

DAVID
KORDANSKY
GALLERY

Linda Stark

Hearts

September 19 – October 24, 2020

DAVID KORDANSKY GALLERY

David Kordansky Gallery is pleased to announce the opening of its new exhibition space with the gallery's first show of new paintings and works on paper by Linda Stark. Titled Hearts, this inaugural exhibition will be on view September 19 through October 24, 2020. David Kordansky Gallery is currently open by appointment. Virtual visits are available.

David Kordansky Gallery's new exhibition space forms part of its expanded Edgewood Place location in Mid-City, Los Angeles. Designed by the architecture practice WHY, the 12,800-square-foot expansion adds an intimate, skylit 2,000 square feet of indoor exhibition space, as well as areas for storage and operations, all located around a landscaped courtyard built for a range of programming, including performance, film, and outdoor sculpture.

Over the course of three decades, Los Angeles-based Linda Stark has produced a body of painting in which material experimentation and concentrated symbolic energy go hand in hand. The work is visionary, open, and suffused with an unlikely combination of humor and pathos; at the same time, it represents one of the most sustained investigations of the mutable potential of paint—as both a physical medium and a site of rich cultural discourse—in contemporary art.

As the exhibition's title suggests, the paintings in Hearts frequently address varied iconographies associated with this most resonant of forms. Hearts occupy the literal and figurative centers of human and animal life, but they also appear in a wide range of social and narrative contexts. Emphasizing the physical, even sculptural, qualities of paint as much as its visual or color-based ones, Stark creates objects that reflect the multivalent potential of the heart as vessel and beacon, physical organ and mystical source. In so doing, she reveals a broad array of interests, notable for their historical depth and up-to-the-minute urgency alike. The suffragette movement and the fight for women's right to vote; the use of hearts in medals for military purposes; the emotional power of religious imagery; and the ability of a heart to transform another image, like a watering eye, into something richly metaphorical are a few of the thematic areas Stark explores in the show. But these are also highly personal paintings that arise as responses to inner experiences of mind and body. Often years in the making, they are meticulously planned and executed so that they engender intimacy, wonder, and surprise.

Linda Stark (b. 1956, San Diego) was previously the subject of a MATRIX series solo show at the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, California (2013). Recent and forthcoming group exhibitions include New Time: Art and Feminisms in the 21st Century, BAMPFA (2021); Painting: Now and Forever, Part III, Matthew Marks Gallery and Greene Naftali, New York (2018); Made in L.A. 2018, Hammer Museum, Los Angeles; and Forms of Identity: Women Artists in the 90s, Orange County Museum of Art, Newport Beach, California (2017). Her work is in the public collections of institutions that include the Albright-Knox Art Gallery, Buffalo; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; and Museum of Contemporary Art San Diego. Stark lives and works in Los Angeles.

Linda Stark
Hearts
September 19 – October 24, 2020

West Gallery



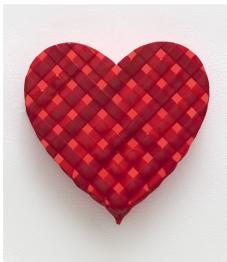
Linda Stark
Burr Heart II, 2020
oil and burrs on canvas over panel
20 1/4 x 20 1/4 x 2 1/4 inches
(51.4 x 51.4 x 5.7 cm)
(Inv# LST 19.005)



Linda Stark
Bleeding Hearts, 2020
oil on canvas over panel
12 1/4 x 12 x 2 inches
(31.1 x 30.5 x 5.1 cm)
(Inv# LST 19.006)



Linda Stark
Suffragette, 2019
oil on canvas over panel
16 1/4 x 16 x 2 inches
(41.3 x 40.6 x 5.1 cm)
(Inv# LST 19.002)



Linda Stark
Perylene Heart Weave, 2020
oil on panel
13 x 12 1/2 x 2 1/4 inches
(34.3 x 31.8 x 6.4 cm)
(Inv# LST 19.008)



Linda Stark

Cyclops Fountain, 2020
oil on linen over panel
20 5/8 x 20 5/8 x 2 1/2 inches
(52.4 x 52.4 x 6.4 cm)
(Inv# LST 19.007)



Linda Stark

Purple Heart, 2018
oil and flowers on canvas over panel
12 x 12 x 2 inches
(30.5 x 30.5 x 5.1 cm)
(Inv# LST 19.001)



Linda Stark

Sacred Heart, 2020
oil on canvas over panel
16 x 16 x 1 3/4 inches
(40.6 x 40.6 x 4.4 cm)
(Inv# LST 19.004)



Linda Stark

Telltale Heart, 2016
oil on secondhand army jacket over
panel
12 x 12 x 2 1/4 inches
(30.5 x 30.5 x 5.7 cm)
(Inv# LST 19.003)



Linda Stark

Valentine, 2020
oil on panel
7 x 7 x 1 3/8 inches
(17.8 x 17.8 x 3.5 cm)
(Inv# LST 20.001)

Viewing Room



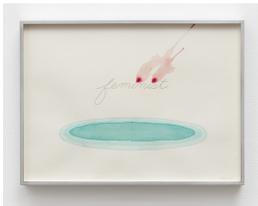
Linda Stark

Fly Paper Heart, 2014
oil on flypaper mounted on rag board
10 1/4 x 7 3/4 inches
(26 x 19.7 cm)
framed:
11 3/8 x 9 x 1 1/4 inches
(28.9 x 22.9 x 3.2 cm)
(Inv# LST 19.043)



Linda Stark

The Star., 2018
graphite, watercolor, and acrylic on paper
15 x 11 inches
(38.1 x 27.9 cm)
framed:
15 1/4 x 11 1/4 x 1 1/4 inches
(38.7 x 28.6 x 3.2 cm)
(Inv# LST 19.042)



Linda Stark

Feminist (with pool), 2011
graphite and watercolor on paper
11 x 15 inches
(27.9 x 38.1 cm)
framed:
11 1/4 x 15 1/4 x 1 1/4 inches
(28.6 x 38.7 x 3.2 cm)
(Inv# LST 19.012)



Linda Stark

Study for Bearded Lady, 2014
graphite, watercolor, gouache, and acrylic on paper
10 x 10 inches
(25.4 x 25.4 cm)
framed:
10 1/4 x 10 1/4 x 1 1/4 inches
(26 x 26 x 3.2 cm)
(Inv# LST 19.027)



Linda Stark

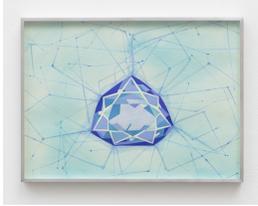
Flame Drop, 2013

colored pencil on paper collage

11 x 11 inches
(27.9 x 27.9 cm)

framed:

11 1/4 x 11 1/4 x 1 1/4 inches
(28.6 x 28.6 x 3.2 cm)
(Inv# LST 19.018)



Linda Stark

French Blue Hope #3, 2013

watercolor and acrylic on paper

11 x 14 inches
(27.9 x 27.9 cm)

framed:

11 1/4 x 14 1/4 x 1 1/4 inches
(28.6 x 28.6 x 3.2 cm)
(Inv# LST 19.020)



Linda Stark

I Heart NY, 2012

ink, watercolor, and gouache on
paper

10 x 13 1/4 inches
(25.4 x 33.7 cm)

framed:

10 1/4 x 13 1/2 x 1 1/4 inches
(26 x 34.3 x 3.2 cm)
(Inv# LST 19.013)



Linda Stark

Painting (stigmata), 2013

graphite and gouache on pierced
paper

10 7/8 x 11 1/2 inches
(27.6 x 29.2 cm)

framed:

11 x 11 3/4 x 1 1/4 inches
(27.9 x 29.8 x 3.2 cm)
(Inv# LST 19.021)



Linda Stark

Ether Drop, 2014

graphite and acrylic on paper collage

12 x 12 inches
(30.5 x 30.5 cm)

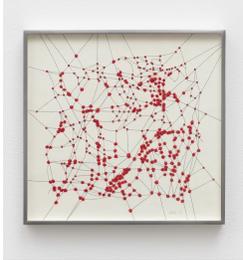
framed:

12 1/4 x 12 1/4 x 1 1/4 inches
(31.1 x 31.1 x 3.2 cm)
(Inv# LST 19.025)



Linda Stark

Two Eyes, 2016
graphite and acrylic on paper
10 3/4 x 10 5/8 inches
(27.3 x 27 cm)
framed:
11 x 10 7/8 x 1 1/4 inches
(27.9 x 27.6 x 3.2 cm)
(Inv# LST 19.033)



Linda Stark

Perforated Web, 2013
graphite and gouache on pierced
paper
11 x 11 3/8 inches
(27.9 x 28.9 cm)
framed:
11 1/4 x 11 5/8 x 1 1/4 inches
(28.6 x 29.5 x 3.2 cm)
(Inv# LST 19.022)



Linda Stark

Fixed Wave Study #4, 2016
graphite, watercolor, and acrylic on
paper
15 x 11 inches
(38.1 x 27.9 cm)
framed:
15 1/4 x 11 1/4 x 1 1/4 inches
(38.7 x 28.6 x 3.2 cm)
(Inv# LST 19.029)



Linda Stark

Ruins Study #1, 2012
graphite and watercolor on paper
12 x 11 inches
(30.5 x 27.9 cm)
framed:
12 1/4 x 11 1/4 x 1 1/4 inches
(31.1 x 28.6 x 3.2 cm)
(Inv# LST 19.036)



Linda Stark

Mermaid Study #1, 2016
acrylic on paper
15 x 11 inches
(38.1 x 27.9 cm)
framed:
15 1/4 x 11 1/4 x 1 1/4 inches
(38.7 x 28.6 x 3.2 cm)
(Inv# LST 19.031)

DAVID KORDANSKY GALLERY

LINDA STARK

born 1956, San Diego, CA
lives and works in Los Angeles, CA

EDUCATION

1985 MFA, University of California, Irvine, CA
1978 BA, University of California, Davis, CA

SELECTED SOLO / TWO PERSON EXHIBITIONS

(* indicates a publication)

- 2020 *Hearts*, David Kordansky Gallery, Los Angeles, CA
- 2017 *Painted Ladies, Jenny's*, Los Angeles, CA
- 2013 *Linda Stark / MATRIX 250*, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley, CA
- 2011 *Adorned Paintings (and more)*, Angles Gallery, Los Angeles, CA
- 2007 *Potion Paintings and Drawings*, Angles Gallery, Santa Monica, CA
- 2006 *Oracles, Pyramids and Rotations*, Angles Gallery, Santa Monica, CA
- 2002 **Linda Stark: Runaway Love*, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
- 1999 *Jesus, Ophelia, The Black Widow and Curtains*, Angles Gallery, Santa Monica, CA
- 1998 Angles Gallery, Santa Monica, CA
- 1997 Jack Shainman Gallery, New York, NY
- 1996 *Runaway Love*, Jack Shainman Gallery, New York, NY

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- 1995 *Be The Rainbow*, Marc Foxx, Santa Monica, California
Feigen Incorporated, Chicago, IL
- 1994 Jack Shainman Gallery, New York, NY
- 1993 Cirrus, Los Angeles, CA
- 1991 Cirrus, Los Angeles, CA
- 1990 Cirrus, Los Angeles, CA
- 1985 Fine Arts Gallery, UC Irvine, Irvine, CA
- 1984 Fine Arts Gallery, UC Irvine, Irvine, CA

SELECTED GROUP EXHIBITIONS

(* indicates a publication)

- 2021 **New Time: Art and Feminism in the 21st Century*, curated by Apsara DiQuinzio, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- 2019 **Dreamhouse VS. Punk House (plus Cat House)*, Serious Topics, Los Angeles, CA
**Re-Verb*, Baik Art, Los Angeles, CA
B.A.T. State III: Women Artists in Conversation with El Nopal Press, guest curated by Anita Bunn and Francesco X. Siqueiros, Kleefeld Contemporary Art Museum, Cal State University Long Beach, Long Beach, CA
100 Drawings, Matthew Marks Gallery, New York, NY
- 2018 *My Most Striking Feature Is My Fist*, Karma International, Los Angeles, CA
Painting: Now and Forever – Part III, Matthew Marks Gallery & Green Naftali Gallery, New York, NY
**Made in L.A. 2018*, Hammer Museum, Los Angeles, CA
Collapsing Stage, The Todd Madigan Gallery, California State University, Bakersfield, CA
- 2017 *Transborder traces/Communicating lines – 25 years of El Nopal Press*, Consulado General de Mexico en Los Angeles, Los Angeles, CA

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- Prick Up Your Ears*, Karma International LA, Los Angeles, CA
The Coffins of Paa Joe and the Pursuit of Happiness, The School/Jack Shainman Gallery, Kinderhook, New York
**COLA 20 Anniversary Exhibition*, Los Angeles Municipal Art Gallery, Los Angeles, CA
Forms of Identity: Women Artists in the 90s, Orange County Museum of Art, Newport Beach, CA
- 2016 *The Ocular Bowl*, Kayne Griffin Corcoran, Los Angeles, CA
Urbanature, Williamson Gallery, ArtCenter College of Design, Pasadena, CA
- 2015 *Calisthenics*, Thomas Duncan Gallery, Los Angeles, CA
Space Invasion, 978 Chung King Rd. Los Angeles, CA
- 2014 *HIDDEN AND REVEALED: Representations of Women by Women*, Angles Gallery, Los Angeles, CA
Another Cats Show, 356 Mission, Los Angeles, CA
- 2013 *B.A.T (Bon a Tirer / Good to go)*, Offramp Gallery, Pasadena, CA
Faculty Exhibition, Weingart Gallery, Occidental College, Los Angeles, CA
Tapping the Third Realm, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA
Serious Play, Caelum Gallery, New York, NY
From the Desert, Hudson/Linc, Pacific Design Center, West Hollywood, CA
Sanctified, Vincent Price Art Museum, East Los Angeles College, Los Angeles, CA
- 2012 *Deep Paint*, Hudson/Linc, Pacific Design Center, West Hollywood, CA
Viva la Raspberries, Harris Lieberman Gallery, New York, NY
**Meticulosity*, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA
**FINDS! The Unusual Object*, FOCA Curator's Lab, Los Angeles, CA
- 2011 *Unfinished Paintings*, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA
One Night Stand, Beacon Arts Building, Los Angeles, CA
**GOLDMINE*, University Art Museum California State Long Beach, Long Beach, CA

DAVID KORDANSKY GALLERY

- 2010 *Desire: Six Los Angeles Artists*, Pasadena Museum of California Art, Pasadena, CA
- 2009 *Small Paintings do Mighty Daggers Throw*, Angles Gallery, Santa Monica, CA
Seduction of a Blossom, Long Beach City College Art Gallery, Long Beach, CA
- 2008 **LA Paint*, Oakland Museum of California, Oakland, CA
**Mel's Hole*, California State Fullerton Grand Central Arts Center, Santa Ana, CA
El Nopal Press, Carl Berg Gallery, Los Angeles, CA
Some Paintings, Track 16 Gallery, Santa Monica, CA
- 2007 *COLA, 10th Anniversary Exhibition*, Tom Bradley International Terminal, Los Angeles, CA
- 2006 *COLA, 10th Anniversary Exhibition*, Los Angeles Municipal Art Gallery, Los Angeles, CA
New and Almost New, Angles Gallery, Santa Monica, CA
- 2005 **Extreme Abstraction*, Albright-Knox Art Gallery, Buffalo, New York
- 2003 *Omnivores*, Michael's, Santa Monica, CA
intimates, Angles Gallery, Santa Monica, CA
Los Angeles Printmaking Society 17th Annual Exhibition, Center for the Arts, Pasadena, CA
- 2002 *Faculty Exhibition*, Weingart Gallery, Occidental College, Los Angeles, CA
prima facie New Abstract Painting, Angles Gallery, Santa Monica, CA
**COLA 2002*, Japanese American National Museum, Los Angeles, CA
- 2001 **The Myth and Madness of Ophelia*, Mead Art Museum, Amherst College, Amherst, MA
- 2000 **Made in California: Art, Image, and Identity, 1900-2000*, Los Angeles County Museum of Art, Los Angeles, CA
Group Painting Show, Angles Gallery, Santa Monica, CA
Radar Love, Galleria Marabini, Bologna, Italy

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- Pop and After: 1965-2000*, Beth Urdang Gallery, Boston, MA
- 1999 *Beyond The Facade*, Freddie Fong Contemporary Art, San Francisco, CA
**POSTMARK: An Abstract Effect*, Site Santa Fe, Santa Fe, NM
- 1998 *Ecstasy*, Jack Shainman Gallery, New York, NY
Precious, Jan Baum Gallery, Santa Monica, CA
**Pop Surrealism*, The Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1997 *In Touch With...*, Galerie + Edition Renate Schroder, Koln, Germany
Beau Geste, Angles Gallery, Santa Monica, CA
The Curiosity Room, Jack Shainman Gallery, New York, NY
- 1996 *Recent Acquisitions*, Los Angeles County Museum of Art, Los Angeles, CA
Codpiece, Griffin Linton Gallery, Venice, CA
Untitled, Jack Shainman Gallery, New York, NY
- 1995 *And the Verdict is...*, Jack Shainman Gallery, New York, NY
Sexy: Sensual Abstraction in California Art, 1960's-1990's, Temporary Contemporary, Las Vegas, NV
Skew: The Unruly Grid, Gallery 400, School of Art and Design, University of Illinois, Chicago, IL
- 1994 **Promising Suspects*, The Aldrich Museum of Contemporary Art, Ridgefield, CT
**In Plain Sight: Abstract Painting in Los Angeles*, Blue Star Art Space, San Antonio, TX
Collector's Choice: Homage to Paint, Surface: A Step Beyond, Charlotte Jackson Fine Art, Santa Fe, NM
Some Like It Hot, Jack Shainman Gallery, New York, NY
Paintings, Rhona Hoffman Gallery, Chicago, IL
**Current Abstractions*, Los Angeles Municipal Art Gallery, Barnsdall Art Park, Los Angeles, CA
Sourball, Sue Spaid Fine Art, Los Angeles, CA
Damned: Life, Death and Surface, John Thomas Gallery, Santa Monica, CA
- 1993 *Peculiar Paintings*, The Momentary Contemporary, Los Angeles, CA

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Peculiar Paintings, Woodbury University Art Gallery, Burbank, CA
Beau Dommage, Jack Shainman Gallery, New York, NY
Mimosa, Food House, Santa Monica, CA

- 1992 *Abstraction for the Information Age*, The Works Gallery, Costa Mesa, CA
I to Eye 2, Cirrus, Los Angeles, CA
Not Men, TRI Gallery, Los Angeles, CA
Cruciforms, Susan Landau, Los Angeles, CA
Feminine Ascension, Momentum Gallery, Ventura, CA
- 1990 Matthew Scott Fine Art, Los Angeles, CA
- 1987 *Variations III*, Northridge State University, Northridge, CA
- 1986 *Variations III*, Fine Arts Gallery, University of California, Irvine, CA
**cataI Variations III*, Los Angeles Contemporary Exhibitions, Los Angeles, CA
Staff Show, Newport Harbor Art Museum, Newport Beach, CA
- 1985 East and West Galleries, Claremont Graduate School, Claremont, CA
Fine Arts Gallery, University of California, Irvine, CA
- 1984 Irvine Fine Arts Center, Irvine, CA
East and West Galleries, Claremont Graduate School, Claremont, CA
Fine Arts Gallery, University of California, Irvine, CA

GRANTS / AWARDS / RESIDENCIES

- 2018 Artist's Acquisition Club Recipient
- 2008 California Community Foundation Artist Fellowship
- 2001 Visual Artist Fellowship, COLA, Los Angeles, CA
- 1998 Visual Artist Fellowship, California Arts Council, Sacramento, CA
Cleveland Art Institute, Cleveland, OH
- 1995 Visual Artist Fellowship, National Endowment for the Arts

DAVID KORDANSKY GALLERY

- 1992 Regional Fellowship, Western States Arts Federation/National Endowment for the Arts
- 1983 Regents Fellowship, University of California, Irvine, CA

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(* indicates non-periodical book, catalogue, or other publication)

- 2020 Donoghue, Katy, "David Kordansky Expands L.A. Space," *Whitewaller*, Up Close, issue 31, 2020, pp. 36-37
Brady, Anna and Margaret Carrigan, "Private view: must-see gallery shows opening in September," *TheArtNewspaper.com*, August 31, 2020
"Linda Stark: Hearts," *SurfaceMag.com*, August 25, 2020
Loos, Ted, "Room to Show," *Galerie*, Spring 2020, pp. 56-57
Donoghue, Katy, "A Few Finds in Frieze New York's Online Viewing Rooms," *Whitewall.art*, May 6, 2020
Medford, Sarah, "Double Vision," *WSJ.*, March 2020, pp. 79-80
Ben Yehuda Rahmnan, Anna, "Over 70 museums across the U.S. have committed to showcasing feminist art," *Fortune.com*, March 2, 2020
Almino, Elisa Wouk, "Meet LA's Art Community: Linda Stark Likes the 'Challenge of Resurrecting a Bankrupt Image'," *Hyperallergic.com*, February 25, 2020
"ICA Miami and LA MOCA among new Andy Warhol Foundation Grantees," *Artforum.com*, January 16, 2020
- 2019 **Agnes Pelton, Desert Transcendentalist*, Phoenix: Phoenix Art Museum, 2019
Montoya, Yvette, "El Nopal Press: 30 Years of Expanding Borders with Female Artists," *KECT.org*, December 9, 2019
Sharp, Sarah Rose, "Dozens of Museums Will Be Filled With Feminist Art Ahead of US Presidential Election," *Hyperallergic.com*, November 5, 2019
Dambrot, Shana Nys, "*BON À TIRER: 30 YEARS OF GOOD TO GO AT EL NOPAL PRESS*," *LAWeekly.com*, September 12, 2019
"B.A.T. State III Show at Kleefeld Contemporary Art Museum in Long Beach Opens Group Show Stacked with Latinx Content," *BeLatina.com*, September 6, 2019
Armstrong, Annie, "David Kordansky Gallery Now Represents Linda Stark," *ARTnews.com*, April 30, 2019

- 2018 **Made in L.A. 2018*, Los Angeles: Hammer Museum, 2018
Cooper, Ashton, "My most striking Feature is my Fist," *Artforum.com*, Critics' Pick, October 2018
Cheng, Scarlet, "Hammer's Made in L.A. Comes of Age," *Artillery Magazine*, September 4, 2018, pp. 32-33
Kerr, Merrily, "Linda Stark in 'Painting Now and Forever, part III' at Matthew Marks Gallery," *NewYorkArTours.com*, August 17, 2018
Melrod, George, "Made in L.A. 2018: A Provocative 'Woke' Biennial for Los Angeles," *ArtCritical.com*, August 16, 2018
Yerebakan, Osman Can, "New York – 'Painting: Now and Forever, part III' at Matthew Marks Gallery and Greene Naftali through August 17, 2018," *ArtObserved.com*, July 20, 2018
Mallinson, Constance, "Art in the Age of Trump," *TimesQuotidian.com*, July 27, 2019
King, John Paul, "Queer voices find inclusion at Hammer Museum's 'Made in LA 2018'," *Blade.com*, July 18, 2018
Sealove, Eva, "Erin Christovale and the Future of LA Art," *TheStandardHotels.com*, July 5, 2018
Griffin, Jonathan, "Made in L.A. 2018," *ArtAgenda.com*, July 2, 2018
Diehl, Travis, "Opinion: 'Made in L.A. 2018': Widely Inclusive and Brimming with Community Spirit, But Is It Too Earnest?" *Frieze.com*, June 27, 2018
Fleishman, Jeffrey, "Ann Philbin and the art of the provocative are thriving at the Hammer Museum," *LATimes.com*, June 15, 2018
Wagley, Catherine, "The Hammer's 'Made in LA' Avoids Common Biennial Pitfalls to Paint a Compelling Portrait of a Vibrant Art Community," *Artnet.com*, June 11, 2018
Riefe, Jordan, "Ambitious, Diverse and Topical: 'Made in L.A. 2018' Is the Biennial We Need Right Now," *LAWeekly.com*, June 8, 2018
Miranda, Carolina, "Datebook: A beguiling biennial, photos of life near LAX and tributes to a female ruler," *LATimes.com*, June 7, 2019
Knight, Christopher, "Made in L.A. 2018: Why the Hammer biennial is the right show for disturbing times," *LATimes.com*, June 5, 2018
Poundstone, William, "Made in L.A. 2018," *LACMAOnFire.blogspot.com*, June 4, 2018
Stromberg, Matt, "Resolutely Political LA Artists Focus on the Body in the City's Latest Biennial," *Hyperallergic.com*, June 4, 2018
Griffin, Jonathan, "The Soft and The Hard," *Frieze*, June/July/August 2018, pp. 160-165
Sorkin, Jenni, "Previews: Made in L.A. 2018," *Artforum.com*, May 2018
Cascone, Sarah, "From 200 Studio Visits to 32 Names: Curator Anne

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- 2017 Zappas, Lindsay Preston, "Object Project," *ContemporaryArtReview.la*, October 10, 2017
Wagley, Catherine, "5 Free Art Shows to See in L.A. This Week," *LAWeekly.com*, February 8, 2017
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- 2016 Griffin, Jonathan, "2016 Highlights: Jonathan Griffin," *Frieze.com*, December 14, 2016
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Hudson, Suzanne, "The Ocular Bowl at Kayne Griffin Corcoran," *Artforum*, June 2016
Osberg, Annabel, "Kayne Griffin Corcoran: The Ocular Bowl," *ArtilleryMagazine.com*, May 19, 2016
Wagley, Catherine, "A Maniacal Cartoon Cobra Slithers into a Mid-Wilshire Gallery," *LAWeekly.com*, May 18, 2016
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Pagel, David, "Critics' Choice: Group Show at Kayne Griffin Corcoran Delivers Beauty with an Occasional Bite," *LATimes.com*, April 16, 2016
- 2015 Martens, Anne, "Space Invasion, Painting's Sculptural Presence," *Artillery*, March-April 2015, pp. 40-45
- 2014 Berens, Stephen and Jan Tumlr, "In and Out of the Studio: Conversation with Michelle Grabner," *Xtra*, Vol. 16, number 2, 2014
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Wood, Eve, "Killer Pick of the Week" *Artillery.com*, January 10, 2014

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- 2012 *Linton, Meg, *Meticulosity*, Ben Maltz Gallery, Los Angeles: Otis College of Art and Design, 2012
*Calibrace, Kristin, *FINDS! the Unusual Object*, Los Angeles: FOCA Gallery, 2012
Johnson, Ken, "Viva la Raspberries," *The New York Times*, August 2, 2012
Ollman, Leah, "Intricate Meldings of Mind and Spirit," *The Los Angeles Times*, April 29, 2012, p. E6
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- 2011 *Scoates, Christopher, *GOLDMINE*, Long Beach: University Art Museum, 2011
Pagel, David, "Disquieting Emblems of Time," *The Los Angeles Times*, November 18, 2011, p. D21
Cheh, Carol, "LACE's 'Unfinished Paintings' Show Asks the Question: What Makes a Painting Unfinished?," *LAWeekly.com*, June 2011
- 2010 Vista, Sandra, "Desire: Six Los Angeles Artists," *ARTslant.com*, October 2010
Enholtm, Molly, "PASADENA The City of Roses boasts a longstanding tradition of innovation," *art ltd*, September/October 2010, pp. 50-52
Mallinson, Constance, "Urbanature," *TimesQuotidian.com*, December 2010-January 2011
- 2009 *Tsatsos, Irene, "Common Threads, Shared Spaces," *Five Years of Fellowships for the California Community Foundation*, California: California Community Foundation, 2009, pp. 50-51
Van Proyen, Mark, "LA Paint" at the Oakland Museum, *art ltd*, January/February 2009, p. 20
- 2008 *Linhares, Phil, *LA Paint*, Oakland: Oakland Museum of California, 2008
**Aspects of Mel's Hole: Artists Respond to a Paranormal Land Event*

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Private view: must-see gallery shows opening in September

opening in September

From Danh Vo in London to Linda Stark in Los Angeles

By Anna Brady and Margaret Garrigan | August 31, 2020



Linda Stark's take on a US war medal, *Purple Heart* (2018) Photo: Jeff McLane; Courtesy of David Kordansky Gallery

Linda Stark: Hearts

David Kordansky Gallery, Los Angeles, 19 September-24 October

Los Angeles-based artist Linda Stark makes kitschy and surreal paintings that poke fun at commercial conceptions of femininity, often visually referencing jewellery, cats, flowers and female genitalia, as well as dreams and myth. This marks her first show with Kordansky, who began representing the artist last year after her inclusion in the 2018 *Made in LA* biennial at the Hammer Museum. The exhibition of entirely new works will inaugurate the gallery's latest space, designed by the Thailand-born architect Kulapat Yantrasast.

