

# *observant touches*

*Samuel Erenberg Pamela Smith Hudson  
Vincent Johnson Carol Kaufman Lies Kraal  
Organized by Patrick Nickell Essay by Constance Mallinson*

**Claremont Graduate University, East & Peggy Phelps Galleries**

**Tuesday, January 18 - Friday, February 18, 2022 Gallery Hours: M-F 10am to 5pm 909-621-8071**

**Claremont Graduate University, 251 East 10th Street, Claremont, CA 91711**

# *observant touches*

Tuesday, **January 18** – Friday, **February 18, 2022**

Observant Touches features the paintings of Samuel Erenberg, Pamela Smith Hudson, Vincent Johnson, Carol Kaufman and Lies Kraal.

The artists in this exhibition embrace abstract painting as a means to visually interpret our collective culture, appealing to the viewer for a slow and patient gaze for reflection and contemplation. Spurring the viewers imagination towards a more mindful contemplation of our current zeitgeist.

A digital publication featuring artist profiles, essay by artist Constance Mallinson titled "Why Abstraction Matters" and a poem from the poet Linda Dove titled "Sometimes Lines Repeat Loss Like A Wave" also accompany this exhibition.

"abstraction's disorientation from a digitalized, near schizophrenic world that offers instantaneous answers and superficial meanings to the pressing issues of contemporary existence. Beckoning us beyond, abstraction promotes necessary free spaces for exercising introspection, imagination, and intuition. And that is seeming more radical every day"

Excerpt from Constance Mallinson essay "Why Abstraction Matters". Used with permission from Woodbury University, School of Media, Culture and Design. Essay commissioned for the Nan Rae Gallery exhibition "here and there" Fall 2021.



251 E 10th Street  
Claremont, CA 91711

<https://www.cgu.edu/event/observant-touches-closing-reception/>

*Samuel Erenberg*

*Pamela Smith Hudson*

*Vincent Johnson*

*Carol Kaufman*

*Lies Kraal*

*Organized by  
Patrick Nickell*

*Essay by  
Constance Mallinson*

Catalogue Design by Carol Kaufman

Photos by Brian Thomas Jones

# *Sometimes Lines Repeat Loss Like a Wave*

*based on Samuel Erenberg's*  
APPARITIONS GHOST IMAGE #40

In the life before this one, you knew the crow  
would return to whatever shine caught the sun—

a silver bell, a tuna can, the hubcap lost to the exit  
ramp. The way your heart went up and down

on the EKG like mountains, every spike  
the reach for my name. Now the bird can't find

the object. The lines are drawn, rows pulled  
across a metal field, where nothing grows

but ghosts. What next should have meant.  
How we should have spent the time between

then and now, as a pattern moving in a blue wave,  
the way *shibori* changes a piece of plain fabric

into the sea. Sometimes what slips through  
the lines our fingers make could never be held.

– Linda Dove, Ph.D, Woodbury University

# Why Abstraction Matters

By **Constance Mallinson**

Abstract painting, once considered the most radical and contentious art genre, drove much of the revolutionary spirit of twentieth century art. Now more of a tradition than a means to overthrow the status quo, the persistence of contemporary practitioners raises critical questions about its power and relevance in a world consumed with dazzling art spectacles and a continuous barrage of sensational imagery.

A hundred years of Modernism continually redefined abstraction via a sequential series of formal innovations in the early geometric abstractions of DeStijl, Russian Constructivism and Suprematism, then Abstract Expressionism, Minimalism, Hard Edge and Post Painterly abstraction. Each movement induced another with its own manifestoes and apologists ensuring its avant garde status via its effrontery to the reigning aesthetic norms. This evolution reached its apotheosis in the 1960's with Clement Greenberg's reduction and subordination of abstract painting to the purity of its medium. A serious painting was essentially about paint on a canvas with no personal narratives, political agendas, or transcendent spirituality. At this Greenbergian endpoint, painters could either be burdened with (again) defining abstraction that had ceased

to be a revolutionary art form as postmodern theorists then began arguing or they could assume an alternative position. To avoid endlessly recycling its past achievements and losing its urgency in light of its own remarkable history demanded a different dialogue about abstraction than that of-- in Olympic terms-- topping the previous world record. Critics like Arthur Danto saw it most positively when he wrote that the end of abstraction's Modernist axioms opened a wide window of possibilities for new forms of expression while art historian Kurt Varnedoe probed deeply into the tradition to understand its continuing presence. In his 2004 text *Pictures of Nothing* he asked, somewhat rhetorically, if there were any hard reasons why abstract art "has to be" or what abstraction is good for but then answered himself by stating that there was a cumulative dialogue around abstraction that renews through "adapting, recycling, recontextualizing, recombining inherited conventions to propose new thoughts." For Varnedoe, abstraction is a "self-renewing, vital tradition of creativity" with still to be discovered levels of invention in all those drips and smears. While abstract painting no longer maintains its previous radicality, there is still a belief, despite its challenges, in its ongoing potential.

So one way of appreciating contemporary

abstraction is to assess the sometimes subtle ways that abstraction is still inventing new forms, albeit perhaps not as dramatically as its 20th century predecessors but with measurable visual impact and significance. Most easily recognized in the contemporary painter Gerhard Richter's novel way of squeegeeing wet layers of paint on canvas, he made the brush obsolete as the required hand tool of communicating straight from the mind and heart to the canvas. Acutely aware of painting's formal limitations after the Modernist creative boom, Richter slowly "undid" the image as well as the standard *modus operandi* of abstract painting, consigning painting's storied past to huge blurs, as if he had to dismantle it in order to release and renew it, to once again have us believe in it. "To believe, one must have lost God: to paint one must have lost art", he wrote. Although many contemporary painters had continued to paint abstractly, it was the highly visible Richter who restored our faith in contemporary abstraction. In our image saturated environment, Richter's erasure of the image is not nihilistic but rather an act of emancipation that opens a vast, multi-dimensional space to meditate and contemplate with no interference of objectivity. Working outside the knowable world of explicit imagery, Richter helps us understand and value the continuing

presence of abstract painting. Reinvigorating its purpose allows abstraction to respond to the challenges of the changing world--- globalism, climate change, racial and gender issues, pandemics. What may seem to be familiar abstract gestures and approaches are being used in these new circumstances to convey new meanings.

