

## *A Particular Kind of Heaven*

May 6 - June 3, 2023

Panel Discussion and Closing Reception, June 3 from 2p

*"Let us be lovers, we'll marry our fortunes together"*  
*"I've got some real estate here in my bag"*  
*So we bought a pack of cigarettes and Mrs. Wagner pies*  
*And walked off to look for America*

- Simon and Garfunkel, "America," 1968

Parrasch Heijnen is pleased to present *A Particular Kind of Heaven*, a group show curated by artist Ali Dipp.

The title of this show references Ed Ruscha's 1983 painting of the same name to suggest a central animating impulse in the nation's history: the landscape, when looked at from afar, stirs—and at times instantiates—American aspiration. Affixed at a vantage point where it can be perceived, horizons often dictate the country's expanse, a people's dream, and possibility's extent. This group show at parrasch heijnen heralds a reevaluation of the landscape's cultural import by entangling the concept with a rich array of inter-generational voices. Furthermore, by conveying how artists have and continue to view the landscape, this show reckons with the environment as a subject capable of providing unforeseeable visions.

Featured in this show, Mike Kelley's *American Landscape I*, 1980, explores the genre's quotidian sensibilities. Kelley's acrylic painting of the moon splashing light across a cavernous valley, although inherently humble in composure, upwells profound historic stakes. Victoria Sambunaris' 2020 photograph of trains paralleling flat earth, traces a critical throughline from the nineteenth-century's railroad boom through NAFTA's influence on infrastructure. Akin to Ken Price's 1989 line drawing of a highway tracing the tops of rolling hills, both works suggest how the dictates of commerce permanently impress a changing earth. Christine Howard Sandoval's *International Standardization Organization*, 2014-16, embosses a scenic image with the structure that seeks to measure vastness. Likewise, Gina Gwen Palacios' 2023 painting on cardboard, which embosses a chain link fence's lattice work upon a horizon, invokes a response to critic Dave Hickey's notion that "beauty is and always will be blue skies and open highway." Beauty, within the contexts of forecasting visions, is ever elusive—a mirage on the cement, perhaps ethereal as the crystalline bottle in William Eggleston's photograph, *Untitled (Bottle on Cement Porch)*, 1965-74.

*A Particular Kind of Heaven* champions the myriad perspectives required to reckon with the future's pervasive possibilities. Ultimately, in offering the subject a second look, the exhibition ushers the prospects of new, even bold, advents.

*A Particular Kind of Heaven* includes work by: Peter Alexander, Carlos Almaraz, Anne Appleby, Jennifer Bartlett, Forrest Bess, Katherine Bradford, Ali Dipp, William Eggleston, EJ Hauser, Olivia Hill,

Christine Howard Sandoval, Mike Kelley, Maya Lin, John McAllister, Laurie Nye, Gina Gwen Palacios, Sylvia Plimack Mangold, Ken Price, Eleanor Ray, Ed Ruscha, Victoria Sambunaris, Stephen Shore, Ellen Siebers, Maya Stovall, riel Sturchio, and H.C. Westermann.