"Linda Stark: Hearts," *SurfaceMag.com*, August 25, 2020

SURFACE

Linda Stark: Hearts

September 19, 2020 - October 24, 2020 at David Kordansky Gallery, Los Angeles



Inaugurating the gallery's brand-new Mid-City exhibition space, local painter Linda Stark reveals a body of work that examines the heart—the literal and figurative center of human life. For this series, which emphasizes the sculptural qualities of paint, Stark creates objects that reflect the heart's potential as a vessel, beacon, physical organ, and mystical source. In so doing, she reveals how the heart informs the suffragette movement, military medallions, religious imagery, and one's own intimate inner experiences.

Galerie



DAVID KORDANSKY EXPANDS ITS LOS ANGELES GALLERY SPACE, DESIGNED BY WHY ARCHITECTURE

Like the city itself, the Los Angeles gallery scene is spread out, diverse, and growing. And no dealer represents the local buzz better than David Kordansky.

While other galleries have made some big moves in the past few years—for instance, Hauser & Wirth opened a branch in the city—Kordansky has become an influential dealer with just his L.A. base, no need for other outlets in far-flung cities.

After almost six years in his Edgewood Place space, Kordansky has expanded his footprint, the better to represent his ever-burgeoning roster of top artists, including

Sam Gilliam, Rashid Johnson, Jonas Wood, and Huma Bhabha. "The gallery has grown at an exponential rate," says Kordansky, who, at last count, had 26 employees on staff. "As crazy as it sounds, we need more space."

And beyond just the physical room, constant upgrades and improvements are necessary, he adds, to "retain these artist relationships in a very competitive field." It's notable that Kordansky co-represents some of his list with mega-galleries like Pace and Gagosian, having found a way to play nicely with others.

Fate was on his side when he learned that the property

David Kordansky in front of a 2019 work by John Armleder entitled *Divino*.

ROGER DAVIES

next to his existing gallery was on the market. "We had looked at other opportunities in L.A., and one day someone stopped by and mentioned that our neighbors were selling," says Kordansky. "We went to see it that day."

Choosing an architect was a no-brainer: The current gallery was designed by L.A.-based Kulapat Yantrasast of why when he was still up-and-coming. Now he's become one of the world's most sought-after architects (particularly for art spaces) and Kordansky asked him to handle the new buildings, too.

designer-client relationship. "Dave is the loyal brother to all his artists—he fights for them and sometimes even fights with them, like siblings would do," says Yantrasast. "He is so focused on his artists and their activities that life and work seem to merge nicely into openings, outings, and vacationing together."

There is no doubt that a passion for his work fuels Kordansky. "Art is like a religion. It's a belief system," he says, "and I'm devout in my practice."

Kordansky has done some serious thinking about how to grow his business in the right way, constantly fine-tuning

"Art is like a religion. It's a belief system, and I'm devout in my practice," David Kordansky says



Yantrasast—whose current clients include the Metropolitan Museum of Art, the American Museum of Natural History, and the Asian Art Museum of San Francisco—says the new digs offer "a flexible and intimate series of spaces for artists to envision and explore."

Like the main gallery, the expansion comprises three buildings. The one with contiguous rooms for exhibitions has concrete floors under a skylit ceiling of Douglas fir. (The other buildings are devoted to storage.) The end result of the cluster of structures is the feeling of a "compound," says Kordansky. A landscaped central courtyard will be used for events and new-media screenings. "It will unite everything, and it will feel holistic," says Yantrasast.

Throughout their long association the architect has had a chance to see Kordansky in action, and not only in a

the program that is going on view in those new rooms, as he's not a fan of expanding for expansion's sake. He has been making a particular effort to exhibit and work with "more women but particularly women of color," he says, adding, "and I have done that."

The first three shows of 2020 bear that out: **Painter Linda Stark's show inaugurates the expansion** in late March with her vibrant graphic paintings and drawings. Multimedia artist Lauren Halsey and sculptor Huma Bhabha are also having their debut solo exhibitions with the gallery.

Kordansky has proven that he can back up his intentions with actions. As he puts it, "The opportunity to work with artists and to share their visions and sensibilities—and to get those out in the world—that's an opportunity I don't take lightly." *davidkordanskygallery.com —TED LOOS*

From left: Linda Stark's *Telltale Heart* (2016), *Purple Heart* (2018), and *Spade* (2017).

whitewall

A Few Finds in Frieze New York's Online Viewing Rooms

By Katy Donoghue | May 6, 2020



Linda Stark, *Ether Drop*, 2014, graphite and acrylic on paper collage, 12 x 12 inches, courtesy of the artist and David Kordansky Gallery, Los Angeles

Today and tomorrow, VIPs get a preview of Frieze New York's 2020 Online Viewing Rooms. Open to the public May 8—15 are digital presentations from over 200 international galleries, as well as special exhibitions from Collective Design and Acute Art.

"We are so thrilled to unveil the first edition of Frieze Viewing Room by showcasing Frieze New York 2020. It was always intended that this initiative would debut alongside this year's edition of Frieze New York, and under our current circumstances, our launch has become even more timely," said Loring Randolph, Director of Frieze New York in a statement. "Visitors to the platform will find this year's exciting programming, including our sections that highlight artists of Latin descent and female artists of Chicago, and our curated presentations with Collective Design and Acute Art. While the Viewing Room could never replace the meaningful connections that come from being with each other physically or experiencing an artwork in person, I hope that this digital version of Frieze New York will inspire our community to come together in the same way our fair does – in support of artists, galleries and non-profits from around the world."

Whitewall perused the viewing rooms, which use AR technology, and found a few favorites you won't want to miss.

Virtual visitors will find a solo show of work by Linda Stark made over the last decade at David Kordansky Gallery. The works on

paper are created with physical interventions like collage, piercing, and kissing, inspired by personal experiences. "They are spare and precise fantasies, driven by inner necessity, and involve inquiries into paradoxical subjects, both alluring and disturbing. They might be playful, wounded, melodramatic, or understated," said the artist in a statement.

Anat Ebgi is showing a timely dual presentation, "Sisters of the Sun," with works by Faith Wilding and Sarah Ann Weber, curated by the University Club of Chicago's George William Price. He asks, "As humanity—or essentially capitalism—extends itself like tendrils across the Globe, is it not inevitable that, in some way, we become a hybridization of ourselves and the world around us? How does this crisis allow us to evaluate our current economic and political situation and, in the words of Wilding, create a safe space for manifold life forms and forms of living?"

Kasmin is presenting sculptures by Mexico-based artist duo Tenzontle in collaboration with PAENA within Frieze Diálogos. Those works are joined by pieces by Tina Barney, Ian Davenport, Max Ernst, Lee Krasner, Bernar Venet, Andy Warhol, Robert Motherwell, and more in the main section of the fair.

A selection from Jean-Michel Othoniel's "Precious Stonewall" and "Lotus" series is being shown by Perrotin, alongside new paintings by Gabriel de la Mora, Zach Harris, John Henderson, and Izumi Kato. Also on view are works by Iván Argote, Jean-Philippe Delhomme, Hans Hartung, Bernard Frize, JR, Thilo Heinzmann, Leslie Hewitt, Lee Bae, Takashi Murakami, and Julio Le Parc.

Within the Perspectives section, Pace is featuring new works by Nigel Cooke, Mary Corse, Nathalie Du Pasquier, Torkwase Dyson, Loie Hollowell, Nina Katchadourian, Trevor Paglen, Adam Pendleton, Leo Villareal, Brent Wadden, and Song Dong. The gallery is also taking part in the Non-Profit section to benefit N95forNYC, a COVID-19 relief organization co-founded by Pace team members that is funding and distributing personal protective equipment (PPE) to hospitals in New York City.

Lehmann Maupin has taken the opportunity of Frieze's Online Viewing Room to announce the representation of Malawian artist Billie Zangewa, who will have her first solo show with the gallery this September. Magenta Plains is also highlighting the work of an artist who will have a solo exhibition this fall, featuring four new large-scale paintings by Zach Bruder.

Don't miss a special presentation from Collective Design, curated by Libby Sellers, including museum quality design pieces from Bruno Munari, Sabine Marcelis, Gaetano Pesce, and many more.

Almino, Elisa Wouk, “Meet LA’s Art Community: Linda Stark Likes the ‘Challenge of Resurrecting a Bankrupt Image’,”
Hyperallergic.com, February 25, 2020

HYPERALLERGIC

Meet LA’s Art Community: Linda Stark Likes the “Challenge of Resurrecting a Bankrupt Image”

An interview series spotlighting some of the great work coming out of Los Angeles. Hear directly from artists, curators, and art workers about their current projects and personal quirks.

By Elisa Wouk Almino | February 25, 2020



Linda Stark (photo by Elon Schoenholz). Courtesy of David Kordansky Gallery, Los Angeles.

Welcome to the 16th installment of the interview series *Meet LA’s Art Community*. Check out our past interviews [here](#).

This week, we interview the artist Linda Stark, whose paintings explore the female gaze and body, the roles of animals in human lives, as well as dreams and mythology. Her paintings are surprisingly textured and are playful and humorous in their social critique. Her work has been exhibited in Made in L.A. (2018) at the Hammer Museum, the Orange County Museum of Art, and the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA). In May, Linda Stark will have an exhibition at David Kordansky Gallery in Los Angeles and in 2020, her work will be included in the survey exhibition *New Time: Art and Feminism in the 21st Century* at BAMPFA.



Linda Stark, "Self Portrait with Ray" (2017), oil on canvas over panel, 36 x 36 x 2 1/2 inches (photo by Brian Forrest). Courtesy of David Kordansky Gallery, Los Angeles.

Especially striking were his portfolios of drawings that he kept privately to himself, without a thought of ever exhibiting. They are like a thread that ties all of his different bodies of work together.

What's the best book you've read recently?

World Receivers: Georgiana Houghton – Hilma af Klint – Emma Kunz.

Do you prefer to see art alone or with friends?

I prefer to go see art with a friend.

What are you currently working on?

I have an upcoming exhibition at David Kordansky Gallery, and am working on paintings which are interpretations of a popular symbol. I like the challenge of resurrecting a bankrupt image, subverting a cliché, making a happy sign contrary, or bringing in other meanings.

What is one accomplishment that you are particularly proud of?

I particularly enjoyed being chosen by the Artists Acquisition Club (AAC), a nonprofit art collecting group, founded by five amazing women. They raise funds to purchase significant artworks directly from artists that will then be gifted to a major museum. My painting, "Fixed Wave," was the first artwork selected for AAC fundraising. I love that these women appreciated the intrinsic value of the work and am grateful to those who supported the effort, it was so special.

Where do you turn to for inspiration for your projects?

My work is broadly autobiographical and confessional, frequently inspired by everyday objects, images, and archetypes. It's also an organic process, one idea leads to another, one piece begets the next. Often, I get a picture flashing in my mind's eye that lasts for a couple of seconds and I jot it down. It's just a beginning, and the painting takes on a life of its own — like a fool's journey that becomes a source of revelation.

Where were you born?

I was born in San Diego, California.

How long have you been living in Los Angeles?

I moved to LA in 1988 to be an artist in a burgeoning art scene. It was very instinctive. I was skeptical and remember thinking, I'll give it five years, see what happens and then get out, depending. Things started happening and it became home.

What's your first memory of seeing art?

I grew up with my mother's paintings on the walls, which nurtured me. My first memory of seeing art outside of home was on a field trip in grade school to the Balboa Park Art Museum. That's when I had a synesthetic experience with a Gorky painting.

Do you like to photograph the art you see? If so, what device do you use to photograph?

I like to take in art without photographing, then see which pieces return to mind afterward.

What was your favorite exhibition in Los Angeles this year?

My favorite exhibition, so to speak, was while undergoing the inventory process of Don Suggs's studio (my late husband). I was humbled by his prolific output, curiosity, the diversity of media he used, and his overall sheer brilliance.

Sharp, Sarah Rose, “Dozens of Museums Will Be Filled With Feminist Art Ahead of US Presidential Election,” *Hyperallergic.com*, November 5, 2019

HYPERALLERGIC

Dozens of Museums Will Be Filled With Feminist Art Ahead of US Presidential Election

The Feminist Art Coalition has coordinated with museums nationwide to display feminist art in anticipation of the 2020 election

By Sarah Rose Sharp | November 5, 2019



“Stigmata” (2011) by Linda Stark, from the Berkeley Art Museum and Pacific Film Archive; purchase made possible through a gift of the Paul L. Watis Foundation. (all images courtesy of BAMPFA)

When life gives you Trumps, it’s time to make feminade. The next United States presidential race will come crashing to a close one year from today. In anticipation of the year of politicking and public platforming, a new initiative spearheaded by a group of feminist curators announces its debut: the Feminist Art Coalition is up and running. The project, which seeks to slate a fall season of intensive cross-institutional programming centering around the theme of “feminism” in its most expansive definition, was the brainchild of Apsara DiQuinzio, Curator of Modern and Contemporary Art and Phyllis C. Watis MATRIX Curator at the Berkeley Art Museum and Pacific Film Archive. It quickly expanded to a steering committee made up of Vic Brooks (EMPAC-RPI), Henriette Huldish (MIT List), Anne Ellegood (ICALA), and Rita Gonzalez (LACMA).

“The whole project is an attempt to be strategic and collaborative and collective in our institutional attempts to create a strong cultural network and groundwork, in order to inspire civic engagement and critical discourse and participation in the fall of 2020, leading up to the presidential election,” said DiQuinzio, in a phone interview with Hyperallergic. “It was inspired by the Presidential election of 2016. Pretty much my despair afterward — and also the Women’s March, because I felt that was an incredible cultural response that was kind of organic and grassroots.”

Sharp, Sarah Rose, "Dozens of Museums Will Be Filled With Feminist Art Ahead of US Presidential Election," *Hyperallergic.com*, November 5, 2019



"Glass Castles" (2017) by Deborah Roberts, Tang Teaching Museum collection.

At the launch of the coalition, some 50 organizations have committed to programming in line with FAC's agenda — diQuinzio was quick to emphasize that the list is growing by the day, and all non-profit art institutions are welcome to join, particularly those outside major art centers. Some participating organizations are still determining their programming, but most already have a dazzling lineup. Highlights include *New Time: Art and Feminisms in the 21st Century*, a major survey curated by DiQuinzio for BAMPFA that will explore recent feminist practices in contemporary art; *Lorraine O'Grady: Both/And* curated by Catherine Morris and Aruna D'Souza at the Brooklyn Museum, which will be the first comprehensive retrospective of feminist performance artist Lorraine O'Grady; a Judy Chicago retrospective curated by Claudia Schmuckli at the Fine Arts Museum of San Francisco; and *Witch Hunt*, curated by Connie Butler and Anne Ellegood at the Hammer Museum and ICA LA, which will showcases the work of 15 international artists committed to examining social and political constructs through the lens of feminism. These are just a few of the retrospectives, surveys, symposiums, and performances that will centralize feminist perspectives and concerns in the cultural consciousness leading into election season 2020. But while early reporting on the initiative framed the programming as "female-first," DiQuinzio is eager to emphasize that the point here is *feminism*, which is an issue that should rightly concern people of all genders.

"It is not meant to be only female projects, at all," DiQuinzio said. "It's super gender-equivalent. It's a project that's inspired by feminism, or feminist-oriented or -inspired initiatives, and we're letting each organization define that for themselves." In some cases, institutions already had programming on the calendar that fit the bill, and in others, institutions developed new programs to participate in the coalition. The Henry Art Gallery at University of Washington, Seattle, is devoting its entire footprint to FAC-related programming, including a monographic exhibition of works by Diana Al-Hadid; a site-specific installation by Math Bass; an experimental essay film by Bambitchell (the artistic collaboration of Sharlene Bamboat and Alexis Mitchell), *Bugs and Beasts Before the Law* (2019); and three additional exhibitions drawn from a feminist and social justice reading of the Henry's permanent collection.

Once FAC gathered its working group and landed a 2017 Andy Warhol Foundation \$50,000 curatorial grant, BAMPFA hosted a Feminist Curatorial Practices roundtable convening that helped to coalesce and organize ideas for the upcoming year of feminist boosterism in the arts. One imagines that ever more cultural institutions will be clamoring to join the ranks of the Whitney, the Walker Art Center, MFA Boston, and the Carpenter Center for the Visual Arts at Harvard, and participate in a 2020 season of feminist glory.

"We hope to affect change," said DiQuinzio. "The goal is mostly to shed light on larger cultural feminist issues, spark public dialogue, and to inspire civic engagement leading into the presidential election."

"And if that could contribute to electing a woman, that would be awesome," she added slyly.

LA WEEKLY



BON À TIRER: 30 YEARS OF GOOD TO GO AT EL NOPAL PRESS

By Shana Nys Dambrot, September 12, 2019

"B.A.T." is a bit of printmaking studio lingo; it stands for "Bon à Tirer" which translates as "good to pull" — in the vernacular meaning "good to go" — indicating that a print has been proofed and the satisfied artist is ready to go forward with producing its edition. In Cal State Long Beach's new exhibition *B.A.T. State III: Women Artists In Conversation with El Nopal Press*, curators Anita Bunn and Francesco Siqueiros survey the archive of innovative prints (lithographs, reliefs, monoprints and more) produced by 37 women across 30 years of Siqueiros' legendary DTLA print studio.

It's the third and by far the largest and most comprehensive of the duo's *B.A.T. series*, which had its first two iterations at Off-Ramp Gallery and SOLA (South Los Angeles Contemporary) in the past few years. Co-curator Anita Bunn is an artist herself, and was making some prints with El Nopal and noticed that Siqueiros was working with Carolyn Castaño, Lisa Adams, Tatyana Fazlalizadeh and Analia Saban, all at the same time. She had known Siqueiros for many years, since the beginnings of El Nopal Press, and was aware of the broad spectrum of artists with whom he had worked. "But while the overall list of artists is impressive," Bunn tells the *Weekly*, "this moment just struck me. Why not," she thought, "do an exhibition focused on the women artists of El Nopal?"

"El Nopal's mission is to expand the Chicano aesthetic and be in a cross-border cultural exchange between Los Angeles and Mexico," says its founder, Francesco Siqueiros, and his studio is known as a nexus for transformation and open-minded dialog. "Artists like Judy Baca, Elsa Flores and Analia Saban (El Nopal was the first to publish her) are naturally part of the conversation," along with influential figures like Yreina D. Cervántez, Diane Gamboa and Marietta Bernstorff.

"From the beginning," says Bunn, "the themes in the works of traversing borders, femininity and strength, identity, abstraction, and conceptual and process-based styles have been at the forefront." The series of B.A.T. shows itself has been about artists existing in conversation with each other, in the studio and now, in the gallery.



Judith F. Baca, *Red Scare/The Great Wall of LA mural*, 1993. Lithographic triptych

The first exhibition "B.A.T.: bon à tirer I good to go" (Bunn credits Jane Chafin of Off-Ramp for the title) opened in December 2013 presenting on an overall look at the sensibility of El Nopal. The second was "B.A.T. State II," wherein Bunn and Siqueiros expanded the number of artists. The current exhibition, "B.A.T. State III: Women Artists in Conversation with El Nopal Press," arose through a conversation with Kristina Newhouse, curator of CSLUB's Kleefeld Contemporary, where the show is on view through mid-November. "We are thrilled to have the opportunity to mount an expanded version of B.A.T. within a museum space, wherein we are able to show more artists and more work, and hopefully, reach a larger audience within an educational institution," says Bunn.

Bunn and Siqueiros often speak about the democratic nature of printmaking, in terms of accessibility, and further, "the contributions that so many women have made to printmaking in output, originality, and innovation," says Bunn. As such, the exhibition is expansive, the better to show the breadth of work in a way that brings to the fore what she calls "Francesco's best trait, which is his willingness to experiment and to allow each artist to achieve their desired results, while still addressing the precision that is necessary in printmaking."

El Nopal is about to celebrate 30 years in operation, continuously at the Santa Fe Art Colony, and for the past 15 years, in a second location on 5th Street in downtown's Historic Core, which is where you can almost always find Siqueiros at work. It's an old-school storefront print shop filled with both elaborate, assertively mechanical and intensely hand-operated presses that do different things in different ways and an ocean of pots, jars, and cans, and flat files for days.

In 1990, Siqueiros was working at another legendary downtown publisher, Cirrus Editions. He had been working hard in conjunction with the landmark *Aqui y Alla* exhibition at the Los Angeles Municipal Art Gallery, and he founded his own independent shop only about two weeks after the exhibition opened. The artist Ann Thornycroft donated to him what was his first machine, a hand-operated beast that he still uses.

Siqueiros views his creative community as a kind of extended family, and is known as a great collaborator and innovator, and as Bunn and many others have expressed, the strength of the work produced at El Nopal Press represents not only the skill of the artists but the unique relationship between them and this low-key master printer. As such, the exhibition is organized as a narrative of El Nopal's concern with the border as both a physical and metaphorical space, and different generations of artists and their work can be explored. The prints are grouped into decades — 1990s, 2000s, 2010s — but within each grouping, the prints are arranged by theme, process or aesthetic, says Bunn, "as a way to allow room for different connections, questions and conversations to arise. It's what Siqueiros means when he describes the archive as inclusive of "a variety of cultures in a heterogeneous society," offering enriched responses and an opportunity to connect the dots across the throughline of an archive.



B.A.T. III installation view at CSLUB

For example, Linda Stark's early work really spoke to Siqueiros' own love of concrete abstraction, and her pop culture symbolism as well, and she was included in the LAX Benito Juarez Portfolio. Shirley Jaffe and Dominique Liquois were in the El Nopal Paris Portfolio. Emily Cheng produced a four-city suite, and Lisa Adams wanted an edition that worked in serial sequence off a central image for her abstract narratives. Judy Baca took the border as a more literal proposition, and the editions she produced with El Nopal based on the drawings for three sections of her iconic Great Wall of Los Angeles mural are a little-known treasure. Work by Anita Bunn and Analia Saban is more ephemeral, more about temporality and the environment. With 37 artists, in the archive there are truly stylistic expressions and social narratives for everyone.