Further, terms like "social abstraction" in reference to the mixed media abstractions of Mark Bradford, are employed to introduce social and political dimensions to abstraction.

On the surface, the five abstract painters in "observant touches" could all be placed within the stylistic variations of the movements previously mentioned with a special emphasis on the physicality of the paint medium through personal handwork and craft in order to investigate the tradition as well as on some of the extra-art issues and questions of today. Some overtly recall Modernism's greatest masters. For example, **Pamela Smith Hudson** makes use of encaustic closely identified with Jasper Johns but with very different ambitions. In contrast

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to Johns’ insistence on painting as oscillating between readymade images like flags and painterly gestures, Hudson’s layerings exceed Johns’ playfulness with the nature of painting to meditate on the fluid, non-fixed nature of history and identity. Simultaneously covering up and revealing, constructing and deconstructing, extinguishing and reigniting through color and form, her painting process is an apt metaphor for fluid social and environmental conditions. They refuse simple resolutions to have us dwell in anxious states of uncertainty, conflict and paradox.

Similarly, **Carol Kaufman’s** hand drawn penciled lines on joined painted canvases that first might appear as swatches of pinstriped fabric are indebted to the subtly gridded and hued paintings and drawings of Agnes Martin that in the 1970’s seemed to form a bridge between the overly rational aspects of Minimalism and the subjective in painting. Kaufman’s methodical, laborious, and exquisitely controlled process does likewise. Every line is a measure of time that countermands our current hypertrophied visual,/aural space and accelerated sense of time. When life

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shouts, Kaufman whispers. And when it speeds by Kaufman slows us down to contemplate the poetry contained in a single drawn line.

Minimalism is the antecedent for **Lies Kraal’s** pristine, modestly scaled “monochromed” canvases composed of multiple layers of sanded and polished paint. Subtly embedded grids, slight variations in surface textures and sheen, and simple extruding shapes and ridges belie their apparent reductiveness and encourage prolonged study. As with Kaufman, there is a commitment to painting as a ritual and to what creating a painting in such a patient, devoted way might mean to the present-- as opposed to what such a process, for example in the Finish Fetish work of the 70’s, meant then. Untethered to any specific movement, Kraal’s obsessive refinements seems less about fulfilling expectations for inventing new forms and more about the rewards of sustained looking.

Although many of **Samuel Erenberg’s** paintings recall the simplified aesthetics of Minimalism and the vibrating optical effects of 60’s Op-Art, those are just a part of a diverse body of work that, liberated from these earlier movements, makes liberal use of a vast visual repertory. Brightly colored patterning and near monochromed darkened fields punctuated with pinpoints of light

meld figuration and abstraction to suggest landscapes of sunsets and rippling waters as well as the cosmos – oceanic sensations verging on the sublime. Erenberg’s paintings seem to fuse Eastern and Western philosophical traditions, perhaps with the hopes of deepening consciousness and dissolving the limitations of genres, hierarchies, and ideologies. There is no better time to reassess the connectivities between nature and the human experience as hinted at in Erenberg’s hybrid works.

The Abstract Expressionists Lee Krasner and Wilhelm DeKooning are evoked in the swirling, gestural abstractions of **Vincent Johnson**. He shares much with the other four painters in his absorbing methods, here with his working of textured, vibrant layers of paint. For the original Abstract Expressionists paint was a conveyor of raw emotion, spilled onto the canvas directly from the unconscious. 70 years later, the approach has now come to signify in a very identifiable, accessible way, subjectivity. Johnson enlists abstraction’s unique ability through its use of color, the dynamics of line, and suggestive shapes, to engender intense responses—from anger to ecstasy-- in our conflicted and problematic present.

Separating us from representation while eschewing the orthodoxies that maintained

the importance of its Modernist forebears, such artworks promote liminal states that have been constantly eroded in the digital age, allowing speculation and deepening consciousness and perception. By desubstantiating external realities, abstraction turns our attention to those things that are not instantaneously recognizable or meaningful, urging a psychological and spiritual regeneration through probing interpretations. In doing so, it helps shape our experiences and emotions in this particular moment when the historical circumstances for abstraction, once considered an autonomous pursuit, have changed. While abstract painting has a long and revered history of experimentation which defined its relevance, the importance of abstract painting as these five painters have shown, now depends less on invention but on abstraction’s disorientation from a digitalized, near schizophrenic world that offers instantaneous answers and superficial meanings to the pressing issues of contemporary existence. Beckoning us beyond, abstraction promotes necessary free spaces for exercising introspection, imagination, and intuition. And that is seeming more radical every day.

*Hudson’s layerings exceed Johns’ playfulness with the nature of painting to meditate on the fluid, non-fixed nature of history and identity.*



Pamela Smith Hudon, *OBSERVANT TOUCHES*,  
Claremont Graduate University, East & Peggy Phelps Galleries  
January 2021- February 2022. Installation view



Samuel Erenberg, *OBSERVANT TOUCHES*,  
Claremont Graduate University, East & Peggy Phelps Galleries  
January 2021- February 2022. Installation view



Carol Kaufman **OBSERVANT TOUCHES**,  
Claremont Graduate University, East & Peggy Phelps Galleries  
January 2021- February 2022. Installation view



Vincent Johnson **OBSERVANT TOUCHES**,  
Claremont Graduate University, East & Peggy Phelps Galleries  
January 2021- February 2022. Installation view



Lies Kraal **OBSERVANT TOUCHES**,  
Claremont Graduate University, East & Peggy Phelps Galleries  
January 2021- February 2022. Installation view

# Sam Erenberg



Sam Erenberg in John Armleder Light Installation, ACE Gallery, Photo by John Eden

## Apparitions

Beginning in 2017, I began making black oil paintings of various sizes: Metallic Silver mixed into Ivory Black. These untitled works contain overlapping arcs and ellipses as well as straight lines.

Silver oil paint is commercially produced with aluminum metal flakes. The powder is protected by a thin layer of oxides that forms on the metal surface.

Silver is not an Interference pigment, but when mixed with black, the iridescent qualities of metal displays their dominant characteristics with an almost holographic radiance and transparency. In addition, the linear quality of the painted surface is enhanced by a slight sculptural and optical effect. At the beginning of 2020, I shifted from working on stretched canvas to portrait linen on small wood panels. The smaller format enabled me to work with a number of binders and thinners.

