>Proceed to the Route</i> (see artist statement in this packet)	B7	10:00	

If for some reason the gallery listed on previous page is not showing that artist – just put a line through the Comment section for that artist.

Some other galleries that seemed to have interesting works right now are:

Richard Heller Gallery B5a (no hours listed) - knitting art with Cats as a theme – need I say more?

Skidmore Contemporary Art B-4 (opens at 9) – Photographic Realism in oil paint (insanely difficult to do)

PLEASE READ THESE STATEMENTS BEFORE LOOKING AT THE ART:

Gallery Luisotti - artist statement: Peter Holzhauer: *First Stone for a Film*

Gallery Luisotti is pleased to announce its upcoming exhibition, Peter Holzhauer: *First Stone for a Film*. This marks Holzhauer's first solo exhibition with the gallery. Featuring photographs made in Iceland during 2016, 2018, and 2019, *First Stone for a Film* is inspired by Chris Marker's 1983 film *Sans Soleil*, during which the narrator states, "In Iceland, I laid the first stone of an imaginary film." Motivated by Marker's poetic handling of time, travel, and geography, Holzhauer's work from Iceland situates human civilization in the precarious expanse of geologic time.

Alongside Chris Marker, Holzhauer's image of the Icelandic landscape might be best encapsulated in Robert Smithson's enigmatic 1968 essay "A Sedimentation of the Mind: Earth Projects." In the essay, Smithson wrote, "It was as though one was at the bottom of a petrified sea and gazing on countless stratigraphic horizons that had fallen into endless directions of steepness." Consider Smithson's words in relation to Holzhauer's focus on surface and atmosphere. The geology of sites the artist has captured appear monumental, and in each image that immensity is compounded by a perceptible flux. Clouds rise, water boils, the atmosphere weighs upon the land, and the earth appears to melt into itself.

Such are Holzhauer's landscapes; but the work of *First Stone for a Film* situates signs of life within Iceland's geology. Be it a three-legged cat that he encountered on the streets of Keflavik, the ruins of a plane engine (remnants of a 1942 US Air Force crash), or a garbage truck viewed through a hotel window, Holzhauer's Iceland recalls another of Smithson's assertions in "A Sedimentation....," "The strata of the Earth is a jumbled museum." Place, in Holzhauer's *First Stone for a Film*, is defined by a sedimentation of the geologic and the social. Fragmentary architecture and human histories are equated with the tediousness of plate tectonics—a reminder (perhaps) of the fragility of human endeavor in the midst of climatic transformation.

First Stone for a Film is Peter Holzhauer's first solo exhibition with Gallery Luisotti. The exhibition is also the Gallery's second to take place in space #B2 of Santa Monica's Bergamot Station. Holzhauer received an MFA degree from UCLA in 2007 and is currently a Lecturer of Fine Arts at the USC Roski School of Art and Design. Holzhauer's work has been featured and/or reviewed in numerous venues, including Blind Spot, N+1, X-tra, and the Los Angeles Times. Holzhauer's work has been a part of several exhibitions over the past decade, including *Rogue Wave* at LA Louver in 2013, *Perfect Likeness* at the Hammer Museum in 2015, and 2017's *Soil Erosion* (organized by Shannon Ebner) at Altman Siegel Gallery in San Francisco.

Rose Gallery – artist statement: Tania Franco Klein: *Proceed to the Route*

ROSEGALLERY is delighted to present *Proceed to the Route*, the first U.S. solo-exhibition of photographs by Tania Franco Klein. The exhibition opens the 22nd of October, 2019, and will be on view until the 18th of January, 2020. ROSEGALLERY is also pleased to announce the representation of Tania Franco Klein, whose first exhibition with the gallery will inaugurate our newest gallery space, B7.

The color is red and the woman is ready. The color is blue and the phone is ringing. The American Dream is a fiction and so are these photographs by Tania Franco Klein.