Furthermore, the show is intergenerational because as it spans 30 years, some of the artists returned periodically over the course of decades, which in turn gives a perspective on the evolution of printmaking itself, from a material and technical point of view as well as the ongoing back and forth between tradition and modernity and the relationships between and among the artists.

So will there be more B.A.T. shows? "I would love that!" says Bunn. "There are so many possibilities for this exhibition. Ideally, there could be a space to show all of the work. Maybe a catalog is the next step." Siqueiros for his part absolutely feels that the history of El Nopal's archive is reaching a kind of "critical mass," wherein its output needs to be regarded as a whole.

Legendary places like Cirrus, Hamilton Press, Gemini G.E.L., Mixografia, and Modern Multiples all have distinct personalities and presences, even with many artists working with more than one of them. "El Nopal has a small but intellectually curious following," says Siqueiros, "and I'm happy for these shows, giving me a chance to create a kind of archive beyond the meaning I alone could give to it."



Linda Stark: Black Widow Society 1

Armstrong, Annie , “David Kordansky Gallery Now Represents Linda Stark,” *ARTnews.com*, April 30, 2019

ARTNEWS

David Kordansky Gallery Now Represents Linda Stark

By Annie Armstrong | April 30, 2019



Linda Stark. Courtesy David Kordansky Gallery, Los Angeles. Photo: Elon Schoenholz

Los Angeles’s David Kordansky Gallery now represents Linda Stark. The Los Angeles–based artist’s paintings were recently exhibited at the Hammer Museum’s “Made in L.A.” show. She will have her first exhibition with Kordansky in early 2020.

Stark, whose last show in L.A. was with Jenny’s, in 2017, is known for her works that deal heavily with topics of gender, the female gaze, and the natural world, and one of her paintings will be part of the gallery’s presentation at Art Basel in Switzerland in June.

Kordansky said in an email, “We’re thrilled to represent Linda. Her singular approach to paint as a sculptural medium fascinates me. Since the early 1990s, she has created precise, sincere, tactile pictures that are immediately spellbinding but also slow-burning: their material inventiveness builds into a critical inquisitiveness of the political, the mystical, and the personal.

LINDA STARK

Linda Stark explores through painting the tropes and stereotypes of the feminine in its relationship to myth making, spirituality, and transcendence. Her manner of working is wholly unique, and it will sometimes take her more than a year to finish a small but intricate painting. Stark has developed her own technique of mark making that allows her to achieve a three-dimensional quality through precise grooves and textures that linger throughout the work. She is interested in breaking open traditional ideas of femininity by creating

abstracted portraits of objects and images that society usually associates with women, such as hearts, jewelry, and dresses, at times reconsidering their usual implications by aligning them with female genitalia or ancient symbology. Her works are cartoonish in nature and surprisingly eerie, and through their groupings, coloring, and shapes, Stark gives new life to these everyday notions.

In her Potions series, Stark creates her own potions and spells based on found objects that she attaches to the canvas with oil paint. Taking on the role of witch or sorcerer, the artist breaks down preconceived notions about

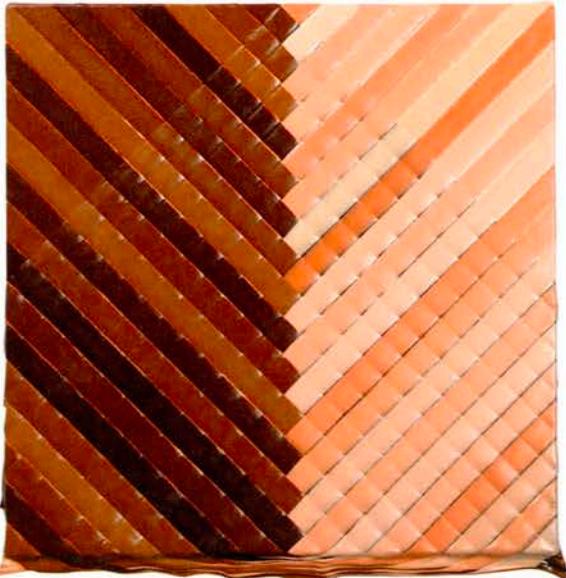


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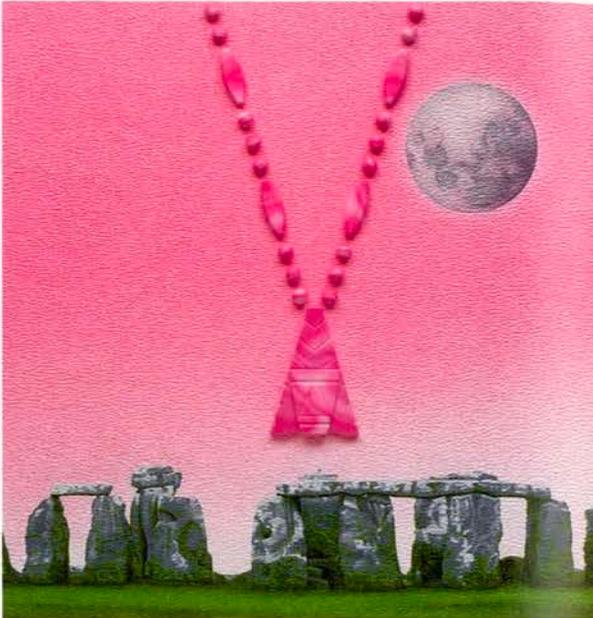
01. *Self-Portrait with Ray*, 2017
02. *Ruins*, 2008
03. *Fleshtones Weave*, 1992
04. *Bastet*, 2016
05. *Fixed Wave*, 2011

spellbinding and ceremonial iconography while suggesting that anyone has the capacity to mix the ingredients necessary to manifest a new desire or mode of being. Her Potion paintings are small and intimate in scale, and though they comprise a range of coloration and embedded objects, all are defined by a spiral swoop that envelops the canvas. The process involves layering varying amounts of oil paint on the canvas while simultaneously rotating it and allowing it to dry over time, creating a glazed set of strips that seem to hover just above the flat surface. She then inserts the various objects that are ingredients for the potion at hand. All of the works have telling names, such as *Passion Potion* (2007), which brings together more than a dozen ingredients, including blood root, myrtle, and patchouli, or *Purple Protection Potion* (2007), which comprises such botanical materials as sage, periwinkle flower, and sweet basil. Each painting is also accompanied by a drawing that details the ingredients and where they are placed within the painting, functioning as a directional map. The materials Stark uses were found and procured from botanical shops or supermarkets within the Los Angeles area and from her kitchen, neighborhood, or backyard.

Made in L.A. 2018 will feature a collection of Stark's older works and her most recent body of paintings, in which she continues to explore the boundaries and abstractions of the familiar and the feminine: a set of portraits of numerous cats that have played a role in her life. The paintings, which vary in scale, serve as memorials to the now deceased animals, which she took care of and supported at some point—either her own long-term companions or ones belonging to her neighbors. The felines offer an interesting way to think about community and alternative familial structures. These animals are what allowed Stark, over time, to build closer relationships with her neighbors. —EC



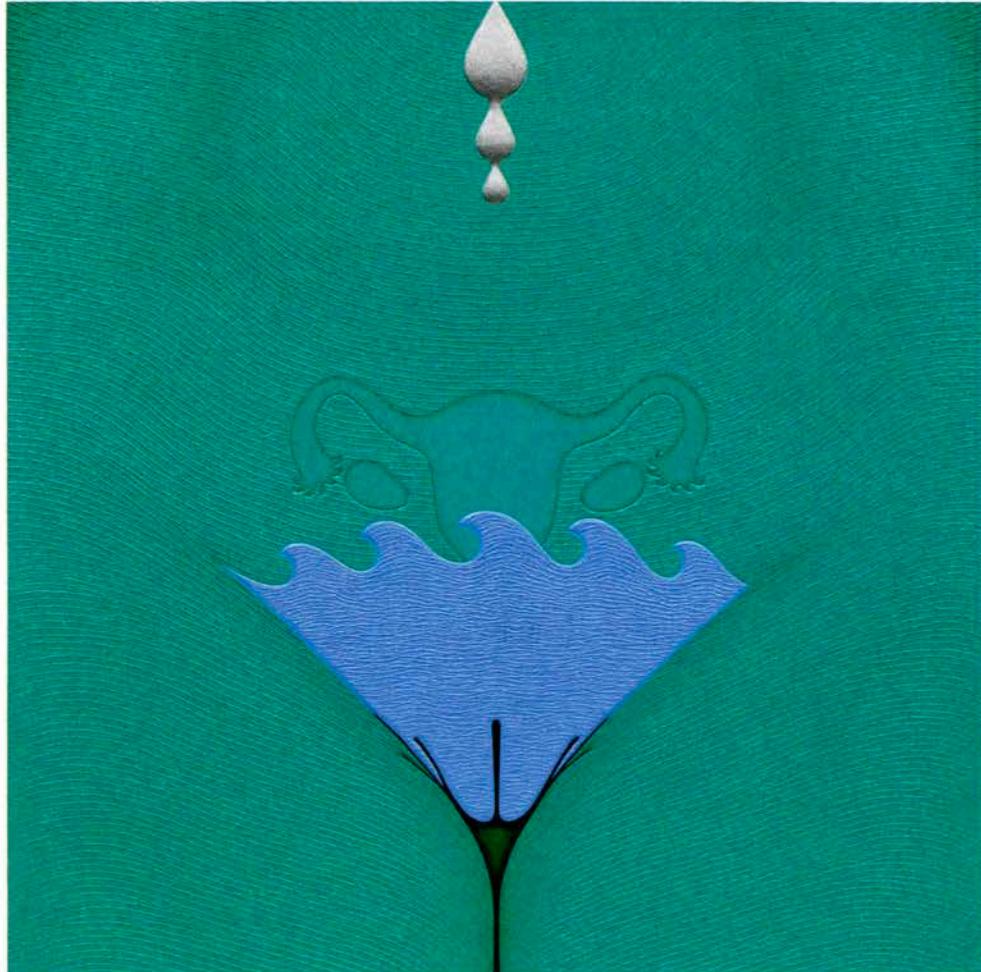
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ARTFORUM

Los Angeles

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Linda Stark, *Burr Weave*, 2012, oil and burrs on canvas over panel, 13 x 14 x 2".

Thick waxy stripes of red paint intersect to form a gingham pattern in Linda Stark's thirteen-by-fourteen-inch painting *Burr Weave*, 2012. The cheery design is disrupted at the bottom of the canvas as the pigment overruns the lower edge, the way a candy apple's

sticky coating pools around its base. This hanging sanguine excess reads as body matter, the stretched lining of an organ. Underneath the viscous skin, dozens of little burrs adhered to the canvas appear to be strange sharp-toothed bodies trapped in amber.

Stark's painting, along with the other works in this titillating and quick-witted show, addresses the experience of living in a body, with its excesses and deviances, through a perverse use of materials and an unorderly aesthetic. Chloe Seibert's pseudo-portraits of friends are ghoulish faces smeared into giant circles of wet plaster and adorned with piercings made of metal hardware and eyelashes made of nails. Bri Williams's crude hive sculpture was built from layers of hygienic pink and yellow soap but is titled *Kanker*, a word suggestive of cancer and canker sores. Alake Shilling's black-and-white paintings of anthropomorphized dogs, reminiscent of early cartoons, suggest parodic and menacing relationships to the human. Following Peggy Phelan's prescient declaration that visibility is a trap, these artists have found ways to speak about the mess of human subjectivity by skirting its literal figuration and instead embracing its overflows and dissonances.

- Ashton Cooper

Diehl, Travis, “‘Made in L.A. 2018’: Widely Inclusive and Brimming with Community Spirit, But Is It Too Earnest?,” *Frieze.com*, June 27, 2018

frieze

‘Made in L.A. 2018’: Widely Inclusive and Brimming with Community Spirit, But Is It Too Earnest?

For the 2018 edition of the biennial, it’s as if artists feel the need to resolve situations formally where they can’t be resolved for real

By Travis Diehl | June 27, 2018



Nothing stifles criticism like righteous appeals to present problems. Admirably, the 2018 edition of ‘Made in L.A.’ – which features work by 32 artists working in the greater Los Angeles area – feels like a collective corrective for our senseless era: abundantly diverse, widely inclusive and brimming with community spirit. Rare is the piece that isn’t tuned to the general political ferment. Carolina Caycedo’s assemblages of neon fishing nets (*Cosmotarrayas*, 2018) hang over the Hammer Museum’s courtyard, spilling their plastic bounty, reminding us that the rivers and oceans are doomed. *Aragonite Stars* (2018), meanwhile – an installation by Suné Woods in an upstairs gallery – pairs stock footage of lush reefs and pool shots of costumed human swimmers. ‘We are not,’ says the voiceover, ‘the centre of the universe.’ The forests are dying, too: a series of sculptures by Charles Long resemble felled tree segments and stumps with pained faces that, on closer inspection, turn out to be cross-sectioned triple cores of spongy tissue, like chopped-up penises. (There could be an upside here, though: the patriarchy in its death throes.)

Even the most abstract paintings in the exhibition – such as *Angelitos Negros* (2018), an energetically striated mural by Eamon Ore-Giron, or the constraint experiments of Naotaka Hiro – incorporate cross-cultural symbolism or a politics of the body, respectively. Gelare Khoshgozaran’s haunting 16mm film *Medina Wasl: Connecting Town* (2018) largely depicts Fort Irwin, a training ground near 29 Palms, California built to resemble a Middle-Eastern village, paired with recitations of actual wartime stories. The symmetry is abrasive and appealing – until you consider the grid of oil drum bungs covering the opposite wall. It’s hardly news that blood is shed for oil, or that fantasy preempts reality. It’s difficult, in these days of evergreen outrage, to be stirred by artworks (or slogans, or rituals) that pin their hopes on revealing further horrors, but whose ironies make such airtight sense.

Take EJ Hill’s somber installation, *Excellentia, Mollitia, Victoria* (2018): the artist has decorated the Hammer’s semi-ovoid ‘vault’ gallery like a darkened outdoor track, with black paint and white stripes around a crunchy Astroturf centre, a fencelike hurdle, makeshift torch and finish line fashioned from wood and cloth. Towards the back of the curve, on top of a three-tiered winners’ podium, the artist stands motionless for some six hours a day. He is backlit by a phrase rendered in white neon: ‘where on earth, in which soils and in which conditions, will we bloom brilliantly and violently?’ Around the perimeter hang six photographs that document the artist running around the six LA-area schools he once attended. The durational performance is impactful, if you’re not expecting it; it’s a blow to open

Diehl, Travis, "‘Made in L.A. 2018’: Widely Inclusive and Brimming with Community Spirit, But Is It Too Earnest?," *Frieze.com*, June 27, 2018

the gallery’s double doors and meet the artist, very present, staring back. Yet Hill’s many pieces soon fall into place; we deduce that the artist has declared himself victorious over the education system in a lonely ceremony staged, not without irony, in another institution. It’s an unsubtle allegory for a black, queer artist succeeding within a complex designed by white humanists. Like the artist, the piece fails to move.

With Hill’s piece and many others, earnestness isn’t the problem so much as the tidiness an earnest approach seems to encourage. It’s as if artists feel the need to resolve situations formally, where they can’t be resolved for real. True, for example, that California has been ravaged by wildfires, and so Flora Wiegmann has choreographed a five-part dance to illustrate this process of violence and renewal. (Though one may ask: renewal to what, exactly?) That forests depend on fires to reinvigorate their biome is no revelation; nor does a sequence of movements (growing and swaying like trees, then pretending to burn like them) do anything but abstract the intricacies of global warming and California weather – intricacies that, in practice, won’t be reduced to such an elegant cycle. It may feel compositionally true to formalize the uncontrollable, but to do so is factually false. Likewise, in an installation by MPA called *Faultline* (2018), a resin cord running along the gap between wall and floor is meant to represent a fault line, broken in places (or sutured) by little arrangements of glass and paper. A wall jutting partway into the gallery is punctured by two rectangular openings, like bank or prison windows, with chromakey green furniture on either side (*Tableau*, 2018). Visitors are encouraged to sit and talk through the wall – a metaphor for communicating across barriers. Work this reduced is self-obstructing; in other words, it denies what it abstracts.

The world doesn’t make sense. Why should art? *Tzolk’in* (2018) by Beatriz Cortez represents the Mayan calendar with a corresponding pair of gear-topped towers – one in the museum, another near the LA river – but her other sculpture on view exceeds its premise: every 20 minutes or so, a motor in *Piercing Garden* (2018) sends a row of steel cups of purplish and green sprouts clattering up and down on welded rods, all at different speeds and heights. No amount of explanation, no recourse to metaphor (the wall text references plant lore and the porousness of borders) can undo the work’s persistent, irreconcilable weirdness. James Benning’s contribution, *Found Fragments* (2016-2017), combines videos, textiles, drawings and a court document (related to a forest fire started by a car crash; chopper pilots in Vietnam; and the death of Che Guevara, among other subjects): things that don’t exactly make sense together, except under the broad rubric of America. Rational explanation here would be misleading. Nancy Lupo’s installation of found and cast benches and chairs, chocolate rabbits and a sculpture of two black swans fighting, has the inexplicable feel of a park stuck somewhere between a crummy urban space and a perverse, Disney-fied corporate playground. Lauren Halsey’s *Crenshaw District Hieroglyph Project (Prototype Architecture)* (2018), a mockup built with square gypsum panels for a future civic monument, formalizes recent history and black culture in the style of Egyptian tombs; among its temples, portraits and hover-boards is a litany of victims of senseless violence, some killed extra-judicially by the police. Scenes of daily life defy the grid into which they’ve been carved.

Neha Choksi’s *Everything sunbright i) in the womb ii) lives iii) ever rehearsing the end * indirectly* (2018), a four-channel loop, juxtaposes shots of a dancer ripping up a stage flat of a sunset, a charcoal drawing of a black-hole sun, and various orbs and emanations spinning, rhythmically but directionless, around the form of the sun’s disc. Formalism here isn’t a conclusion at all, but a kind of pivot, from which to revisit the surrounding chaos. *And then there’s Linda Stark. Her square Stigmata* (2011) depicts the palm of a hand, deeply whorled; a few central creases inlaid with red form a kind of intersection around the word ‘feminist’, written in burning script. The painting comprises what appear to be dozens of built-up layers of oil paint, and took some five years to complete – much longer than it takes to write a protest sign. The work does more than illustrate a crisis or declare a belief; Stark’s painting laminates humour, introspection and holiness as only time can.

Biennials are lumbering projects, and even curators who set out with no agenda may nonetheless find their selections suddenly prescient. This is not automatically a virtue. Whatever vital questions ‘Made in L.A.’ addresses, from bigotry to militarism to global warming, its success is blunted by certain works that naïvely promise us progress by offering us answers. It’s far more honest, and more realistic, to attempt to rephrase those questions altogether, as other works here do. A bad answer will stick in the present like a chronic pain; but even a bad question can open towards a more sensible future.

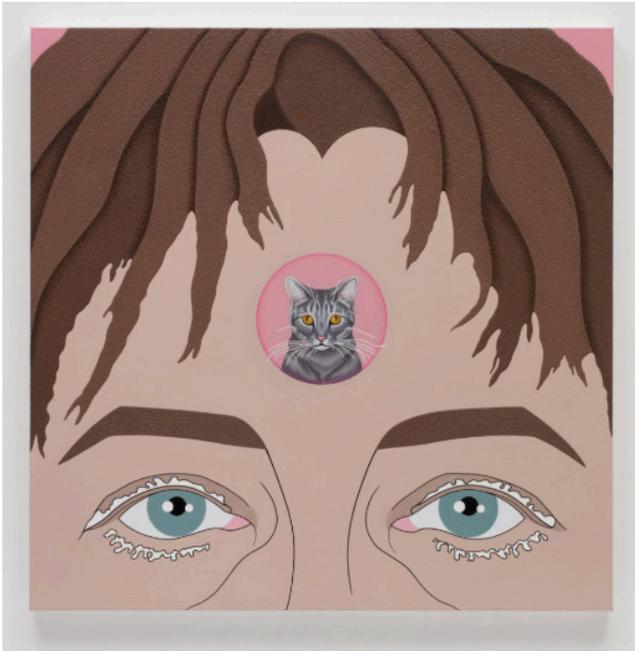
Wagley, Catherine, "The Hammer's 'Made in LA' Avoids Common Biennial Pitfalls to Paint a Compelling Portrait of a Vibrant Art Community," *Artnet.com*, June 11, 2018

artnet news

The Hammer's 'Made in LA' Avoids Common Biennial Pitfalls to Paint a Compelling Portrait of a Vibrant Art Community

The biennial avoids both festivalism and inside baseball, offering up art that looks beyond itself to the surrounding community and wider world.

Catherine Wagley | June 11, 2018



Linda Stark's *Self Portrait with Ray* (2017). Courtesy of the artist.

When you walk into the first floor plaza Los Angeles's Hammer Museum, don't forget to look up. The Los Angeles-based artist Carolina Caycedo has hung sculptures made of fishing nets that hover overhead like ethereal, bubble-shaped mobiles.

The nets came to Caycedo as gifts from friends or from local markets along the rivers she visits in Mexico, Colombia, Guatemala, and other Latin American countries while researching and working to protect water rights. But you don't need to know these sculptures emerge from her activism to appreciate their idiosyncratic generosity. Plastic bottles holding colored water dangle playfully from the nets, catching the sunlight, their cheapness contrasting with the Hammer's smooth architecture and stylish patio furniture. Their critique of polish and excess is matter-of-fact—not subtle, but not didactic either.

Caycedo's work sets a fitting tone for the Hammer's 2018 "Made in L.A." biennial. Its politics are embedded in its material, and, like many works in the show, it conveys no sense of entitlement. This is the most profound and palpable effect of a show made up predominately of women, queer artists, and artists of color: a marked tone shift away from the kind of insider-baseball pretensions that can often characterize ambitious group exhibitions like this, toward a social awareness that's more deeply felt.

That this edition of "Made in L.A." also feels familial—many of the artists move through common networks—contributes to the overall sense of connectedness. Some of these artists have previously shown and worked together or alongside one another to attempt to negotiate realities beyond the art world's limited reach, making this show feel simultaneously like a snapshot of a particular community and a part of something bigger.

Beyond the Usual Suspects

Relative to other shows of its kind, the Hammer's biennial, which was founded in 2012, has consistently been diverse. Twelve, or less than half, of the 25 artists in the 2016 "Made in L.A." were male and many of them identified as neither straight nor white. This year, 23 out of 33 artists are female or gender-non-conforming, and 19 are of color. These demographics are not the show's defining feature, but taking difference as a given rather than an exception feels refreshing in a literal way, as if someone reset the status quo's homepage.

The familial, overlapping networks are also quantifiable, to an extent: Nine artists, for example, have shown at Commonwealth & Council, a gallery that maintains the attitude of the artist-run space it once was, and 10 have shown at Human Resources, the communally-run alt space in Chinatown. As long as future iterations of the biennial steer away from this same extended group of artists, focusing on one particular slice of community makes sense. It pulls the show away from the sprawling, Whitney Biennial-inspired ambitions it's had in the past and toward a more intimate regional portrait.

Curators Anne Ellegood and Erin Christovale intentionally chose to have no theme. But the show can clearly be read through the lens of community—how to preserve it, build it, how one's body relates to the collective. In the year leading up to the exhibition, Ellegood and Christovale hosted a series of informal conversations between art workers—over lunch, at someone's home—to talk about Los Angeles art now, an approach that, through its reliance on multiple networks and voices, reflects the show's synergetic ethos.

Wagley, Catherine, "The Hammer's 'Made in LA' Avoids Common Biennial Pitfalls to Paint a Compelling Portrait of a Vibrant Art Community," *Artnet.com*, June 11, 2018

The dependence on community also feels particularly timely given the current political situation and the increasingly precarious economics of Los Angeles, which have compelled many to create and rely on their own makeshift support systems.

Bringing LA Inside

Two artists raised in LA and included in the show, E.J. Hill and Lauren Halsey, negotiate their own relationships to specific corners of the city, emphasizing the kind of deep, ongoing engagement with neighborhoods that participation in a global art world can undermine. Hill's installation documents private endurance performances he undertook this year: He ran circles around each school in Los Angeles he attended, from elementary to UCLA. The photographs of Hill's engagement with his own local history (by Texas Isaiah) convey that mix of desperation and ecstasy that characterizes marathon runners.

Detail of Lauren Halsey's *Kingdom Splurge* (2015). Installation view from "Everything, Everyday: Artists in Residence 2014–2015" Studio Museum in Harlem. Photo: Texas Isaiah. Courtesy the artist and Studio Museum in Harlem, New York.

While Hill's work reads as an intimate exercise, Lauren Halsey's project has ambitious, public aspirations. For The Crenshaw District Hieroglyph Project, Halsey installed an atrium of drywall and gypsum on the Hammer's window-facing balcony. She gathered notations and images from family, friends, and other members of her South LA community and inscribed them into the gypsum, the same material used as mortar in Egyptian pyramids. Halsey intends to install a more developed version of the sculpture on Crenshaw Boulevard, inviting others to inscribe it themselves. In this case, the museum functions as testing ground for an in-progress idea that will live its fullest life in a much less pristine, more accessible environment.