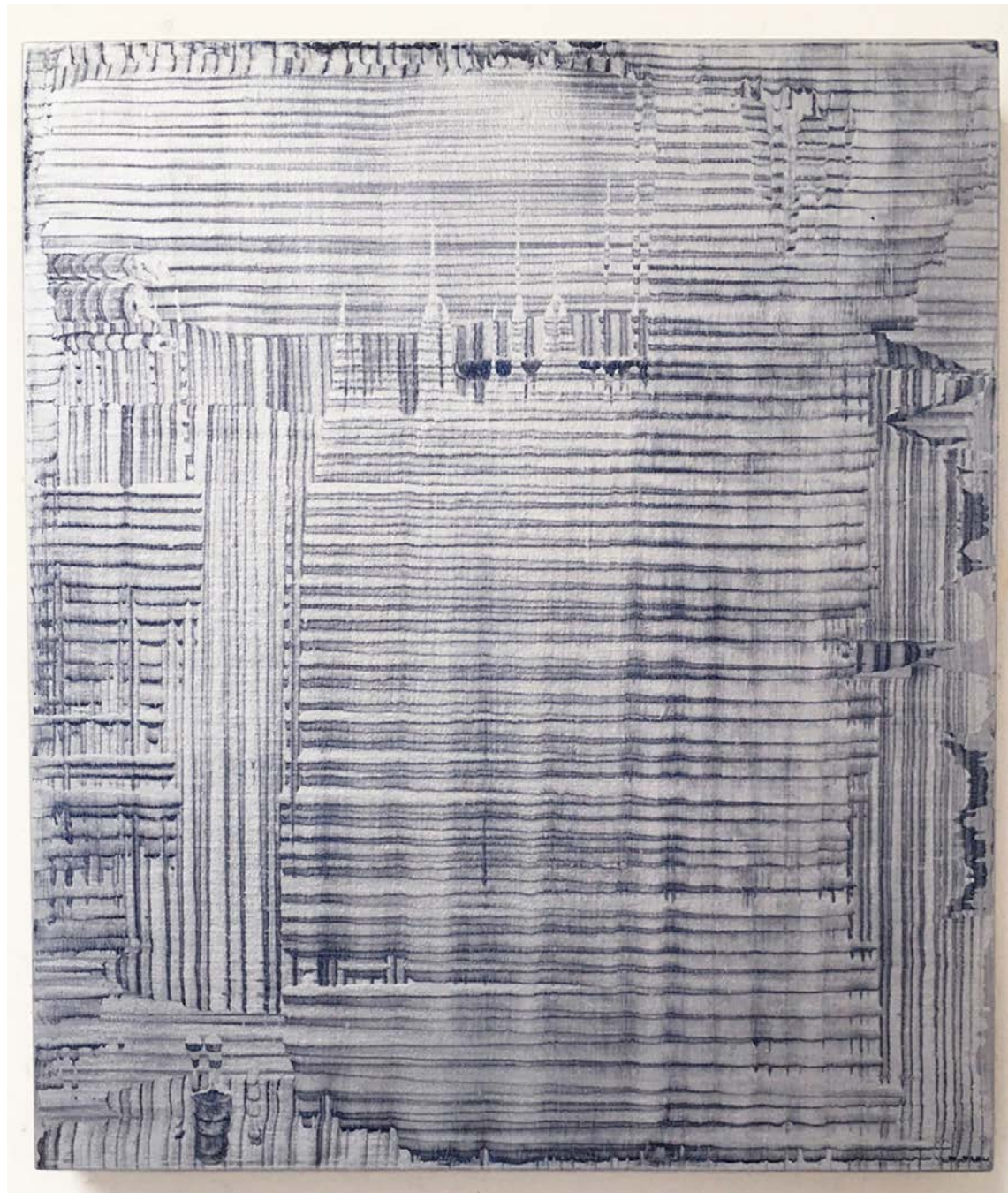
The series is titled *Apparitions*, not because of any

altered state of consciousness. Yet the paintings seemed to change and form before my eyes. I believe this is a result of the chemical reaction produced by gravity and the natural drying process of the paint on the gessoed linen surface.

