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Keith Sonnier:

Live in Your Head

October 21 – December 16, 2023

Keith Sonnier: *Live in Your Head*

“I think that your personal history is part of your basic language, and you will always incorporate these impulses in making work. I was very involved in incorporating the five senses at that point; not necessarily just a visual association.”

Keith Sonnier, *Interview Magazine*, 2008

parrasch heijnen is pleased to present *Keith Sonnier: Live in Your Head*, a scholarly view of Sonnier’s oeuvre and his wide-ranging impact on generations of artists. This exhibition includes work by: Keith Sonnier, Mary Heilmann, Madeline Hollander, Ann Veronica Janssens, Terence Koh, Nabilah Nordin, Jessica Stockholder, Maya Stovall, and Kennedy Yanko.

The show’s title comes from the phrase Sonnier lent to the 1969 landmark exhibition *Live in Your Head: When Attitudes Become Form*, (Kunsthalle Bern, Bern, Switzerland), highlighting the conceptual nature of his oeuvre rather than simply its materiality.

Throughout his five-decade-long career, Keith Sonnier (b. 1941, Mamou, LA - d. 2020, Southampton, NY) created works of spatial abstractions that exceed their physical material in expansive volume and form. Whether through engaging illumination, linear movement, or architectural interventions with non-art objects, his gestural anti-forms sought to bridge the gap between two- and three-dimensionality.

Sonnier’s experiential and ephemeral installations are defined by sensory occurrences that alternate with time and distance. The work’s added dimensionality enters into physical space as an enveloping sensation, coupling technology with organic or found materials.

Keith Sonnier: Live in Your Head presents a multigenerational selection of artists whose culturally and aesthetically diverse work is in dialogue with Sonnier’s pioneering vision. By rejecting boundaries and embracing unconventional materials and modes of visual expression, these select artists

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embody attitude as form. This exhibition builds upon Sonnier's spirited embrace of creation and celebrates the evolution of his impact on contemporary art.

Keith Sonnier: Live in Your Head will be on view at parrasch heijnen, 1326 S. Boyle Avenue, Los Angeles, from October 21 – December 16, 2023. An opening reception will be held on Saturday, October 21, 6-8p. Gallery staff are available to 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.