While the 2014 "Made in LA," meanwhile, actively incorporated artist-run ventures into the show (including Public Fiction and the Los Angeles Museum of Art), the work in this iteration occasionally integrates references to less formal kinds of artist support structures.

Carmen Argote's installation, for example, includes a "drawing" made of coffee stains left behind by a sculpture Argote displayed at the collectively-run space PANEL LA last summer. To create the drawing, Argote built a kind of apparatus on the art space's slanted back deck by laying paper on a platform and a coffee pot on either side. The coffee leaked and spread, drying in layers and mingling with the surrounding dirt and detritus.

As a leaflet accompanying the drawing at the Hammer explains, PANEL's building abruptly sold in late 2017 to a developer who gave the collective a week to leave and threw out Argote's sculpture before they could salvage it. The framed paper document, all that remains of that project, is much cleaner than the oozing, staining apparatus that created it, and its institutionally-appropriate sanitization serves as the by-product of a brutally escalating cycle of displacement (something faced, much more precariously, by the city's low-income residents).

Who Is Invited, and Who Is Left Out?

The curators have printed portions of the conversations they had with members of the LA art community in the show's catalogue. At one point, they discuss exclusion—how every community is defined as much by who's left out as who belongs, and how institutions and dominant art-historical narratives have long excluded certain kinds of artists.

One of those who has been left out is Luchita Hurtado, the 97-year-old artist who belonged to many communities, including a contingent of Surrealists and the women's movement in Los Angeles, but never achieved institutional attention. A small subset of her work is prominently displayed at the Hammer in the form of 11 paintings made in the 1970s. In one series, the artist paints herself looking down at her foreshortened body, breasts and feet framing a large apple, the patterns on a woven rug, or a wide blue sky. Simple, precise and vulnerable, these paintings position the body as frame for environment.

Meanwhile, a suite of paintings by Linda Stark, based in Los Angeles since the 1980s, tells a different story about inclusion—and how outside forces often shape who gets invited in. Her virtuosic *Fixed Wave* (2011) features undulating thick, perfect, green horizontal lines that move from one edge of the canvas to the other, comprising the skin of a woman's pelvic region. Pubic hair takes the form of five blue waves out of which rises a uterus flanked by ovaries that resemble sea creatures.

The newly formed Artist Acquisition Fund, founded by five LA-based artists and curators, bought and gifted the painting to the Hammer this winter. The year-old group is an attempt to empower artist communities to influence major museum collections. They chose Stark's work because no LA museum owned her paintings, despite the fact that she has played an important role in the fabric of the city's art community. Happily, the work will remain in the collection long after "Made in LA" has closed.

Riefe, Jordan, "Ambitious, Diverse and Topical; 'Made in L.A. 2018' Is the Biennial We Need Right Now," *LAWeekly.com*, June 8, 2018



Ambitious, Diverse and Topical; 'Made in L.A. 2018' Is the Biennial We Need Right Now

By Jordan Riefe | June 8, 2018



Linda Stark, *Self Portrait With Ray*, 2017

Turned on its side, the reddish-orange complexion and the yellow whip of fire combine to form the profile of a not-so-beloved president who casts a long shadow over the show.

"We didn't want to make a show that was explicitly about this current administration. I think we wanted to make a show that sort of showed the various aspects and people that are being affected by the administration," Christovale says. "I think more than ever their experiences are being heightened in the way they're being polarized or misidentified."

Polarization is key to MPA's installation, *Faultline*, which features an oversized pair of sunglasses with one lens in a gallery and the other on the wall outside overlooking the courtyard. From her practice in Twentynine Palms, MPA drew inspiration from the nearby San Andreas Fault for the new work, which doubles as both the perfect metaphor for our fractured electorate as well as current political chaos and upheaval.

Interrelated themes of the body and identity are consistent throughout the show, including Linda Stark's layered canvases like *Stigmata*, in which the word "feminist" is carved in red into the palm of a hand, or *Fixed Wave*, an impasto torso in green with a watery blue vagina fronting the outline of a uterus and fallopian tubes.

"These are artists who, rather than getting angry, are

UCLA Hammer Museum curators Anne Ellegood and Erin Christovale visited roughly 200 studios last year on their way to choosing artists for the fourth edition of the museum's biennial, "Made in L.A. 2018," a celebration of established and emerging L.A.-based artists, on display through Sept. 2.

The pair employed no agenda when they selected 32 artists, including veterans as old as the legendary Luchita Hurtado, 97, who has 13 paintings in the show, as well as newbies and established practitioners like Naotaka Hiro and Candice Lin.

"As we were identifying the artists we wanted to work with, it happened that it was two-thirds women, two-thirds people of color. I think it just grows out of the fact that this is a very diverse city and there are artists of all backgrounds who work here who call this city their home, and that's reflected in the exhibition," Ellegood tells *L.A. Weekly*. "We've always been committed to diversity in a very deliberate way, but I would say that we didn't have any predetermined scenarios."

Artwork created specifically for the show yielded common themes and threads that define "Made in L.A. 2018." The show's poster, by Neha Choksi, features a piece of red paper being consumed by flame.



Candice Lin, *System for a Stain*, 2016

Riefe, Jordan, "Ambitious, Diverse and Topical; 'Made in L.A. 2018' Is the Biennial We Need Right Now," *LAWeekly.com*, June 8, 2018



Charles Long, *from paradigm IOst*, Jordan Riefe

Also dealing with inner issues is Charles Long, whose *paradigm IOst* occupies a full gallery. From his Mount Baldy studio, Long looked forlornly at the fallen trees around him, victims of bark beetle, a common forest malady, and cursed what he sees as a willful indifference to climate change.

For reasons unexplained, at the time he was also studying scientific cross-sections of penises, which became a prominent motif in the work. Featuring a painted backdrop of fallen and partitioned penises with similar sculptures in the foreground, Long's installation includes an homage to Salvador Dali's "The Persistence of Memory" with flaccid cross-sections in place of Dali's watch faces hanging from a penis tree, as well as a sculpted penis man reclining and smoking what looks like a fat penis-shaped cigar."

"I think that whole project grew out of a lot of anger about patriarchy, about Trump getting elected and where are we now," Ellegood explains. "It is a response to the environmental degradation and patriarchy but also with humor, with a grotesque sensibility that he knows will be off-putting, and creating an environment that is completely immersive. When you're in the space, even though you're literally surrounded by severed penises, it doesn't feel aggressive."

Candice Lin's *Chinese Charade* features a bed of red clay she smuggled from the Dominican Republic, poppy seeds and guano fertilizer with an impression of a Charada China figure used in a gambling game. It's meant to comment on the "coolie" trade, forced Chinese labor commonly practiced in the Caribbean and California. "I'm interested in how colonial, political and imperial politics live into the present," Lin explains. "Mine deals with the politics that have to do with embodiment, but it's like the overlapping webs of the moment."

With attacks on immigrants on the rise, the #MeToo movement against sexual harassment and the Trump administration's efforts to defund Planned Parenthood, it's no surprise that artists are reclaiming identity, whether physically or culturally. "A lot of work in the show is referencing personal narratives," Christovale says. "There's a sensitivity or a tenderness around these personal narratives that comes to the fore, that functions as being very welcoming and inviting you into an artist's journey or their lived experience."

saying, 'If this is trying to be taken away from me, I'm going to reclaim it and make it my own.' They make physical things about that which tends to be pushed aside or marginalized, whether that's the body or a particular culture or a particular history," Ellegood says.

Hurtado's canvases include self-portraits from the artist's point of view, looking down, past her breasts, tummy and knees, to her feet. After a move to Santa Fe, New Mexico, her later canvases incorporate similar bodyscapes into landscapes, adding feathers and cerulean skies.

With Naotaka Hiro's work, his body becomes his easel as he places his legs through two holes in the canvas and encases himself within where he paints in the dark. "It's a process of figuring out what I am and knowing unknowns and understanding unknowns. It's more dealing with my inner issues," Hiro cryptically explains.



MPA, *Faultline*, Jordan Riefe

Knight, Christopher, "‘Made in L.A. 2018’: Why the Hammer biennial is the right show for disturbing times," *LATimes.com*, June 5, 2018

Los Angeles Times

‘Made in L.A. 2018’: Why the Hammer biennial is the right show for disturbing times

By Christopher Knight | June 5, 2018



Luchita Hurtado, "Untitled," circa 1976, oil on canvas (UCLA Hammer Museum)

Muralism has a long and venerable history in Los Angeles, home to landmark examples from the 1930s by David Alfaro Siqueiros and José Clemente Orozco. (The latter's fiery "Prometheus" at Pomona College, an explosive burst of Expressionist fervor, is the first modern fresco in the United States.) Mexican muralism banished tasteful public decorum for blunt social agitation, essential to its Great Depression era.

Ore-Giron's impressive mural interrupts that venerable tradition, responding to its public purpose and commitment in a novel way. The sleek formal rhythms of the Hammer mural are neither monolithic nor combative. Instead, they look to South America and Concrete art, with its cross-fertilization of imported European and indigenous modernisms. The forms draw on diverse pictorial legacies — say, a Uruguayan abstractionist like Joaquín Torres-García and a Swiss one like Max Bill or a Russian like El Lissitzky.

Apparent influences also include commercial graphic design, the flat and patterned color of Peruvian painter (and occasional muralist) Josué Sánchez Cerrón and the aural syncopation of folk and popular music. Right now, in the face of America's reactionary narrow-mindedness, the work's insistent cross-cultural heterogeneity feels joyfully subversive.

One response to a divisive power that clamors for building walls is to refuse by orchestrating artistic border crossings. The refined comeliness of Ore-Giron's painting is one seductive method.

Narrative is another. Daniel Joseph Martínez traveled the length of the old Berlin Wall, which once kept Soviet-dominated East Germans from emigrating to democratic West Germany. He photographed him-

The UCLA Hammer Museum's much-anticipated biennial survey of new art produced in the city has just opened its fourth iteration. "Made in L.A. 2018" is the best one yet.

Part of the reason comes from simple, dramatic contrast. Since the show's last outing in 2016, American society has been plunged into a period of destructive nastiness and malice. Art is inherently its opposite.

Artists have been responding. These 33 — up from 26 last time — were chosen with a keen attention to the resonance of their work with our socially disturbed time. Rather than art with partisan political agendas, Hammer curators Anne Ellegood and Erin Christovale have chosen smart work that, for the most part, feels acutely attuned to our beleaguered moment.

Emblematic is the big mural that wraps the stairwell at the museum's front entry. At first look, you might not notice how.

In a palette of breezy pastels and tertiary hues, Eamon Ore-Giron painted hard-edge, geometric shapes that seem to fuse landscape elements represented as natural, industrial and schematic. In one lovely mural passage, a precision sequence of disks that evokes factory mass-production within a diagrammatic modern setting also conjures the phases of the moon.



Linda Stark, "Self Portrait with Ray (detail)," 2017, oil on canvas over panel (UCLA Hammer Museum)

Knight, Christopher, "Made in L.A. 2018': Why the Hammer biennial is the right show for disturbing times," *LATimes.com*, June 5, 2018



Lauren Halsey, "The Crenshaw District Hieroglyph Project (Prototype Architecture)," 2018, gypsum, cardboard, acrylic paint (Christopher Knight / Los Angeles Times)

As always, the biennial emphasizes emerging and established but often lesser-known artists. These 33 range in age from 29 to 97 — the youngest (textile artist Diedrick Brackens) born in the immediate aftermath of the Reagan Revolution's rightward jolt, the oldest (painter Luchita Hurtado) in the wake of the blistering brutalities of the First World War. Just five were born in Los Angeles, while eight are foreign-born. Urbanism's vigorous cosmopolitanism stands front and center.

Video installations are prominent (there are nine), partly reflecting the easy accessibility now of inexpensive digital equipment. Subjects and formats could not be more diverse.

Among the strongest are Gelare Khoshgozaran's quasi-documentary rumination on the strange, pseudo-Middle East towns erected in the California desert as test sites for U.S. military maneuvers; Neha Choksi's achingly poetic, four-channel lamentation for the ongoing, perhaps irreversible degradation of Mother Earth (and a yearning to escape it); and, a wicked satire of self-improvement rituals for women who, in Freud's foolish but pervasive misconception, are inherently lacking, by the team of Jade Gordon and Megan Whitmarsh.

Among the elegiac "Found Fragments" of lost life in James Benning's installation is a ravishing, wall-projected video image of a sun-dappled forest, shot after a devastating recent wildfire. The landscape image, almost completely still, becomes a nearly abstract meditation on life-cycles and the mutability of fearsome tragedy and exquisite beauty.

Dance is seamlessly integrated into a line of six wall-mounted flat-screen video monitors by choreographer Flora Wiegmann. A virtual mural of shifting viewpoints, it exploits camera-work as bodily movement matching that of the depicted dancers. The two-dimensional screens compose a visual field corresponding to the amorphous white space through which the dancers move. All that is solid melts into an aesthetic sensation of pixilation.

Including Ore-Giron, half a dozen compelling painters are here. The complex, hands-on demands of painting perhaps stand as an indicator of a continuing reaction to today's gauzy, enveloping digital ether.

John Houck began as a photographer, but now he is composing

self at 80 spots holding aloft processional banners adorned with the face of Ulrike Meinhof, the Red Army Faction militant, shown at different stages of life — schoolgirl, ingénue, slain terrorist.

Martinez's large-scale photographs are printed in luxurious silvery grays, nodding toward Gerhard Richter's great 1988 painting cycle on the brutal Baader-Meinhof gang, as the RAF was also known. The Berlin Wall is long gone, but the indelible memory of the cruelty and persecution that it represented and enforced inevitably invokes the Trump administration's incessant mantra of building a border wall between Mexico and the United States.

Martinez, who is Mexican American, has fashioned a Meinhof processional placard that recalls Catholic saint-banners, which derive from the military standards once carried into battle. Rather than triumphant, these photographs seem to propose that cruel division only serves to create martyrs.

Ore-Giron's abstract painting and Martinez's representational photographs occupy very different points on the show's broad spectrum, but both refer back to the alarming social context to which the 2018 biennial is attuned. The only political position staked out is for commitment to deep cultural awareness — to acknowledging that artists are citizens too.



Christina Quarles, "Forced Perspective (And I Kno It's Rigged, But It's tha Only Game in Town)," 2018, Acrylic on canvas (Christopher Knight / Los Angeles Times)

Knight, Christopher, "Made in L.A. 2018': Why the Hammer biennial is the right show for disturbing times," *LATimes.com*, June 5, 2018



Eamon Ore-Giron, "Angelitos Negros," 2018, acrylic (Christopher Knight / Los Angeles Times)

crude man anxiously reading a love letter; smokers indulging their simple, deadly pleasure while idling in a car parked in a trash-filled alley; and, a tightly clustered crowd drowning in a turbulent sea, unable to grasp a nearby lifeline, its arabesque almost decoratively baroque. The quirky paintings, touchingly civilized, are a gentle but firm avowal of humanity during extraordinarily trying times.

Finally, Christina Quarles paints trompe l'oeil paintings onto flower-bedecked "wallpaper" that she has also made, interrupting domestic space with knockout images of nude women entwined with their own and each other's bodies, pushing against physical norms. Barely out of art school, she hasn't shown much in L.A., so Quarles ranks as perhaps the biennial's most exciting discovery.

Also impressive is Lauren Halsey's "The Crenshaw District Hieroglyph Project (Prototype Architecture)," an imposing square room built of faux-marble walls cobbled together from ordinary gypsum, cardboard and off-white acrylic paint. In this white cube, humility equals grandeur.

As with Halsey's current fine installation downtown at the Museum of Contemporary Art, which spins off the Classical motif of Plato's Cave, this piece also looks to an ancient source — the Egyptian form of a cenotaph, or empty tomb. The list etched into interior walls includes Trayvon Martin, Freddie Gray, Sandra Bland and Philando Castile, plus dozens of unfamiliar names. A war memorial for 90 bodies buried elsewhere, the monument gathers shades.

At the other end of the spectrum, grim humor marks Charles Long's installation, titled "paradigm lost," which mixes sculpture and painting. Clusters of tree stumps appear both petrified and phallic. They are cleverly infused with sly visual references to a Surrealist and Expressionist pantheon of male artists — Munch's face screams, Dali's watches droop, Brancusi's torso is another stump, Giacometti's lopsided chariot would only run in circles. Within Long's ruined art-forest, nature and culture pass into history.

It's a sobering sight, until an odd and pleasant realization arises: One-third of the artists in the splendid "Made in L.A. 2018" are men, two-thirds are women. Not so long ago, a ratio of women far outnumbering men in a survey exhibition would have been a topic of stunned and enthusiastic comment.

Now it's just a number. Women have long outnumbered men in the artist ranks, but institutions have been a drag on reality. Progress has finally been made! A quiet revolution has happened, with its own profound resonance amid today's social strife.

abstractions in which camerawork and painting masquerade as one another. The illusions in two-dimensional imagery are contradicted by flat surfaces that he's folded, spindled and otherwise mutilated.

Similarly, several of Linda Stark's textured relief paintings fuse female body parts and floral motifs within a physically mottled surface that looks like synthetic skin. A witty self-portrait focuses just above watery eyes onto her forehead, its "third eye" a picture of her cat inside a pink aura. No iconic pussy hat is shown, but as an image of wisdom implanted squarely in the forehead of a deity, the marvelously eccentric picture is a delight.

Seven lovely Surrealist landscape paintings from the 1970s by Hurtado seem informed by outer-space exploration. A circle of cloud-filled sky surrounded by voluptuous brown hills inverts the famous Apollo 17 photograph of Earth as a "big blue marble" floating through space. Here, it's a void in the Earth that becomes an erotically suggestive spatial atmosphere.

A charming grunge imbues Celeste Dupuy-Spencer's clotted pictures — a toppled Confederate statue crumpled like a corpse; a



James Benning, Still from "Found Fragments (scorched earth, Ash 01, RED CLOUD)," 2016 (UCLA Hammer Museum)

Griffin, Jonathan, "Linda Stark's Body Parts," *Frieze.com*, May 30, 2018

frieze

Linda Stark's Body Parts

Meticulous, gently humorous paintings isolate a deeply personal encounter with the obdurate structures of society and culture

By Jonathan Griffin | May 30, 2018



Linda Stark, *Stigmata*, 2011, oil on canvas over panel, 91 x 91 x 8 cm. Courtesy: the artist; photograph: Brian Forrest

Hanging in Linda Stark's studio, earlier this year, were four square oil paintings of cats. Only one painting showed the entire animal; in the other three, feline heads floated disembodied, like portentous apparitions. In *Self-Portrait with Ray* (2017), the eponymous grey tabby's head appears life-sized, inside a pink disc located at the precise centre of the canvas and also at the centre of the artist's forehead, like a third eye. Both Ray and Stark look straight at us; Stark's eyes are rimmed with white tears.

All these paintings, though charming and gently humorous, derive from intense grief. Each of these cats is dead. By painting them, Stark professes to work through her loss, to 'open a portal into their presence'. That might explain why, in *Bastet* (2016) and *Tesla* (2017), as with their progenitor *Samantha* (2005), the cat heads appear at the centres of luminous flowers. Or why the salmon-coloured orb containing *Ray* (2017) emanates a rippling black surface that took Stark months to build up into a thick crust using fine brushes. The wizened *Bastet*, like her ancient Egyptian goddess namesake, wears a gold ring in one ear. Throughout history, and across cultures, cats have been symbols and avatars: in Egypt, *Bastet* was associated with women's fertility, childbirth and the protection of the home. In contemporary America, the stereotypical 'cat lady' is presumed to be elderly and single, while kittens are supposedly the preserve of little girls.

Since the mid 1980s, Stark has been making meticulous drawings and paintings that incorporate clichés and symbols in an attempt to isolate a deeply personal, even autobiographical, encounter with the obdurate structures of society and culture. Her paintings are, in various senses, about a meeting of the soft and the hard. Sharp-edged, graphic forms encase realist renderings and vaporous gradients, and flawlessly flat fields contrast with textures so heavily built up that they assume the presence of sculptural reliefs. Alongside the cat paintings in Stark's studio were three paintings of hearts: Stark considers *Tell Tale Heart* (2016), an upside-down red heart painted thickly onto camouflage fabric, to be an antiwar statement; beside it, *Purple Heart* (2018) is a faithful rendering of the medal given to wounded or killed US soldiers, but with tiny daisies embedded in the purple paint around George Washington's profile – a subtle but significant subversion that recalls the emblem of 1960s and '70s flower power pacifism.

Stark was only 13 years old in the heady summer of 1969, so we can assume that she regards the flower symbol with some degree of detachment. She rarely shows her hand when it comes to her private relationship to the often-provocative content in her paintings. In *Stigmata* (2011), for instance, a relief map of the artist's palm has been branded with the word 'feminist'. More than a declaration of allegiance, the work feels like the revelation of a wound: something necessary but borne regretfully, painfully. (It is probably coincidental that the lines on her palm bear an



Linda Stark, *Self-Portrait with Ray*, 2017, oil on canvas over panel, 91 × 91 × 8 cm.

uncanny resemblance to a map of the major free-ways in Los Angeles – the city where Stark has lived since the late 1980s.) Another painting, *Ruins* (2008), depicts Stonehenge beneath a sickly pink sky and a fat, low moon; the site of ancient metaphysical power is reduced to a logo, which Stark combines with a heavy carved wooden necklace, slung from the top of the canvas. The resulting assemblage occurred to the artist when one day she wore a vintage Stonehenge blouse with some tacky pink beads, probably made for the Mexican tourist market.

It feels inappropriate to sniff for irony in Stark's paintings, not because they don't contain plenty of self-effacing humour and hedged meaning, but because their intensely worked surfaces and shameless beauty seem to speak more of belief, even hopefulness, than bitter scepticism. In 2007, Stark made a series of 'Potion Paintings and Drawings', based on spells she drew from various occult traditions. Each painting is nine inches square and features the actual ingredients for the potion (mistletoe, clover, quartz, valerian root, frankincense and

so on) embalmed beneath glutinous ribbons of paint laid over each other in a careful rotation. The works recall previous paintings made in a similar manner, except that in this particular series, diagrammatic keys for the ingredients, and their supposed effects, are provided as pendants to each painting. Stark cannot tell you whether Egyptian Love Spell or Leprechaun's Gold Formula or Gypsy Love Potion (all 2007) will have any effect if you hang them in your house. But neither can she tell you that they will not.

Practical magic, in Los Angeles, is part of daily experience in a way I've seldom encountered anywhere else in the Western world. Throughout the city, psychics dispense their services next to off-licences and cafes. Not only in botánicas but also in most convenience stores, you can buy Santería candles with spells printed on their glass jars. Sage smudge sticks and crystals are available in my nearest supermarket next to the toothpaste section. Even though magic is by no means practised by the majority, it is generally accepted without judgement or cynicism as a fact of life.

Stark has studied widely the traditions and methodologies of practical magic. When she set out to teach herself palmistry, she discovered that the literature on the method is highly contradictory. She concluded that in order to practise the technique successfully, you would have to be clairvoyant. There is no doubt, however, that Stark performs a kind of sorcery within her art, transmogrifying paint on canvas into a panoply of other substances: skin, wax, amber, ribbon, thread, blood, rippling water, tears. Her technique is not to be mistaken for illusory representation; instead, the material of paint itself appears alchemically altered, or transubstantiated. With minimal additives, she weaves it in thick bands, or stipples it into a surface resembling skin or leather. Sometimes her paintings have raised nipples or a bellybutton. Most unnervingly, as in *Fountain I* (1992), paint gushes from her paintings in torrents, coagulating in drips on the canvases' lowest edges.

To say that, in Stark's work, the painting is a (gendered) body and the paint its skin is to admit that bodies can also be signs or symbols. This we



Linda Stark, *Fixed Wave*, 2011, oil on canvas over panel, 41 × 41 × 5 cm. Courtesy: the artist; photograph: Brian Forrest



Linda Stark, *Spectacled Cobra*, 2005, oil on canvas over panel, 91 × 91 × 8 cm.
Courtesy: the artist; photograph: Brian Forrest

know from the visual art of diverse religious faiths, especially from the legacy of Orthodox Christian icon painting, a sacred hieratic tradition that haunts many of Stark's pictures. Icon painting, which developed in an age before most congregants could read scripture, was intended to be deciphered as an arrangement of signs. The bodies of Christ and the saints are abstracted into essentialized forms, identifiable by particular symbols (such as weeping stigmata), while the very finest examples also project a vivid realism.

Stark's work orchestrates a comparable collision of the universal and the specific, the symbolic and the autobiographic, the abstract and the realist, culture and nature. The female reproductive system – or, rather, its instantly recognizable outline – appears in several of her pictures, like a universal logo for a host of women's issues. (Stark's first version of this motif derived from a diagram in the 1973 feminist handbook *Our Bodies, Ourselves*.) In the painting *Fixed Wave* (2011), the embossed uterus commands the centre of a painting of a woman's groin. While her skin is turquoise and her wavy pubic hair lilac-blue, contoured ridges over the woman's legs

and belly lend the painting a sense of immediacy and intimate specificity. This is not just any body; it's somebody.

