

ACKNOWLEDGEMENTS:

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CHECKLIST OF THE EXHIBITION:

CHEMA ALVARGONZALES

(b. 1960, Jerez de la Frontera, Spain)
Untitled, Steamer Trunk, 2002
Mixed media

JOSÉ BEDIA

(b. 1959, Havana, Cuba)
Los Aliados, 1988
Oil on canvas, 72 x 125 in.

MEL CHIN

(b. 1951, Houston, TX)
9-11/9-11, 2007
Video

INKA ESSENHIGH

(b. 1969, Belfonte, PA)
Tree Painting, 2004
Oil on canvas, 80 x 72 in.

RALPH FLECK

(b. 1951, Freiburg im Breisgau, Germany)
Stadtbild 3/111 (Roma), 2014
Oil on canvas, 47¼ x 47¼ in.

RAÚL GUERRERO

(b. 1945, Brawley, CA)
Amazonas: Gonzalo Pizarro 1540-1543, 1995
Oil on linen, 40 x 60 in.

ELLIOTT HUNDLEY

(b. 1975, Greensboro, NC)
Window, 2013
Mixed media, 75 x 62½ in

JÖRG IMMENDORFF

(b. 1945, Bleckede, Germany)
Untitled, 2005
Oil on canvas, 70¾ x 70¾ in.

NICHOLAS KAHN & RICHARD SELESNICK

(b. 1964, New York, NY and London, England)
High Water Mark, 2012
Photograph, 36 x 36 in.

NELSON LEIRNER

(b. 1932, São Paulo, Brazil)
Table and its Belongings, 2002
Mixed media, 95 x 95 x 95 in.

JEAN LOWE

(b. 1960, Eureka, CA)
Love for Sale #5, 2008
Enamel on panel, 48 x 84 in.

MARKUS LÜPERTZ

(b. 1941, Liberec, Czech Republic)
SemiramisGrunesBeet (Green Bed), 2002
Oil on canvas, 39¼ x 32 in.

FABIAN MARCACCIO

(b. 1963, Rosario, Argentina)
Red Paintant, 2001
Oil on canvas, 16 x 48 in.

FARIS MCREYNOLDS

(b. 1977, Dallas, TX)
Potato Eaters 2, 2009
Oil on canvas, 69 x 97 in.

SARAH MORRIS

(b. 1967, London, UK)
Midtown Revlon Corporation
Gloss household paint on canvas, 84¼ x 84¼ in.

SARAH MORRIS

(b. 1967, London, UK)
The Mall (Capitol), 2001
Gloss household paint on canvas, 48 x 48 in.

ASMA SHIKOH

(b. Karachi, Pakistan)
Self Portrait, 2004
Oil on canvas, 29 x 30 in.

STARN TWINS – DOUGH & MIKE STARN

(b. 1961, Absecon, NJ)
Blot Out the Sun 3 (AP1), 1998
Mixed Media, 48 x 78 in.

COSIMA VON BONIN

(b. 1962, Mombasa, Kenya)
Dollops of Whimsy, 2009
Mixed media, 48 x 78 in.

FRED WILSON

(b. 1954, New York, NY)
Picasso/Whose Rules?, 1991
Mixed Media, 95 x 77½ in.

SAM TAYLOR WOOD

(b. 1967, Croydon, United Kingdom)
Self-Portrait Suspended III, 2003
C-Print on aluminum, 47¼ x 59 in.

YIN XIUZHEN

(b. 1963, Beijing, China)
Untitled Clothes, 2009
Clothes, 95¾ x 96½ in.



CONTEMPORARY CONSTRUCTIONS

MATTHEW & IRIS STRAUSS FAMILY FOUNDATION



José Bedia
Los Alidos

Cover: Nicholas Kahn and Richard Selesnick
High Water Mark

SHARED HISTORIES

This portion of the exhibition takes us on a journey through the recent ebb and flow of society in the Americas. The journey is propelled by the shared histories of artists constructing and deconstructing personal narratives and socio-political systems.

In works by José Bedia and Raúl Guerrero, figures, lines, and maps draw us into storytelling histories. Cuban artist, Bedia, shows us smoky figures and storylines in *Los Alidos* (The Allies). As the narrator, he jumps from one storyline to another using recurring animistic figures to investigate the convergence of Caribbean cultures and Afro-Caribbean religions. In Guerrero's *Amazonas: Gonzalo Pizarro 1540-1543* we are drawn into the map, color, and imagery of his painting. The painting is at once historical and emotive, transcribing the colonialism and revolutions hidden within South America's history. Argentina's Fabian Marcaccio's *Red Paintant* and a surreal installation piece entitled *Table and Its Belongings* by Brazilian artist Nelson Leirner round out the works from South America.



Sam Taylor Wood
Self Portrait III

CONSTRUCTION

During the past two decades, key components of storytelling and digital manipulation have allowed artists the freedom to invent their own realities. By constructing artificial environments as seen in works by Kahn & Selesnick and Sam Taylor Wood, the viewer is captured in the narrative along with the subjects in the photographs. Kahn & Selesnick are known for their smart artificial environments that create a vision of a place caught between the past and the future. In *High Water Mark* and *Self Portrait III*, we find a place that is at once magical and a bit confusing. The artists use technology, including multi-layered production and computer editing, collage, and superimposing of multiple locations that make the construction of images and narratives resonate. Kahn & Selesnick, who are from the UK and the US, are part of a larger movement that includes filmmakers like Wes Anderson who illuminate the connections between the small physical details of objects and the human exchanges between the characters that populate their work.