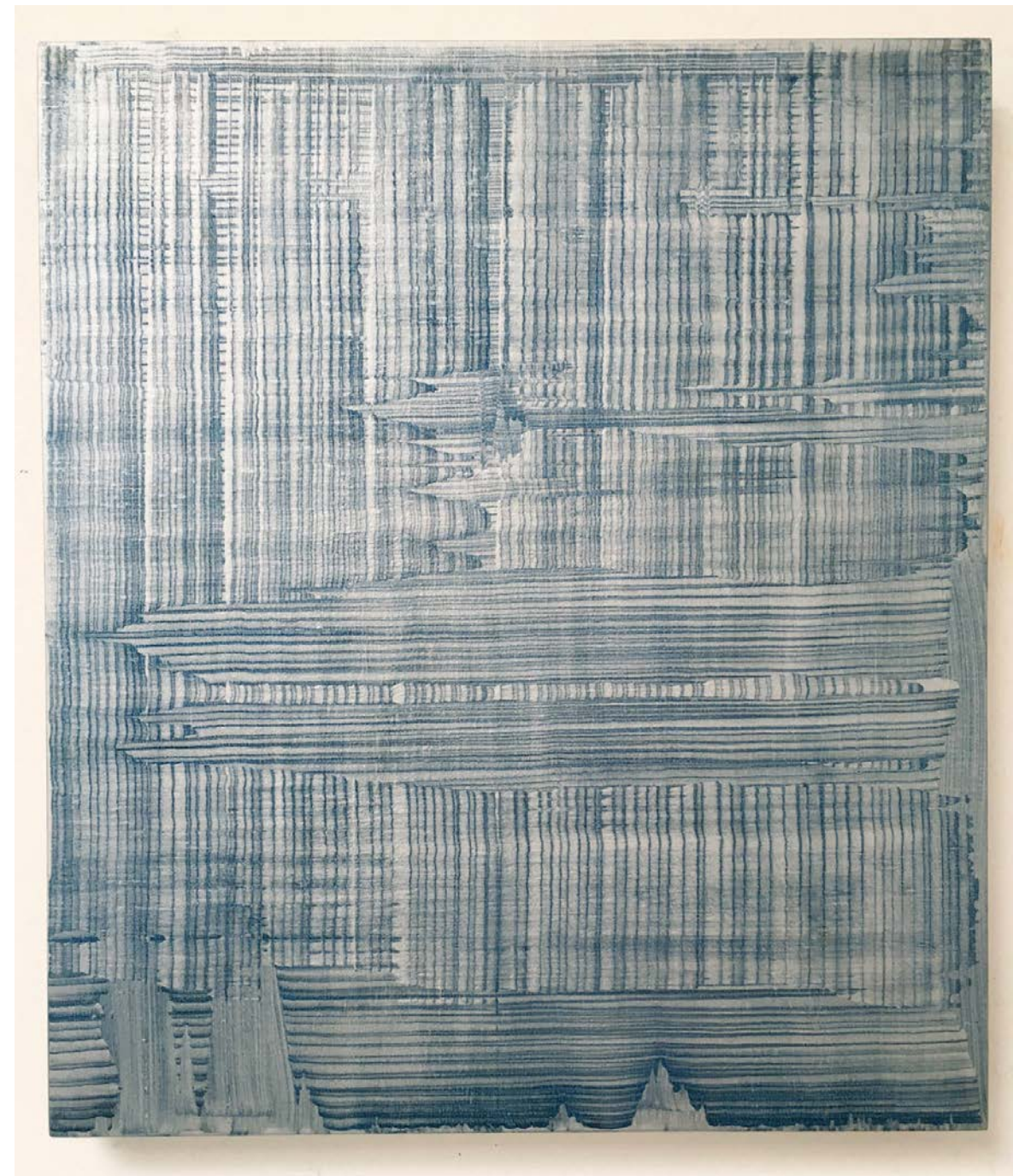
—**Samuel Erenberg, 2021**

*“The alchemical approach emphasizes art’s transformative power. Art not only has the power of transforming materials by locating them in an aesthetic order of perception and understanding but also of transforming the perception and understanding of different kinds of being by making explicit the hidden connections.....Alchemy is a demonstration of the unity of the immaterial and the material.”*

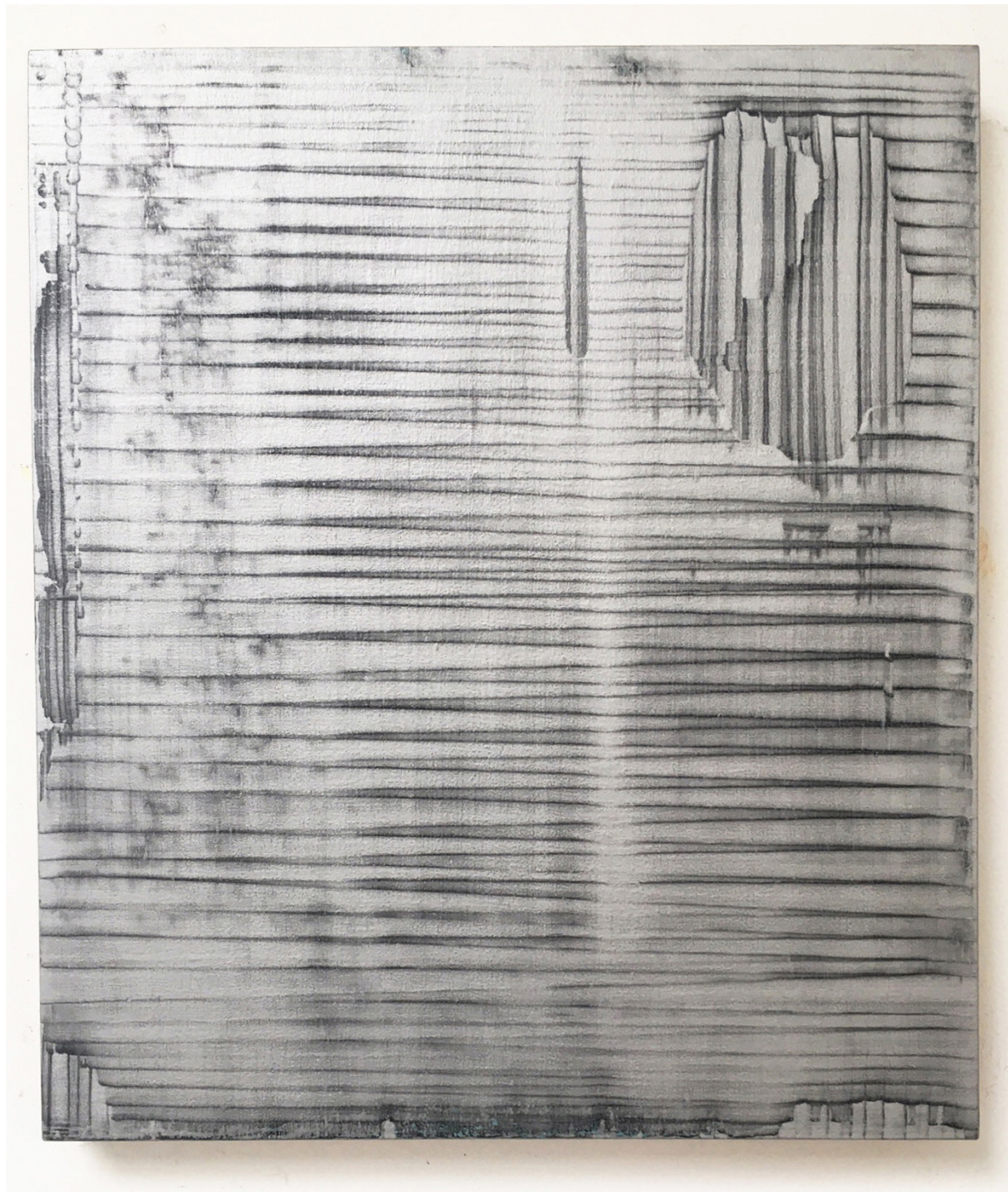
—**Donald Kuspit, “Concerning the Spiritual in Contemporary Art.”** *In The Spiritual in Art: Abstract Painting, 1890-1985*, LACMA.



