

Re-Verb



TIM EBNER

CAROL KAUFMAN

LIES KRAAL

ROSS RUDEL

LINDA STARK

ROY THURSTON



Re-Verb

Baik Art Los Angeles is pleased to present *Re-Verb*, a group exhibition including works by Tim Ebner, Carol Kaufman, Lies Kraal, Ross Rudel, Linda Stark, and Roy Thurston. This exhibition will be on display from February 9, through April 13, 2019. An opening reception will be held on Saturday, February 9, 2019, from 6 pm–8 pm.

This collection of work highlights a historically prolific group of Los Angeles based artists, whose artworks have helped influence the now indicative aesthetics and ethos of Southern Californian art. Drawing from traditions of light-and-space and west-coast-minimalism, these artists implement clean lines, reductive shapes, and pristine surfaces to produce objects that advance conversations around contemporary painting.

Pioneered by other West Coast Minimalists such as Larry Bell, Robert Irwin, and John McCracken — the artists here also implement methods, often borrowed from other industries, to create objects that linger between both painting and sculpture. The scattering of vibrant hues and seductive surfaces challenge art-historical materials and processes while contributing to the city's unique visual iconicism. From Ross Rudel's wooden structures to Linda Stark's woven paintings, this group's continued enigmatic act of "doing" has aided in the creation of an artform that is unequivocally, Los Angeles.

As the exhibition title alludes, the artworks here all present lasting material innovations that pose stylistic influences which reverberate throughout the international art canon. Spanning a multitude of private and institutional collections, these artists are unified by their substantial contributions to the famed collection of Giuseppe and Giovanna Panza. A family whose commitment to collecting Southern Californian art and exhibiting it globally in institutions such as MOCA, reflects an infatuation with these alternative practices and their seamless integration into daily life and the surrounding environment.

JOSHUA HASHEMZADEH

My parent's first trip to Los Angeles was in the mid-70's and it had marked the beginning of a great love affair for that part of the United States. Robert Irwin had suggested that they see a group of artists using light and space which was something very important to my father and can be seen throughout our family's collection today. Their visits continued twice a year for the remainder of my father's life, during which, my parents met new gallerists, new dealers, new artists, and new collectors. They loved finding inspiring works and fresh ideas within the city.

Los Angeles is a magic place; it takes time to understand it and to love it. The landscape is enormous, differs greatly between neighborhoods, is bathed in sunlight, and offers breathless sunsets and ocean views. I was fascinated by the reflection of colors in the air as they change according to the time of day, or night. All these aspects were captured by artists and transferred into their works. Some had

surfaces sweet and smooth, others bright and translucent, but they have all reproduced the nature of what they saw around them.

Natural beauty is an important subject that has always been present in our collection, and as I said, very much related to light. Light is life, it's everywhere around us, it lives and dies, and sometimes is reborn as a piece of art that lasts forever. But we also crave intimacy to survive, and silence is a part of that. It can become the solitude found in works filled with painted grids and lines, or the concentration conveyed by repetitive gestures and variations of color.

The six artists in this show are all part of our collection and represent, very well, all the aspects I have mentioned. The most important one, the one that was always clear for my parents, was and still is, silence. It is the way to look at these works, to go deep inside them, to be alone with yourself. We can find this in all these works even when faced with bright colors or strange shapes and minimal gestures.

I really have to thank these artists and all the others in the Panza Collection. They gave my parents, but also myself and my family, the opportunity to live surrounded by contemplation, color, light, and most of all beauty which gives us peace in a world that is more and more noisy and overwhelming.

