

Beverly **Rayner**

Hanna **Hannah**

Robert **Larson**

William **Marino**



RYDELL VISUAL ARTS RECIPIENTS



Beverly Rayner

by JoAnne Northrup

Senior Curator

San Jose Museum of Art

San Jose, California

A photograph is not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stenciled off the real, like a footprint or a death mask.

– Susan Sontag

Photographs are capable of telling lies, of signifying a reality that never in fact existed. Countless examples illustrating this premise leap to mind, from re-touched high school class portraits that improve flawed complexions, to deliberately manipulated documentary photographs appearing on news websites, to the *Untitled Film Stills* series of self-portraits by artist Cindy Sherman. Despite the fact that the meanings we attach to photographs are necessarily shifting and unstable, subject to the interpretation of the viewer and his or her own discrete set of experiences, we have become increasingly voracious consumers of images, and their power to influence public opinion is undeniable. Yet there is a flip side to this; photographs also carry with them the power of evocation, the ability to compress volumes of information into a single image. Sometimes they are all we have left.

Artist Beverly Rayner is a devoted student of the human condition as expressed through photographs of people: families frolicking on the beach, a child on a swing-set, a particularly expressive fragment of the body – eyes, lips, hands. She began by using photographs that she had taken herself, later using old family photographs and snapshots culled from garage sales or flea markets as well. She treats these images irreverently, cropping them, coating them with beeswax, and manipulating them. Over the years, her work has evolved in its style of presentation, although she has been known to return to her earlier compositional devices. She first used base structures such as boxes, windows, or wooden frames, as in *The Remembering of Dreams* (1992), a mixed media construction in the collection of the San Jose Museum of Art. Most recently she has begun, quite literally, thinking outside the box – a recent work entitled *Memory Encapsulation Network #2* (2006) uses rubberized rope to trace a spare sculptural shape. The arrangement features a large black bulbous shape with an image of a single eye, attached via hoses to numerous multicolored smaller bulb-like forms, each one with a photographic image inset. Whether working on series that are poetic and emotive, acerbically critical, or bizarre and surrealistic, Rayner has consistently incorporated two things into most of her work of the past two decades: found objects and photographs of people.

Rayner's use of found objects recalls the work of Northern California Beat generation artists such as Bruce Conner and George Herms, who incorporated cast-off, quotidian objects into their work, exploiting their implicit power of narrative suggestion. However, unlike the often raw and harrowing expressionism of Bruce Conner and George Herms' assemblages, her work often possesses an elegant appearance and attention to detail. In Rayner's work, wooden frames, lenses, old metal containers, and test tubes serve dual purposes, both as framing devices and as symbolic allusions to the woodworking, picture framing, and art and antique restoration work she has done to support herself-trades she first learned from her father.

Born in Deep River, Connecticut, in 1958, Rayner grew up surrounded by seven brothers and sisters. Her parents delighted in finding, fixing, and transforming cast-off items. She remembers being enchanted by her father's workshop, filled with tools and hardware, and often enlisted his help with her projects, learning at

his side how to manipulate materials and modify or repair objects. She also developed a fascination with cameras early on, and began taking her own photographs at age 11 using her parents' old Brownie and Polaroid cameras.

Moving to San Jose in the late 1970s, she attended San Jose State University, studying ceramics. Rayner experienced an epiphany when traveling throughout Europe in 1983, visiting numerous museums, and studying art for a semester at Sheffield City Polytechnic in England. Having seen collage and assemblage works by 20th century masters such as Edward Kienholz, Joseph Beuys, and Man Ray, she returned to San Jose with a changed perspective and a new fervor. She selected slides from her travel photos and began scratching them, rubbing them with pigment, and otherwise transforming them, combining these images with rickety structures of wire and glass. These early works were the genesis of her distinct artistic style, and initiated her focus on the nature of memory as filtered through personal perception.

Rayner's constructions often combine abandoned photographs, symbolic of our collective amnesia and loss of identity, with found objects, representative of society's throwaway ethos. Scraps of wood or metal are salvaged and given a new life, and photographs of anonymous individuals return to their function of serving as shorthand for lives lived. The resulting artworks are both intensely personal and universal, subtle acts of defiance in the face of inevitability.



Apprehensive Paralysis

2005

24.5" x 35" x 5"

Photographs, wood, vinyl,
window shade, nails

Courtesy of the Artist and
Braunstein/Quay Gallery,
San Francisco, CA



Memory Encapsulation Network #2

2006

58.5" x 70" x 19"

Rubberized rope, rubber bulbs, lenses, photographs, latex tubing, wire

From the collection of Andrew and Deborah Rappaport



Darkness falls

2000

51" x 73" x 1"

Gas mask lenses, photographs, plywood, paint

Courtesy of the Artist and Braunstein/Quay Gallery, San Francisco, CA

Clone Incubator

200

18" x 10" x 11"

Acrylic dome, beeswax, metal,
photos, cellulose tubes, lamp
Courtesy of the Artist
and Braunstein/Quay Gallery,
San Francisco, CA





Clone Incubator (detail)



*The right size
(through the looking glass)*

2005

Hand mirror, vintage photograph,
wood, paper, paint, tacks
30.5" x 22" x 1.5"

Courtesy of the Artist and Braunstein/Quay
Gallery, San Francisco, CA



DNA Samples-Specimen Group #6

2003

30" x 22" x 3"

Wood, vintage photographs,
glass vials, metal, vellum, paint
Courtesy of the Artist and
Braunstein/Quay Gallery,
San Francisco, CA



*Optic Nerve Bundle:
afterimages*

2005

36.5" x 26.5" x 3"

Wood, wire, photographs,
lenses, hardware, paint

From the collection of
Ralph and Sheila Pickett



Alchemistical distillations (detail)

Alchemistical distillations

2000

27" x 3" x 3"

Photographs, beeswax, steel, ceramic bowls, gold leaf

From the collection of Ralph and Sheila Pickett

Test Tube Baby

2001

18" x 5" x 6"

Vinyl, photograph, acrylic, metal
Courtesy of the Artist
and Braunstein/Quay Gallery,
San Francisco, CA





Survivor

2000

97" x 23" x 8

Steel & wood gurney, x-rays,
plastic, rope, thread, wire

Courtesy of the Artist
and Braunstein/Quay Gallery,
San Francisco, CA

Beverly Rayner

EDUCATION

- 1985 San Jose State University, San Jose, CA, Bachelor of Fine Arts
1983 Sheffield City Polytechnic, School of Art and Design, Sheffield, England

ONE PERSON EXHIBITIONS

- 2007 G. Gibson Gallery, Seattle, WA
2006 Braunstein/Quay Gallery, San Francisco, CA
"Balancing Acts"
2005 G. Gibson Gallery, Seattle, WA "Mind Over Matter"
2004 G. Gibson Gallery, Seattle, WA "Specimens"
2003 Couturier Gallery, Los Angeles, CA
"Head Above Water"
Braunstein/Quay Gallery, San Francisco, CA
"Toying with Human Nature"
2001 G. Gibson Gallery, Seattle, WA "Genetic Decoder & Other Pseudoscientific Explorations"
2000 Braunstein/Quay Gallery, San Francisco, CA
"More Observations & Experiments"
1999 Couturier Gallery, Los Angeles, CA
G. Gibson Gallery, Seattle, WA "Observations & Experiments"
1998 Braunstein/Quay Gallery, San Francisco, CA
"New Work"
1997 G. Gibson Gallery, Seattle, WA "New Work"
San Jose Institute of Contemporary Art, San Jose, CA
"New Works"
1996 G. Gibson Gallery, Seattle, WA "Shadow Worship"
Braunstein/Quay Gallery, San Francisco, CA
"New Work"
1995 d.p. Fong Galleries, San Jose, CA
G. Gibson Gallery, Seattle, WA "New Works"
1994 Cabrillo College Gallery, Aptos, CA
1993 Braunstein/Quay Gallery, San Francisco, CA
Bridge Center for Contemporary Art, El Paso, TX
"Heart & Mind"
1992 Patricia Shea Gallery, Santa Monica, CA
Memorial Union Gallery, UC Davis, Davis, CA
"Constructions"
1991 d.p. Fong Galleries, San Jose, CA
1990 Dorothy Goldeen Gallery, Santa Monica, CA
"Constructions"
1989 Burton Waller Gallery, San Jose, CA

SELECTED GROUP EXHIBITIONS

- 2007 Museum of Art and History, Santa Cruz, CA
"Rydell Visual Arts Fund Recipients"
Braunstein/Quay Gallery, San Francisco, CA
2006 Museum of Fine Arts, Houston, TX "The Past Made Present: Contemporary Art and Memory"
G. Gibson Gallery, Seattle, WA "15+1/2"
Mary Porter Sesnon Gallery, University of California, Santa Cruz, CA "Image as Object"
2005 G. Gibson Gallery, Seattle, WA "Home Again"
Art Object Gallery, San Jose, CA "Assemblage/Collage"
2004 Braunstein/Quay Gallery, San Francisco, CA
G. Gibson Gallery, Seattle, WA
2003 San Jose Museum of Art, San Jose, CA
"Beyond Tradition: Permanent Collection Photographs"
de Saisset Museum, Santa Clara, CA
"Cut, Copy, Paste: The Art of Contemporary Collage"
G. Gibson Gallery, Seattle, WA "Other Waters"
Braunstein/Quay Gallery, San Francisco, CA
"Branch Out"
2001 San Jose Museum of Art, San Jose, CA
2002 "Is the Medium the Message? Contemporary Art from the Permanent Collection"
Couturier Gallery, Los Angeles, CA
Braunstein/Quay Gallery, San Francisco, CA
G. Gibson Gallery, Seattle, WA "Out of the Frame"
2001 Berkeley Art Museum, Berkeley, CA "Recent Acquisitions, Featuring the Norton Collection Gift"
Braunstein/Quay Gallery, San Francisco, CA
2000 The Museum of Art and History, Santa Cruz, CA
"Piecing it Together: A Visual Journal"
Museum of Contemporary Art, Los Angeles, CA
"Art Auction 2000"
Thompson Gallery, San Jose State University, San Jose, CA "Repetition & Remembrance" (2 person)
G. Gibson Gallery, Seattle, WA
Braunstein/Quay Gallery, San Francisco, CA
"Review and Preview"
1999 San Jose Museum of Art, San Jose, CA
"Piecing it Together: A Visual Journal"
Palo Alto Art Center, Palo Alto, CA
"After Image: Memories Re-collected"
San Jose Museum of Art, San Jose, CA "Into the 21st Century: Selections from the Permanent Collection"