"My main character is emotion" she says. But her subjects, the women Franco Klein builds into character studies, like figures in film stills, seem beyond emotion. They have seen too much. They see too much. They are ready for a change, to press beyond the sheath of solitude, to make the most of their time, which is all the time they have left. When they are not performing, they are not visible. And when they are not visible, the sun is setting.

In her recent photographs, Franco Klein appears to take up the mantle of the masters: the archetypes of Cindy Sherman's *Untitled Film Stills* and the Hollywood lighting of Philip-Lorca diCorcia's *Hustlers*, the shocking colors of William Eggleston and the mysterious, glossy poses of Jimmy DeSana.

Like a film-noir alchemist, Franco Klein combines the erotic and the enigmatic, setting her retro scenes of anxious road trips and glamorous hangovers against the psychological grain of the present: the stress of our digital age; the stress of performing. "I lost my sense of home," Franco Klein says of her life lived between Mexico City, California and London. That loss is expressed in these photographs as a search, by both artist and subject, woman alone and women as some imagined collective. Burned out, on the road again, or just waiting with a cigarette and the half-life of a dream, in the brilliant, gem-tone saturation of colored light, her women are lost in the world but found in images. We are all in this together, Franco-Klein seems to say to them, from behind the lens. Even if we are all alone.

Lois Lambert Gallery – artist statement: Tomás Ochoa: *Pulvis Nigrum, Black Gunpowder*

SANTA MONICA, CA – Lois Lambert Gallery presents Colombian artist Tomás Ochoa, in his solo exhibition, “Pulvis Nigrum, Black Gunpowder”, a selection of photographic images of the Colombian landscape, forged on canvas with fire on gunpowder and the ash it leaves behind. If in photography it is the impact of light on silver halides that produces the image, in these pieces it is the effect of fire on grains of gunpowder. “Pulvis Nigrum, Black Gunpowder” is comprised of pieces from two bodies of work, “Paradise Black Line” and “Memento Mori”.

“Paradise Black Line” is a series of images taken from the untouched landscape of the Sierra Nevada in Colombia, as it has remained for over a century. In 2003 the Arhuaco mamo people walked all along the border of their ancestral territory protesting the paramilitary control in that region and healing any ecological disruption the “guerrillas” had caused. The Arhuaco mamo named that border *La Línea Negra* that translates into The Black Line. The conflict-free protest resulted in “reduced violence and strengthened Indigenous control of the territory”. Ochoa viewed this migration as a poetic yet political act and it inspired him to travel to that region to document the borderline himself.

As a result of the paramilitary occupancy of that region the ecosystems have been well preserved and have turned it into a real paradise. The idyllic nature of his images versus the fire that helps create them evokes the same paradox that arises in the discussion of the well-preserved landscape, in relation to the violence that occurs there.

In “Memento Mori” Ochoa explores the concept of ruins as an allegory of time. Ochoa composes the scenes with architectural elements from photographs taken in his travels and then juxtaposed with images of the landscape. The outdoors, the weather, and the vegetation that invades the spaces in the mocked ruins create an index of time like a track of footprints directing the traveler. By manipulating the image Tomás fabricates a timeline that represents the original destruction of the natural landscape but also the hopeful future that the landscape will continue to grow.

Ochoa’s process utilizes oil and gunpowder to replace every pixel of his photograph and fire to transfer the image onto the canvas. Ochoa creates, as he puts it, “photography that is not photography and painting that is not painting”. The granular texture that the gunpowder leaves behind creates an illusion of depth that is not rendered through pure painting or photography. The material Ochoa has chosen is associated with trauma, and the act of lighting the image on fire transforms it into an act of catharsis. The fire in this instance creates something of beauty and calm that gives hope for a new beginning.

Tomás Ochoa studied Visual Arts, Division of Postgraduate Studies from UNAM in Mexico City, Mexico and Cinematographic Direction at ECAM in Madrid, Spain. Ochoa has had solo exhibitions in various countries, including, Greece, Switzerland, Germany and Spain. Ochoa has been producing artwork for the last 15 years and continues to live and work in Colombia.