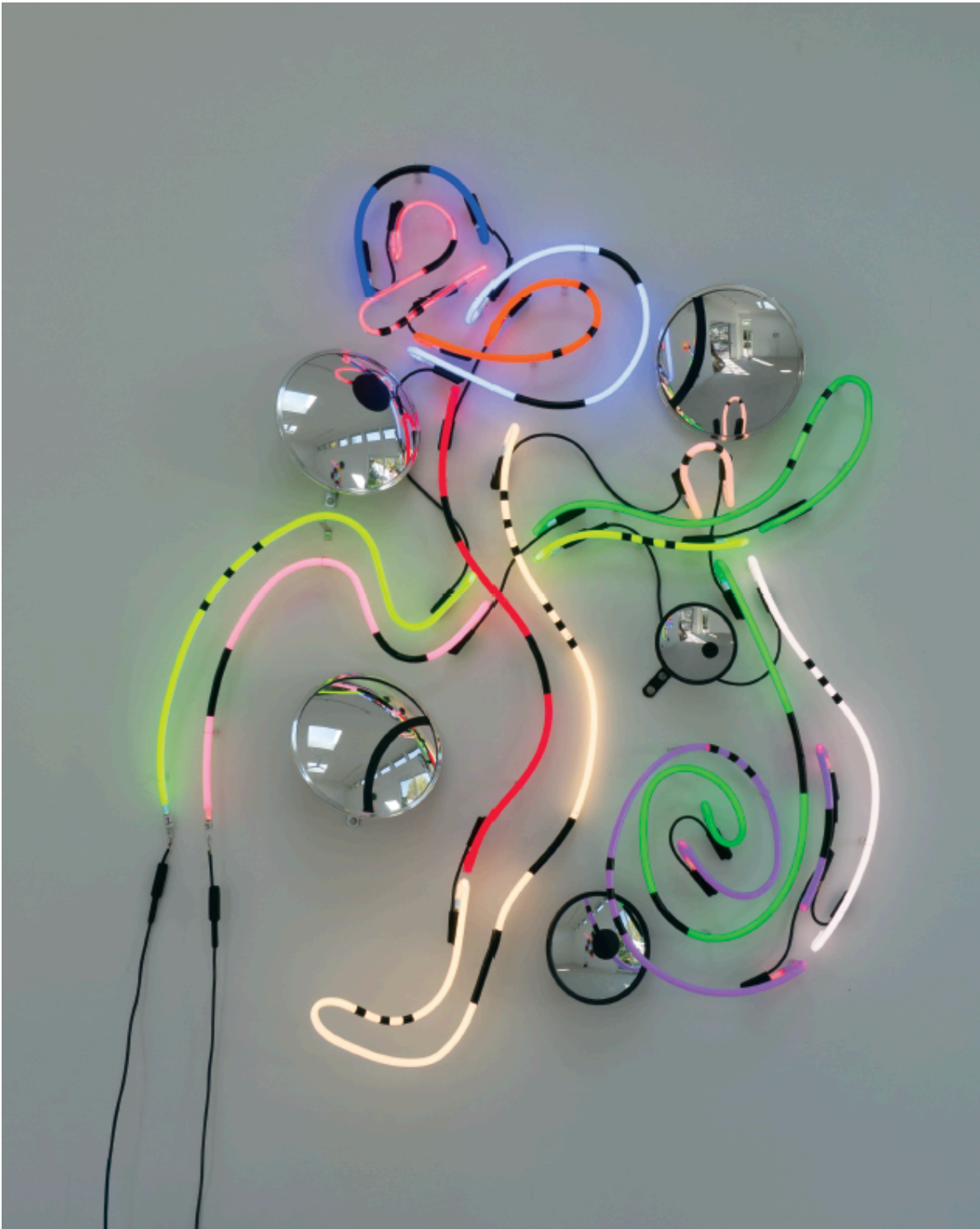
Keith Sonnier

b. 1941, Mamou, LA

d. 2020, Southampton, NY

Keith Sonnier, known best for his use of neon in sculptural works and installations, is a key figure in the Conceptual and post-Minimal art movements of the late 1960s. Sonnier earned a B.A. at University of Southwestern Louisiana in 1963, and an M.F.A. at Rutgers University in 1966. Sonnier was a two-time recipient of the National Endowment for the Arts grant (1975, 1981), and was awarded the John Simon Guggenheim Memorial Fellowship in 1974. Curator Harald Szeeman included Sonnier's work in his groundbreaking exhibition *Live in Your Head: When Attitudes Become Form* at Kunsthalle Bern (Bern, CH) in 1969. His work was included in key historic exhibitions cementing the basis of contemporary art: *Eccentric Abstraction*, Fischbach Gallery, New York, NY curated by Lucy Lippard (1966) and *9 at Leo Castelli: Anselmo, Bollinger, Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio* at Castelli Gallery, New York, NY (1968). Sonnier has been subject to over 150 solo exhibitions including: the Parrish Art Museum (Water Mill, NY), Hirshhorn Museum (Washington, DC), Hall Art Foundation (Reading, VT), Musée National d'Art Moderne, Centre Georges Pompidou (Paris, FR), Whitechapel Art Gallery (London, UK), and Wadsworth Atheneum (Hartford, CT), among others.