- Modernism, San Francisco, CA
 G. Gibson Gallery, Seattle, WA
 Couturier Gallery, Los Angeles, CA
 Braunstein/Quay Gallery, San Francisco, CA
 "New Space – New Work"
- 1998 G. Gibson Gallery, Seattle, WA "Mixed Media"
 Braunstein/Quay Gallery, San Francisco, CA
- 1997 San Jose Museum of Art, San Jose, CA
 "The Permanent Collection 1997: Recent Acquisitions"
 Braunstein/Quay Gallery, San Francisco, CA
 301 Main, Yuma, AZ "Yuma Symposium '97"
- 1996 Braunstein/Quay Gallery, San Francisco, CA
 G. Gibson Gallery, Seattle, WA
 "Fifth Anniversary Exhibition"
 City College of San Francisco, San Francisco, CA
 "Artist Books"
- 1995 Ovsey Gallery, Los Angeles, CA
 Braunstein/Quay Gallery, San Francisco, CA
 Seafirst Gallery, Seattle, WA
 "Seattle Art Museum 'Poncho' Auction Exhibition"
 San Jose State University, San Jose, CA
 "Selections from the Ray Ashley Collection"
 G. Gibson Gallery, Seattle, WA
- 1994 Otaru Municipal Art Museum, Otaru, Japan
 "Pacific Rim Art Now 1994"
 Microsoft Corporation, Seattle, WA "Microsoft 94"
 Lisa Sette Gallery, Scottsdale, AZ
 "Third Annual Small Works Exhibition"
 Ovsey Gallery, Los Angeles, CA
 G. Gibson Gallery, Seattle, WA
 Braunstein/Quay Gallery, San Francisco, CA
 Patricia Shea Gallery, Santa Monica, CA
 "Winter Invitational"
- 1993 Triton Museum of Art, Santa Clara, CA
 "Transitional Realities"
 Santa Barbara Forum for Contemporary Arts,
 Santa Barbara, CA "Great Dates"
 Art Museum of Santa Cruz County, Santa Cruz, CA
 "Currents"
 Patricia Shea Gallery, Santa Monica, CA
 "Summer Invitational"
- 1992 ProArts, Oakland, CA "1992 ProArts Annual"
 San Jose Museum of Art, San Jose, CA
 "KTEH Art Invitational"

- San Jose Institute of Contemporary Art, San Jose, CA
 "RE*GENERATION"
- 1991 Michael Himovitz Gallery, Sacramento, CA
 "Just Looking"
 Christopher Grimes Gallery, Carmel, CA
 Falkirk Cultural Center, San Rafael, CA "Lingua Franca"
- 1990 Ginny Williams Gallery, Denver, CO
 "Contemporary Photography"
 WORKS/San Jose, San Jose, CA "Thirteen Artists"
 Monterey Peninsula Museum of Art, Monterey, CA
 "Seventh Juried Photo Exhibit"
- 1989 WORKS/San Jose, San Jose, CA "The Assembled Image"
 Siegfred Gallery, Ohio Univ. School of Art, Athens, OH
 "Alternatives 89 – Photography as Object"
 WORKS/San Jose, San Jose, CA "Light Motifs"
- 1988 San Jose Museum of Art, San Jose, CA
 "San Jose Emerging Artists"
 Monterey Peninsula Museum of Art, Monterey, CA
 "Sixth Annual Juried Photographic Exhibition"
- 1987 WORKS/San Jose, San Jose, CA
 "Bay Currents Exhibition: Eye-Magic"
- 1985 Survival Graphics Gallery, Madison, WI
 "Shoot 3 Alternative Photo Exhibition"
- 1984 San Jose Institute of Contemporary Art, San Jose, CA
 "Coming Attractions"
- 1983 Sheffield Polytechnic Art Gallery, Sheffield, England
 University of Utah, Salt Lake City, UT
- 1981 The Oakland Museum, Oakland, CA
 "The Art of Ceramics in California: From Function
 to Funk" (traveling educational exhibit)

SELECTED COLLECTIONS

ARA Services, Inc., Burbank, CA
 Bank of America, San Francisco, CA
 Berkeley Art Museum, Berkeley, CA
 McCann Erickson, Inc., San Francisco, CA
 Museum of Fine Arts, Houston, TX
 The Oakland Museum of California, Oakland, CA
 David and Lucille Packard Foundation, Los Altos, CA
 The San Jose Museum of Art, San Jose, CA



Hanna Hannah

by **Shelby Graham**

Director/Curator

Sesnon Art Gallery

University of California

Porter Faculty Services

Santa Cruz, California

A Contextual Conversation with Hanna Hannah

Hanna Hannah was born in El Salvador, where her parents lived after they emigrated from Germany with the rise of National Socialism in 1939. She moved to the United States in 1957 at age eleven, leaving behind a familiar language and culture, and a country with an unsettling mix of extreme wealth and extreme poverty. She loved to read and later earned her masters degrees in French Literature and painting. Currently she teaches in the Art Department at the University of California Santa Cruz. Hannah's sense of displacement emerges as a theme in her paintings; her use of underlying text(ure) is embedded in her work. For her there is no separation of theory and practice.

Hannah's paintings depict with fine brush and casein paint horrific images from newspapers within a field of steady, meditative pattern, producing an effect that is startling and arresting. Her more recent oval-shaped "cameos" of detailed scenes are equally disquieting on stark panels of floor-length paper, like holes in a fence both inviting and daring us to look closer. Hanna Hannah's work exposes a confrontation with terror and beauty.

SG: Hanna, when I enter your studio, I see newspaper images clipped to bare walls; an absence of clutter; large palettes with globs of paint oozing like ripe fruit; floor-to-ceiling mulberry scrolls laced with intricate, hand-painted patterns; and large panels with meticulous images of war. I feel like a voyeur to a passionate practice at work. It reminds me of a quote by the painter Gerhard Richter:

One has to believe in what one is doing, one has to commit oneself inwardly, in order to do painting. Once obsessed, one ultimately carries it to the point of believing that one might change human beings through painting. But if one lacks this passionate commitment, there is nothing left to do. Then it is best to leave it alone. For basically painting is total idiocy.

Richter, "Notes 1973," in *The Daily Practice of Painting*, p 78.

HH: I would have to agree with Richter's somewhat archly-worded statement, that without a tensile belief in painting's potential to transform not only the viewer, but oneself as well, it becomes "idiotic." So yes, to subvert this predicament, the sine qua non of painting is obsession; which, in my own practice, I experience as a generative relationship to absence and distance – to the exilic.

SG: We are bombarded with images of terror in the news daily and we are often drawn to these images out of compassion, curiosity and shock. How do you select which images to use?

HH: It's an unconscious process. The images seem to choose me; and what I have discovered in several instances – and much later, well after the work is done – is a subliminal connection with certain events in my own life. However, initially, I'm drawn to the complexity of certain aftermath scenes – situations in which existence continues even in the most untenable situations; the mystery of being there, of wanting to be there, is absolutely a magnet. In these scenes of catastrophe and horror a surface beauty and the complex resonance of the photo image attract me. Yet, I'm also aware of my eye as a violator; my work as

illicit (as in Duchamp's *"Etant données"*). Ultimately I'm drawn in through my helplessness in the face of it all, reduced to being a third-hand witness at best.

SG: Many of your works enclose a scene of despair within a decorative surface. What is the relationship between the two?

HH: They are equal players in the work as a whole. The patterning on wallpaper is what I want as a surround for the images. The wallpaper's conventional function as domestic "embellishment" has since transformed into conceiving of it as a mute witness – that which endures, but cannot speak directly, yet evinces a palimpsest of the assaults of time, temperature, light, as well as other events.

SG: Your work has many layers. Edmund Burke (1729-1797) summarized his theory of the sublime: "Terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime." How does the sublime surface in your work?

HH: The sublime, as I've always understood it, is manifest in situations in which terror exists along with a breath-taking, heart-stopping beauty that infuses the scene.

SG: What do you mean by beauty?

HH: It is something that has as its main imperative to crack open our heart by engaging all of our senses. It is operative at the edge of the unbearable – part Darwinian, part utopian.

SG: You've referred to your work as not being political; how can you say that when you're bringing into focus current events in printed media?