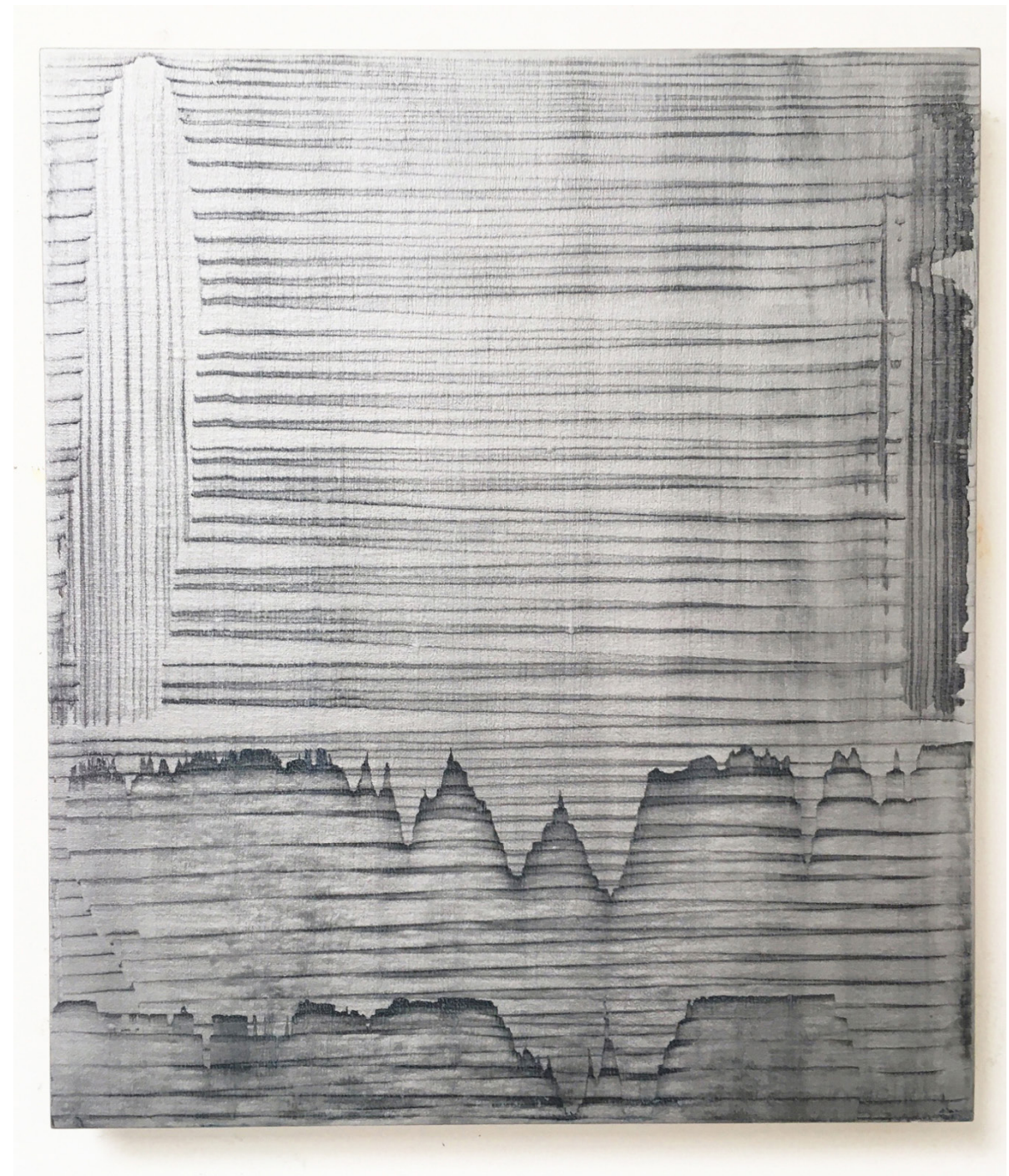
**Apparitions,**  
**Ghost Image No. 41**  
 Oil on linen on wood panel  
 22 ½ x 19 ½ in., 2020-21



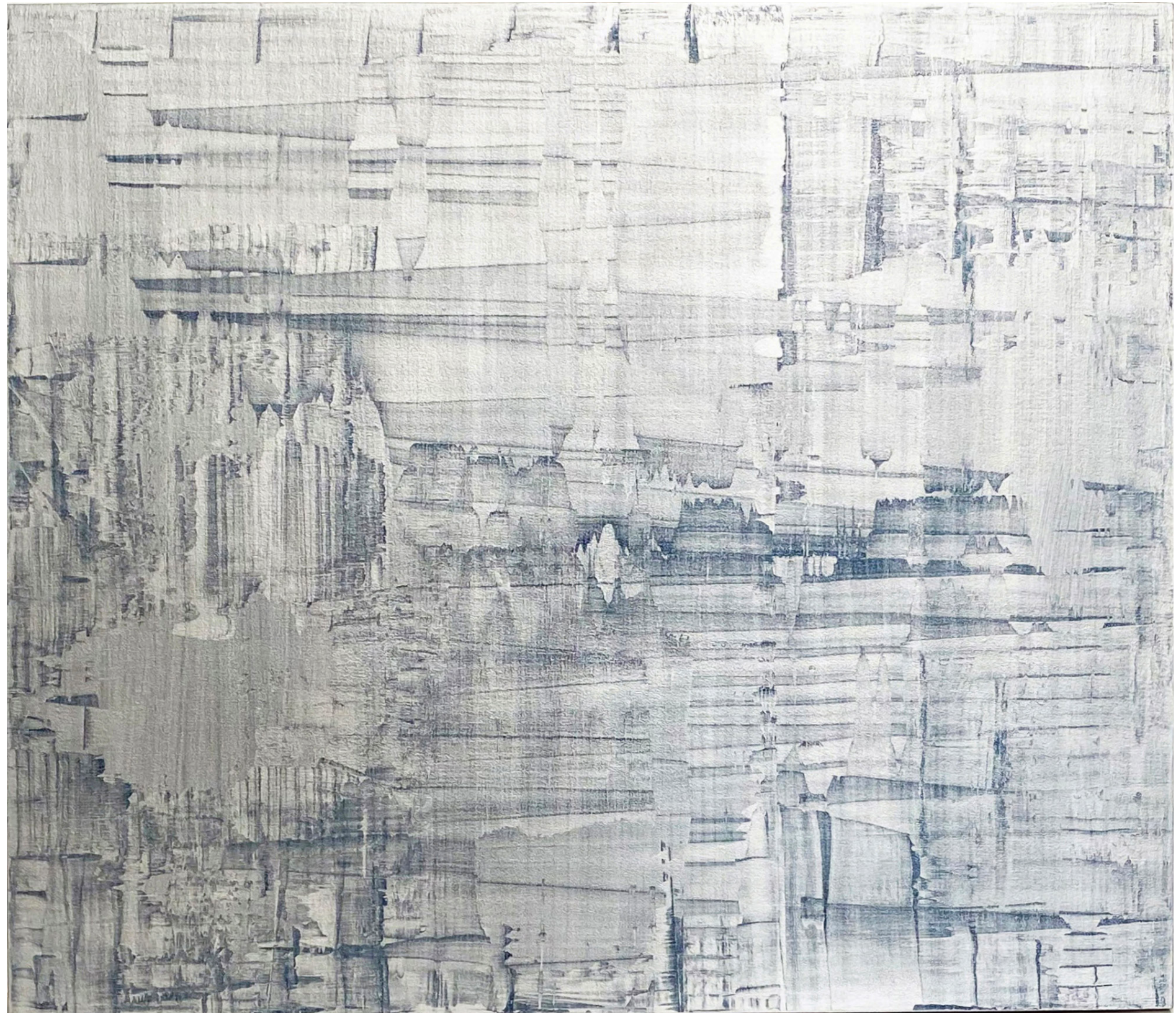
**Apparitions,**  
**Ghost Image No. 40**  
 Oil on linen on wood panel  
 22 ½ x 19 ½ in., 2020-21