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KEITH SONNIER

Ucua, 2016

neon, mirrors, enamel blackout paint, black electrical cable, transformer, rubber end caps

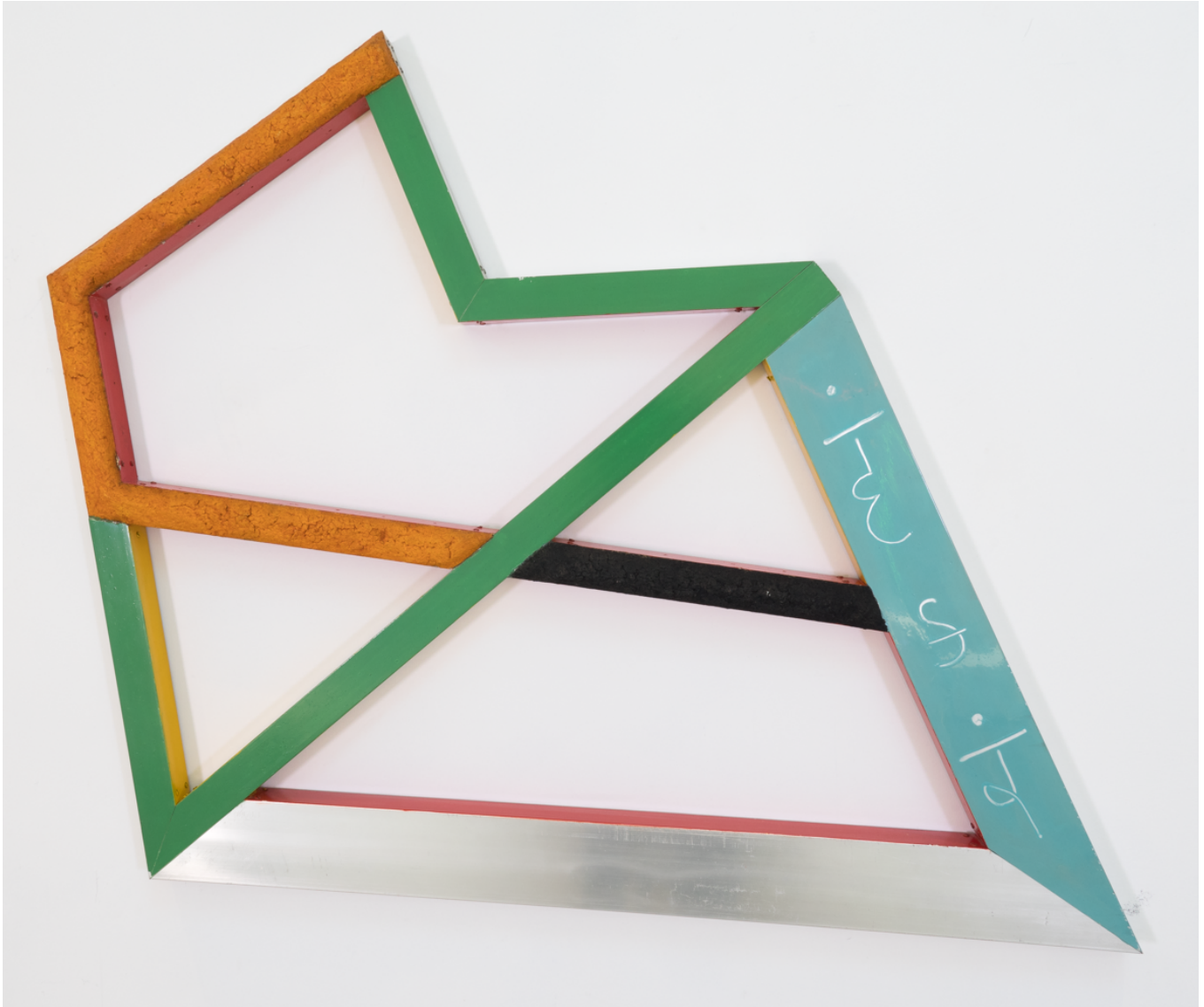
69 x 60 x 9 inches

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KEITH SONNIER
Untitled Neon Corner Piece, 1969
neon, aluminum, paint
107 x 52 x 52 inches