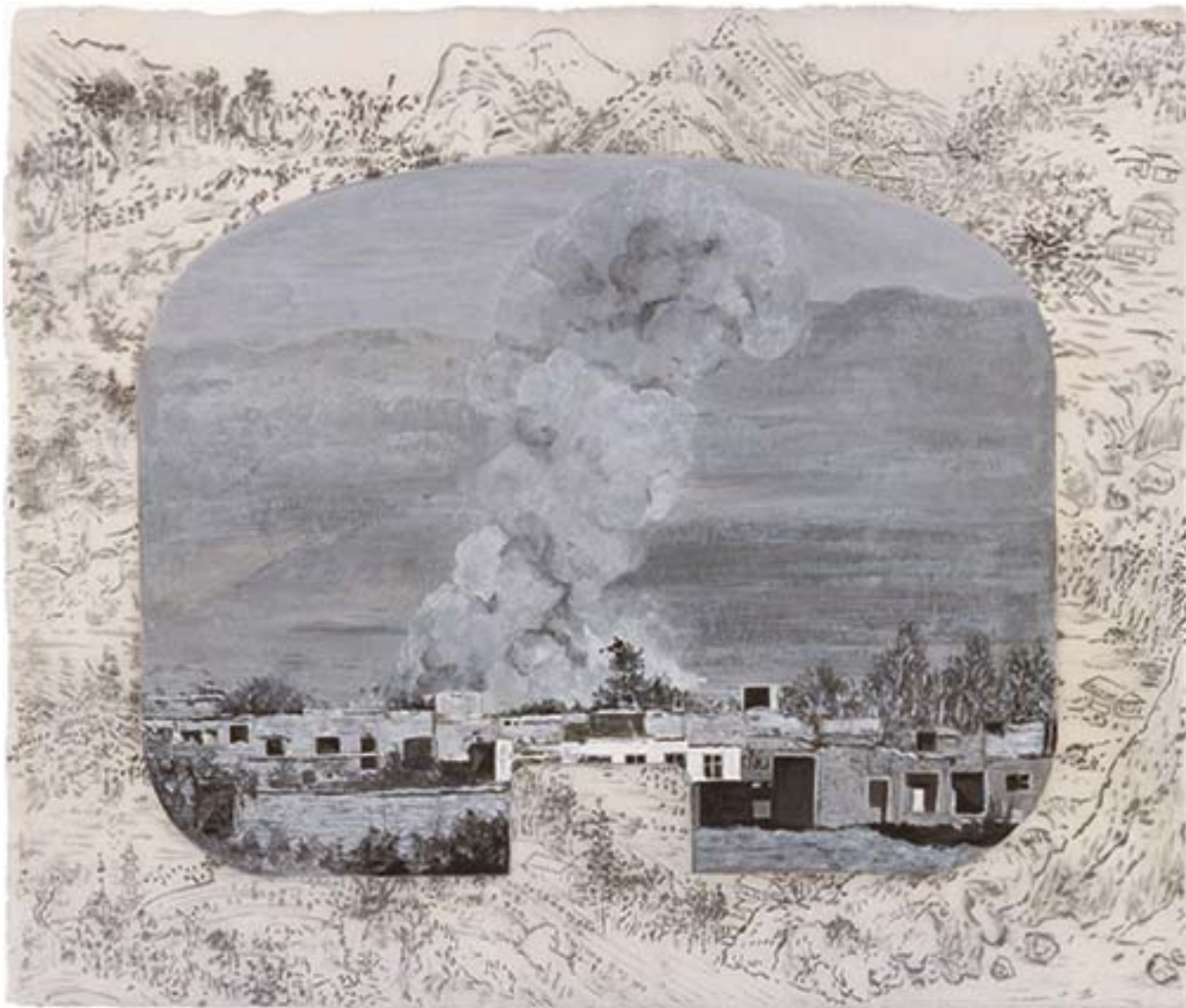
HH: I am drawn to the condition of vulnerability and endangerment in a variety of manifestations. The political is undeniably there in the sense that it comes from a very available sense of outrage at atrocities and inequities perpetrated on the disenfranchised by those in "power"; or horror on behalf of those in the path of natural catastrophes, or in a war zone, etc. However, what I intend is something less reductive, more open – embedded rather in the eternal ambiguities and mysteries of human experience itself.

SG: In your writing about your work, you speak of searching through "metaphoric rubble" when painting these images. Please describe what you find in this search.

HH: Just about all of my images convey that sense of what remains after some cataclysmic event. The rubble is both literal – bullet-hole riddled walls, collapsed buildings, etc. – and metaphoric invocation of the ineffable (and inevitable) emotional upheavals of lived lives. Jabès' quote (from *The Book of Questions*) expresses this exactly:

*"Day after the orgy, dogs are called back and bark.
Battlefields covered with lace."*

After utter destruction, life stirs again, and the charred remains themselves extrude a delicate pattern of grace.



Untitled (Kosovo), 2003

Mixed mediums on rice paper, 23-1/2" x 27-1/2"



Untitled (Jenin Refugee Camp), 2002-2006
Mixed mediums on mulberry paper, 7-1/2' x 27-1/2"

Untitled
(Sumatra 2005), 2006
Casein on mulberry
paper, 28" x 19"





Untitled
(Bagdad 2005), 2006
Casein on mulberry
paper, 28" x 19"

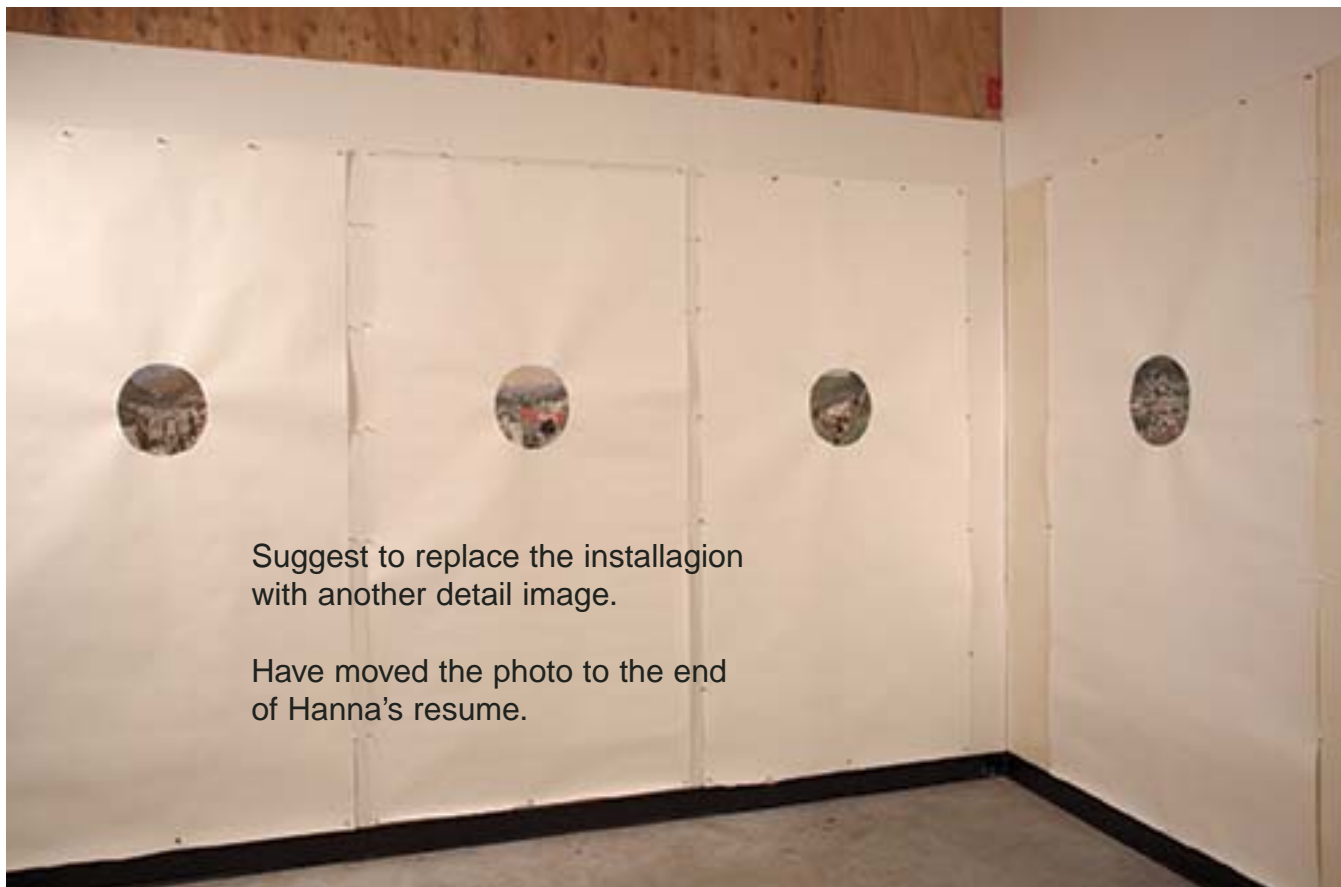
Untitled

(Barwana 2005), 2006
Casein on mulberry
paper, 28" x 19"





Untitled
(Odioma 2005), 2006
Casein on mulberry
paper, 28" x 19"



Suggest to replace the installagion
with another detail image.