The painting is funny, too. Stark told me that, in order for a painting to be successful, it needs to laugh at her. This muted but persistent quality in her work is perhaps easiest to understand as a consequence of the inevitable doubt, or mystery, that attends each painted statement – and which, crucially, undermines her work's sense of precision, commitment and mastery. My favourite painting by Stark is also one of her funniest: a raised, textured form on a sky-blue ground that resembles a yellow strawberry with a tail. At first, it appears that the artist has painted onto it a maniacal smiley face, in black and white, like a clown's makeup. The work's title clues us in: *Spectacled Cobra* (2005) is, in fact, the back of a serpent's flared hood. Google Image Search helps too; the spectacled cobra does indeed have defensive markings that preposterously resemble a smiley face. (How did evolution conclude that an emoji was the most effective method for deterring predators?)

Spectacled Cobra is an object lesson in the way that the anthropocentric world of signs is interlaced with – and inevitably confounded by – the so-called 'natural world' of non-human phenomena. Animals, plants, even the sun and the moon, all ultimately shrug off the codes and symbolic meanings that are imposed on them by human culture. A sunset may be a cliché, but the sun doesn't care. Neither does a cat. The question of whether a human body can similarly transcend the constraints of codification is one that has more immediate and troubling ramifications for all of us, one that Stark's work leaves tantalizingly unanswered.

Linda Stark is an artist based in Los Angeles, USA. In 2017, she had a solo exhibition at Jenny's, Los Angeles, and was included in group exhibitions at Karma International, Los Angeles, the Orange County Museum of Art, Newport Beach, USA, Jack Shainman Gallery, New York, USA, and the Los Angeles Municipal Art Gallery. This summer, her work will be featured in 'Made in L.A.' at the Hammer Museum, Los Angeles.



Linda Stark, *Bastet*, 2016, oil on canvas over panel, 91 × 91 × 5 cm. Courtesy: the artist; photograph: Brian Forrest

ARTFORUM

PREVIEWS

LOS ANGELES

MADE IN L.A. 2018

Hammer Museum

June 3–September 2

Curated by Anne Ellegood and Erin Christovale

This fourth edition of Made in L.A. promises a non-thematic tour of greater Los Angeles, with a heavy dose of artistic production that skews toward the political and the social. Curators Anne Ellegood and Erin Christovale have selected thirty-two artists in all, forming a group that is fully two-thirds women and includes midcareer stalwarts such as **Linda Stark** and Daniel Joseph Martinez alongside younger artists working in often-overlooked media, such as the weaver Diedrick Brackens. More than twenty years ago, Lucy R. Lippard published *The Lure of the Local*, which was a game-changer for artists working with ideas of site and placemaking. This exhibition feels similarly invested in considering geographical marginalization, ecocritical representation, and alternative bodies of knowledge centered in the land, ritual, and overlooked cultural histories.

—*Jenni Sorkin*



5 Free Art Shows to See in L.A. This Week

By Catherine Wagley | February 15, 2017



Rachel Lachowicz's "Lay Back and Enjoy It" Courtesy of the artist and Shoshana Wayne Gallery

This week, an artist deletes her subject's face, and a longtime L.A. painter animates reproductive organs in the classiest possible way.

Wild West takeback

Lipstick has a chalky smell that's faintly chemical and highly nostalgic, especially if you grew up sneaking into mom's makeup drawer. The smell fills Shoshana Wayne Gallery in a subtly aggressive way, since Rachel Lachowicz has covered the facades of two life-size buildings with melted red lipstick. The House of Worship and The Sheriff/Barbershop, both buildings modeled after the set of Clint Eastwood's 1973 film *High Plains Drifter*, are flawlessly made up, all of their wooden surfaces evenly covered. Photographs in an adjoining room show the process: cubes of red lipstick on the floor, then melted, dripping like blood over a roof or porch. Lachowicz has used makeup as a material since the 1990s, often revising or mimicking historically masculine modes. This time, she's coated the setting of violence with cosmetics — Eastwood's character rapes a

woman early on in *High Plains Drifter*, embodying the stereotype of the lawless Western conqueror. Now, a marker of old-school femininity has taken over. 2525 Michigan Ave., Santa Monica; through April 1. (310) 453-7535, shoshanawayne.com.

Bearded ladies

Linda Stark's painting *Fixed Wave* depicts a woman's crotch, but it's so much more than that. The oscillating thin lines of green that make up the skin are precisely placed, curved just right to suggest volume. The blue bush is in the shape of waves, and 3-D silver tear-drops fall down from below the not-shown belly button. The only truly smooth, flat part of the painting is the outline of uterus and ovaries emerging out of the blue. This is the only on-canvas work in "Painted Ladies," Stark's current show at Jenny's. The other on-paper works are still just as precise and their perfection makes them funnier than they otherwise would be. Her Bearded Lady paintings show gold uteruses against blood red backgrounds. The ovaries are eyes, and pharaoh's beards hang down, perfectly shaped, reproductive organs virtuosically turned into a regal caricature. 4220 Sunset Blvd., Silver Lake; through Feb. 25. (323) 741-8237, jennys.us.

Beautiful Homo Homeboys

When artist Joey Terrill launched his mail-art magazine, *Homeboy Beautiful*, in 1979, he meant to satirize ladies magazines (*Ladies Home Journal*, *House Beautiful*) and pick apart stereotypes. In one issue, a reporter attends a Homo-Homeboys party, to discover the gangsters getting high and listening to Judy Garland. Terrill's magazines appear in "Chapters," the book-arts show just opened at the Craft and Folk Art Museum. So do books by L.A. icons Betye Saar and John Baldessari, as well as by younger artists Melissa Huddleston & Benjamin Lord and Patricia Fernández. The show's range is impressive and its mood inclusive — books by mainstream artists are treated with the same care as those by artists who have spent their careers on the fringes. 5814 Wilshire Blvd., mid-Wilshire; through May 7. (323) 937-4230, cafam.org.

Blank-faced through no fault of her own

Janet Werner's painting *MHMH* depicts a photograph pinned to a beige wall. In the photo, a woman with brunette bangs and braids wears an old-fashioned collared white dress with puffed sleeves. She's Laura Ingalls meets Brigitte Bardot, sweet while playing to the camera, except she has no facial features — there's just a flesh-colored nothingness where her face should be. This absence feels like a mean blow, especially given how evocative other details are. She's a victim, somehow, maybe of the artist, or of something or someone bigger who wanted her identity wiped out. The painting appears in "PDA Lovers," a show loosely about attachment and desire, organized by the Montreal-based gallery Parisian Laundry at Four Six One Nine in Mid-City. 4619 W. Washington Blvd., Mid-City; through Feb. 11. foursixonenine.tumblr.com.

Many famous babies

As a kid, activist Craig Kielburger looked a lot like he does now: eager, fresh-faced, albeit blonder. He met Mother Teresa in the 1990s, and David Ashwell painted him looking the nun in the eyes. Ashwell also painted Halle Berry as an adorable toddler, and Charlie Sheen as an innocent enough-looking boy. British actor Terence Stamp looks moody as a baby. Ashwell's project, "Yesterday's Children," also includes portraits of young Nancy Pelosi, Dr. Oz and Sally Ride. He's interested in all kinds of former children. The show looks sappy at first glance, and it does pull on pretty basic heartstrings (we were all children once, MLK Jr. a cute one). But it's also a gratifying game to guess who's who. 2525 Michigan Ave. B-4, Santa Monica; through Feb. 25. (310) 828-5070, skidmorecontemporaryart.com.

Diner, Eli, "Critic's Guide: Los Angeles," *Frieze.com*, January 26, 2017

frieze

Critic's Guide: Los Angeles

A round-up of the city's best current shows, to coincide with this year's Art Los Angeles Contemporary, which opens today

By Eli Diner | January 26, 2017



Linda Stark, *Bearded Lady (pharaoh)*, 2015, graphite, watercolour, gouache and acrylic on paper, 39 x 39 cm. Courtesy: Jenny's, Los Angeles; photograph: Jeff McLane

Linda Stark

Jenny's

14 January – 25 February

The titular 'Painted Ladies' of Linda Stark's show at Jenny's are an odd bunch: cartoonish renderings of the female reproductive system, complete with fallopian tubes arms and frantic little hands. Ovaries are eyes. Vaginas become snouts or tentacles. The two oils on display, both older works created via a long and laborious process of layering, possess mesmerizing textures and near-sculpted surfaces. The first, the meticulously rendered *Fixed Wave* (2011) has a rather Pop sensibility, with a surface you might mistake for moulded plastic. The second, *Coat of Arms* (1991), curdling at the edges, could be taken for a devotional object from some folk religion. Those two evocations – Pop and the tradition of visionary or mystic art – underlie the talismanic repetitions that move as well through Stark's more recent, and often deceptively delicate, works on paper.

Stark's paintings and drawings are hilarious and mischievous, mythic while grounded in biological reality, but they are also timely, to say the least. I saw the show one day before Donald Trump's inauguration, two days before joining some 750,000 others at the Women's March on LA, and three days before our new President signed an executive order barring foreign aid from going to any NGO that provides abortions or even discusses them as a family planning option.

Pagel, David "What do you see? The curious allure of Linda Stark's playful imagery," *LATimes.com*, January 23, 2017

Los Angeles Times

What do you see? The curious allure of Linda Stark's playful imagery

By David Pagel | January 23, 2017



Detail of Linda Stark's "*Bearded Lady (pharaoh)*," 2015, graphite, watercolor, gouache and acrylic on paper. (Linda Stark / Jenny's)

Condensation is at work when droplets of water form on glasses filled with cold drinks and when winter storms dump tons of snow in the Sierra Nevada. Freud used the same term to describe the ways dreams form: collecting and compressing memories and inklings until they cohere into stories that follow a logic all their own.

That is what happens in Linda Stark's "Painted Ladies," an exhibition of nine delicate drawings and two knockout paintings at the L.A. gallery Jenny's. Packing loads of information into stark symbols and iconic compositions, the L.A. painter creates point-blank images whose elusiveness intensifies their emotional resonance.

In one page-size drawing, the hood of a venomous cobra frames a portrait of the smiling artist. Both sinister and silly, Stark's image defies cut-and-dried interpretations.

In two other drawings, both with bright red backgrounds, the silhouette of a woman's reproductive system — as it might be represented in a biology textbook — resembles a bull's head and horns, much like the ones Picasso painted when he wanted to emphasize his virility. Stark's playful pictures also include pairs of lovely eyes, each of which resembles those that appear on Buddhist temples and in sacred representations.

An abstract mermaid, the bleeding web of a black widow, the beard of an ancient pharaoh, a constellation in the shape of a star and a waterfall of rainbow-tinted tears round out Stark's subjects. All make the world of waking reality seem to barely scratch the surface of the world her art tunes us into.

The way Stark paints and draws has a lot to do with that. The surfaces of her two canvases, "*Coat of Arms*" and "*Fixed Wave*," are sculpted, every square inch an exquisitely textured love poem to the physical facts of oil paint, its viscosity, sheen and tint becoming subjects in their own right.

Likewise, her works on paper combine the precision of a master tattoo artist with the fastidiousness of architectural blueprints, the innocence of children and the power of X-rays, which allow us to see beneath the surface of things. Infinite mystery spills from Stark's art, catching visitors in an undertow laced with anxiety and redeemed by devotion.

frieze

Reviews: The Ocular Bowl

Kayne Griffin Corcoran, Los Angeles, USA

By Jonathan Griffin | April 28, 2016



Linda Stark, *Spectacled Cobra*, 2005, oil on canvas, 91 x 91 cm. Courtesy: the artist and Kayne Griffin Corcoran, Los Angeles; photograph: Robert Wedemeyer

This register continues in the adjacent painting, Olson's large abstract *Circuit* (2016), in which she has precisely rendered curling crests of paint with modelling paste – an elaborate simulation of gesture – and conjured a floating square simply by applying paint in a perpendicular direction.

Two paintings by Pelton raise the stakes of this clever formalist chicanery. Pelton, who died in 1961, was a senior member of the Transcendental Painting Group, whose artists were concerned with looking inwards, not outwards, for their inspiration. Both Pelton's paintings are stylized and – one assumes – derived from an inner vision. The less remarkable of the two is *Passion Flower* (1943), a rather kitschy rendition of an eye-like bloom that regards us from the canvas's centre. In the earlier and stranger *Star Gazer* (1929), a vessel points upwards towards a single star in the night sky, as if hoping to catch a little of its light. For Pelton, the ocular bowl was the body's cosmic access point, as well as the psyche's projective lens.

Returning to the work of Stark and Olson, the interplay of optical illusion and formal substance now seems to address nothing less than questions of faith in painting. What kinds of mystical powers are summoned by Olson's *Focus* (2016) – a grid of crusty blue dots competing with crepuscular, brushy shapes – or Stark's *Ruins* (2008), in which a New Age-y pendant floats above a mossy Stonehenge? Stark's *Purple Protection Potion* (2007) – with nettle, rattlesnake root and seed quartz crystal embedded in ribbons of translucent paint – goes furthest towards establishing an (ironic?) link between a painting's materiality and its metaphysical powers.

What, ultimately, is the difference between sight and vision? Olson asks something similar in her diptych *Mind's Eye (Eyes Open, Eyes Closed)* (2016) in which the right-hand panel is an approximation of the left, painted without looking. The sightless painting is not bad, but not great; if this is vision, then it is hobbled and groping. But maybe that's OK; it would excuse Pelton's occasional missteps, framing them within a personal and artistic quest that was not only sincere but also radical in its scope, reaching beyond the limits of visual perception.

The eye, wrote Jacques Lacan in his essay 'The Line and the Light', 'is a sort of bowl' which is wont to overflow with light. 'A whole series of organs, mechanisms, defences' are required to deal with this excess; the shrinking pupil, in bright conditions, 'has to protect what takes place at the bottom of the bowl'.

The compelling idea that seeing always engages senses beyond vision is substantiated by 'The Ocular Bowl', an immaculately arranged exhibition at Kayne Griffin Corcoran. Alex Olson, Agnes Pelton and Linda Stark each belong to distinct generations with their own sensibilities and positions but, in the large gallery (not the easiest room for mostly small pictures such as these), they interact as though they have been dancing around each other for years.

Stark's painting *Spectacled Cobra* (2005) is so goofy that it initially seems to share little with the show's other, more sober works. Hung on its own wall between windows, it depicts what looks like a cartoon smiley face on a distended yellow strawberry. Between the seeds, the flesh of the strawberry bulges out in thickly modelled oil paint. If you Google the painting's title, you will see photographs of a snake whose hood is marked with the same smiley face. Stark's painting is an instance of double camouflage – a snake evolved to look like a face, painted to look like a cartoon fruit. In this context, *Spectacled Cobra* is less about deception than the overflowing material from Lacan's 'ocular bowl'. The snake looks at us (and the other works in the show) with eyes in the back of its head; we touch the raised surface of its skin with our gaze and feel the viscosity of its spackled paint.

ARTFORUM

"The Ocular Bowl"

KAYNE GRIFFIN CORCORAN
1201 South La Brea Avenue
April 2–May 28, 2016

By David Muenzer | April 22, 2016



Linda Stark, *Ruins*, 2008, oil and wood on canvas over panel, 36 x 36 x 3"

the canvas seems to look up at, or perhaps receive the light of, a single star in the gradient sky. Stark's work also engages the iconography of spirituality, but with an ironic distance. See, for instance, the square painting *Ruins*, 2008, a part of her torso series picturing cropped figures, which depicts a graphic shirt featuring Stonehenge overhung by a massive full moon in a hot-pink sky. An arrowhead pendant necklace, modeled in painted wood as a shallow relief, cuts into the image. These New Age tropes are complicated by Stark's seemingly sincere pleasure in material experimentation and exacting application.

Olson, the youngest artist here, is most overtly in dialogue with modernism. In her oil-and-modeling-paste painting *Circuit*, 2016, three squares appear immersed in horizontal bands of color. The middle of the composition is a single pigment, but the top and bottom shapes comprise multiple rectangles of different colors keyed to optically interact, producing the effect of individual floating squares. While evoking classic Bauhaus exercises as well as the palette of Anni Albers's textiles, form does not wholly stand in for content here: This image is also a kind of sunset, a dusky echo of Pelton's work for a hazy, present-day Los Angeles.

"When you're ready, you can open your eyes." Guided meditations suspend vision in the name of presence, only bringing back sight to close each session. Phenomenological strains of modern painting, by contrast, offer vision as the primary vehicle for experience. With works by Agnes Pelton, Linda Stark, and Alex Olson, "The Ocular Bowl" presents three generations of practitioners whose paintings invoke spiritual consciousness.

In Pelton's 1929 oil-on-canvas work, *Star Gazer*, the roughly symmetrical composition and rich color give it the force of an icon. A flower in the lower third of the

Los Angeles Times

Critic's Choice: Group show at Kayne Griffin Corcoran delivers beauty with an occasional bite

By David Pagel | April 16, 2016



Linda Stark, "Spectacled Cobra," 2005, oil on canvas over panel. (Robert Wedemeyer / Linda Stark and Kayne Griffin Corcoran)

The two paintings by Agnes Pelton in the group show "The Ocular Bowl" make a visit to Kayne Griffin Corcoran worthwhile — and then some.

Painted in 1929, "Star Gazer" is a riveting picture of a stylized flower set before an abstract landscape at dusk. Its deep blue night sky is pierced by the dazzling light of a single star.

"Passion Flower," painted in 1943, depicts a fanciful flower that is illuminated from within and hovers in midair. Its casual majesty is accentuated by a trio of buds whose impossibly thin stems twist sinuously. Some end in dark green leaves that seem to be liquid.

Both show Pelton (1881-1961) at her best, distilling the beauty of the natural world in crystal-line pictures that heighten our capacity to sense the magnificence of the cosmos.

Six oils on canvas by Linda Stark and six oils on linen by Alex Olson add to the splendor. All three artists treat the visible world as a portal to the soul.

Simplicity and patience are Stark's hallmarks. Her images are basic: the back of a hooded cobra, a necklace hanging over Stonehenge, a bird's-eye view of a pyramid and a close-up of a belly button. Her textures are complex. Stark sculpts paint with tiny knives, applying it in single strokes to create surfaces that are rippled, like storm-tossed seas, or chiseled, like rough-cut stones.

Olsen does something similar. Creating multilayered images, his pictures of pitchers filled with mysterious liquids in which float geometric forms are worlds within worlds. Never hermetic, his abstract and representational images insist that paintings are meant to be looked at and looked through.

Mystery whispers through all of the works in "The Ocular Bowl." Its Realism is magical, a matter of making connections — and fostering relationships — between ordinarily overlooked intuitions and the things from which they spring.

ARTFORUM

The Artists' Artists

TO TAKE STOCK OF THE PAST YEAR, *ARTFORUM* ASKED AN INTERNATIONAL GROUP OF ARTISTS TO SELECT THE SINGLE IMAGE, EXHIBITION, OR EVENT THAT MOST MEMORABLY CAPTURED THEIR EYE IN 2014.



Joan Jonas, *Reanimation*, 2013. Performance view, Anthology Film Archives, New York, November 17, 2013. Photo: Paula Court.

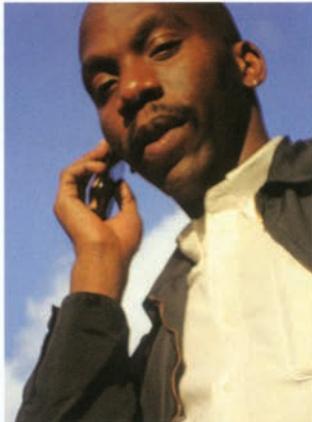
ADAM PENDLETON

Joan Jonas, *Reanimation* (Performa 13, New York) *Reanimation* activated the distinctions between the senses in a particularly acute manner. Inspired by *Under the Glacier*, a novel by Halldór Laxness, Jonas and her collaborator, composer and pianist Jason Moran, created an otherworldly atmosphere via a structured, improvisational exchange. I got the feeling that Jonas and Moran, who previously performed this piece for Documenta 13, did not know exactly how the story would unfold. This tangible tension gave each decision a palpable weight. Not only could I hear and see the performances, I could also taste and feel every gesture, surface, and sound. Rarely do such disparate material realities collide so meaningfully.

VINCENT FECTEAU

Linda Stark (University of California, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA) I had seen photographs of Stark's paintings over the years and considered myself a fan, but I was unprepared for the impact of encountering the canvases in the flesh. "Sculpted" with oil paint and suffused with intense emotion, their meticulously crafted surfaces and seemingly banal images lodged themselves in the folds of my unconscious usually reserved for the weirdest of dreams.

Dean Blunt, London, September 2014.



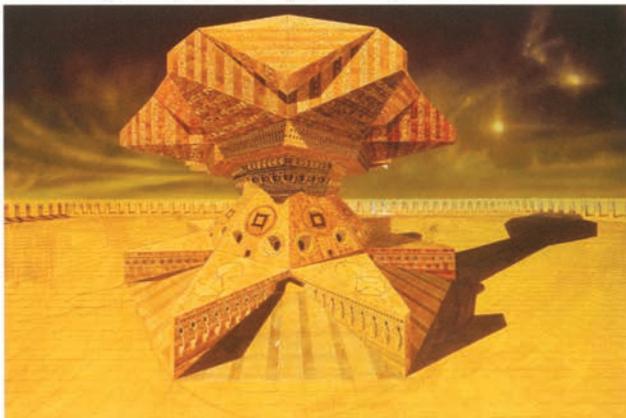
SHAHRYAR NASHAT

Dean Blunt, *Skin Fade* [Deluxe Edition] London-based musician Dean Blunt dropped his *Skin Fade* [Deluxe Edition] mixtape online in August. (The original *Skin Fade* was quickly removed from the Internet after its January debut.) Blunt operates in the realm of alt-pop while defining a completely original context for his work—every time I read an interview with him, I get the feeling he's feeding his audience a premeditated fiction. His process-based sound is laden with far-ranging sources and made strictly with tape machines. *Skin Fade* is a woozy, twenty-six-minute meander around several corners, featuring sorrowful, discordant horn samples and a candid retelling of narcotic elevation. Released, as usual, with no explanation—all we got was a track listing and a download link that has since expired.



Linda Stark, *Five Finger Fire*, 1995, oil on panel, 14 x 10 1/2".

Production drawing ca. 1975 by Chris Foss for Alejandro Jodorowsky's unmade film *Dune*.



MARLO PASCUAL

Frank Pavich, *Jodorowsky's Dune* Although I have a vague recollection of seeing David Lynch's *Dune* in the '80s, I'm glad I don't really remember, because it left the door wide open to Frank Pavich's recent documentary *Jodorowsky's Dune*. In 1975, Chilean-born director Alejandro Jodorowsky gained the rights to Frank Herbert's 1965 science fiction novel and embarked on the ambitious journey to make it into a film. His grandiose vision, ultimately unrealized, included the casting of Orson Welles, Mick Jagger, and Salvador Dalí. Pink Floyd was going to do the music and H. R. Giger and Jean Giraud, aka Moebius, the sets and storyboards. But what makes the documentary so great to watch is Jodorowsky himself. A fantastic storyteller, his exuberance is infectious even after all these years. You root for him the entire time, even though you know the film will never be made. And in the end it doesn't really matter, because the dialogues he put into motion, and the work that was created in preparation for this project, continue to influence contemporary sci-fi cinema.

DiQuinzio, Apsara, "Linda Stark Matrix 250," exhibition brochure, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, 2013



Linda Stark MATRIX 250 OCTOBER 18 – DECEMBER 22, 2013
UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

"There, I am at the border of my condition as a living being. My body extricates itself, as being alive, from that border." —Julia Kristeva¹

The paintings of Linda Stark occupy an indeterminate space where personal and universal themes interweave, producing a series of fragmented portrayals not only of her own lived experience but also those of a larger social body. Predominantly small in scale, objects she can easily manipulate and rotate with her hands, her paintings reflect an interior world (psychological, spiritual, and intellectual) as much as they index the shared exterior world (cultural, environmental, and mundane). In this way, Stark's work operates on a threshold of bodily experience, with the luscious tactility of her surfaces acting as markers of a material reality, while her treatment of the subject matter steers the viewer to consider what lies beyond. "One could say I'm a confessional artist," states Stark, "the work is personal, though I believe that it is through the intensely personal that one can make work that is telling of the human condition, relating to all of humanity."²

Although often beginning from a specific encounter in Stark's life, her extended process—she often spends years on a single painting—involves unmooring her subjects from a finite time and place, so that they adopt a more symbolic, evanescent status, what she refers to as "resonant." While working as a temp in a law firm, for instance, Stark became fixated with the herringbone weave pattern of the hardwood floor and started to consider the possibilities of working with this intricate motif in oil. *White Weave* (1992) is one of many canvases that developed out of this quotidian moment. In order to make each of her "Weave" paintings, a signature style, she allows a thick, viscous drip of oil paint to form across the canvas, which takes several hours to congeal. Stark's drips are a far cry from the slapdash, all-over spontaneity of Jackson Pollock's; instead, hers are gradually and methodically built-up, and yet just as masterful. She patiently waits for the individuated lines to dry before adding yet another layer on top—a process that in its entirety can take upward of a year to complete. Furthermore, for Stark the weave pattern evokes women's work and the Homeric tale of Penelope, who endlessly wove a shroud in order to avoid her eager suitors while waiting for Odysseus's return. Similarly, *Black Widow Portrait III* (1999) is one of many paintings Stark executed as a result of a real black-widow infestation of her former studio and her daily observation of the spiders. In an attempt to confront her fear of these arachnids, she began to paint nighttime portraits of them, isolating the distinctive red hourglass pattern found on their abdomen, raising it in an embossed detail against a black background. Like Penelope, known as the embodiment of the virtuous, faithful wife who patiently waits decades for her husband, the black widow is also an infamous feminine archetype. Yet the black widow represents the inverse of Penelope: the femme fatale, the female destroyer who cannibalizes her mate after sex.