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KEITH SONNIER

Mavo III, 1981

aluminum, paper pulp, enamel paint

39-1/2 x 34 x 1-1/2 inches



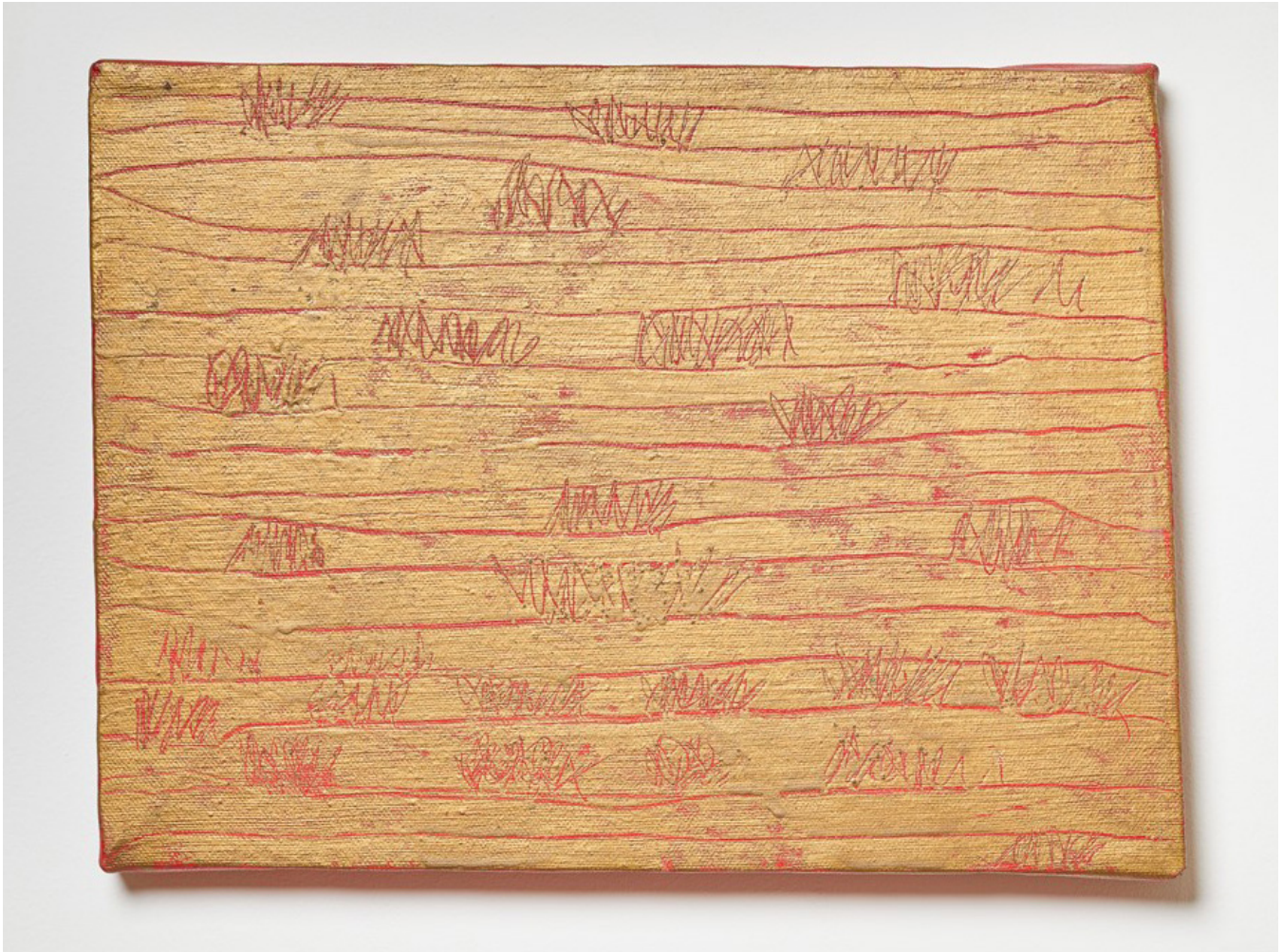


Mary Heilmann

b. 1940, San Francisco, CA

Mary Heilmann ranks amongst the most influential abstract painters of her generation. Heilmann's practice overlays the analytical geometries of Minimalism with the spontaneous ethos of the Beat Generation, and are always distinguishable by their often unorthodox—always joyful—approach to color and form. Heilmann has received the Anonymous Was a Woman Foundation Award (2006) and grants from the National Endowment for the Arts and the Guggenheim Foundation. She has had major exhibitions at Whitechapel Gallery (London, UK), Whitney Museum of American Art (New York, NY), Kunst Museum Bonn (Bonn, Germany), New Museum of Contemporary Art (New York, NY), and Orange County Museum of Art (Newport Beach, CA), among others. Her work has appeared in three Whitney Biennial exhibitions (1972, 1989, 2008) and is in many collections, including the Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Orange County Museum of Art. In June of 2022, Primary Information published a facsimile edition of her highly revered 1999 memoir-monograph, *The All Night Movie*. In November of 2022, Dia Art Foundation honored Mary Heilmann at their annual fall gala in New York City.

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MARY HEILMANN

Untitled, 1975

oil on canvas

9 x 12 inches



Madeline Hollander

b. 1986, Los Angeles, CA

Initially trained as a ballet dancer, Madeline Hollander studied cultural anthropology and visual arts at Barnard College (BA) and Bard College (MFA), New York. Solo exhibitions of her work have been mounted at the Whitney Museum of American Art (New York, NY), the University of Texas at Austin, Visual Arts Center (Austin, TX), Bortolami Gallery, New York (New York, NY), The Artist's Institute, (New York, NY). Her work has been exhibited at the Brandhorst Museum (Munich, Germany), Performa Biennial (New York, NY), The Aldrich Museum (Ridgefield, CT), the Whitney Biennial (New York, NY), Helsinki Contemporary (Helsinki, Finland), the