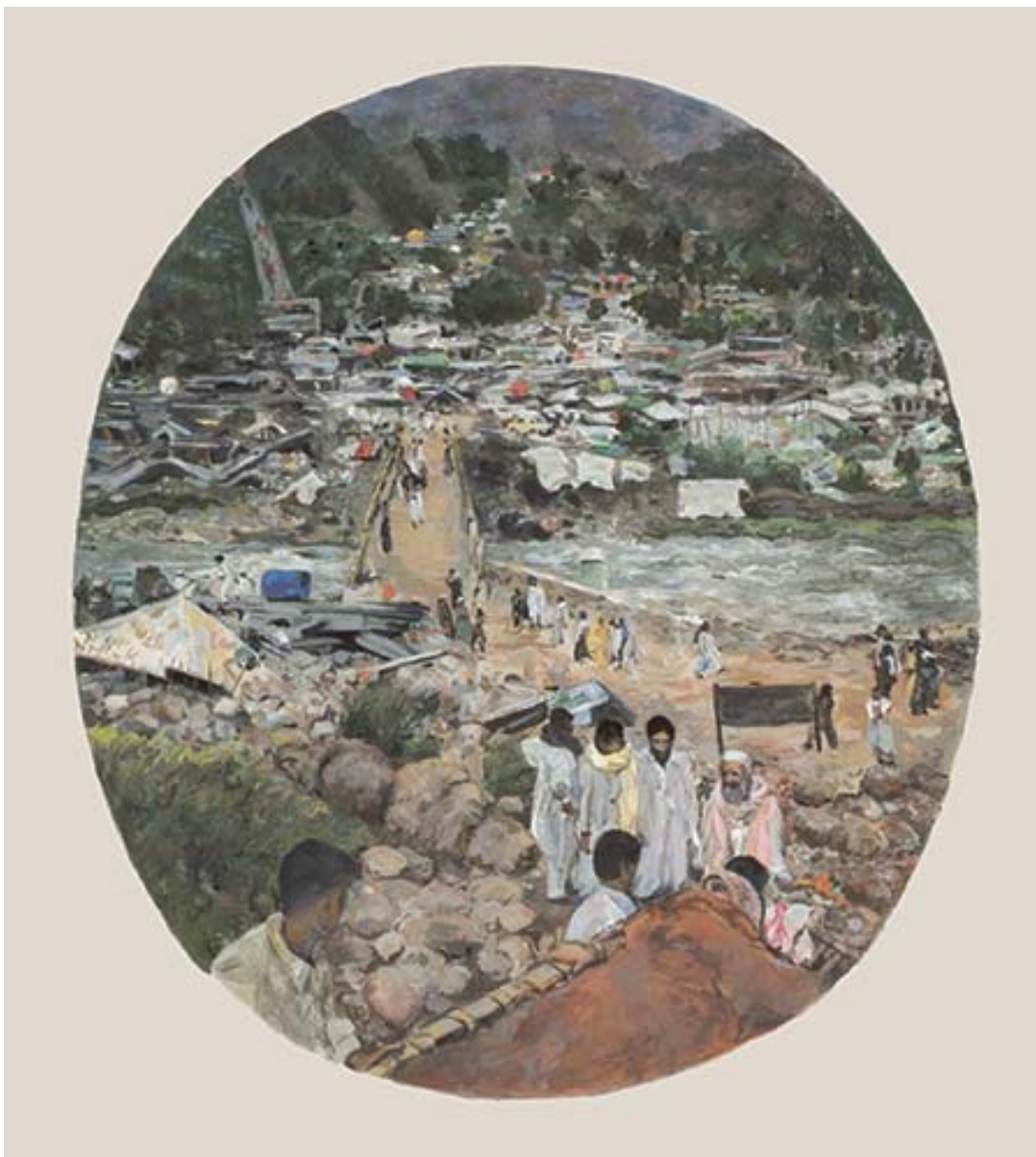
Have moved the photo to the end
of Hanna's resume.

Installation view

Hanna Hannah's studio, Santa Cruz, 2007



Untitled (Pakistan, October 10, 2005), 2006-07
Detail 9-1/2" x 10", Casein on paper, 7' x 42" overall size



Untitled (Pakistan, October 12, 2005), 2007
Detail 9-1/2" x 10", Casein on paper, 7' x 42" overall size



Untitled (Afghanistan 2004 "...once the ballot boxes arrive"), 2007
Detail 9-1/2" x 10", Casein on paper, 7' x 42" overall size

Hanna Hannah

EDUCATION

- 1976 M.F.A. in Painting, San Francisco Art Institute, San Francisco, CA
- 1969 M.A. in French Literature, Tufts University, Medford, MA
- 1967 B.A. in English Literature, University of California, Berkeley

SOLO EXHIBITIONS

- 2006 Schmidt/Dean Gallery, Philadelphia, PA
- 2003/04 Schmidt/Dean Gallery, Philadelphia, PA
- 2001 "The Taking of Grozny", Faculty Gallery, University of California Santa Cruz
- 2000 Schmidt/Dean Gallery, Philadelphia, PA
- 1998 Schmidt/Dean Gallery, Philadelphia, PA
- 1995 Schmidt/Dean Gallery, Philadelphia, PA
- 1994 (Two-person) Joan Roebuck Gallery, Lafayette, CA
- 1982 Braunstein Gallery, San Francisco, CA
- 1979 Miami University Art Museum, Oxford, OH
- 1977 Introductions, Braunstein Gallery, San Francisco, CA

SELECTED GROUP EXHIBITIONS

- 2007 Heritage Anniversary Show, Jane Salvin, curator, San Jose, CA
- 2006 Heritage Anniversary Show, Jane Salvin, curator, San Jose, CA
- 2004/05 "To Mirror History" Palo Alto Art Center, Palo Alto, CA
- 2004 "Collapsing Histories" éf Gallery, Tokyo, Japan
- 2003 "A Fine Line" Santa Cruz Museum of Art & History
"Collapsing Histories" curated by Aaron Kerner with Shelby Graham
Seson Gallery, University of California, Santa Cruz
- 2002 Hospitality House 17th Annual Art Auction, Braunstein Gallery, San Francisco, CA
Heritage Anniversary Show, Jane Salvin, curator, San Jose, CA

- 1998 *Floating Forms*, Miami University Art Museum, Oxford, OH
For the Birds, Geoffrey Young Gallery, Great Barrington, Massachusetts
Articles of Faith, curated by Gerard Brown, Philadelphia Art Alliance, Philadelphia, PA
- 1996 *Hanna Hannah*, Hillary Baker, Marta Thoma, Terrain Gallery, San Francisco, CA
- 1995 *Oscar Wilde: A Man of Great Importance*, Terrain Gallery, San Francisco, CA
- 1994 *Hommage to the Bard*, Terrain Gallery, San Francisco, CA
Soliloquies, Geoffrey Young Gallery, Great Barrington, MA
- 1979 All Paper Work (Marcia Tucker, juror), Las Vegas Art Museum, Las Vegas, NV
- 1978 *Three Californians*, Braunstein Gallery, New York, NY
Inaugural Show, San Francisco Museum of Modern Art Rental Gallery, San Francisco, CA
National Drawing Competition, Miami University, Oxford, OH
(Awarded purchase prize and solo exhibition), Nancy Graves, juror
- 1975 *Paper Show*, Palace of the Legion of Honor, Fine Arts Museums of San Francisco, San Francisco, CA
- 1974 Bay Area Drawings, Palace of the Legion of Honor, Fine Arts Museums of San Francisco, San Francisco, CA

HONORS, AWARDS

- 2006 Rydell Foundation Fellowship Award, Community Foundation of Santa Cruz County, CA
- 2001 Nominated for the Louis Comfort Tiffany Award (for 2002)
- 1978 Purchase Prize and Solo Exhibition at *National Drawing and Print Competition*, Nancy Graves, juror, Miami University, Oxford, OH

SELECTED REVIEWS

- 2004 Miriam Seidel, *Philadelphia Inquirer*, January 2, 2004
David Buuck, *Artweek*, February 2004
- 2003 Anne R. Fabbri "Art Attack," *Philadelphia STYLE*, 12/03
- 2000 Edward J. Sozanski, *The Philadelphia Inquirer*,
October 6
Roberta Fallon, artnet.com, "Philadelphia Story",
October 16
- 1998 Robin Rice, *Philadelphia City Paper* (April 17-23 and
July 23)
- 1995 Gerard Brown, *Philadelphia Weekly*, (illustrated)
(October 11)
Edward J. Sozanski, *The Philadelphia Inquirer*
(September 9)
- 1982 Thomas Albright, *San Francisco Chronicle*
- 1980 Installation view of one-person show at Miami
University Art Museum, *Architectural Record* (January)
- 1978 Alfred Frankenstein, *San Francisco Chronicle*
(November)

- 1977 Jeff Perone, *Art Forum* (October) (illustration)
Arthur Blomfield, *San Francisco Examiner* (July)
Keith Dill, *Art Week* (July)
Alfred Frankenstein, *San Francisco Chronicle* (July)
Charles Shere, *Oakland Tribune* (July)

SELECTED COLLECTIONS

Achenbach Foundation, Palace of the Legion of Honor,
Fine Arts Museums of San Francisco, CA
Miami University Art Museum, Oxford, OH
Museum of Art & History, Santa Cruz, CA
AT&T
Itel Corporation, San Francisco, CA
Fine Arts Resources, San Francisco, CA
Marquis Associated Architects, San Francisco, CA
Wilmington Trust, Delaware
Wilmington Trust, Los Angeles, CA
Stroud Land Conservancy Research Center, Delaware



Installation view
Hanna Hannah's studio,
Santa Cruz, 2007



Robert Larson

by Karen Kienzle

*Assistant Director for Exhibitions,
Education, and Community Outreach*
de Saisset Museum
Santa Clara University
Santa Clara, California

Robert Larson: *Art from – and of – the Urban Landscape*

In his art, Robert Larson's primary conceptual motivation is the urban landscape. In assemblage paintings and photographs, Larson painstakingly pieces together records, symbols, and images from cities throughout the West. For a society that defines itself by what we buy and consume, the urban landscape becomes both our playground and our landfill – the backdrop for our ongoing practices of consumerism and waste. Robert Larson mines this rich environment for raw material for his works, reusing, repurposing, and ultimately representing through the transformative power of art.