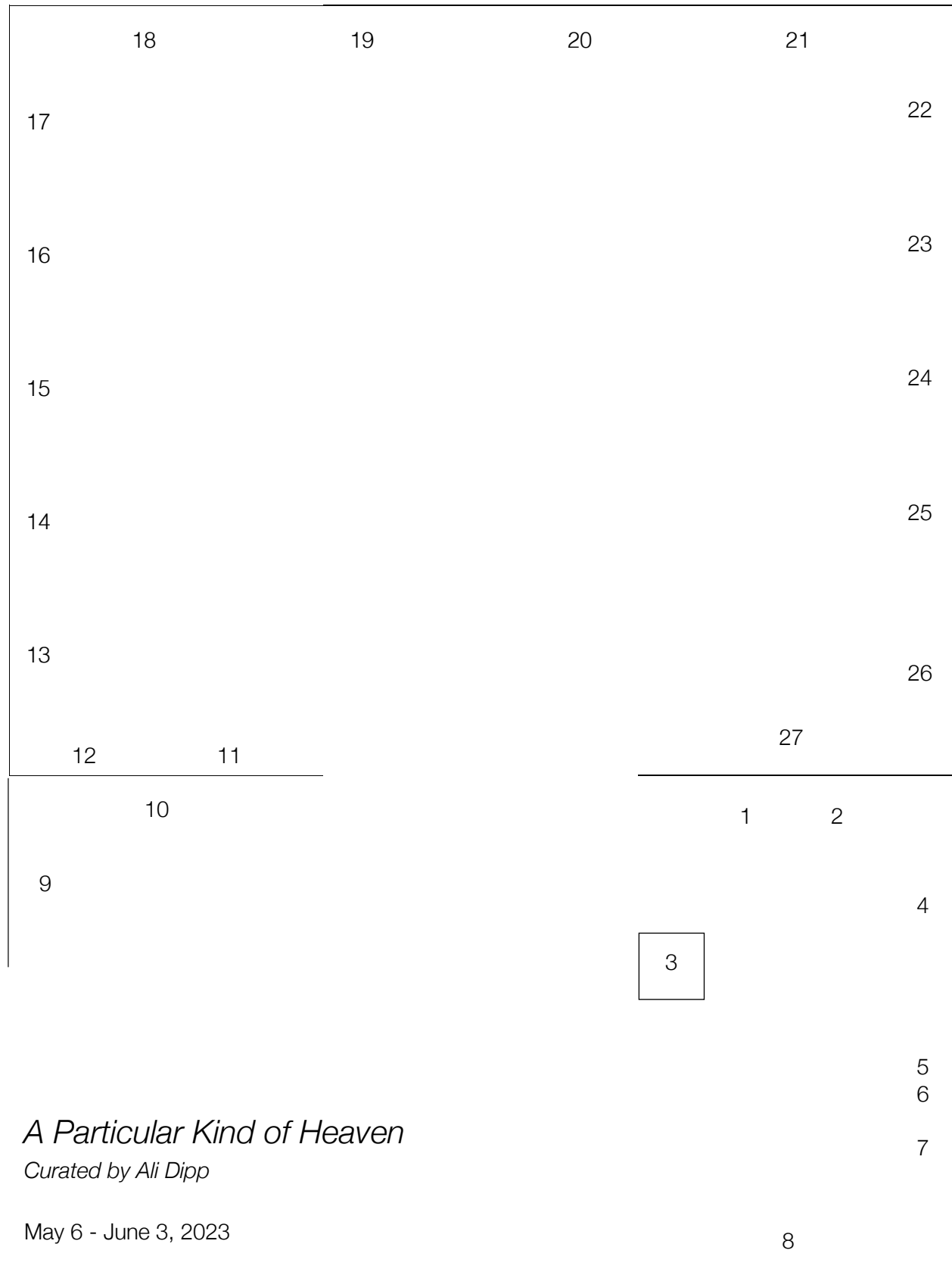
– Ali Dipp

A closing reception will be hosted at 2p on Saturday, June 3, which includes a conversation between art historian Alex Nemerov, the Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford University, and curator Ali Dipp. Nemerov is the recipient of numerous academic awards. His book, *Helen Frankenthaler and 1950s New York* (2021), was a finalist for the National Book Critics Circle Award in Biography. His most recent book *The Forest: A Fable of America in the 1830s* was published in March of this year.

**About the Curator:**

Ali Dipp (b. 1997, El Paso, TX) graduated from the Brown-RISD Dual Degree Program in May 2022 with dual degrees from Brown University (A.B., English) and Rhode Island School of Design (B.F.A., Painting). Dipp is now pursuing an interdisciplinary Ph.D. in Modern Thought and Literature at Stanford University. She received the Royal Drawing Academy's Dumfries Residency in Scotland. Dipp has staged her original plays through the company she co-founded in 2012, Sunhouse Arts. Sunhouse Arts donates all net profits to humanitarian efforts in the El Paso-Juárez area. During the spring and summer of 2021, Dipp co-hosted and created an iHeartRadio show broadcasted across the Southwest and Mexico, the *Pass of the North Radio Show*. Dipp recently completed the first manuscript she aims to publish, *Book of Yet*. She is represented by Franklin Parrasch Gallery, New York.

*A Particular Kind of Heaven* will be on view at parrasch heijnen, 1326 S. Boyle Avenue, Los Angeles, from May 6 – June 3, 2023. Gallery staff can guide you through our exhibitions virtually via Zoom upon request. For more information, please contact the gallery at +1 (323) 943-9373 or [info@parraschheijnen.com](mailto:info@parraschheijnen.com).



Front Gallery



1.

ED RUSCHA

*Rooster, 1988*

color aquatint with hard ground etching

image: 35 x 22 inches

paper: 44 x 30-1/2 inches

Framed: 33-1/2 x 47-1/2 inches

published by Crown Point Press and printed by Renée Bott



2.

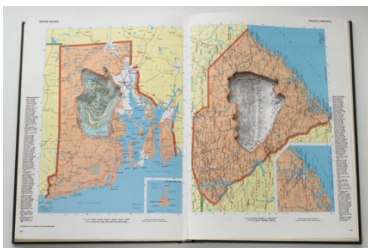
WILLIAM EGGLESTON

*Untitled (Bottle on Cement Porch), 1965- 74*

dye transfer print

11-3/4 x 17-5/8 inches

Framed: 21 x 25 inches



3.