Work Marathon Festival at the Serpentine Galleries (London, UK), and Centre Pompidou-Metz (Metz, France). As a choreographer, Hollander's pieces have been performed at the Metropolitan Museum of Art (New York, NY) the Joyce (New York, NY), The Théâtre des Champs-Élysées (Paris, France), and Louvre Abu Dhabi with the Los Angeles Dance Project, and she has collaborated with Jordan Peele on his feature film *Us* (2019) and Urs Fisher's immersive installation *PLAY* at Gagolian (New York, NY) and Jeffrey Deitch (Los Angeles, CA).

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MADELINE HOLLANDER

Tomorrow Will Be Nothing Like Today Will Be Nothing Like Tomorrow, 2022

neon sign (glass, electrical cables, transformer, dimmer), vintage cuckoo clock weights & chains
60 inch diameter





Ann Veronica Janssens

b. 1956, Folkestone, England

For more than twenty years, Ann Veronica Janssens' work has been widely recognized for its ability to challenge and experiment with the definition of perception. Through her motifs of abstraction, mirroring, and light, Janssens deliberately displaces and transforms specific materials to explore what she terms the 'ungraspable'. Janssens' work exhibits formal affinities with minimalism and the California Light and Space movements of the 1960s and 70s, yet eschews their penchant for monumentality in favor of the intimate, subjective experience of the individual. Janssens was most recently the subject of a retrospective at Pirelli HangarBiccoca (Milan, Italy). Janssens's work has also been the subject of numerous solo exhibitions at institutions including Collection Lambert (Avignon, France), Fondation CAB (Brussels, Belgium), Panthéon (Paris, France), Louisiana Museum of Modern Art (Humlebaek, Denmark), Centre Pompidou-Metz (Metz, France), Baltimore Museum of Art (Baltimore, MD), Nasher Sculpture Center (Dallas, TX), Museum of Contemporary Art (Helsinki, Finland), Kunsthalle Bern (Bern, Switzerland), among many others. Her work is included in several collections such as the Nasher Sculpture Center (Dallas, TX), Musée d'art Modern (Brussels, Belgium), Centre Pompidou (Paris, France), and Louisiana Museum of Modern Art (Humlebaek, Denmark).