**Apparitions,**  
**Ghost Image No. 44**  
 Oil on linen on wood panel  
 22 ½ x 19 ½ in., 2020-21



**Apparitions,**  
**Ghost Image No. 43**  
 Oil on linen on wood panel  
 22 ½ x 19 ½ in., 2020-21



**View from Drone of  
Kabul Airport on Aug 6, 2021**  
oil on linen on panel  
29 ¼ x 33 ¾ in., 2021



After Phillipini Lippi,  
The Martyrdom of St. Peter (1484-85)  
oil on linen on panel  
29 ¼ x 33 ¾ in., 2021



**After the Massacre (Destruction of  
Greenwood District, Tulsa Oklahoma  
(May 31st-June 1, 1921)**  
oil on linen on panel  
29 ¼ x 33 ¾ in., 2021

**Selected Exhibitions:**

Still (the) Barbarians, EVA International, Biennial of Ireland, Limerick, **2016**, *Curated by Koyo Kouoh*

2015, 7,567mi→, Jerusalem Biennale, Israel, **2015**

Moving Pictures: Painting, Photography, Film. Alternative Projections: Experimental Film in Los Angeles: 1945-1980, Los Angeles

Filmforum. Sponsored by The Getty Trust for Pacific Standard Time, Art in Los Angeles: 1945-1980, **2012**, *Curated by Adam Hyman*

Nora Eccles Harrison Museum, Utah State University, Logan, UT, **2000 (Solo)**, *Curated by Frank McEntire*

Roy Boyd Gallery, Chicago, IL, **1990 (Solo)**

Galerie Toni Gerber, Bern, Switzerland, **1989 (Solo)**

PLANETSpocketpaintings, Santa Barbara Museum of Art, Santa Barbara, CA, **1989 (Solo)**, *Curated by Nancy Doll*

**Selected Grants:**

COLA, City of Los Angeles Individual Artist Fellowship, **2010**

Artist Residency, Awagami Paper Factory, Tokushima, Japan, **2006**

Durfee Foundation ARC Grant, Center for Cultural Innovation, Los Angeles CA, **2003**

Individual Artist Fellowship, California Arts Council, **1998**

**Selected Collections:**

Grunwald Center for Graphic Arts, UCLA Armand Hammer Museum, Los Angeles, CA

Museum of Fine Arts, Kunstmuseum Bern, Switzerland

Palm Springs Art Museum, Palm Springs,

San Diego Museum of Art, San Diego, CA

University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, CA

**Selected Reviews:**

Nieto, Margarita, Sam Erenberg: Small Works and Short Films, @Space Contemporary, Santa Ana, CA. Artscene, October, **2008**

Hoffberg, Judith, The Killing of Nettie Love, Umbrella Magazine, pg. 152, **Nov. 1983**

Dambrot, Shana Nys, Geography of the Imagination, **February 11, 2014**. HUFFPOST ARTS & CULTURE

Albertini, Rosanna, mementos, Albertini **2014** The Kite, <https://albertini2014.wordpress.com/2014/11/09/mementos/>

**Website:**

<http://www.samerenberg.com>

# *Pamela Smith Hudson*



Pamela Smith Hudson was born in Los Angeles and raised in Compton. My work combines printmaking, layers of paint, wax, and collage to build textured surfaces on panels, canvas, and paper. I rely on the physical process to create my abstract landscapes and topographical works, where each layer is constructed, then deconstructed. Manipulating the materials with spontaneous and intuitive interactions and methods helps me explore limits. While it may be hidden, the energy of each layer is present within the work.



**Hold Your Seat**  
Mixed media on canvas  
60 x 72 x 1 ½ in., 2018



**Just Breathe**  
Mixed media, collage,  
clay, acrylic, pastel on canvas  
60 x 48 in., 2019



**Ever Never After**  
Mixed media on upcycled canvas  
(cold wax, graphite and pastel)  
72 x 60 in., 2016



**Herbs for Biddy Mason**  
Acrylic, wax, pastel on panel  
36 x 24 in., 2016

**Selected Exhibitions:**

Evolving Matter, Matter Studio Gallery, Los Angeles, CA, **September 5, - October 3, 2021 (Solo)**  
Of rope and chain her bones are made, Craig Krull Gallery, Santa Monica, CA, **May 01-July 31, 2021**  
Masterpiece, Band of Vices Gallery, Los Angeles, CA, **June 19-August 7, 2020**, *Curated by Melvin Marshall*  
Metropolis, Bruce Lurie Gallery, Los Angeles, CA, **November 16-December 16, 2019**, *Curated by Badir Mccleary*  
Marking Space, Chimento Contemporary, **September 7-October 26, 2019 (Solo)**  
Variations on Mapping, Chimento Contemporary, The Little Room, **February-March 30, 2019 (Solo)**  
How They Ran, Over the Influence Gallery, Los Angeles, CA, **August 2018**, *Curated by Lauren Every-Wortman*  
Charting the Terrain, Pamela Smith Hudson and Eric Mack, The California African American Museum (CAAM),  
**March-September 2018**, *Curated by Vida L. Brown*  
Black Matters, Exhibit Honoring Black History Month, West Los Angeles College, **February-March 2018**,  
*Curated by Molly Barnes and Pamela Smith Hudson*  
Tender Ground, Pamela Smith Hudson and Kristan Marvell, The South Bay Contemporary, SOLA Gallery, **March 2018**,  
*Curated by Nicholette Kominos*  
Method, Movement, Memory, Pamela Smith Hudson, June Edmonds and Nicholette Kominos,  
Manhattan Beach Art Center and Manhattan Beach Library, **July-September 2017**