Indeed, Stark's practice radiates around an intense interrogation of cultural, and largely feminine, archetypes. She gravitates toward charged, forbidden imagery, often confronting that which is taboo, overused, and abject. In *Coat of Arms* (1991), she lifts a diagram of the endometrium from the

popular feminist volume *Our Bodies, Ourselves*, presenting the female uterus in gold paint against a dark red background; the edges of the canvas drip like coagulated menstrual blood. In this painting, Stark transgresses the cultural norm of what is representable, entering the unbounded, liquid terrain of the abject, what Julia Kristeva describes as a corporeal place of both inside and outside, existing "beyond the limit."³ Stark further examines fluid (bodily and painterly) states in *Untitled (Two Fountains)* (1991) where blood seemingly streams forth from two nipples (presumably of female breasts) set amid a fleshy, tactile ground, eventually dripping down off the canvas's edge. In *Fixed Wave* (2011), one of her "Adorned" paintings that conflate a bejeweled body with painting, she shifts to a cooler temperature, depicting a cropped image of a magnified teal-blue female body with meticulously textured skin. The image is filtered through a pop vernacular with the superimposition of a crested wave (a cliché of landscape painting) over a caricatured rendering of a woman's vagina. Silver beads of a belly-button ring dangle above like opalescent moons. Continuing her investigation of overused imagery, Stark fuses an exhausted sign with a forbidden one, in effect creating a new image that is equal parts alluring and unsettling.

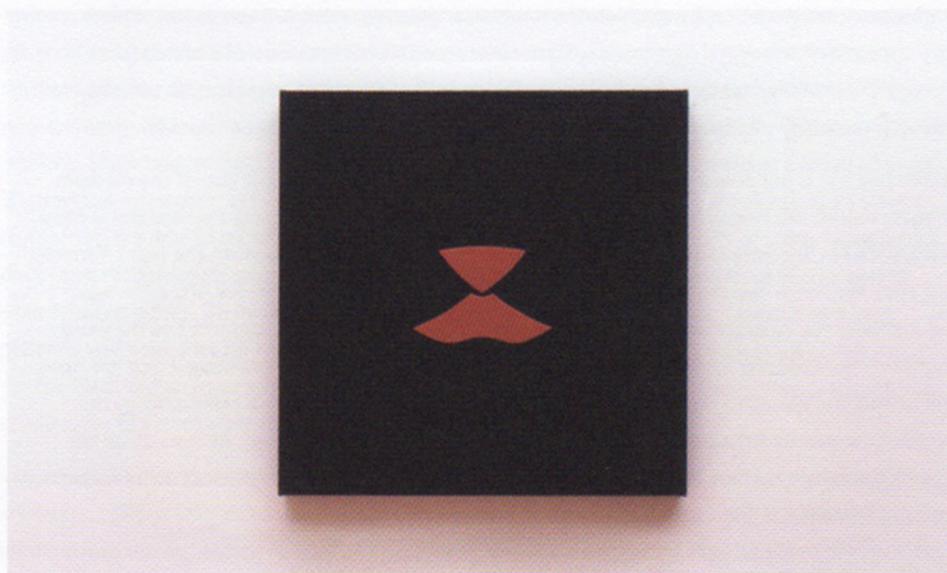
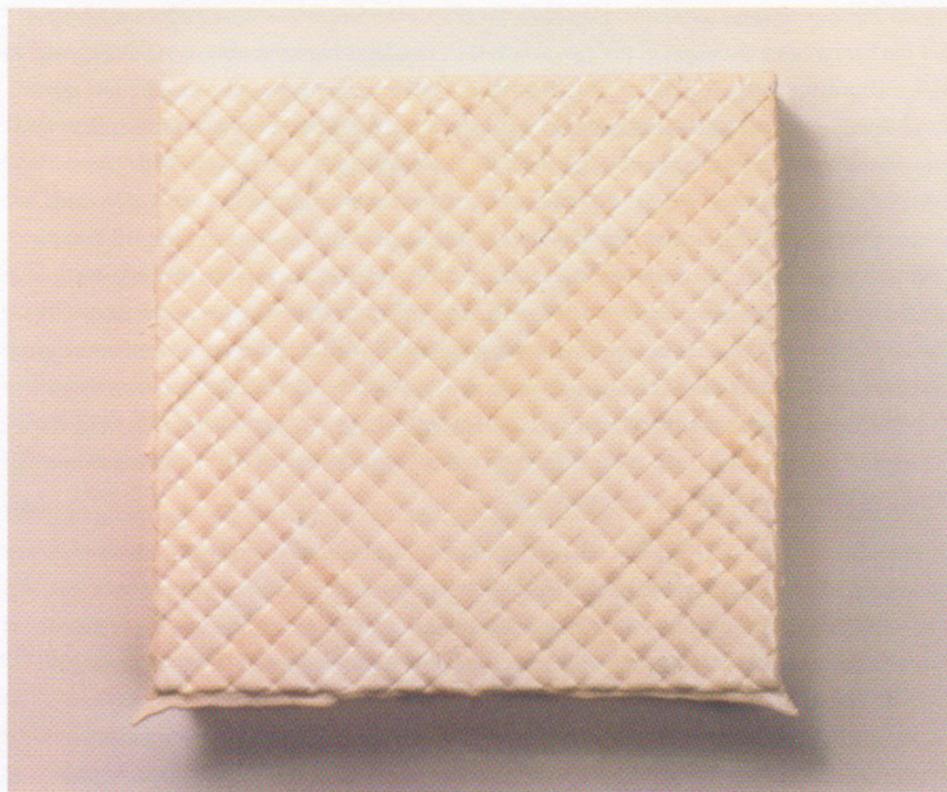
This pattern repeats in *Black Hole* (2008), initially made for a site-specific group exhibition in Los Angeles entitled *Mel's Hole*, for which artists were invited to consider a story about "an alleged bottomless hole on someone's property that had mysterious properties, and when they lowered things down Mel's hole, they came back up changed, reversed, or dead."⁴ For Stark's contribution, she considers a sign that has also undergone a transformation, the swastika, sculpting its lines out of ridges of dripped oil paint. The swastika in its original form is an ancient Sanskrit symbol that signifies good and a positive life force—Stark's painting shows this original orientation. Notoriously, however, the Nazis adopted the symbol, rotating it forty-five degrees clockwise. Through their appropriation, the symbol came to represent evil and death—the very opposite of its original signification. Stark reflects on this transposition of a sacred form through the profane, and how the meaning of this symbol was negated over time. To this end she poignantly aligns its form with a black hole: "things go in and come out corrupted."

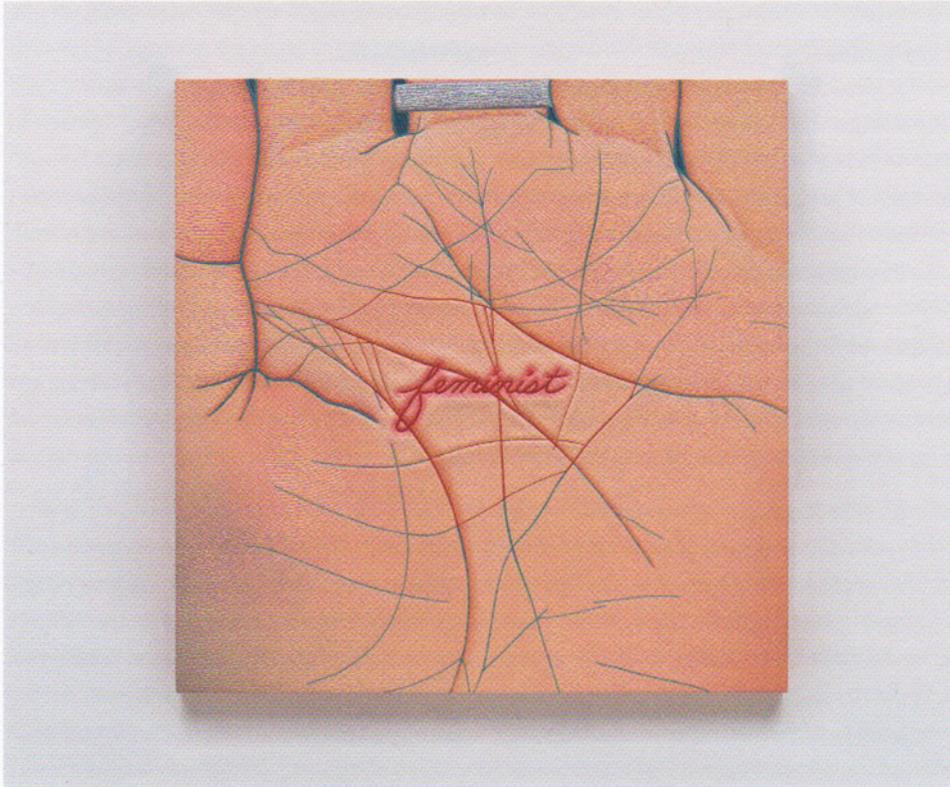
Stark's process is not only an assiduous interrogation of symbolic forms, but also of the medium of paint. Indeed her inventive, technical expertise is a hallmark of her painting. Perhaps this is most pronounced in *Stigmata* (2011), an exacting portrait of her left palm incised with the word "feminist" that took her nearly five years to complete, often while employing a magnifying lens. Here again she conflates the biographical with larger cultural signifiers: the Christian stigmata and the word "feminist." In effect she recuperates a highly charged social term, literally branding it into her hand, and tempts the viewer to read the word as her biography (that art-historical methodology that continues to plague female artists) through highly defined striations of paint. As in much of her oeuvre, Stark here renders the corporeal on the verge of multiple states—physical, cultural, and metaphysical—yielding a sublimated version of each.

Apsara DiQuinzio

CURATOR OF MODERN AND CONTEMPORARY ART AND PHYLLIS C. WATTIS MATRIX CURATOR

DiQuinzio, Apsara, "Linda Stark Matrix 250," exhibition brochure, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, 2013





1 Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 3.

2 Personal communication

3 Kristeva, *Powers of Horror*, 3.

4 Personal communication

THE MATRIX PROGRAM IS MADE POSSIBLE BY A GENEROUS ENDOWMENT GIFT FROM PHYLLIS C. WATTIS AND THE SUPPORT OF THE BAM/PFA TRUSTEES.

Biography

Born in San Diego in 1956, Linda Stark lives and works in Los Angeles. The artist received a B.A. from University of California, Davis (1978), and an M.F.A. from University of California Irvine (1985). Over the last twenty years, she has exhibited in numerous solo exhibitions at Angles Gallery, Los Angeles; as well as at the Santa Barbara Contemporary Arts Forum, Santa Barbara; Jack Shainman Gallery, New York; Marc Foxx Gallery, Los Angeles; and Feigen Contemporary, Chicago. Her work has been featured in selected group exhibitions as varied as *Viva La Raspberries* (organized by the artist Evan Holloway), Harris Lieberman Gallery, New York; *Meticulosity*, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles; *FINDS! The Unusual Object*, FOCA Curator's Lab, Los Angeles; *Unfinished Paintings*, Los Angeles Contemporary Exhibitions, Los Angeles; *Desire: Six Los Angeles Artists*, Pasadena Museum of California Art, Pasadena; *L.A. Paint*, Oakland Museum of California, Oakland; and *Mel's Hole*, California State Fullerton Grand Central Arts Center, Santa Ana; among many others. She is the recipient of two National Endowment for the Arts Visual Artist Fellowships, a California Arts Council Fellowship, and a COLA Visual Artist Fellowship.

Public Program

Artist's Talk Friday, October 18, 6:30 p.m.

Linda Stark presents an illustrated overview of her work

Works in the exhibition

Coat of Arms, 1991

Oil on canvas

17 ½ × 22 ½ × 2 ½ in.

Collection of the artist

Untitled (Two Fountains), 1991

Oil on canvas

10 × 11 × 1 ¾ in.

Collection of Charles Desmarais and Kitty Morgan

Black Cross, 1992

Oil on canvas

12 × 12 × 2 in.

Courtesy of Angles Gallery, Los Angeles

White Weave, 1992

Oil on canvas

13 × 13 ½ in.

Collection of Marcia Goldenfeld Maiten and Barry David Maiten

Olden Love (End of the Rainbow), 1995

Oil on canvas over panel

7 ¾ × 7 ¾ × 2 ¼ in.

Collection of Linda Yeaney

Five Finger Flame, 1995

Oil on panel

14 × 10 ½ in.

Collection of Bruce Chernof

Silver That Girl, 1998

Oil on panel

12 × 10 ¼ × 1 ¼ in.

Collection of David Tonnemacher

Black Widow Portrait III, 1999

Oil on canvas over panel

24 × 24 × 2 in.

Collection of Dallas Price-Van Breda and Bob Van Breda

Portrait of Harry, 2000

Oil on canvas over panel

7 ½ × 7 ½ × 1 ½ in.

Courtesy of Angles Gallery, Los Angeles

Nuggets, 2007

Oil and polyclay on canvas over panel

36 × 36 × 3 in.

Courtesy of Angles Gallery, Los Angeles

Ruins, 2008

Oil and wood on canvas over panel

36 × 36 × 3 in.

Courtesy of Angles Gallery, Los Angeles

Black Hole, 2008

Oil on wood

8 × 8 × 2 in.

Courtesy of Angles Gallery, Los Angeles

Brand, 2010

Oil on canvas over panel

36 × 36 × 3 in.

Courtesy of Angles Gallery, Los Angeles

Stigmata, 2011

Oil on canvas over panel

36 × 36 × 3 in.

Courtesy of Angles Gallery, Los Angeles

The Eight Ball, 2011

Oil on canvas over panel

12 × 12 × 2 in.

Courtesy of Angles Gallery, Los Angeles

Fixed Wave, 2011

Oil on canvas over panel

36 × 36 × 3 in.

Courtesy of Angles Gallery, Los Angeles

Fossil, 2011

Oil and bugs on canvas over panel

12 × 12 × 2 in.

Courtesy of Angles Gallery, Los Angeles

FRONT

Nuggets, 2007. Photo: Brian Forrest

FAR LEFT

White Weave, 1992. Photo: Fredrick Nilsen

Black Widow Portrait III, 1999. Photo: Brian Forrest

NEAR LEFT

Stigmata, 2011. Photo: Brian Forrest

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Johnson, Ken, "Viva la Raspberries," *NYTimes.com*, August 2, 2012

The New York Times

'Viva la Raspberries'

By Ken Johnson | August 2, 2012

Harris Lieberman
508 West 26th Street, Chelsea
Through Aug. 17

This refreshing group show looks as if it had been beamed over from the West Coast, where its organizer, the sculptor Evan Holloway, lives. The main attraction is "Asparagus," a 20-minute animated film from 1979 that took Suzan Pitt four years to make. Drawn in color in a style like that of the Chicago Imagist Christina Ramberg, it presents an erotic oral encounter with a fat stalk of asparagus and a psychedelic-Freudian journey into worlds within worlds.

A beautiful small abstract sculpture of rough, rocklike forms standing on end by Ron Nagle is like a piece of Ms. Pitt's film embodied in vividly glazed clay. In a similarly hallucinogenic vein, Mr. Holloway offers an airy, vaguely architectural construction made from short lengths of gnarly, slender branches, cast in bronze and painted in segments of subtly glowing color. Linda Stark's New Age-y painting of Stonehenge with a talismanic bauble sculptured in 3-D dangling next to a full moon in a luminous pink sky nicely combines kitsch and real mysticism.

Two big paintings by Joan Brown from the mid-1970s strike a different note. Painted in boldly colored enamels in a flat, cartoonish style, "Woman Waiting in a Theater Lobby" pictures a pensive woman sitting in profile on a bench with yards of institutionally patterned carpet extending around her. It is a high-impact fusion of formal extroversion and poetic introversion.

David Hughes's sculpture of crudely homemade sheet metal shears dressed like a doll in a yellow bikini is a fine addition to the history of Surrealist castration anxiety.

REVIEWS

LOS ANGELES

Linda Stark

Angles Gallery // November 5–December 23, 2011

FOR HER FIRST EXHIBITION at the gallery's newly opened space, Stark has created a mind-bending tour de force of radically idiosyncratic paintings-cum-objects that boldly tackle a number of unspoken assumptions underlying modernist and contemporary painting practice.

Combining two distinct bodies of work—the six titular "Adorned Paintings," and a smaller, untitled black series, which offers a potent rhythmical counterpoint to its larger, more exuberant cousin—the show represents a return to the painstakingly crafted high-relief pictorial oil painting that first garnered the artist attention, after an intriguing but less crowd-pleasing foray into resinous art-as-magical-talisman "Potion Paintings" in 2007.

The title series is remarkable in that it pushes the dualism of painterly materiality and decoration to absurdist lengths, juxtaposing meticulously built-up color fields of microscopic skin textures ("paint as flesh" taken to a clinical extreme) with clunky high-relief simulations of costume jewelry that range from

kitschy peace symbols to surreal meteorlike gold nuggets. The works all possess a hallucinatory quality—the intricate contoured ridges and carvings seem impossibly sharp, as if the air in the gallery were hyperoxygenated.

Two pieces exert the most hypnotic pull: *Fixed Wave*, 2011, a floral-entomological-oceanographic-gynecological configuration that teeters on the brink of terrifying with its

saturated bathroom-fixture palette of turquoise and lavender, and *Ruins*, 2008, an anomalous landscape which is, in fact, a-depiction-of-a-depiction of Stonehenge, copied from a found T-shirt and adorned with an image of a pink geometric necklace (also based on a found object) that resembles some kind of cotton-candy spacecraft schematic.

This last work is exemplary of Stark's complex engagement with the protocols of modernism. Adamantly flat, with a fearfully symmetrical, shape-defined composition derived from a commercial silkscreen, it reveals itself, on close inspection, to possess the convoluted topography of a relief map. Yet that sculptural dimension emerges from the same systematic avoidance of gestural mark making that spawned the überflatness of post-painterly abstraction.

This in turn signals no avoidance of expressive psychological, social, or spiritual content—all of which are abundantly present in Stark's sharply honed symbolic vocabulary. Material distillations of enormous quantities of our most wasted resource—attention—Stark's canvases point the way toward a viable re-skilling of painting practice. —Doug Harvey



FROM LEFT
Linda Stark
Stigmata, 2011.
Oil on canvas
over panel.
36 x 36 in.

Los Angeles Times

Art review: Linda Stark 'Adorned Paintings' at Angles Gallery

By David Pagel | November 17, 2011



Detail of Linda Stark's "Stigmata" Credit: Brian Forrest, courtesy of Angles Gallery

Linda Stark's paintings are not carved in stone. But they might as well be.

At Angles Gallery, the 10 paintings Stark has made over the last five years are as decisive as ancient icons that have been incrementally chipped, scratched and scraped into existence, every millimeter of their surfaces an anonymous record of total devotion and singular purpose. Likewise, each of Stark's intensely distilled oils on canvas has the presence of a talisman from a lost civilization, its mysteriousness all the more charged for being a rare remnant of a time and place that has vanished and is on the verge of being forgotten forever.

Even more haunting is the sense that the civilization Stark's paintings memorialize is ours. To look at her quietly harrowing works is to see the present from the future, long after our cherished ideals and humanistic impulses have died.

That's a fantasy. And a dark one. But its reality is embodied in Stark's one-of-a-kind works, which turn easy-to-read images (a belly button, a woman's crotch, the palm of a hand) and familiar symbols (a peace sign, a valentine, a swastika) into enigmatic emblems.

You do not read Stark's paintings, like signs or texts. The undulating contours of their slow-built surfaces transform abstract depictions into flesh-and-blood experiences — nothing more and nothing less than face-to-face confrontations between our best and worst selves.



Urbanature – Linda Stark and Nancy Evans

By Constance Mallinson | December 26, 2010

New Representations of the Natural

A six part serial essay and online exhibition focused on the contemporary depiction of landscape in the painting, photographic and sculptural arts.

Large urban parks are where most city dwellers go to “experience nature,” but Linda Stark’s series of *Black Widow* paintings inspired by the presence of black widows around her urban studio, reveal a more intimate, near erotic, encounter with the natural world. The spider’s trademark red hourglass shape has been enlarged, centrally placed, and rendered in red paint as though embossed, then surrounded with a textured skin-like black background. The shape has multiple references, she explains, “from a shapely woman in a red dress to the ancient pagan symbol of balance and the equinox” but an identification of the feminine with nature is axiomatic. Stark’s painting method is laborious, as she drips, builds up and layers paint incrementally over an extended time, very much like natural geological processes. That simulation of natural processes using paint and the tiny flora and fauna collected from her immediate vicinity was the impetus for her *Amber Rotations*. The resinous varnishes in painting mediums seemed much like the tree sap that when fossilized, creates amber. Mixing various hued oil paints with medium, pouring layer after layer while embedding tiny plant forms and insects in the layers, eventually produced a painted equivalent of actual amber.



Linda Stark, *Amber Rotation Hornet*, oil paint and mixed media.

Here, thick ribbons of paint radiate from a central “nipple” created from twisting and heaping the ends of the paint strips which at the other ends, congeal into fine points extending over several edges of the canvas. A sense of the both the micro and macro cosmic prevails, with references to sunrays and celestial formations as well as a spider’s perfectly designed web for ensnaring prey. Nature as substance is fully present so that rather than mere images of nature, subject and object are mutually constitutive undermining entrenched nature/culture dualities. Recalling John Fowles’ statement that “Art and nature are siblings,” hers is a celebration and alignment of the very human act of making objects—that which comprises a civilization—with the smallest creatures around us. Eschewing the sort of labeling, naming and scientific classification that has always determined the use potential of every being in the natural environment, discarding that deemed worthless to the human scheme, Stark recognizes the most minute forms of life in our ecosystem. Her refusal to see nature as disconnected and alienated from our existence transgresses the grand progressive narratives of modernism and advocates a more inclusive path.



Linda Stark, *Gypsy Love*, oil paint and mixed media.



Linda Stark, *Black Widow Portrait*, oil paint and mixed media.

ARTSLANT

Desire: Six Los Angeles Artists

GROUP EXHIBITION

Pasadena Museum of California Art (PMCA)
490 East Union Street, Pasadena, CA 91101
July 18, 2010 - October 31, 2010

When I spoke with Shirlae Cheng-Lifshin, the curator of the exhibition, she stated that the seed for the exhibition was based on Monica Majoli's artwork. Majoli's *Black Mirror (Kate) and (Jarrett)* 2009 portray figures deferring to the shadows—profiling the people's grief, loss, and longing. The portraits are whispers of sensuality reminiscent of Georges de la Tour's paintings of *Magdalen*.

Shirlae chose Los Angeles based artists who complemented Monica's perspective of desire. Gajin Fujita's paintings of Japanese iconography and Los Angeles graffiti were the work that seemed to be the most literal in their definition of desire. If Ed Ruscha would have been in the show, the word *D E S I R E* would have been strewn across Fujita's geishas. His works are a slice of home. They represent a local identity of the neighborhood of Lincoln Heights where graphic images and graffiti are omnipresent sensually and aggressively.

Linda Stark gave us a road map to accelerate passion with a piece that included a love potion. Stark's artwork relied on domestic relevance and historical alchemy that traces the ongoing need for "magic" to spark love for men and women. Additionally, Iva Gueorguieva's *Abducting in the Fog*, translucency allows us to delve into a world without language nestling in a primeval womb.

David Grant's floral shaped sculptors can be seen as characterizing a woman's clitoris—"the doorway to passion." Grant also included domestic material in his use of "lycra" and silk that would be found in woman's lingerie. As a love-making uniform, lingerie and hosiery are celebrated accoutrements.

The ego's job is to satisfy the impulses of the id. The id doesn't care about reality or the needs of others. Tom Knetchel's paintings and drawings exemplify the struggle. *The Grasshopper House* 2009, is an ant farm of secret and overt sexual escapades. Some figures appearing and disappearing, cause the lower half of the painting to pulsate as an activated libido. *Flag* 2008, with its curtain of feathers showcasing a bound phallus, triggers our desire for our eccentric sexual proclivities.

The exhibition gives us a glimpse of a group of Los Angeles based artists whose wishes, longings and primitive emotions are regulated through their artwork. Their definitions of desire are contained within the formats of the artists' work.

The tactile and intimate paintings of

LINDA STARK

almost ask to be read like a map, held in one's hand, stroked, or otherwise experienced sensually.

The works are characterized by rich, translucent layers of color, a smooth and luscious surface, and small objects embedded within the paint, like bugs in amber on an alien topography. Through her process she treats the paint almost as a sculptural medium, applying pigment by pouring it while methodically tilting the canvas. "[I]nspired by the observation of processes found in nature", she allows the paint to puddle and form like translucent geological strata, embedding between layers elements from nature known or considered to have medicinal or other healing qualities. The process is extremely time consuming; a single painting can take up to three years to complete.