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ANN VERONICA JANSSENS
IPE 250, 2009–2013
steel beam, 1 side polished
7-1/2 x 3-1/2 x 98-1/2 inches

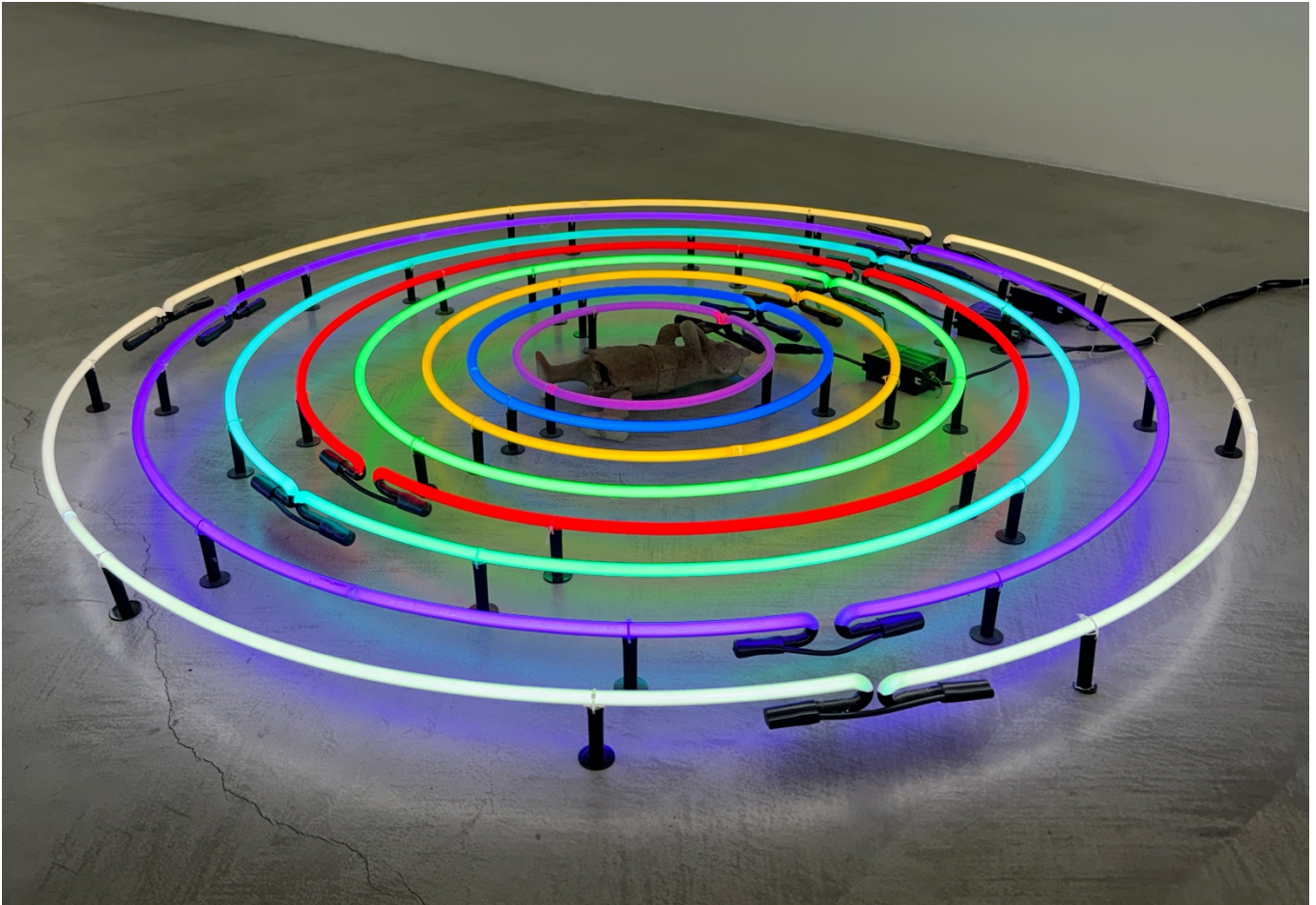


Terence Koh

b. 1977, Beijing, China

Terence Koh is a Chinese-Canadian artist who has also worked under the alias "asianpunkboy". Koh's work spans a range of media, including drawing, sculpture, video, performance, and the internet. His recent work includes durational performances, complex installations, and the exploration of natural ecosystems. In his installations, objects, wall pieces, and performances, Terence Koh creates a space in which memory and imagination mix with art history and subculture. He explores such diverse subjects as mythology, religion, identity, power, fashion and sexuality, in an often provocative manner, charged with possible symbolic readings. Terence Koh's work has been the subject of several major solo exhibitions at Museo de Arte Contemporáneo de Castilla y León (León, Spain), Tate Modern (London, UK), MOMA PS1 (New York, NY), Ullens Center for Contemporary Art (Beijing, China), Schirn Kunsthalle (Frankfurt, Germany), Phillips, de Pury & Luxembourg (Zürich, Switzerland), Peres Projects (Berlin, Germany) and The Whitney Museum of American Art (New York, NY).

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TERENCE KOH

My Little Cochina, 2007

Mixed media sculpture, Colima culture Funerary Warrior figure (200 BC – 250 AD) broken/fragment
by the artist, with his power, guilt