GIUSEPPINA PANZA





Ross Rudel

Harbinger
2005
stained wood and acrylic
6 x 13 x 16 in



Ross Rudel

Third Diversion
2014
wood and acrylic
90 x 21 x 12 in



Close-up of *Third Diversion*

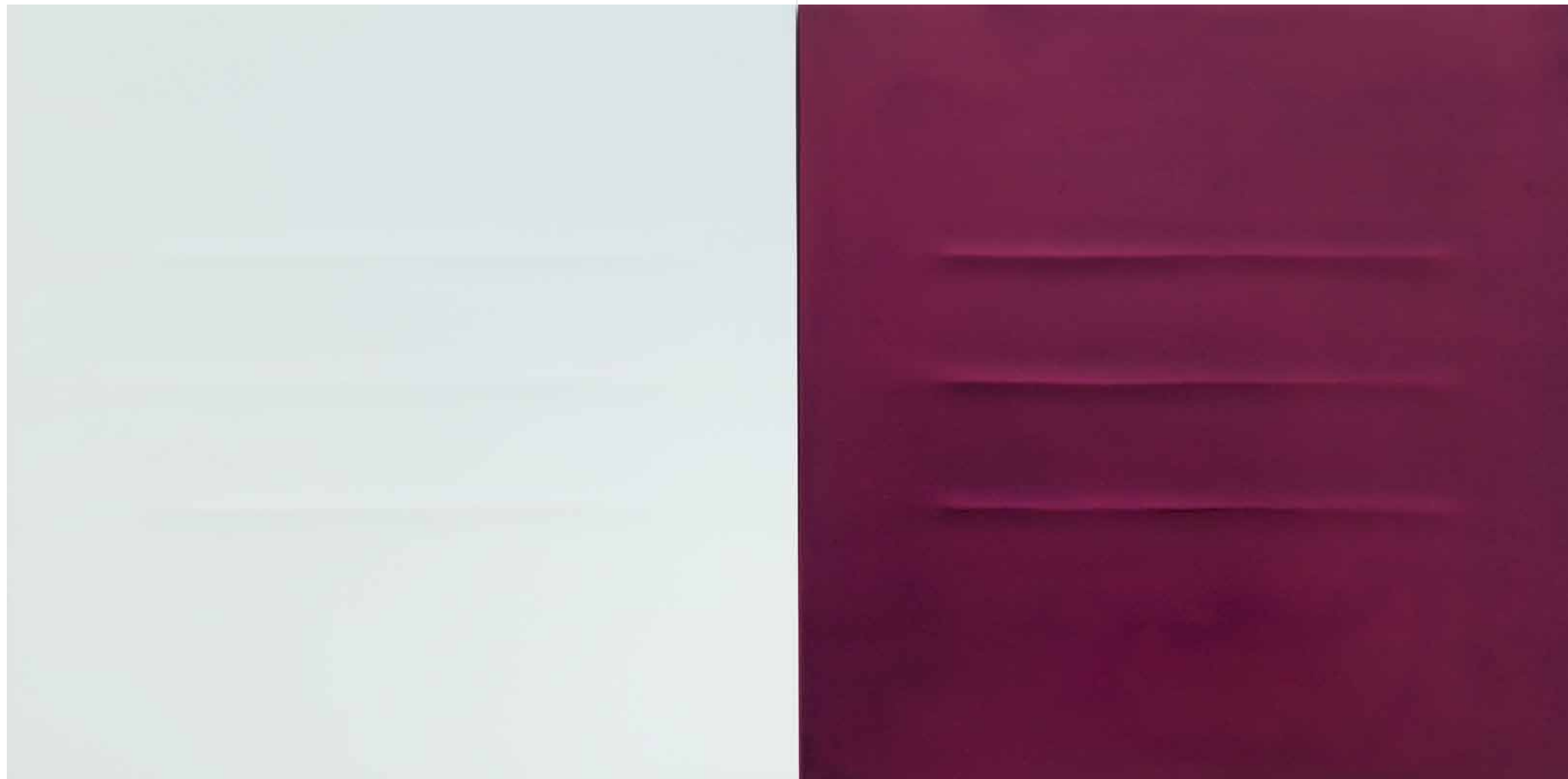




Tim Ebner

Untitled (Lemon)
2018
powder coated forged steel
20 x 13.5 x 3 in





Lies Kraal

16-9

2016

acrylic and burnished azurite on hardboard
panels

17 x 34 in (diptych)