**Selected Grants:**

Vibrant City Grant **2021**

**Selected Collections:**

Los Angeles County Museum of Art  
California African American Museum of Art

**Selected Reviews:**

Art and Cake: “of rope and chains her bones are made” *by Betty Ann Brown*, Craig Krull Gallery, **June 11, 2021**  
Whitehot Magazine of Contemporary Art: “of rope and chains her bones are made” *by Peter Frank*, Craig Krull Gallery, **June 2021**  
Whitehot Magazine of Contemporary Art: Meaning in the Handmaking: Nine LA Women Sculptors and Textile Artists, *by Lita Barrie*,  
Craig Krull Gallery, **May 2021**  
<https://artandcakela.com/2021/06/11/of-rope-and-chains-her-bones-are-made-at-craig-krull-gallery>  
The Los Angeles Times, "Datebook" *by Carolina A. Miranda*, **July 19, 2019**  
Artillery Magazine: Review of "How They Ran" exhibit at Over the Influence gallery, **August 2018**  
Artillery Magazine: The Empathetic Encausticisms of Pamela Smith Hudson feature *by Yxta Maya Murray*, **November 2018**  
LA Weekly: Best of LA Arts: Can’t Miss Fall Art Shows, **August 2019**  
Art and Cake: Pamela Smith Hudson, April Bey and Michi Meko at Chimento Contemporary, **October 2019**  
Art and Cake: William Downs & Pamela Smith-Hudson at Chimento Contemporary *by Shana Nys Dambrot*, **March 2019**

**Website:**

<http://www.pamelasmithhudson.com>

# Vincent Johnson

## On This My Art

During my latest presentation on how the African was used to create European culture I showed a portrait of The Sun King Louis XIV's Cardinal Richelieu, then showed a photograph of his head taken in 1895, about 250 years after the cardinal's death. The cardinal's head looked like carved dirt; whereas the portrait was pristine and lordly, creating the illusion of the cardinal having eternal life and never dying or even aging. This might explain why I do not make portrait paintings.

In the past couple days I've uncovered the familial history of the late MoMA Chief Curator of Painting and Sculpture, finding that Kurt Varnedoe mother was a holy terror to their black servants, then finding that for her family owned an empire of slaves in Alabama and Georgia which paid for such delights as the European Grand Tour. Thus this is the first elite curator that I know for certain is a direct

descendant of the African nightmare that was the Confederacy and its Lost Cause. I wondered how could Varnedoe be able to assess the art of Negro/Colored/African-American/Black art after growing up seeing Africas defiled daily in his own elegant household which afforded him and his family an infinity of privileges. Varnedoe was born and arose in Savannah; my father and paternal grandparents were born there and lived there too, on the most desperate side of town before taking a Northern Migration bus to escape to Cleveland.

The paintings I've been making over the past couple years come into the world after a heady year-long deep immersion into the devastating photographic imagery of the African experience in America. They are created with house painting brushes lathering the thick painting medium followed by paint dropped onto the



canvas, followed by smoothing, scraping, drawing, dancing with a small and medium-sized paint scraper; selecting color and making color shifts, the paint collected then spattered, strokes of paint removed onto white painter's cloth. They are allowed to rest and dry in the open air of the California night; then worked again, further layering the canvas image until I find satisfaction in the world that comes into view through the image field.

What is remarkable to me is that the journey I

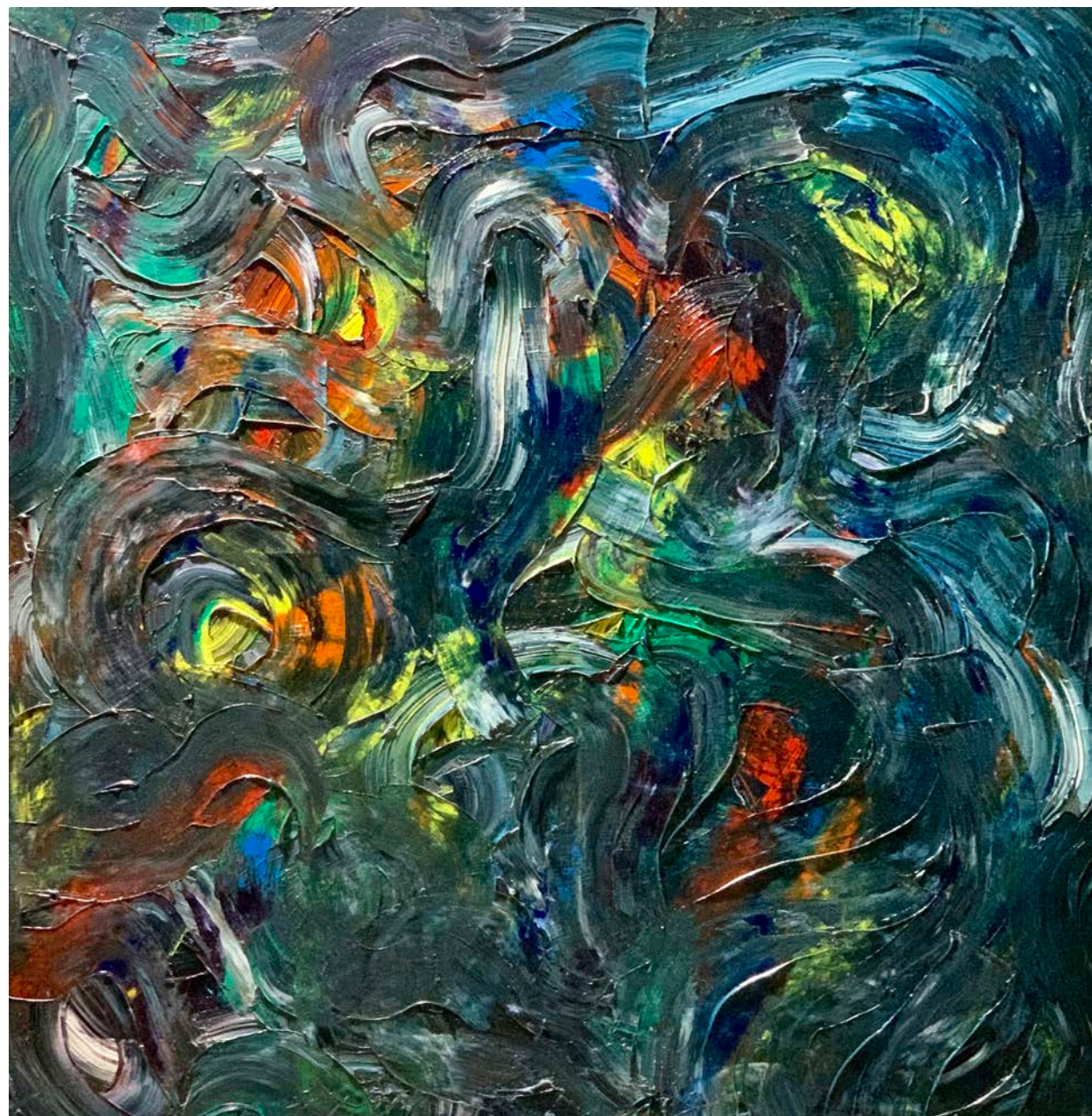
am on began with my researching artists' working methods and materials. This led to my finding that the oil painting medium of choice for two-thirds of the 20th century was derived from the Belgian Congo through savage wealth extraction through forced labor. This made me wonder what it actually meant to be an African in America, trained as a European artist. This is what I am grappling with today.