The result is a symmetrical, mandala-like painting with a distinctive, compelling welt/nipple/navel in the center and drips that hover along two of the four edges; it reflects both her conceptual interests in the body and nature, and the properties of the material itself. Works in her series "Adorned Paintings" feature two- and three-dimensional elements that represent body jewelry, bruises, and stigmata. Her recent show (Angles Gallery, 2007) of "Potion Paintings" contained paintings embedded with herbs, crystals, spices, amulets, and other materials that are believed to have magical or mystical properties when administered to oneself or another. This and earlier bodies of work are the result of Stark's ongoing interest in myth, ritual, transformation, and the notion of the divine. With their integration of paint and elements from the earth Stark's paintings serve as a bridge between artificial and natural, between nature and culture.



Tsatsos, Irene, "Common Threads, Shared Spaces," *Five Years of Fellowships for the California Community Foundation*, California: California Community Foundation, 2009, pp. 50-51



LOS ANGELES
Linda Stark:
"Potion Paintings and Drawings"
at Angles Gallery

There has always been something intimate, sensual and secretive about Linda Stark's abstractions. Small in scale, rich in hue, copious in material (even though, or perhaps because, that material is as tough and glossy as nail polish), and cryptic in image, Stark's paintings have the intimacy, glamour and allure of jewel-encrusted book covers. In her latest series, Stark encodes incunabula quite literally. Indeed, as their notational

accompaniments attest, these 9-inch-square paintings actually contain substances and objects that in such combinations have supposed magical effects. Devised by herbalists, alchemists and necromancers of various civilizations to conjure passion, good fortune, love, access to a soul-mate, or perhaps darker circumstances, these occult formulations have been doggedly realized: their ingredients float in the paintings' waxy, translucent skins, determining the predominant color of each panel. A drawing, rendered *ex post facto*, accompanies each painting, charting the items embedded therein with the exactitude of a nautical map.

The irony, of course, is that, in such meticulous explication of their contents, these paintings, for all their overt reliance on the "mysterious," have been rendered Stark's least mysterious works. Stark is aware of this irony; indeed, she clearly prompts it in order to reveal other ironies—the traditional source of sorcery in such precise, even niggling recipes; the suspension and preservation of substances that are effective only in their volatility; even the idea of a "functional" abstraction, which gently parodies the historic pretensions of much abstract painting to mystic presupposition.

Compared to her old works, the new potion paintings, their ingredients encased in bursting cascades of pigmented medium like flies in amber, don't look like much. (Actually, they look like one another, their



■ reviews

colors differing but their overall compositions—and to various extents their witches' brews—very nearly the same.) In their exacting detail and fine line, the drawings finally provide more visual satisfaction than the paintings they annotate. But Stark knows what she's doing, guiding our attention away from how things look to what they mean—or how they work. This consummate painter may have gone conceptual, but in the end she remains a painter, reliant on the visual and the visceral to make her point and to realize her desired effect. These paintings are both more and less than paintings—and quite enchanting for that alone.

—PETER FRANK

ART

Stark Shadows

Linda and Bruce and Jess and Agnes

BY DOUG HARVEY

What is the point of making art? I worked at a Montessori daycare one summer, and there was this one kid who — when other entertainments weren't forthcoming — would endlessly recite a schizophrenic Zen vaudeville routine of his own precocious concoction, to wit: "Why did the chicken cross the road? I don't know Ha ha ha ha ha ha ha! Why did the chicken cross the road? I don't know Ha ha..." The Art World has yet to arrive at this level of sublime denial, but it's mostly due to the enormous quantity of multiple personalities duking it out — or more often avoiding the issue. In a fashion culture driven by planned obsolescence and amnesia, there's no place for consensus — except maybe the one that suggests nobody push the question too far, at the risk of queering a good thing for everybody. It's sort of a microcosm thing.

In the meantime, many thousands of individual artists are pursuing their independent research — probing for the elusive point in the privacy of their studios every day. Linda Stark is one L.A. artist who has been pursuing a deep engagement with the substance and function of paint for nearly two decades. Stark was part of a wave of Angeleno abstractionists — also including Sally Elesby and Linda Besemer — who came to prominence by taking the regional '90s craving for retro eye

up of eight works — each consisting of a 9-by-9-inch, incrementally built-up mandala of poured translucent ribbons studded with a variety of herbs, minerals, insects and assorted symbolic devices, plus a detailed drawing identifying these components. With this single and seemingly slight variation in emphasis, Stark has exposed and reclaimed the ritual and alchemical underpinnings of Modernist paint fetishism, producing a body of work whose *raison d'être* is as much magical as it is aesthetic.

In *Leprechaun's Gold Formula*, for example, the central axial mound of accumulated green paint shelters two kinds of crystal, the gemstones emerald and peridot, a gold (-plated) nugget and a four-leaf clover — as well as a variety of botanical elements selected for their prosperity-sympathetic frequencies. In the interests of Art History, I would personally be willing to assess the efficacy of the work in a lengthy double-blind trial involving many hundred lottery tickets and a case of Jameson's. But efficacy isn't really the point. Transformation is.

Certainly the measurable transubstantiation of AbEx fecal smears into real gold of the \$100-million-plus variety has inspired much of the contemporary Art World's core philosophical values. But beyond that, the fundamental belief that artists' manipulations somehow infuse their materials with meaning is essentially magical, and the history of art — and



Linda Stark, *Leprechaun's Gold Formula* (2007)

candy and infusing it with a smarter (but no less sumptuous) postminimalist engagement with the materiality of paint.

But where Besemer and Elesby quickly settled on signature strategies — canvas-free, towel-rack-draped, solid-paint stripey acrylic rectangles and gnarly wire grids encrusted in Elmer's glue and monochrome oil paint, respectively — Stark has restlessly pursued a shifting set of overlapping oeuvres, encompassing everything from pure geometric abstraction to Pop-inflected wildlife painting. For her 2006 show at Angles Gallery, she included three discrete bodies of work in her intricate and laboriously cumulative three-dimensional oil-painting style, including curtains of bug-clogged "amber," a series of pyramidal landscapes, and a roomful of iconic "Oracle" paintings ranging from depictions of the artist's mother to the back of the head of a cobra.

With "Potion Paintings and Drawings" — on view at Angles through January 5 — Stark presents a more tightly focused group of paintings that shift her investigations of the medium and its discontents one universe to the right. The show is made

Stark has exposed and reclaimed the ritual and alchemical underpinnings of Modernist paint fetishism, producing a body of work whose *raison d'être* is as much magical as it is aesthetic.

painting in particular — is rife with specific alchemical resonances, ranging from what were undoubtedly the closely guarded pigment formulae of shamanic cave painters to Joseph Beuys' romance with lard and honey; Sigmar Polke's gold, arsenic and meteor dust concoctions; or even Fred Tomasselli's transcendently literal psychedelic collages.

Due to the higher level of spiritual evolution found here, the West has long been a hotbed for work that embraces this hermetic legacy — particularly in the strain of Theosophy-tinged abstract painting typified by the work of Agnes Pelton and in the rags-into-riches eclecticism of Beat-ific assemblage artists like Wallace Berman, George Herms and Bruce Conner. Conner's current show at Michael Kohn Gallery features a small sampling of his late-'70s documentary photos from S.F. punk mecca Mabuhay Gardens and a handful of subsequent (1997) reconfigurations that attempt to translate the often nostalgia-laden language of classic assemblage into the more stripped-down graphic aggression of punk. It's hard to say how successful this experiment was without a more comprehensive exhibit drawing from this little-known era of Conner's oeuvre, but at the very least it makes a convincing case for a philosophical and formal continuity underlying the superficially antagonistic subcultures of the late 20th century — based on chopping up and rearranging the symbolic order of authoritarian mainstream reality.

AROUND THE GALLERIES

By DAVID PAGEL
Special to *The Times*

Taking viewers out on a limb

Linda Stark's new works are a little less Pop — and a little more folk — than anything she has made since she started exhibiting in 1990. The change makes sense for the L.A. artist's craft-inspired, labor-intensive work. Even better, it takes viewers out on a limb, where all ambitious contemporary art gets us in spite of our better judgment.

At Angles Gallery, "Potion Paintings and Drawings" consists of eight exquisite diptychs. Each pairs a 9-inch-square canvas with a page-size sheet of paper.

The canvases are abstract icons. Each is covered with Stark's trademark: diagonally interwoven rivulets of oil paint that she pours — neatly, methodically, patiently — to make variously translucent veils of color. Stark sometimes turns the canvas as the paint runs across it, causing the stream to change direction. This creates a knobby, bellybutton-style protrusion in the center of the panel.

That's not all that interrupts the smooth surfaces of her works. Embedded in the paint are flowers, herbs and seeds, crystals, gems, trinkets, leaves, feathers and spices, not to mention bugs, roots and seashells.

These ingredients have the presence of ancient organisms trapped and preserved in resin. Stark has arranged them to complement the visual spin set up by her pinwheel compositions, suggesting abstract whirlpools or stylized tornadoes.

The drawings consist of precise maps of the paintings, with keys that identify and locate — in elegant, razor-sharp script and gracefully curved lines — the 13



Angles Gallery

EXOTIC: "Egyptian Love Spell" is paint over a moth.

to 15 ingredients in each piece. Under the title "Passion Potion," Stark has listed its elements: Tibetan quartz crystal, red rose, patchouli, myrtle, Madagascar ruby, chile pod, bloodroot, two cloves entwined, four-leaf clover, dragon's blood resin, three red flowers, quartz crystal and nine drops of seduction oil.

"Egyptian Love Spell" is the most exotic, its mix of red, yellow and blue paint flowing over a sphinx moth, a scarab, some myrrh and 10 other things. Along with an emerald, a mint bloom and chunk of peridot, "Leprechaun Gold Formula" includes several souvenir gold nuggets to match its green and gold palette.

Stark's painted and drawn diptychs take image-and-text Conceptualism away from its roots in strict rationality and toward more permissive poetry — a realm shot through with belief, hope and yearning along with the desire for life-changing transformations. That has been art's province for a lot longer than Stark has been making it, and it's just the remedy for troubled times.

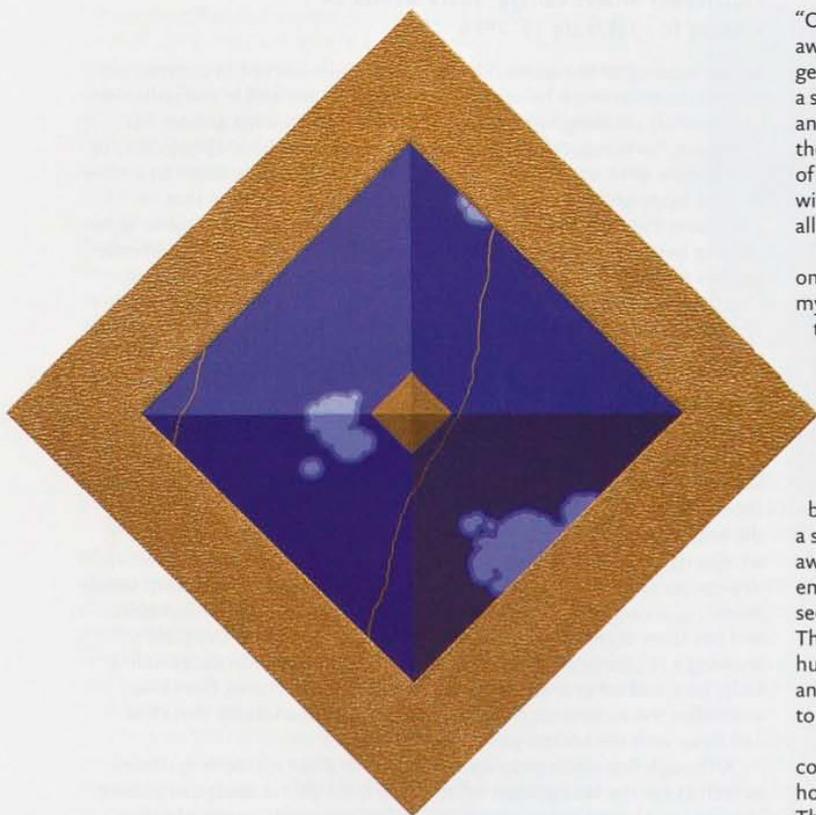
Angles Gallery, 2230 Main St., Santa Monica, (310) 396-5019, through Nov. 24. Closed Sundays and Mondays. www.anglesgallery.com.

[See Galleries, Page E23]

Linda Stark BY EVE WOOD

Angles Gallery, Santa Monica CA January 13 - February 18, 2006

Linda Stark

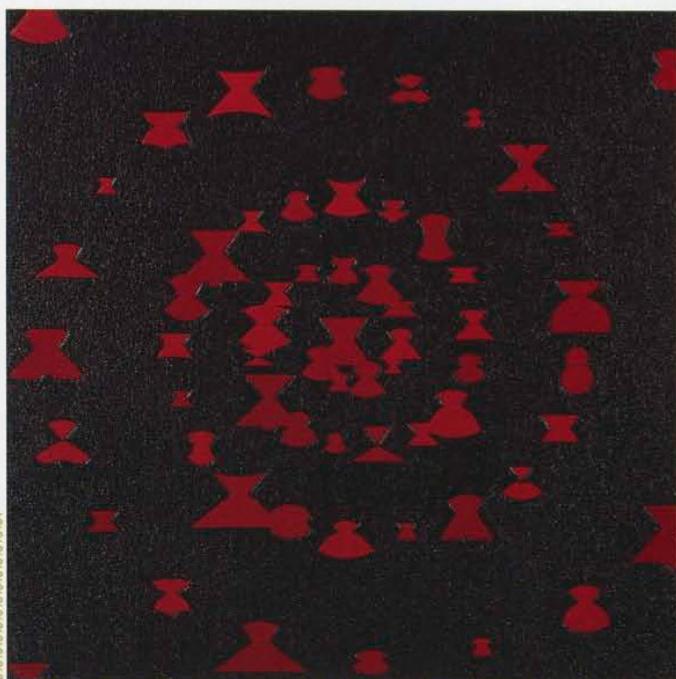


"Oracles, Pyramids and Rotations," Linda Stark's long-awaited new body of work, mimics the methodology of a geologist or paleontologist in that her creative process takes a significant amount of time and involves much introspection and personal sacrifice. But the comparison doesn't end there. Like every systematic endeavor to peel back the layers of nature and myth, these three series of paintings bear witness to the general relativity of time and space—as well as all fetishized (or fossilized) objects.

The paintings in this show are diverse, many picking up on themes from Revelations or heralding the feminine mystique as embodied in the animal kingdom, but all speak to Stark's unceasing fascination with folklore, geologic time, and the often illusionistic qualities of reality. The five large impasto *Oracle* paintings comprise the heart of Stark's inquiry, each one addressing certain natural oddities in highly stylized terms, including the various physical shapes whereby human perceptions of the divine "reveal" themselves. Take the hooded backside of a cobra headdress in *Spectacled Cobra* (2005), a somewhat ironic gesture since the snake's face is turned away from us, eliminating the element of danger and emphasizing instead the strange incongruity of this reptile seemingly emblazoned with a smile on the back of its head. The work indicates that nature at least has a sense of humor, albeit a cruel or awe-inspiring one, whose odd and sometimes discordant associations Stark continues to explore throughout this exhibition.

Black Widow Society (2005) is less obviously mythical, comprising a near-galactic spiral wherein small red hourglass figures float through the immensity of space. These symbols, which refer directly to the iconic markings to be found on the underside of a black widow spider, proliferate and disband the menacing edge of the painting's title. Yet the symbolism floating around her also represents the ancient pagan hourglass, which stands for balance and the equinox. What Stark is most concerned to communicate here are the black widow's numerous meanings and associations, suggesting that this widely perceived "femme fatale" can also represent transformation and the tenuous equilibrium of all life.

The exhibition also includes a quartet of diamond-shaped *Pyramids*, individually set against backgrounds of lapis lazuli, fluorite, rose quartz, and amber. These illusionistic aerial views of pyramids were inspired by the celebrated Egyptian tombs as well as Mariner 9's depictions of Mars. Finally, Stark has made several translucent amber *Rotations* that testify to the process of fossilization. Indeed, in many of these pieces you can find the mummified remains of small insects seemingly waylaid in the name of art. The sense that time has somehow been stopped—or more accurately, eviscerated—is palpable in these smallest paintings. In *Amber Rotation* (2005) Stark has built up layers of flora and fauna within a very restricted space, as if vastly different species have unwittingly crossed paths, creating a provocative disruption in the cosmic continuum. Perhaps in the future someone will eventually unearth this work, proving not only the prior existence of a desire to make art but also the successful forging of a channel between the natural and artificial worlds.



LINDA STARK, (TOP TO BOTTOM) LAPIS LAZULI PYRAMID, 2004, OIL ON CANVAS OVER PAPER, 28.5 x 28.5 in.; BLACK WIDOW SOCIETY, 2005, OIL ON CANVAS OVER PAPER, 36 x 36 in. COURTESY ANGLES GALLERY, SANTA MONICA.

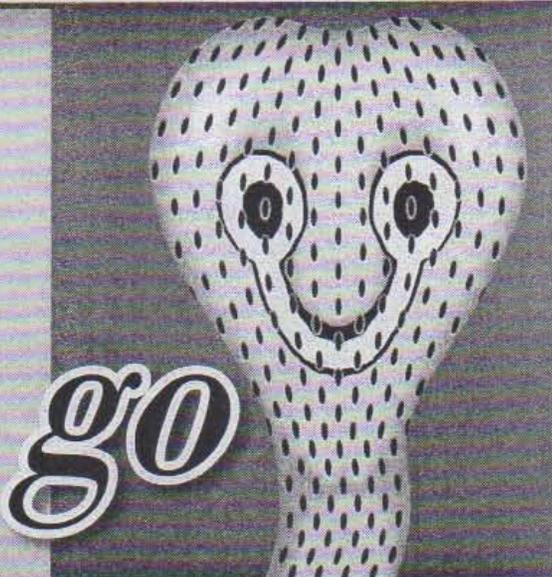
ART CULTURE IN LA

ART

**HILARY BAKER/
AMIR FALLAH,
LINDA STARK**

Two masters of the blob, unaware of one another's work before they were paired here, play off each other effervescently as they manifest the substratum of comic-book biomorphism running through contemporary SoCal abstraction. Both Hilary Baker and Amir Fallah favor sharp contours, flat candy-like colors (albeit from restrained palettes), a cartoony sense of movement and space, and, yes, even character development. The stacked eyeball-like orbs in Baker's work and the almost microscopic tangles of squiggly debris predominating in Fallah's are hardly "characters," however. They behave more like animals (or, given their affectless flatness, virtual pets) than they do like us. But that's part of their charm. More of that charm comes from their insouciance, their ability to be witty while remaining inscrutable.

Linda Stark also exploits the funny-ha-ha sense of abstract painting, except that many of her works include figurative motifs. Well, calling the emblematic simplifications of, say, the back of a cobra's head or a cloudscape bent around the sides of a pyramid "figurative" is rather like calling Warhol's Marilyn "realistic": It's not about the figure, it's about the image. Hilary Baker and Amir Fallah at Laband Gallery, Loyola Marymount University, 1 LMU Dr., Westchester; Wed.-Fri., noon-4 p.m.; Sat.-Sun., 12:30-3:30 p.m.; thru Feb. 19. (310) 338-2880. Linda Stark at Angles, 2230 Main St., Santa Monica; Tues.-Sat., 10 a.m.-6 p.m.; thru Feb. 18. (310) 396-0519.



Linda Stark Spectacled Cobra (2005)

—Peter Frank

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ART PAPERS

Until the recent works, Stark's paintings have been mostly small. Although the scale of these works is fairly consistent, her technique of painting has significantly developed, making her style and paintings distinct. In the early nineties, she began to layer oil paint to create an often-delicate relief that sometimes drips off the edges of the canvas. This technique requires allowing each layer to set before applying the next. The paintings dry from the exterior to the interior layers: it may take five years for a painting to dry. Because of this laborious process, Stark works on up to twenty paintings at one time.

The gem of the exhibition, *Sunshine Diamond Weave* (1998), consists of alternating gradation of orange and yellow lines of paint that Stark applied with a brush. Stark's layering technique creates relief elements and a pattern suggesting a woven basket. Stark created *Pink Rotation* and *White Rotation* (1992) from a similar layering process but she applied the paint and then rotated the canvases to cover them. In the center of each composition is a knob of paint in relief. The layers of oil paint create an iridescence that is inherent to Stark's technique and cause these works to almost glow.

By the late nineties, Stark had integrated motifs reminiscent of earlier work with her painting technique. *Flower Nipples* (1997) is a pink textured surface with flowers as symbolic nipples. This work and those like it enhance the exhibition with their humorous and playful qualities that aesthetically engage a viewer while also suggesting feminist politics. *Coat of Arms* (1991) depicts a golden uterus, fallopian tubes and ovulating ovaries against a vibrant red background suggestive of menstrual blood. This work less successfully engages the viewer aesthetically and politically.

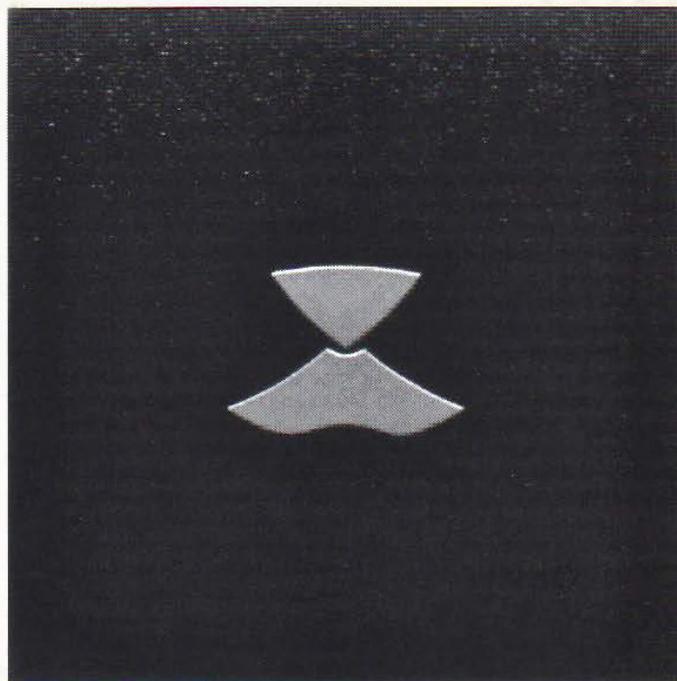
The larger-scale paintings from 1999 and 2000 suggest that Stark is creating a new body of work. She seems to be further exploring provocative imagery and developing more intriguing compositions. *Ophelia Forever* (1999) with its centralized figure eight image that reads as breasts

SANTA BARBARA, CALIFORNIA

By Jennifer Vanderpool

LINDA STARK's exhibition "Runaway Love" (Santa Barbara Contemporary Arts Forum, September 7—October 27, 2002) showcases thirty-seven works from 1988—2000, documenting her maturation as a painter. It begins with early post-graduate school paintings and concludes with ones that suggest a new direction for Stark's work.

In Memory (1988) is a small-scale oil painting on canvas. A stylized Egyptian eye in the center of the composition stares out at the viewer. The concentric circles that radiate outward from the eye enhance this sense of engaging the viewer. With *Todos Los Días* (1988) Stark furthers her circular motif by employing images of teardrops in a concentric pattern. The significance of the scale, materials and motifs in these early works only becomes relevant when viewed with the later paintings in mind.



Linda Stark, *Black Widow Portrait III*, 1999, oil on canvas on panel, 24 by 24 by 2 inches (Collection Dallas Price, Santa Monica, California).

with nipples contemporizes Sir John Everett Millais' painting of the distraught maiden. *Black Widow Portrait III* (1999) is a black background with a centrally located red abstract image of a spider that evokes the myths of its namesake.

"Runaway Love" is a delightful exhibition of Stark's work. Exhibiting twelve years of paintings enhances the viewer's visual experience and understanding of Stark's well-crafted and enjoyable paintings.

Linton, Meg, "Linda Stark: Runaway Love," *Linda Stark: Runaway Love*, Santa Barbara: Santa Barbara Contemporary Arts Forum, 2002, pp. 10-17

LINDA STARK *runaway love*

by Meg Linton

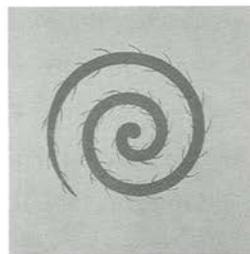
The point is, the poets are more attracted by the possible meanings of a painting than by the evident means used to make either painting or meaning. The picture as object yields to the subject for interpretation.¹

Linda Stark is a painter with vision and purpose, who makes abstract paintings containing images from her everyday world to communicate the inherent themes of consciousness: love, death, and desire. Blatantly ignoring art world dictates of "fashionable or "unfashionable," Stark creates deeply spiritual and symbolic paintings with profound references to both the physical and metaphysical realm. Stark's work is part of a long artistic history as evidenced by the 1986 survey exhibition *The Spiritual in Art: Abstract Painting 1890-1985*,² organized by the Los Angeles County Museum of Art, an exhibition which had a profound impact on the artists of her generation working in Los Angeles.

Shortly after finishing graduate school in 1985 at the University of California at Irvine, Stark established a studio in Costa Mesa, California and took a job as the Chief of Security at the Newport Harbor Art Museum from 1985-87.³ In keeping the museum secure, she was allowed extended periods of time to look at the art in the galleries and see what withstood the "guard" test of time. Meaning, she would see what artwork would continually hold her interest for the two or three months it was on display. This experience taught her a great deal about time, resonance, and the act of looking. It also spawned a breakthrough in her work that would take her a year to realize.