4-3/4 x 72 x 72 inches



Nabilah Nordin

b. 1991, Singapore

Nabilah Nordin makes sculptures from a diverse range of materials to question the possibilities of formal abstraction. She uses improvised construction methods to build exaggerated forms, dramatizing the physicality of objects so that they appear to defy gravity or teeter on the edge of collapse. Often working at scale, Nordin subverts the language of monumental sculpture by incorporating unconventional materials. Nordin completed a Master of Contemporary Art at Victorian College of the Arts (Melbourne, Australia) in 2015, and a Bachelor of Fine Arts at RMIT University (Melbourne, Australia) in 2013. Solo presentations include *Corinthian Clump*, The National 4, Art Gallery of New South Wales (Sydney, Australia), 2023; *Prop Shop*, Neon Parc (Melbourne, Australia), 2022; *New Positions*, Art Cologne (Cologne, Germany) 2022; *Birdbrush and Other Essentials*, Heide MOMA (Melbourne, Australia), 2021 and *An Obstacle in Every Direction*, Singapore Biennale (Singapore), 2019. Group shows include *Melbourne Now*, National Gallery of Victoria (Melbourne, Australia), 2023; *Fantastic Forms*, Bundanon Art Museum (Illaroo, Australia), 2023; *A thousand different angles*, McClelland Sculpture Park and Gallery (Melbourne, Australia), 2022; *SIMMER*, Murray Art Museum (Albury, Australia), 2021; *Parade for the Moon*, RISING Festival (Melbourne, Australia), 2021 and *Salient Features*, Changwon Sculpture Biennale (Changwon, South Korea), 2020.