For the last fifteen years, Larson has explored the aesthetic potential of one commonly available but symbolically potent product visible throughout urban areas: Marlboro cigarette packages. Marlboro is ripe with metaphoric potential, signaling numerous associations from its successful advertising campaign featuring the ever-popular Marlboro Man – vigorous individuality, cowboy masculinity, and rugged sex appeal, as well as the limitless potential of the American West (as seen in Marlboro Country). At the same time, Marlboro holds undeniable associations to the dangers of smoking and darker references to addiction, cancer, and death. The packaging itself, with the graphically strong combination of red chevron and black text on a white background is visually distinctive and unmistakable, a brilliant example of the power of the corporate brand. For Larson, realizing that Marlboro packages could form the basis for his art represented a breakthrough.

The source of Larson's distinctive Marlboro pack material is crucial to his works' visual appearance and meaning. Larson uses only discarded Marlboro packs that he personally collects on long, meditative walks in the urban landscape. The act of walking itself becomes a challenge to consumer culture's emphasis on product over process, destination instead of journey. Similarly, when he is scavenging for materials, Larson attempts to counter our compulsive tendencies to dispose and discard. "Discarding is a thoughtless and unconscious act," Larson explains, "But to pick something up, there is intention and purpose and conscience."

The Marlboro packs that Larson selects are in various states of decay, recorded in their faded coloring, graying patinas, and dissolving forms. In the decomposition of the packs, the recognizable brand dissolves and in the process, the product is recovered by the landscape. "To see something so recognizable turning into something unknown," describes Larson, "is not only fascinating visually but relates directly to the idea of transformation and mortality."

After collecting his material, Larson methodically sorts and organizes the Marlboro packs by color. The packages are then cut and further processed and each piece is carefully mounted in mosaic-like patterns to stretched linen supports. Larson describes the fastidious process of selecting and placing the pack fragments as akin to painting. Like a painter, his formal considerations include color, texture, composition, and imagery. And, like paintings, his resulting assemblages shimmer with surface detail, pulsate with patterning, and suggest imagery from the natural world.

Larson's compositions always take the form of a grid, a reference not only to the classic device of minimalism but also to the language of commercialism. The artist delights in returning the trashed cigarette

packs – which have been carelessly and haphazardly discarded – into the familiar geometric order of rows and stacks visible in the marketplace. The grid format, especially when paired with the often-monumental scale of his works, also has the power to suggest limitlessness, reflecting the dramatic volume of Marlboros discarded and consumed.

But Larson's material in his work is not limited to the iconic Marlboro packs. As visible in this exhibition and documented in this catalogue, he has created similar assemblage pieces from gum wrappers, rolling papers, and matchbooks. Like the cigarette packs, these other materials constitute detritus carefully collected by the artist. "There are common threads that run through all the materials I collect," Larson reveals. Works such as *Witness*, 1996-1999 – composed of generic-white matchbooks – liberate the artist from the heavy content implicit in the Marlboro brand, allowing him to explore subtle effects of light and color. *Witness* is evocative and poetic, beautifully reflecting the physical process of decay.

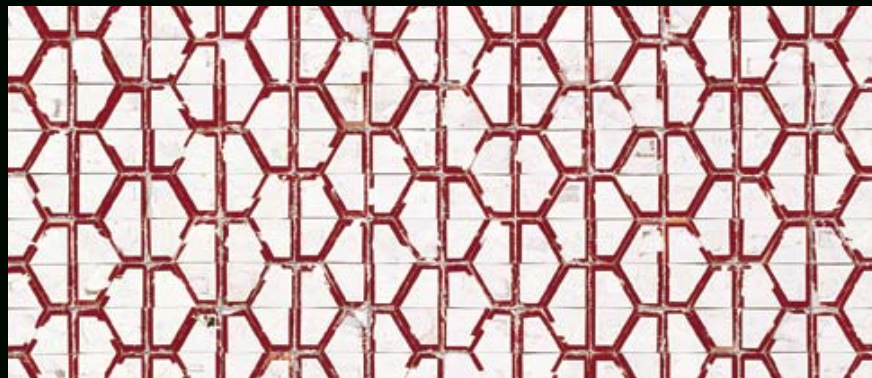
Photography has always been an element of Larson's work. Through the medium of photography, the artist has been able to document the performative process of collecting his materials – the contemplative walks in the urban environment. However, in his photo collages, we see collected images *of* the urban landscape instead of detritus *from* it. Works such as *Pico Boulevard: 240 Views* and *Western Avenue: Faithful Walk*, from the series *Walking in LA*, each document one continuous² walk through the urban environment. These grid-like compositions are formatted to reflect the journey, featuring consecutive images that either unfold from left to right and top to bottom in a linear narrative or provide opportunities for viewers to shift between images – and therefore moments – on the walk. Ultimately, *Walking in LA* showcases the unique and increasingly rare perspective walking provides, while demonstrating the same interest in color, composition, and imagery visible throughout Larson's entire body of work.

From consumption, Robert Larson creates. Using the most mundane, discarded, and forgotten materials, he creates works that address fundamental concerns, both current and universal. Like the very best artwork, Robert Larson's pieces transcend their materials, encouraging us to see our world in a new way.

All of Robert Larson's quotations in the text are from an interview by the author in Santa Cruz on June 13, 2007.

¹In October 2006, *USA Today* listed The Marlboro Man as #1 on their list of *Imaginary Luminaries: the 101 most influential people who never lived*.

²In the case of *Western Avenue: Faithful Walk*, the twenty-seven mile walk took two days.



Honeycomb (Detail) 2006 Discarded Marlboro cigarette packages on canvas 38.5" x 34.5"



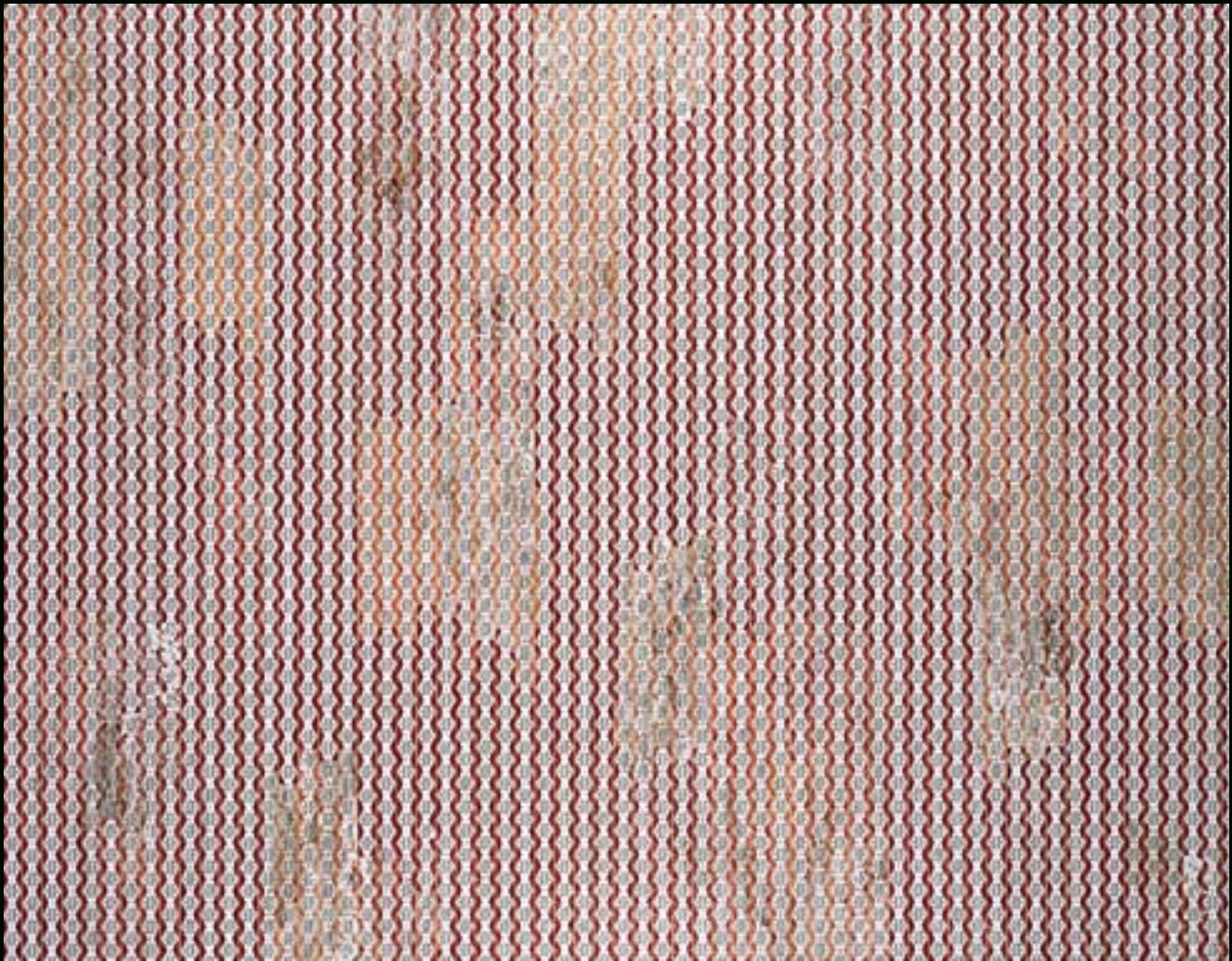
Untitled Marlboro 1997-1999

Discarded Marlboro cigarette packages on linen
65" x 82"