While she was working at the museum, several important exhibitions were held: *Flemish Expressions: Representational Painting in the 20th Century*; *The Interpretive Link: Abstract Surrealism into Abstract Expressionism*; *Chris Burden*; *John McCracken* and various shows from the permanent collection. At some point she came across a tiny anonymous painting. This minute work generated a visceral experience which caused her to shift from making large ten by six-foot, smooth-textured Georgia O'Keefe inspired atmospheric paintings to ten by ten-inch flat abstractions with a single graphic image. The survey begins here, in 1988, when the artist finds her own path—a circuitous route of inherently personal images demonstrating the epic conflicts of the human condition.

It begins with the spiral: an image of great potency in nature, mythology, and art. The spiral is a shell on a snail's back, the swirling gases of a distant galaxy, or a fast moving vortex washing down the drain. This archetypal shape is a constant presence in Stark's work, representing the infinite, universal energy and the karmic cycle of life. Stark's interest in the spiral is based upon her observations of nature and her studies of eastern religions and philosophies. Over the years, Stark has developed her spiral into various forms of concentric circles and rotations with multiple references to the body, natural forces and levels of enlightenment.



Spiral Pathway (1988) is a small, quirky, square mandala-like painting where a thorny red spiral floats in a blue field. The opposing colors cause an optical vibration and create a visual intensity. The thorns (or pesky hairs) sprouting from the bloody brick road indicate a less than smooth ride for this little Dorothy. The cycle of life is beautiful but bumpy, no matter what side of the rainbow. The push and pull of opposites or bitter sweetness is a continuing thread. In Stark's hands these elements are simultaneously empowering and defeatist, humorous and serious, joyful and sorrowful.

In *Kundalini* (1991) she directly refers to the serpent energy of Hindu philosophy using the vertical canvas as a figurative element—a torso. A luminous spiral rises from the base of the canvas to a large suspended orb made by pooling the paint and giving it an orange peel texture. (This stippling technique she later develops into a thick skin-like surface for her “flesh” paintings). Depicting the rising cosmic energy of consciousness from the root “chakra” or base of the spine to the crown chakra or skull, Kundalini manifests the physical route of energy through the human body. It is Stark's attempt to visualize an invisible-physical phenomenon—much like depicting “thought-forms” of Annie

Besant and CW Leadbeater in their book of the same name.⁴

Out of these spiral paintings arise several images that morph into concentric circles. However, unlike those of Jasper Johns or Timothy Nolan, Stark's circles are of the body and vacillate between being breasts and eyeballs. In particular, *Untitled (Double Spiral)* (1991), presents a crossover of imagery where the thorny path of two co-joined spirals stare at us as we stare at the sprouting cleavage. In *Todos Los Días* (1988), two disembodied breasts with large round nipples intersected with rings of blood red tears are splayed across the smooth surface of the canvas. This painting, along with *The Execution of Saint Agatha* (1988), mark the artist's motivation to create an idealized or hyper-realized uber-Woman—simultaneously powerful and vulnerable. Throughout history Saint Agatha has been depicted holding her breasts on a silver platter—the resulting torture of refusing the advances of Quintian, a wealthy nobleman of Sicily. Her captor did not demand her head (like Salome with John the Baptiste), instead, he wanted her source of life, nourishment and strength; all he got were two mounds of flesh.⁵

Stark's feminine badges of honor evolve (or in this case are reduced) over time from representing the whole breast to focusing on the expressive nipple. *Abstract* (1993) is a bold, sensual and erotic painting depicting two aroused life-sized nipples formed completely out of oil paint. Again, the small canvas acts as a torso and the nipples are a pair of alert eyes staring boldly into the face of the viewer. The male gaze is finally subjected to the female gaze. The surface is flesh-colored but lacks the skin-like, stippled surface of later works like *Flower Nipples* (1997) or *Third Quadrant* (1997). The nipple paintings are not simply an emblem that equals "Woman." The nipple paintings validate female sensuality, excitability and desire.

Along with expressing erotic passion, Stark weaves into her images the

themes of lost love, heartache, and suffering. In *Todos Los Días* (1988), three rings of bloody tears encircle the breasts and radiate from the heart center. Stark calls these tears her "fountain of sorrow." The "fountain" also appears as waterfalls of color streaming off the edges of the canvas from weeping eyes or from bleeding breasts as in *Untitled (Two Fountains)* (1991). Rivers of tears flood from a pair of solid black eyes and overflow a turbulent murky blue field in *Untitled (Crying Eyes)* (1991). The eyes peer out of a sorrowful mask like an ancient *penitente* in the *Semana Santa* processions in Sevilla. The hooded and masked figures march with their burdens once a year at Easter to repent for their sins and pray for forgiveness, hope, and strength. Stark's roman catholic/kitsch-like fountains of sorrow give us pleasure along with a little pain—reminding us suffering is part of living.

Stark's ability to create a strong and complicated visual language is a result of attentively looking at the world around her. Like the sacred paintings of the Australian Aboriginals or Native North Americans, her inspiration is gleaned from her everyday experiences and her immediate environment. The "fountains of sorrow" are generated from living in downtown Los Angeles and seeing the Latin religious imagery in the neighborhood. When Stark worked at a law office in the late eighties, she stared at two things everyday: the herringbone floor which inspired her first weave paintings; and a Vija Celmins' ocean drawing which inspired her peaked ocean paintings, *Part* (1992) and *Be the Rainbow* (1994). She uses her own body as source material as it bruises, scars, and ages. She is a keen observer of her physical, emotional, and intellectual environment and is able to produce complex, yet readable, symbols expressing the ying/yang of human consciousness.

When Stark moved from downtown Los Angeles to the Silverlake/Atwater area in the mid 1990s, she discovered a new foe, friend and obsession, the Black Widow Spider. Her studio and house were severely neglected by the previous tenant and nature had taken over the

backyard and parts of the house. It was/is a haven for these nocturnal eight-legged femme fatales. Stark (who remains both terrified and fascinated by these creatures), has created a personalized mythology or arche-typology using the classic red hourglass and the ephemeral lethal web of the black widow.

Other artists like Vija Celmins and Louise Bourgeois have explored this imagery in their work, because the spider is a potent symbol of creativity, destruction and pride—evidenced by the story of Arachne told by the Roman poet Ovid in the *Metamorphoses*.⁵ It is a perfect image for Stark to adopt as it plays into the dualistic nature of her work. The red hourglass functions as a symbol of time—marking our mortality as it is branded on a black bulbous belly of a female spider—who (like the praying mantis) may decide to forgo the post-coital cigarette and kill her mate.

When Stark describes seeing the black widows as she walks to and from her studio at night, she notes that you cannot see the spider itself, only the hovering red hourglass bobbing in the dark. The widow uses her weakness, the exposed abdomen, as her strength—her bedazzled belly lures insects into her web. Stark sets the red, bold graphic hourglass in a black stippled field. At first she painted the hourglass life-size; then it began to grow as she connected with its wealth of meaning. Stark's deadly hourglass ultimately transforms into the woman in the red dress—powerful, seductive, and fertile; female as creator and destroyer, created and destroyed.

Stark mixes religious and pop culture references in sacred and profane ways without disrespect. She uses an intuitive and analytical process in developing her symbology to convey inspiration and meaning to her audience; much like stained glass windows of Medieval times when the public could not read but could associate a symbol with an event, person or action. One of her many temp jobs was working at IBM where

she learned about the marketing/status concept of "branding," and how this trickled down into the corporate culture, group dynamic and the individual. She was intrigued by the hierarchical symbolism of monograms on the male executive uniform and how these emblems were used to create identity. Stark took this concept as emotional branding and translated it into a series of flesh paintings with an image or word "branded" into the painted, skin-like surface—*Third Quadrant* (1997), *Signature* (1998), and *Jesus!* (1999). Stark captures the detail of the brand in the flesh, she even creates a halo effect around the image as if it is a healing scab on the human body. *Jesus!* (1999), is a conflicted painting because the word is both an acknowledgement of a religious belief but also an expletive. Is it a prayer or blasphemy?

From her cadre of diverse images, Stark also uses bankrupt images like the "flower power" daisy of the mid-twentieth century to speak to those lost ideals of *Make Love Not War*. The rainbow has been adopted by gay pride, but Stark, in the peaked ocean painting *Be the Rainbow* (1994), uses it to express a desire to keep the ideals of the Hippy Generation (before it went awry) current and familiar. *Silver That Girl* (1998) is a tribute to Marlo Thomas and to the aging feminists who battled on the front lines to change Woman's situation in America. Stark reinvests these familiar but cliché images with fresh perspective.



Stark's work is extreme and this is only a brief introduction to her vast repertoire. Her elaborate technique and loaded images require a free association to delve into the deeper meanings and to find a personal connection. She communicates in a non-verbal way through her intense graphics, color, oil paint, and surface textures to provoke interpretation. Each aesthetic choice has meaning(s) and is carefully strategized to convey an expression of her human experience and to trigger

a thoughtful reaction of our own experience in this world. As Georgia O'Keefe said (and this is also true for Linda Stark): "I found I could say things with colors and shapes that I couldn't say in any other way—things that I had no words for."⁶

1. McClatchy, J.D., Editor. "Introduction," from *Poets on Painters: Essays on the Art of Painting by Twentieth-Century Poets*. California: University of California Press. 1988, p. XV.

2. Tuchman, Maurice. *The Spiritual in Art: Abstract Painting 1890-1985*. New York: Abbeville Press and Los Angeles: Los Angeles County Museum of Art, 1986.

3. Newport Harbor Art Museum is now called The Orange County Museum of Art

4. Besant, Annie and CW Leadbeater, *Thought-Forms*. Wheaton, Illinois: The Theosophical Publishing House, 1925, 1969, 1975.

5. "Arachne." Loggia. 17 June 2002. <<http://www.ogiia.com/myth/arachne.html>>. "According to Ovid in his *Metamorphoses*, Arachne lived in the country of Lydia (which had a legendary reputation for producing some of the most splendid textiles in the ancient world), where she matured into one of the finest weavers ever known. Arachne was in fact so adept at weaving that she grew arrogant, and claimed her ability rivaled that of the goddess Athena. Athena, as the patron deity of weavers and quite an accomplished weaver herself, immediately took notice of Arachne, and traveled to Lydia in order to confront the boastful woman. There the goddess assumed the guise of an old peasant, and gently warned Arachne not to compare her talents to those of an immortal; Arachne merely dismissed this reproach, and so Athena was compelled to accept the mortal woman's challenge. They would each compete by creating a tapestry. Athena wove her tapestry with images that foretold the fate of humans who compared themselves with deities, while Arachne's weaving told of the loves of the gods. Such was Arachne's skill that her work equaled that of the goddess, and Athena, overwhelmed by anger, struck the hapless woman repeatedly. Terrified, Arachne hung herself, but Athena transformed the woman into a spider who quickly scurried off. Thus, this tale explains the spider's ability to weave its web."

6. Eldredge, Charles C., "Nature Symbolized: American Painting from Ryder to Hartley," from *The Spiritual in Art: Abstract Painting 1890-1985*. New York: Abbeville Press and Los Angeles: Los Angeles County Museum of Art, 1986, p. 118. (Endnote 25, p.129: Georgia O'Keefe, *Georgia O'Keefe*, New York: Viking Press, 1976.)

TIME MADE FLESH *fetishism, duration and the
process of facialization in
Linda Stark's paintings*

by Colin Gardner

Architecture positions its ensembles - houses, towns or cities, monuments or factories, to function like faces in the landscape they transform. Painting takes up the same movement but also reverses it, positioning a landscape as a face, treating one like the other.

- GILLES DELEUZE AND FÉLIX GUATTARI¹

The body proper embraces a philosophy of flesh as the visibility of the invisible.

- MAURICE MERLEAU-PONTY²

Flesh was the reason why oil painting was invented.

- WILLEM DE KOONING³

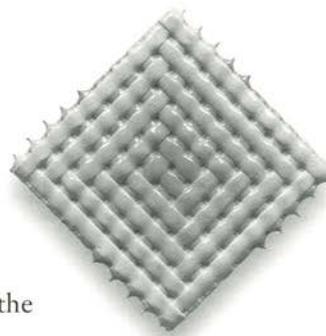
"A distinction should be made between the time it takes the painter to paint the picture (time of 'production'), the time required to look at and understand the work (time of 'consumption'), the time to which the work refers (a moment, a scene, a situation, a sequence of events: the time of the diegetic referent, of the story told by the picture), the time it takes to reach the viewer once it has been 'created' (the time of circulation) and finally, perhaps, the time the painting *is*".⁴ Although Jean-François Lyotard, the author of this statement, was attempting to isolate different sites of time in the work of Barnett Newman, he could easily have been referring to Linda Stark's paintings, for it is the marked discrepancy between the duration of her working process and the cognitive time of the spectator's perception of the work that determines the paintings' complex temporal relationship to the body and its affective intentionality, particularly in relation to extreme emotions such as passionate love, agony, ecstasy, pleasure and fear.

Working in an intimate scale—her works are rarely larger than 10x10" or 10x20"—Stark's investigation of the plastic properties of oil paint begins with its inherent hapticity.⁵ By exploring the sensual, tactile surface, liquidity, its propensity for flow and movement, as well as the resonance of color and reflective qualities of her chosen medium, Stark attempts to show how the temporal and material properties of oil paint are directly analogous to those of the human body as palpable flesh. Whether working from direct examination of how paint behaves and "works," or through observation of similar occurrences in nature (how water flows into a gutter, for example), Stark's process is always slow and painstaking. It entails an incremental building and layering of paint through drips and flows over an extended period (often up to a year), so that the geological stratification of time is communicated in the material and formal layering of the work itself.

Stark's series of "Peaked Paintings" (1992-94), for example, consist of built-up layers of pigment that resemble three-dimensional relief maps

of seascapes or earth spirals. Using a wide variety of brush sizes (reduced to a single hair in some cases) Stark subtly gradates the painting's surface over several months by accentuating the peaks and troughs of the topography, so that the result lies somewhere between a heavily impastoed landscape and a sculptural relief. As in all of Stark's work, the temporal and process-oriented aspects of the work are counterbalanced by symbolic and autobiographical references, so that process and narrative content are balanced in a chiasmic reversibility.⁶ *Part* (1992), for example, with its subtle suggestion of a diptych structure, alludes to the pages of an open book and the Biblical connotation of Moses' parting of the waters of the Red Sea, but also to the psychological and affective notions of being an "open book" or reaching the "parting of the ways" with a lover or a job. Similarly, *Olden Love* (1995) consists of a relief vortex in metallic gold inspired by the organic spiral design of a carrion blossom, a desert succulent whose blooms smell like dead flesh. With its alternately receding and protruding topography and sense of cyclical time, the work evokes both timelessness and eternity—much like the feeling that you've known and loved an old friend forever—but also of repetition, redundancy and decay, the vortex acting as a form of abjection.

Stark's signature "Weave" and "Rotation" paintings (1992-94) push the relationship of oil paint to the temporal qualities of the enduring body still further, overdetermining the works' fleshy surface and fetishising not only the finished object but also the labor process itself.



Inspired by the herringbone floor pattern of the law firm where Stark once worked as a temp, the paintings emulate the fabrication of actual woven cloth. Using a hand-held process, Stark painstakingly cross-hatches the paint drip by drip, harnessing gravity to push and pull the viscous pigment across the surface of the canvas in a series of vertical

and horizontal striations. The paint eventually trails off the support at the picture's edges, creating hardened, jagged spurs of accreted pigment. This both foregrounds Stark's meticulous process and reifies a kind of calcified time, literally embedding duration in the work's haptic properties. In this sense, the work is an authentic expression of time-worn labor, of the refusal to cut-corners, of a singular patience that evokes the Homeric myth of Penelope, who weaved by day but unpicked the cloth by night in order to delay her wooing suitors while waiting for her husband, Ulysses to return from the Trojan Wars.

The rotation paintings derive from a similar process, whereby each canvas is held at a steep angle as a pool of paint is applied and allowed to flow. This action can take several hours, putting considerable physical and mental strain on the artist. After allowing each drip to dry (in the summer each drip needs about 2 days of drying time before the next drip is applied; in the winter it may take up to 2 weeks between drips), the canvas is rotated slightly for the application of each subsequent drip, ultimately producing a 360 degree, splayed latticework of dried rivulets. These overlap in the middle of the work to create a knot or nodal point that resembles, by turns, a nipple, a clitoris, a navel, a giant pimple or an all-seeing eye, thus folding the work's formal properties into the semiotics of the multi-gendered body.

So far we have focused exclusively on the duration and labor of Stark's process (the time of production). But what of its necessary corollary, namely the interpretative work of the spectator (the time of consumption)? Stark deliberately creates an obvious discrepancy here, for no matter how long we spend with each painting, we will never come close to understanding or doing justice to the time spent in its creation. Moreover, for the artist, each painting is a material catalyst or triggering mechanism for long-term personal memory. Much like the mnemonic effects of Proust's madeleine, the works are constant reminders and indices—voluntary and involuntary—of time past,

evoking a wide range of sensations and recollections (both bitter and sweet). As spectators, we have no means of accessing such temporally induced affects, as we cannot occupy the artist's personal duration as an experiential time past. We can only witness each work through the conceptual mechanism of our own (necessarily short-term) subjective associations. Stark's paintings can thus be seen both as concrete markers of lost (productive) time, but also agents of time regained, as the objective instant of "the now." Lyotard evocatively calls such paintings "angels," for while they announce nothing in terms of a concrete message or memory, it doesn't really matter because they themselves become the annunciation:⁷ "The message (the painting) is the messenger; it 'says': '*Here I am*', in other words, '*I am yours*' or '*Be mine*.' Two non-substitutable agencies, which exist only in the urgency of the here and now: me, you...The message is the presentation, but it presents nothing; it is, that is, presence."⁸ In other words, time *is* the picture itself.

Stark's paintings are thus ideally positioned at the intersection between two temporal axes, between the virtual (representing time past and future, memory and narration) and the actual (pure present, perception and description). As Deleuze reminds us, "Only the present exists in time and gathers together or absorbs the past and future. But only the past and future inhere in time and divide each present infinitely. These are not three successive dimensions, but two simultaneous readings of time."⁹ The difficulty for the spectator, as we have seen, is how to bridge the gap between the durations of production (i.e. the iterative past and subjective memory of Stark's painterly process) in order to make it accessible for an empathetic reception in the present/presence of audience consumption. In other words, lacking first-hand knowledge of the work's durational process, how do we find a way in—bodily, conceptually, affectively—so that we can refashion the work in terms of our own phenomenological intentionality without sacrificing its own durational properties?

This isn't an easy undertaking, but Stark gives us the necessary affective bridge, much like Proust's madeleine, through the fleshly form of something we all share—faciality—and, perhaps most importantly, its historical association with the properties of oil paint. Apart from the advantages of its longer drying time—you can't drip or make a gradation with acrylic because it dries too fast—oil painting has what Stark calls "its own vibrational frequency and feel (presence)." Moreover, as de Kooning's oft-quoted statement suggests, "Flesh was the reason why oil painting was invented." This isn't entirely true of course, but there are historical correspondences between the development of oil painting (falsely attributed to the van Eyck brothers in the mid-15th century) and the apotheosis of crucifixion paintings during the Renaissance. Oil paint's luminosity, combined with its skin-like, "licked surface" was ideally suited to vividly affective representations of the suffering Christ's body—wounds gaped, blood oozed in almost Technicolor realism—while simultaneously transcending its materiality by evoking an interior spiritual radiance tantamount to a divine state of grace. Stark exploits oil paint's historical association with the agony and ecstasy of the crucifixion by expanding its characteristics through an exploration of the sexualized female body and its amplification in myth (both Western and Eastern) and pop cultural symbology. The results are layered and juxtaposed through the language of condensation and displacement typical of the dream work. Expressing, by turns, the female body as a field of defilement and abjection, but also as an active, incommensurable physical terrain of movement and flow, the work also reduces the body (and by extension, oil paint) to a fetishized surface, replete with its Freudian connotations of castrator/castrated.

In an untitled painting from 1991, for example, Stark renders a pair of bleeding nipples in vivid red against a flesh-toned ground so that they appear like a gaping wound. The paint was dripped over the course of a year, so that the layers convey both a sense of geological time past as

well as the appearance of moist skin and fresh glistening blood (time present). The associations of the "skin" of the oil paint with human skin are clear, creating an affecting identification (we're both appalled but also erotically stimulated by these atrocious wounds) that helps to transcend the temporal gap of process and consumption. More important however, as we shall see, is Stark's ability to convey the simultaneous image of a torso (whose bleeding nipples are readily associated with the martyrdom of Ste. Agatha, whose breasts were cut off and served on a platter to her nemesis) and a face (the bleeding eyes are symbolic of the castration of Oedipus), thus creating a reversibility of body parts that defies easy gender identity. We find a similar ambivalence in the more feminist inflections of *Coat of Arms* (1991)—my "women unite" painting, as Stark calls it—which depicts a golden uterus, fallopian tubes and ovaries in the act of ovulation against a vivid red ground whose edges are textured to resemble coagulated menstrual blood. While the result indeed looks like a heraldic shield or genealogical (or should that be gynecological?) coat of arms, it also evokes the head of a ram or bull, collapsing the feminine into the symbology of both the Dionysian and sexually potent masculinity.¹⁰



A body that is also a face. Nipples that are also eyes. A uterus that is also a head. Insides that are also outsides. Stark collapses the difference between body and face, between the corporeal and rational consciousness, via the common denominator of paint as literal and metaphorical flesh. This strongly echoes Merleau-Ponty's phenomenological project, which argues that inner consciousness and the external material world must conjoin transparently in the flesh of the body, to become inextricably entwined as sheer surface. Or, perhaps more appropriately,

following Stark's lead, as the symbolic contours of the human face. We should note however that for Deleuze and Guattari, faciality is not necessarily a literal face, but rather a map, a machinic topography of planar surfaces interspersed and fissured by orifices and black holes—the equivalent of eye sockets, noses, ears, mouths, etc.¹¹

If the head and its elements are facialized, the entire body also can be facialized, comes to be facialized as part of an inevitable process. When the mouth and nose, but first the eyes, become a holey surface, all the other volumes and cavities of the body follow...hand, breast, stomach, penis and vagina, thigh, leg and foot, all come to be facialized. Fetishism, erotomania, etc., are inseparable from these processes of facialization. It is not at all a question of taking a part of the body and making it resemble a face, or making a dream-face dance in a cloud. No anthropomorphism here. Facialization operates not by resemblance but by another order of reasons. It is a much more unconscious and machinic operation that draws the entire body across the holey surface, and in which the role of the face is not as a model or image, but as an overcoding of all the decoded parts. Everything remains sexual; there is no sublimation...¹²

It is here, on the surface of the painting/face, where flesh conjoins with flesh, that Stark collapses the difference between her different durations. Here, the visible is indistinguishable from the invisible, memory is made manifest as surface skin. Perception, duration and the external world unite on the plane of the body (and, by extension, the plane of the painting itself), intertwined in a single corporality—a multiplicity of time made flesh.

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Gardner, Colin, "Time Made Flesh: Fetishism, Duration, and the Process of Facialization in Linda Stark's Paintings," *Linda Stark: Runaway Love*, Santa Barbara: Santa Barbara Contemporary Arts Forum, 2002, pp. 40-48

1. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis: University of Minnesota Press, 1987, p. 172.
2. Maurice Merleau-Ponty, "Nature and Logos: The Human Body," *In Praise of Philosophy and Other Essays*, Evanston: Northwestern University Press, 1970, p. 197.
3. Willem de Kooning, "The Renaissance and Order." Transcript of 1950 lecture, in *Transformation* 1:2 (1951).
4. Jean-François Lyotard, *The Inhuman: Reflections on Time*, trans. Geoffrey Bennington and Rachel Bowlby, Stanford: Stanford University Press, 1991, p. 78.
5. Deleuze equates haptic space with a combination of close-range vision and tactility, a type of "smooth" space whose orientations, landmarks and linkages are in constant variation. It is thus a form of nomadic space, even when concerned with an ostensibly static object, a multiplicity that resembles the becoming-animal of the hovering swarm or pack. It appeals to bodily affects and impulses rather than the concrete forms and structures associated with its complement: "striated" space. See Deleuze & Guattari, *A Thousand Plateaus*, op cit, pp. 492-499.
6. Chiasm derives from the Greek letter "chi" or X. In rhetoric, a chiasmus is a contrasting argument generated by creating a parallelism that is also reversible: e.g. – "Do not live to eat but eat to live." The chiasm thus subverts the dialectic by making thesis and antithesis interchangeable and reversible.
7. Lyotard, op cit, p. 79.
8. Ibid, p. 81.
9. Gilles Deleuze, *The Logic of Sense*, trans. Mark Lester with Charles Stivale, New York: Columbia University Press, 1990, p. 5.
10. In this respect it also evokes Man Ray's Untitled *Minotaure* photograph (1933), which metamorphoses the decapitated upper torso of a woman's body into the head of an animal—her arms standing in for horns, her breasts and nipples as eyes, her stomach as a mouth.
11. One should also note that the small size of Stark's paintings and their ability to command a large expanse of gallery wall accentuates their appearance as windows or holes in the surface, much like the features of a face.
12. Deleuze & Guattari, *A Thousand Plateaus*, op cit, p. 170.