MAYA LIN

*From Rhode Island to South Carolina Rand McNally The Great Geographical Atlas, 1991, 2010*

altered atlas

1 x 21-3/4 x 14-3/4 inches, open

1-3/8 x 11-1/8 x 14-3/4 inches, closed



4.

JOHN MCALLISTER

*halting shimmerlike sometimes tremulous, 2023*

oil on canvas

35 x 27 inches



5.

ELEANOR RAY

*Summer Lake, November, 2022*

oil on panel

6-1/2 x 8-1/2 inches



6.

STEPHEN SHORE

*Jackson, Wyoming, September 2, 1979, 1979*

chromogenic contact print

7-1/2 x 9-1/2 inches

Framed: 14-1/2 x 17-1/2 inches



7.

MIKE KELLEY

*American Landscape I*, 1980

acrylic on canvas with painted cardboard

26 x 25-1/2 inches

Framed: 28-1/4 x 27-3/4 inches



8.

ANNE APPLEBY

*Bluebell*, 2022

oil on canvas

34 x 68 inches



9.

MAYA STOVALL

**1848**

3998, no. 7, 2021

archives, buttercream neon

4-1/4 x 11-3/4 inches



10.

RIEL STURCHIO

*Presence*, 2023

archival inkjet print, Hahnemuhle German etching paper

16 x 20 inches

Framed: 17 x 21 inches

## Main Gallery



11.

VICTORIA SAMBUNARIS

*Untitled, (red car) Searles Valley, CA*, 2020

chromogenic print

21-1/4 x 30 inches

Framed: 22-1/4 x 31 inches

Edition 3 of 5



12.

ELLEN SIEBERS

*July*, 2021

oil on panel with artist's frame

12-1/2 x 12-1/2 inches



13. CHRISTINE HOWARD SANDOVAL  
*Mining Transit*, 2016  
Hahnamuela archival inkjet paper, pastel, pencil  
24 x 36 Inches  
Framed: 25-3/4 x 37-3/4



14. PETER ALEXANDER  
*Philippe's*, 1991  
oil on canvas  
60 x 66 inches



15. OLIVIA HILL  
*Hillside Property With a Great View of Happy Face Hill, 34°16'47.8"N 118°39'54.2"W*,  
2023  
oil on canvas  
24 x 18 inches





16.  
CARLOS ALMARAZ  
*Laughing and Crying*, 1987  
screenprint in colors on wove paper  
33 x 48 inches  
Framed: 38-1/2 x 53-1/4 inches



17.  
EJ HAUSER  
*Near the Black Lake*, 2022  
oil on canvas  
14 x 11 inches



18.  
SYLVIA PLIMACK MANGOLD  
*Untitled*, 1983  
pastel and acrylic on paper  
22 x 29-3/8 inches  
Framed: 29-3/8 x 36-5/8 inches



19. KATHERINE BRADFORD  
*Beyond my home*, 2023  
acrylic on canvas  
60 x 48 inches



20. JENNIFER BARTLETT  
*December-January Arizona #2*, 1998-99  
pastel on paper  
30 x 30 inches  
Framed: 34 x 34 inches



21. GINA GWEN PALACIOS  
*This Land is Your Land*, 2023  
acrylic on hand-carved cardboard  
28-1/4 x 29-1/2 inches



22.

H.C. WESTERMANN

*Black Death Ship*, 1972

ink and watercolor on paper

22 x 30 inches

framed: 30-1/4 x 37-1/2 inches



23.

LAURIE NYE

*Earth Jewel (Save the World)*, 2023

oil on linen

53 x 49 inches



24.

FORREST BESS

*Carmichael's*, 1959

oil on canvas

16 x 28 inches

Framed: 17-1/4 x 29-1/4 inches



25.

ED RUSCHA

*Petro Plots: Laurel Canyon/Ventura Boulevard*, 2001

Mixografia print on handmade paper

Edition 74 of 75

26 x 38 inches

Framed: 29 x 41-1/4 inches



26.

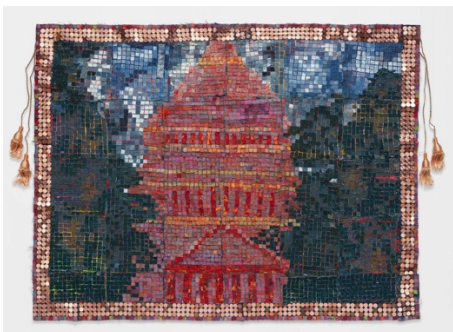
KEN PRICE

*Untitled*, 1989

ink on paper

5-1/2 x 11 inches

Framed: 12-1/4 x 17-1/2 inches



27.

ALI DIPP

*It's Morning in America Again No. 1 (Tesserae)*, 2023

pennies, thread, four hanging adornments, denim

50 x 65 inches