Orange Honey I 2005

Discarded Marlboro cigarette packages, encaustic on canvas 17" x 16.5"

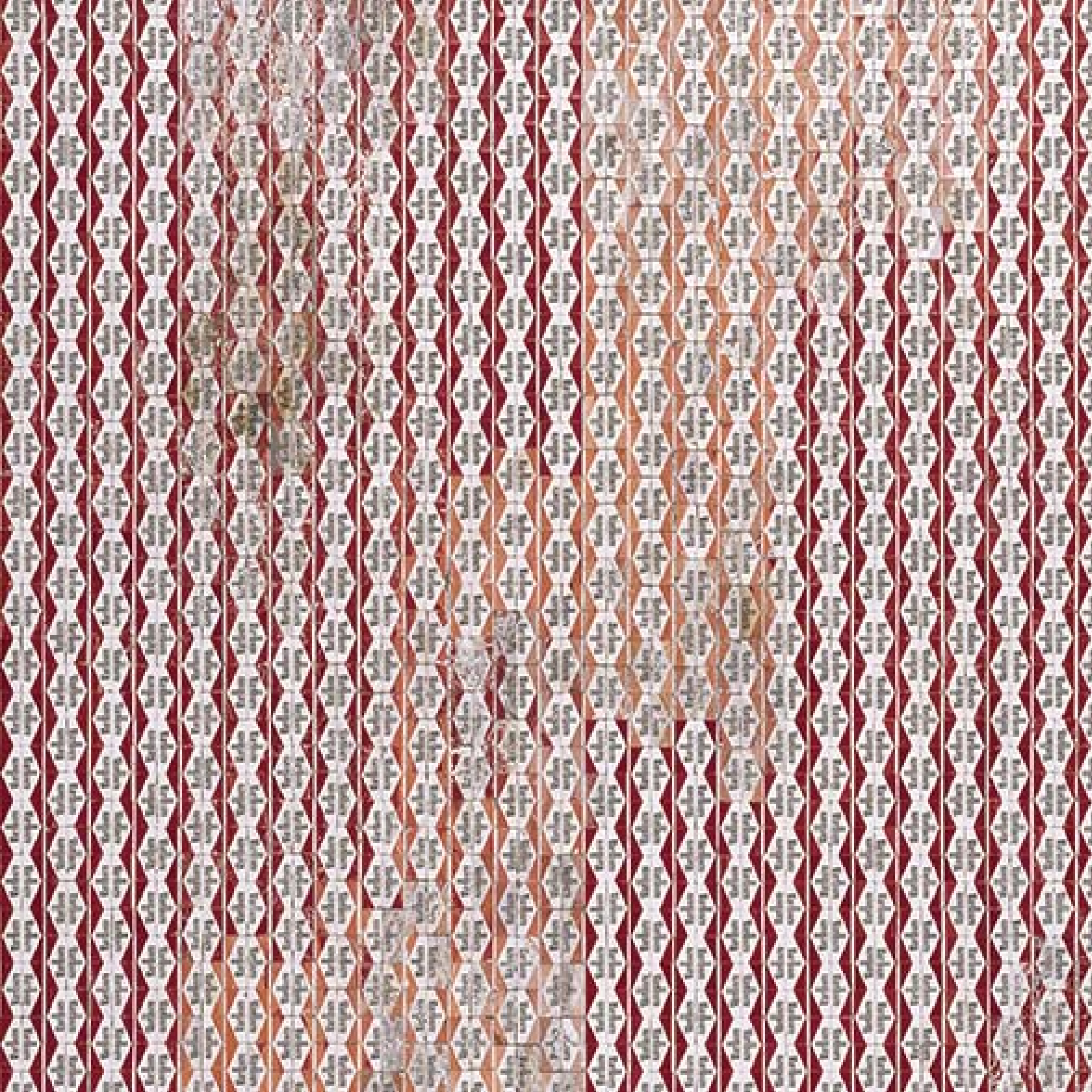


Unlimited 1996-1999

Discarded Marlboro cigarette packages on linen

89" x 115"

Untitled (Detail)





Meditations on Top: Spinning 1997-2007
Discarded top rolling papers on linen 22.5" x 24"



Reclamation Repose 1996-2000/2007
Discarded gum wrappers, encaustic on linen 25" x 24.5"



Western Avenue: Faithful Walk 2005/2007

Digital photo collage documenting a two day 27 mile walk from San Pedro to Hollywood, CA

From the series, *Walking in L.A.*

C-Print on Fuji Crystal Archive Paper

45" x 60"



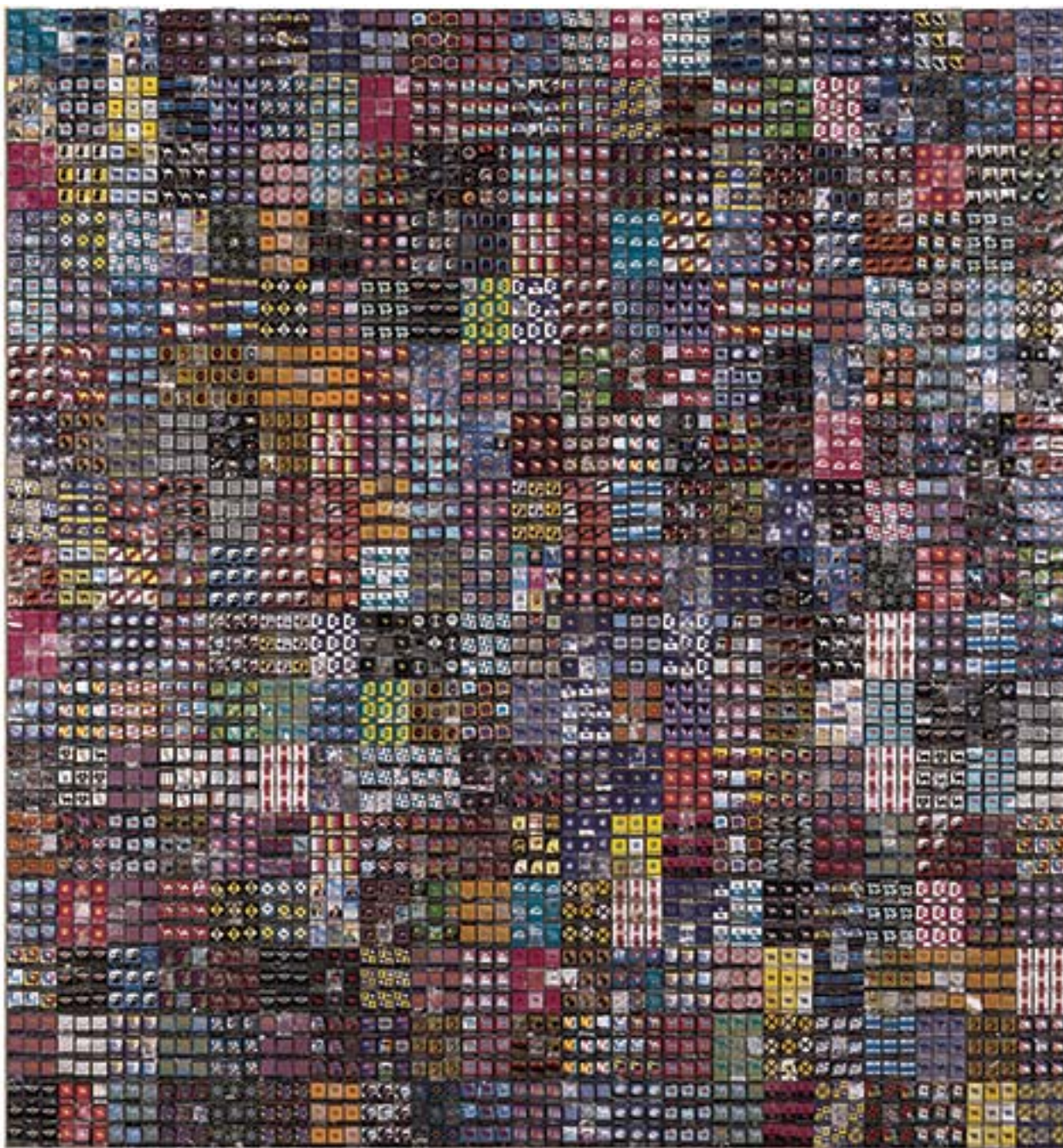
Western Avenue: Faithful Walk (Detail)



Witness 1996-1999

Discarded white-generic matchbooks on linen

68" x 88"



Peace, Love and Camels 1996-1999 Discarded Camel matchbooks on linen 104" x 97"

Robert Larson

EDUCATION

1988-89 California College of the Arts, Oakland, CA

1986-88 Cabrillo College, Aptos, CA

SOLO EXHIBITIONS

2006 "Package: Lost Is Found," 1045 Mission ART ENGINE, San Francisco, CA

2002 "Ephemera," Elliott Brown Gallery, Seattle, WA

"Evidence," Eloise Pickard Smith Gallery,
University of California, Santa Cruz, CA

1993 "Disparate Realities," The Cannery, Santa Cruz, CA

1991 "Found Object Assemblages and Constructions,"
Cabrillo College Gallery, Aptos, CA

1990 "Found Materials," Coast Road Studios,
Santa Cruz, CA

1989 "Assemblages and Constructions," Vulcan Foundry,
Oakland, CA

SELECTED GROUP EXHIBITIONS

2007 "The Circular Exhibition," Hun Gallery, New York, NY
/ Ho Gallery, Seoul, Korea