GERMAN IMPACT

German artists from World War II to the present chart the course of national recovery through their emotive, personal, expressionistic, and representational artwork. The German impact wall of this exhibition, including works by Cosima von Bonin, Ralph Fleck, Jörg Immendorff, and Markus Lüpert, reflects on political and social feelings in Germany during the aftermath of the war and the reunification of the country. Early influences by German teachers and artists like Otto Dix, Joseph Beuys, Kurt Schwitters, and Gerhard Richter influenced the work of artists during this transitional period.



Cosima von Bonin
Dollops of Whimsy

COSIMA VON BONIN, born in 1962, lives and works in Cologne, Germany. In *Dollops of Whimsy* (2009) we see the artist's "Lappen" (rags), a body of fabric work stitched with appropriated images that function like paintings or storyboards. Von Bonin's textile works evoke Gemutlichkeit or "coziness" due to her skill and finesse with complicated compositions using fabrics like wool, cotton, and fleece. The artist builds up layers of silhouettes, words, fabric, and paint shapes to produce complex compositions and works in a tradition of post war painters who have freed themselves from traditional canvas and paint mediums embracing fabric and multimedia. Fabric has been embraced by German artists including Blinky Palermo and Joseph Beuys. Alex Allenchey of Artspace magazine has said this about the influence of Beuys and fabric "after his plane was shot down on the Crimean Front he claimed to have been rescued by nomadic Tatar tribesmen, who aided his recovery by wrapping him in felt and animal fat, two materials that would take on totemic importance in his work." (1)

RALPH FLECK was born in 1951. In Fleck's most recent work from 2014 entitled *Stadtbild 3/111 (Roma)*, we can see a bird's eye view of the shell of the city through his unique lens. The thickly applied and neat painting lets the viewer keep in mind the humanity behind the painted canvas. The advent of accessible global mapping systems have made it easy for the artist and general public to observe the world, look into neighborhoods, and places where people toil, live, and love.

"Fleck has become too skeptical to believe in a truth promised behind those images transferred by a technical mediated world. He prefers to substitute the place in front of the narrowly closed settings by reproduced reality." (2)

The three dimensionality of the work gives us a more personal glimpse into structures and living habitats. "The aerial perspectives of cities do not allow individual human fates to come close to the beholder, they do not refer to ecological challenges, they do not identify urban planning blunders. The cities are just themselves." (3)



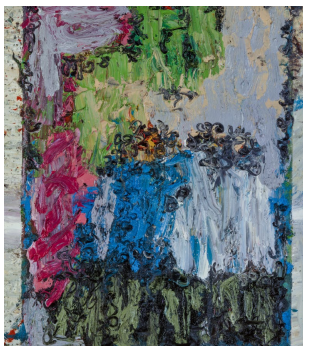
Ralph Fleck
Stadtbild 3/111 (Roma)



Jörg Immendorff
Untitled

JÖRG IMMENDORFF was born 1945 in Bleckede, Germany. Immendorff was a member of the German art movement *Neue Wilde* "Young Wild Ones". In January 1968, he appeared in front of the West German Parliament in Bonn (4) with a wood block labeled "Lidl" tethered to his ankle and painted in the colors of the German flag; he was subsequently arrested for defaming the flag (5). Best known is his Cafe Deutschland series of sixteen large paintings (1977–1984) that were inspired by Renato Guttuso's Caffè Greco; in these crowded colorful pictures, Immendorff had disco-goers symbolize the conflict between East and West Germany. We can feel the emotions in his symbols of struggle in postwar Germany as Immendorff examines the rise and fall of the county in the larger context of human egos and symbolism.

MARKUS LÜPERTZ was born in 1941 in Liberec, in what is now the Czech Republic. "When he was seven, his family fled to West Germany. He went to art school, worked in a mine, went back to art school, worked in road construction, slipped off to Paris, joined the French Foreign Legion. In 1962, he moved to Berlin, where his work first captured public attention by combining the opposites of abstraction and concreteness. Of course, controversy was soon at his heels. In 1970, he began painting images of Germany's not too proud past, with military helmets and other taboo symbols that were roundly criticized as fascist propaganda — until the culture caught up with Mr. Lüpertz and his work was hailed as genius." (6) Lüpertz was classified as a Neo-Expressionist painter, post German Expressionist, presenting an intensely personal style. Faye Hirsch wrote about Lüpertz's recurring imagery, "Such motifs have the quality of things glimpsed or remembered, detached from any narrative necessity but essential to creating an air of mysterious self-sufficiency in each work." (7)



Markus Lüpertz
Semiramis GrunesBeet (Green Bed)

Notes:

1. Alex Allenchey, "What We Owe Postwar Germany," Artspace magazine, 2013.
2. HansJoachim Müller, "Informel with Order," exhibition *Frankfurt-pictures*, Sep.1987.
3. Wilfried Wang, "Portraits of Cities - Between estrangement and recognition", website http://www.ralphfleck.de/Wang_en.
4. Holland Cotter, ART IN REVIEW; "Jörg Immendorff," New York Times, Feb. 2001.

5. Roberta Smith, Jörg Immendorff, 61, "Painter With Provocative Themes, Dies," New York Times, May 2007.
6. Michael Slackman, "Artist Puts Hercules, and Himself on Pedistals," The New York Times Oct. 2010.
7. Faye Hirsch, "Markus Lüpertz at Michael Werner," Art in America, 2005.

DECONSTRUCTION

Mel Chin's *9-11/9-11* defines a flashpoint of destruction and its powerful ability to change us as human beings. The piece in cartoon form easily approaches a horrific historical moment when fears we didn't know existed came to life.