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NABILAH NORDIN

Sling Hype, 2023

plywood, epoxy modeling compound, acrylic aerosol paint

59 x 31 x 21 inches





Jessica Stockholder

b. 1959, Seattle, WA

Jessica Stockholder's sprawling constructions have played a crucial role in expanding the dialogue between sculpture and painting; and form and space. Within her work, the artist merges seemingly disparate, everyday objects to create holistic, colorful installations. With deliberate placement and the eye of a master colorist, she maps out a constructed world informed by numerous artistic traditions, including abstract expressionism, color field painting, installation art and minimalism. Stockholder has exhibited widely in museums and galleries internationally. Her work is represented in the permanent collections of numerous museums including the Whitney Museum of Art (New York, NY), The Art Institute of Chicago (Chicago, IL), MOCA LA (Los Angeles, CA), SFMOMA (San Francisco, CA), the Museum of Fine Arts, Boston (Boston, MA), The British Museum (London, UK), and the Stedelijk Museum (Amsterdam, Netherlands). Stockholder had her third solo exhibition at Mitchell-Innes & Nash, *The Guests All Crowded Into the Dining Room*, in 2016. Recent solo museum exhibitions include *Stuff Matters* at the Centraal Museum (Utrecht, Netherlands) and *Relational Aesthetics* at The Contemporary Austin (Austin, TX).



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JESSICA STOCKHOLDER

Four Eyes, 2019

two drive way mirrors, stool parts, hardware, oil and acrylic paint, rubber boot part
88-1/2 x 40 x 30 inches



Maya Stovall

b. 1982, Detroit, MI

Maya Stovall's work is associated with the critical study of space and place, the formation of the anthropological subject, and the anthropology of white supremacy. Her work spans performance, neon, objects, video, and technology. Stovall is Assistant Professor in Liberal Studies at California State Polytechnic University, Pomona. She received a Ph.D. in Anthropology from Wayne State University, Detroit, MI, an MBA from The University of Chicago Booth School of Business, and a BBA from Howard University, Washington, D.C. Stovall's work has been exhibited in solo and group exhibitions including: The Whitney Biennial 2017, Whitney Museum of American Art (New York, NY), Atlanta Contemporary Art Center (Atlanta, GA), Museum of Contemporary Art Canada (Toronto, CA), The Studio Museum in Harlem (New York, NY), Newbridge Projects (Newcastle upon Tyne, UK), Contemporary Art Museum (St. Louis, MO), Cranbrook Art Museum (Detroit, MI), among others. Stovall's work resides in permanent collections including: Cranbrook Art Museum (Detroit, MI), Kalamazoo Art Institute (Kalamazoo, MI), Los Angeles County Museum of Art (Los Angeles, CA), The Studio Museum in Harlem (Harlem, NY), and Whitney Museum of American Art (New York, NY).

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MAYA STOVALL

A___That Defies Gravity, no. 130-139, 2022

extremely pale blue, creamy white, palest green, cool white, neon

108 x 127 x 8 inches



Kennedy Yanko

b. 1988, Saint Louis, MO

Kennedy Yanko is a sculptor and installation artist working in found metal and paint skin. Yanko deploys her materials in ways that explore the limitations of optic vision, underlining the opportunities we miss when looking with eyes alone. Her methods reflect a dual abstract expressionist-surrealist approach that centers the seen and unseen factors that affect, contribute to, and moderate human experience. Select recent installations include *White, Passing* at the Rubell Museum (Miami, FL), where Yanko was an Artist in Residence, *By means other than the known senses* at the Unlimited Section of Art Basel (Basel, Switzerland), and *No more Drama* at the Brooklyn Museum (Brooklyn, NY). In March 2023, she debuted her solo exhibition, *Humming on Life*, with Jeffrey Deitch Gallery in New York. Yanko's institutional exhibitions include the Museum of Contemporary Art Detroit (Detroit, MI), University of South Florida (Tampa, FL), and the Urban Institute for Contemporary Arts (Grand Rapids, MI). Her work is included in notable private museums, including The Bunker Artspace (West Palm Beach, FL), Espacio Tacuari (Buenos Aires, Argentina), the Rubell Museum (Miami, FL). Most recently, Yanko's work was acquired by the Albertina Museum in Vienna, Austria.



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KENNEDY YANKO

Lost along the way, 2022

paint skin and metal

49-1/2 x 70 x 28-1/2 inches