"Making the Choice: Bringing Forth the Environmental
Renaissance,"

The Natural World Museum, San Francisco
City Hall, CA

"Exploded View: Landscapes," ART ENGINE,
San Francisco, CA

"ARCHEOfacts, Urban Archeology + Art,"
MMGalleries, San Francisco, CA

"The Human Condition: The Artist's Response,"
Pajaro Valley Gallery, Watsonville, CA

2006 "Obsessive Nature," Heritage Bank of Commerce,
San Jose, CA

"Patterns and Grids," Microsoft Art Collection,
Redmond, WA

"Sculpture Is," Pajaro Valley Gallery, Watsonville, CA

"NeoPlural," Scion Installation, Los Angeles, CA

"Speed," ART ENGINE, San Francisco, CA

"The White Album," Kala Art Institute, Berkeley, CA

"Under The Surface," SFMOMA Artists Gallery,
San Francisco, CA

2005 "Promise," Hun Gallery, New York, NY

"Emerge 2005," Gen Art SF, San Francisco, CA

"Blue," Group Exhibition, Baxter Chang Patri Fine Art,
San Francisco, CA

"Minimalism," D & A Fine Arts, Los Angeles, CA

"Summer Group Exhibition," Baxter Chang Patri Fine
Art, San Francisco, CA

"Urban Jungle," Environmental Expo, U.N.
International Earth Day, San Francisco, CA

"Urban Jungle," Satellite Exhibition,
111 Minna Gallery, San Francisco, CA

"Opening Reception & Exhibition," D & A Fine Arts,
Los Angeles, CA

2004 "Common Wealth," Vener Galleries, San Francisco, CA

2003 "Cut, Copy, Paste: The Art of Contemporary Collage,"
de Saissset Museum, Santa Clara University,
Santa Clara, CA

"Mind Over Metal," Art Works Downtown,
San Rafael, CA

2002 "Refuse/Reuse/Redux," The Museum of Art & History
at The McPherson Center, Santa Cruz, CA

2001 "Primary Colors," Elliott Brown Gallery, Seattle, WA

"Challenging Complacency," Monterey Peninsula
College Art Gallery, Monterey, CA

"Discovering the Watsonville Sloughs," Pajaro Valley
Gallery, Watsonville, CA

2000 Foster White Gallery, Seattle, WA

"The New Millennium-Readymade, Even,"
Eloise Pickard Smith Gallery, University of California,
Santa Cruz, CA

1999 "Pieced Together-Explorations In Collage,"
San Francisco Museum of Modern Art Artists Gallery,
San Francisco, CA

- 1998 "Dr.Robbin's Task," selected work of Northern California artists for the Florence Biennale International Dell'Arte Contemporanea, California State University, Stanislaus, Turlock, CA
Foster White Gallery, Seattle, WA
"Winner's Circle," Santa Cruz Art league, Santa Cruz, CA
- 1997 "Out of Order," Santa Cruz Art league, Santa Cruz, CA
- 1995 "Poets and Painters," Monterey Bay Women's Caucus for Art, San Juan Batista, CA
- 1994 "Exemplary Contemporary," An Exhibition of Collage and Assemblage, Eloise Pickard Smith Gallery, University of California, Santa Cruz, CA
- 1993 "Found Object Assemblage: Six California Artists," The Cannery, Santa Cruz, CA
- 1992 "Death and Taxes," Shidoni Contemporary, Santa Fe, NM
- 1991 "Subject to Disposal," Citadel Gallery, San Jose, CA
- 1989 "New Work," Modesto Lanzone, San Francisco, CA

AWARDS & HONORS

- 2006 Rydell Visual Arts Fellowship, The Community Foundation of Santa Cruz County, CA
- 2000 First Place, "The New Millennium – Readymade, Even," Eloise Pickard Smith Gallery, University of California, Santa Cruz. Curated by Tyrus Miller, Associate Professor of Literature and Modern Studies, UCSC
- 1997 Winner's Circle, "Out of Order," Santa Cruz Art League, Santa Cruz, CA. Curated by Marian Parmenter, Director and Curator, SFMOMA Artists Gallery, San Francisco, CA
- 1994 Second Place, "Exemplary Contemporary 1994," An Exhibition of Collage and Assemblage, Eloise Pickard Smith Gallery, University of California, Santa Cruz. Curated by Dr. Anne Ayres, Director, Otis Gallery, Otis School of Art & Design, Los Angeles, CA
- 1988 Tom Allen Painting Scholarship, Cabrillo College, Aptos, CA



Quantum Marlboro (Detail) 2006 Discarded Marlboro cigarette packages on canvas 20" x 33"



William **Marino**

by **Susan Hillhouse**

Curator of Exhibitions and Collections

The Museum of Art & History

@ the McPherson Center

Hitting the Bull's Eye

Mixed media

(systemic creativity, disassembled dartboards, flexible vision)

William Marino first became interested in the structure of the universe by looking up at the night sky, experiencing various weather patterns and contemplating the concept of time. These investigations, begun as a child growing up in woodsy Connecticut, have inspired his art and continue to drive him towards the center of his creative impulse.

Marino uses altered dartboards as his preferred medium. He is fascinated with the random edges of colors and patterns created by the unwound dartboard paper; he likes the emotional connection to trees long ago felled, and he enjoys the economy of using recycled materials. And yet, his art has nothing to do with dartboards – it does not look like dartboards; it does not reference dartboards; it does not even represent an affinity for the game of darts. His work is about the reclamation of time, about memory and about nature. It is about tension created by the pulls of gravity; it is about the past, the future and it is about the present. It is also primarily about beauty, and the beauty of risk-taking.

Using the wreckage of cultivated dartboards, Marino creates two-dimensional work with three-dimensional implications and sculptural work that can be read as drawings in air. Starting with the strike of a hammer, he removes the center of the bull's eye and unwinds the dart board's structure. Marino explains, "I work the rewound strips into different shapes and pack them tightly into frames to create images that reference the movement and flow of water and air, and the invisible forces that animate them." He manipulates the paper-board detritus with a fluid, rhythmic movement that spirals its way back to the growth rings of trees, recovers the landscapes that reside in his memory, and reactivates his universal, cosmic investigations. The reality of his art is manifested in intricate aesthetic decisions. The time-consuming executions lie somewhere between the obsessive and meditative, between knowingness and surprise.

The artist's two-dimensional work brings to mind actual, physical landscapes. Within this work, we find flowing rivers, stands of trees and active celestial scenes. His sculptural cone pieces appear to be post-historical references to a mythical, ancient creature that pulsates and leans towards the viewer at the same time it bends away. The sculptures contain the heartbeat of everything and so have no beginning, no ending. Like the universe, they expand and continue to expand until they threaten to collapse. And, like the universe, they retain the memory of multiple physical and psychic wounds: darts piercing the surfaces of the paper board record a registry of smoky bars and the stories told (or not told) night after night, beer after beer.

Marino is a star gazer, a Newtonian time keeper whose sensibility derives from a cosmic clock that ticks his artwork into the past, present and future simultaneously, relying on motion and gravity both. An element in Marino's work is the precariousness of potential energy. Everything can change in one nanosecond; if one ribbon of paper slips from his fingers, escapes from the frame or unfurls from the cone, it quickly activates

the whole piece back to its elemental home: a heap on the studio floor. When this happens, Marino says, “Cool,” gets out his rake, gathers his materials, and begins again.

His dual creative activities of artmaker and landscape designer interconnect in a myriad of visual and spiritual ways. The patterns of his artwork bring to mind the humble materials found in a raked Zen garden. In both we find visual passages that stimulate with vitality and calm with disciplined thought and methodical labor. Densely textured and exuberantly obsessive, each practice results in a commitment to spirit, flow, movement, and change.