BG Gallery – artist statement: Ryan Schude: *Give Us the Wind*

bG Gallery is pleased to present a long awaited, 2nd solo exhibition of photographs by Ryan Schude. Schude is known for his large-scale, single-frame tableaux that are packed with sophisticated action – mingling surrealism and Americana with a touch of contemporary humor. In this latest body of work, Schude’s subjects intermingle with monumental exterior environments. Often viewed from a heightened perspective, forces of nature become part of each character’s open narrative.

Schude has recently collaborated with Laura Miner on a Tableau Vivant for the San Francisco Museum of Modern Art which highlighted the employees and their artwork created outside the museum as the subjects of the narrative. He intends to extend this approach to organizations around the world and has begun with CENTER in Santa Fe, New Mexico and the Art Center College of Design in Pasadena, California.

Leslie Sacks Gallery- artist statement: Joe Goode: *Environmental Impacts*

Leslie Sacks Gallery is pleased to announce a solo exhibition of mixed media works on paper by renowned Los Angeles artist, Joe Goode. *Environmental Impacts* will present works on paper across four bodies of work from the acclaimed artist—Tornados, Ocean Blue, Forest Fires and *Environmental Impact (Shotguns)*. Much like the real-world experience of the subjects themselves, these compositions are all-at-once terrifying, beautiful, brooding, and awe-inspiring in their magnitude and dynamism.

Well-known for his atmospheric portrayal of Earthly elements and events, Joe Goode evokes a sense of the sublime while conveying concepts of environmental destruction by forces of nature and mankind and the inherent beauty they pose. From growing up in Oklahoma to his decades-long residency in Southern California, Goode offers a wide range of visual vocabulary, all of which draws upon his dual and deep connection to both locales. Within the context of today's disturbing realities of climate change, this work inescapably raises questions about the power, prevalence and devastation of natural disasters, evoking the effects of climate change and mankind's impact on the planet. Goode's curiosity around these subjects further connects to humanity's irresistible fascination to the uncontrollable, dangerous and destructive influence of nature. He looks beyond the obvious defining qualities of these elements to the parallel existence of their visual grandeur and splendor, which are altogether larger than man and mortality.

Joe Goode conceives and executes an idea through a variety of media disciplines. He aims to achieve a composition through any physical process available from printmaking or photography to then tearing, shooting or painting his matrix--and in many cases a combination thereof. Joe Goode's *Environmental Impact* works offer transcendent imagery employing Sumi inks, oil pastels and powdered pigments. The Tornado series from 1991-92 are dark and ominous twisting abstractions of Sumi ink. The Forest Fires from 1983-85 are ablaze and rendered in heated, smoldering pastels. The enormity of destruction and the overwhelming nature of fire were awe-inspiring for the artist who suffered a devastating fire in his own studio in 2005. In the lithographic, color test prints of the Ocean Blue series of 1988-90, Goode composites the power of the sea from an aerial perceptive, frothing and foaming in variant swirling shades of blues. In many of his works, Goode often confronts a 2-dimensional surface by directly or indirectly puncturing and exposing the material, as in his bullet-riddled shotguns series from 1980s, which he also referred to as *Environmental Impact*. Goode pierces the pigmented plane with gunshots fired from a shotgun. The subsequent bullet holes impale the paper and elucidate at random the composition. This body of work largely addresses human interaction with the societal environment.

Choose one artist that has an artist statement. These are typically located in a binder on the reception desk. I would suggest looking at the work first and then read the statement. You can use the ones I have included here.

Name of artist or name of group show:

Gallery name:

Basic summary of statement:

How does the statement help clarify the work on display? Is the statement not necessary to fully understand the work? Does the statement give more clarity to your understanding of the art? Would the artist's intentions be very hard to understand without the statement?