Linda Stark

Cream Weave
1992
oil on canvas over panel
10 x 10 x 1 in

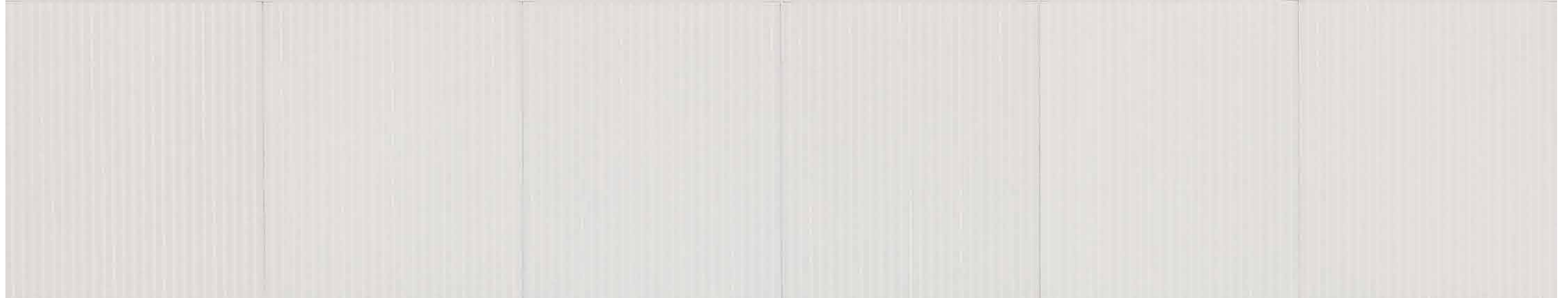




Roy Thurston

2018-3
2018

acrylic polyurethane on scraped aluminum
48 x 15 x .3 in



Carol Kaufman

Untitled Titanium
2016
6 panels
oil on linen
14 3/4 x 77 in

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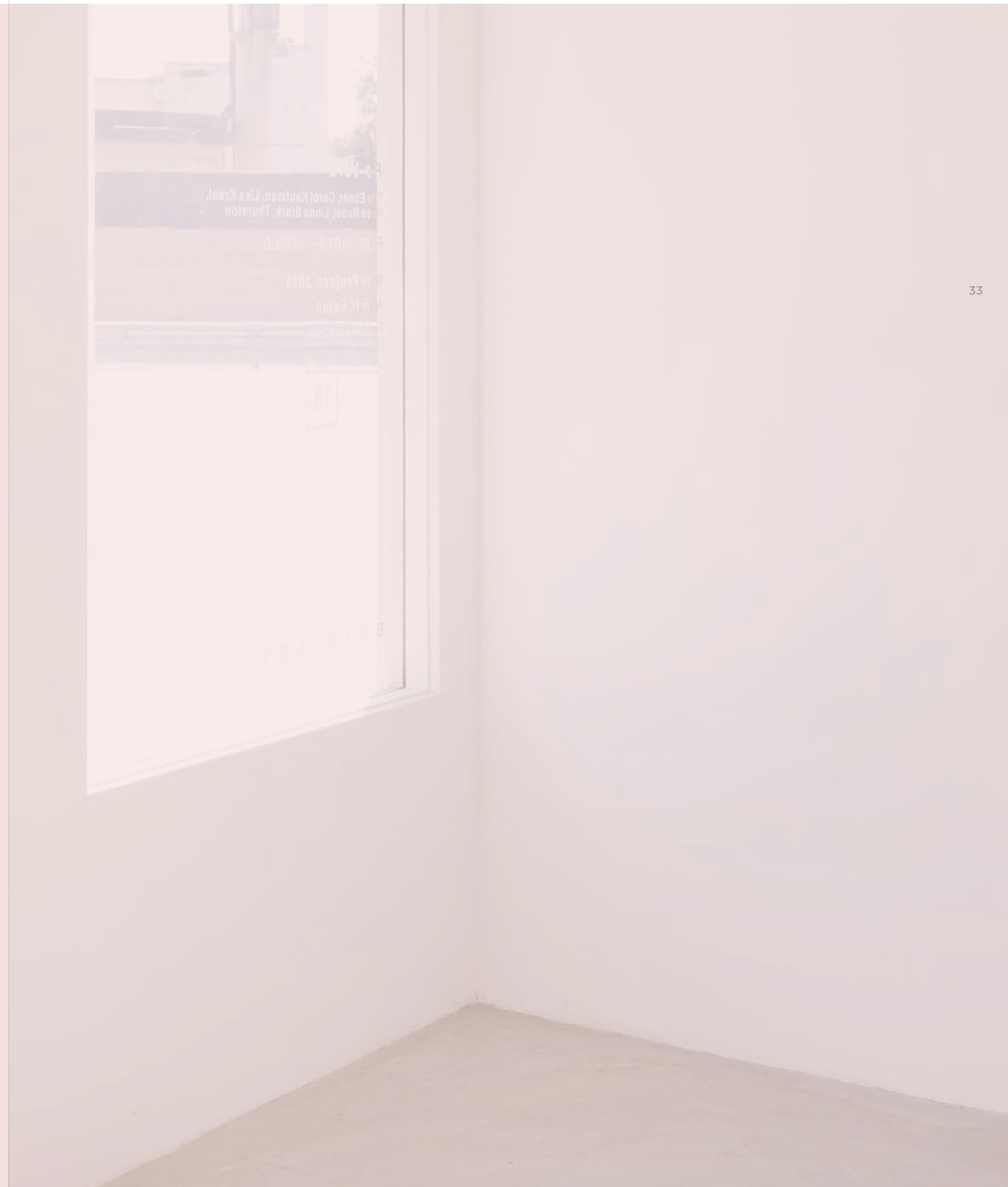
For enquiries,
please contact
baik@baikart.com

ESSAY
Joshua Hashemzadeh

PHOTOGRAPHER
Michael Underwood

CATALOGUE
DESIGN

PEAR





B A I K A R T

LOS ANGELES
2600 S. LaCienega Blvd
Los Angeles CA 90034
310-842-3892
info@baikart.com
www.baikart.com

SEOUL
42 Palpan-gil, Jongno-gu
Seoul 03054
Republic of Korea
+82 70-7739-8808
info@baikart.com
www.baikart.com