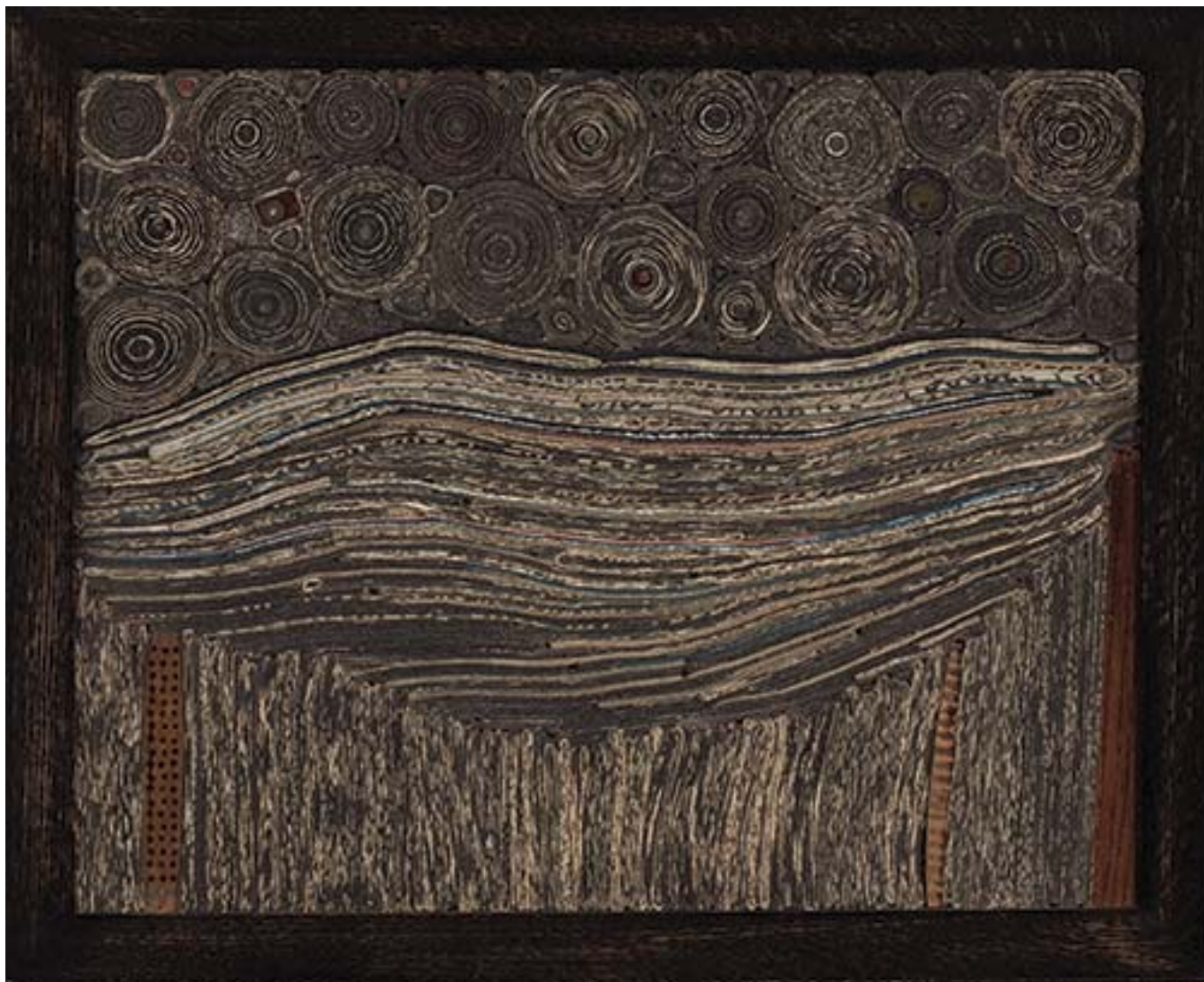
Clearly, as evidenced by the images in this publication and the artwork in this exhibition, William Marino has hit the triple twenty bull’s eye – scoring all 180 points.

Here is plenty of space for another
image and caption. Will told me that RR
shot more pieces.

Please advise.



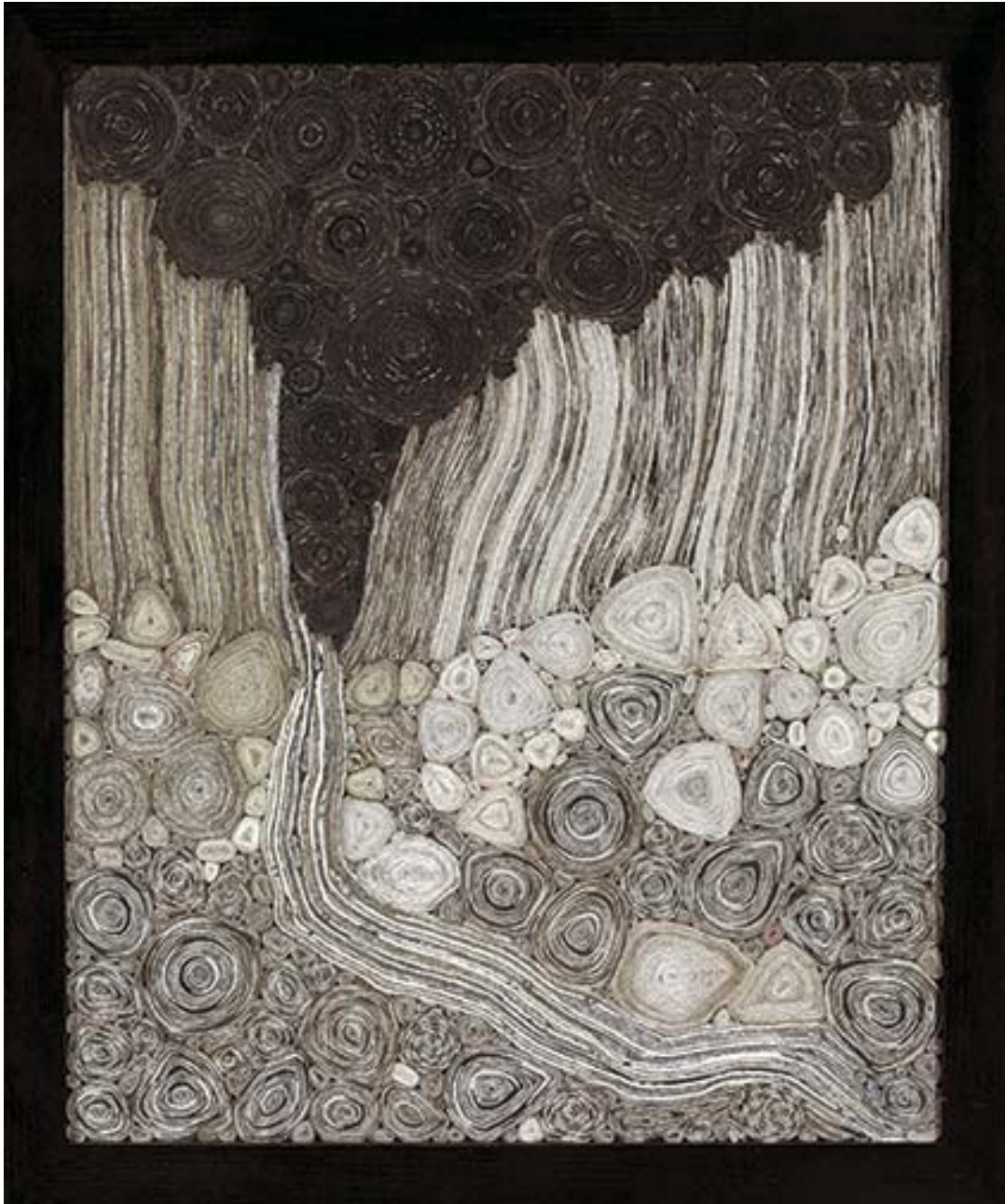
Beginnings 26" x 18.5" x 2" wound and folded paper 2000



Radio Waves 24" x 29" x 2" wound and folded paper with found objects 2006



Reading the River 25" x 25" x 2" strips of fragmented text with wound and folded paper 2006 one of three panels



Ice Flow 31.5" x 26.5" x 2" wound and folded paper 2007



Shimmer 16" x 16" x 2" wound and folded paper 2006 one of two panels



Brain Waves 17.5" x 17" x 2" wound and folded paper 2005



(detail)

Measuring Up three cones 64" x 18" x 18"
wound and pulled paper with gel medium
and cloth measuring tape 2007



Nestle 9" x 23" x 9" wound and pulled paper with gel medium 2006



Lazy Afternoons 9" x 17" x 9" plastic strips from lawn chairs 2006



Rewind 23" x 19.5" x 2" wound and pulled paper 2007

William Marino

EDUCATION

1975-78 Studied art at Southern Connecticut State College

SOLO EXHIBITIONS

- 2004 Rewind, Wound Paper Sculptures, Santa Clara University, Art & Art History Gallery, Santa Clara, CA
- 1988 William Marino/Collected Images, ARTernitives Gallery, San Luis Obispo, CA

SELECTED GROUP EXHIBITIONS

- 2007 ARCHEOfacts Urban Archeology + Art, MMGalleries, San Francisco, CA
- 2006 Recycled Art Show, Nido Gallery, Moss Landing, CA
- 2006 Sculpture Is / Thread Fibers and Constructions, PVAC Gallery, Watsonville, CA
- 2006 Strata Various, An Alternative Landscape Exhibition / Elements Show, Lauren Taylor Fine Art, Carmel, CA
- 2005 Monterey Museum of Art Biennial, Monterey, CA
Material Instincts, Santa Cruz Art League, Santa Cruz, CA
- 2003 L.A. Assemblage Show, Don O'Melveney Gallery, West Hollywood, CA
- 2001 Assemblage Sculpture Invitational, Bradford Campbell Gallery, San Francisco, CA
- 1998 Order and Chaos: Two Perspectives, Lawrence Hultburg Fine Art, San Francisco, CA
Bay Area Art, Napa Valley College Art Gallery, Napa, CA
- 1996 Mostra 96 Museo Italo Americano, Fort Mason Center, San Francisco, CA
Assemblage Barrage, Lawrence Hultburg Fine Art, San Francisco, CA
- 1992 Found Object as Art, Long Beach Arts, and Long Beach, CA

- 1990 Personal Views, Northern California Assemblage, Michael Himovitz Gallery, Sacramento, CA
Exemplary Contemporary, Eloise Pickard Smith Gallery, U.C. Santa Cruz, CA
- 1988 Assemblage 88, The Recontextulized Object, San Francisco Art Institute, San Francisco, CA
Collectors and Gatherers, Sun Gallery, Hayward, CA
Sunnyvale Creative Art Center Gallery, Sunnyvale, CA
- 1986 New Artist New Work, Lone Wolf Gallery, San Francisco, CA

AWARDS

- 2006 Rydell Visual Arts Fellowship
- 2005 Monterey Museum of Art Biennial, Best in Mixed Media
- 1996 Mostra 96, Museo Italo Americano, Second Place Award
- 1989 Intimate Matters, Santa Cruz Art League, Purchase Prize

PUBLICATIONS

Artweek, May 2006

Artweek, May 30 1988

West Art, January 8, 1988

COLLECTIONS

NBC Studios, Studio City, CA