

This exhibition is a “personal” supplement to Pacific Standard Time, an exhibition about art in Los Angeles from 1950 – 1980 that was presented in Martin Gropius Bau.

The artistic rigor of the conceptual artists in Los Angeles in general, as well as our personal friendships with artists that work in Los Angeles, have influenced the development of our collection in recent years.

One starting point for the presented works is Eleanor Antin’s work, 100 Boots. During the late 1960s, the artist began sending out postcards, each of which depicted 100 rubber boots. Originally arranged in geometric forms, their formation shifted to reflect the escalation of the American conflict with Vietnam at the time. While this work is politically charged, Morgan Fisher’s work is purely formal and structuralist in nature. Here, too, lies a foundation for the work created by younger artists in LA today.

A further focus of the exhibition is set by the works of Christopher Williams and Stephen Prina. Only those works are being shown that have not yet been presented here in solo exhibitions.

Edgar Arceneaux, Ruben Ochoa , Rodney McMillian and Joel Tauber comprise the third group of artists in the exhibition. These younger artists make strong reference in their art to their environment as well as to personal relationships. They work politically, expressing their convictions. This is also the case with Brian Kennon, who for years through his own publishing house has produced artist books in which he contributes his personal commentary on the artworks.

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