—Vincent Johnson

*Los Angeles, December 6, 2021*



**Turbulence Suite #33**  
oil on canvas  
4 x 4 ft., 2021



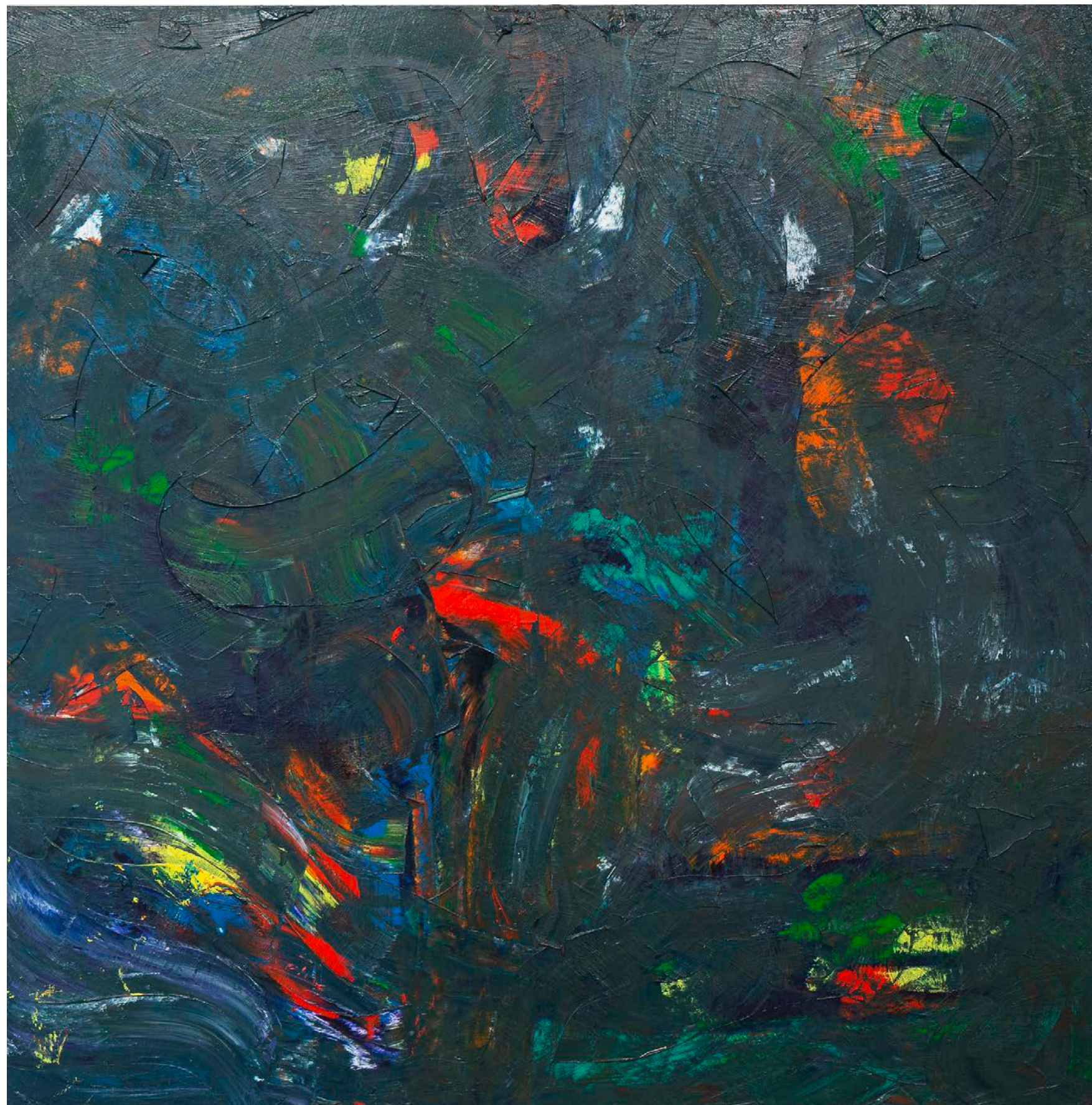
**Turbulence Suite 3rd**  
oil on canvas  
4 x 4 ft., 2020



**Turbulence Suite 1st**  
oil on canvas  
4 x 4 ft., 2020



**Turbulence Suite #38**  
oil on canvas  
4 x 4 ft., 2021



**Turbulence Suite #31**  
oil on canvas  
4 x 4 ft., 2021

**Selected Exhibitions:**

Drive-By Art, Los Angeles, **2020**  
African-American Artists, Art Center College of Design, DTLA, **2020**  
A Composition, Erica Broussard Gallery, Santa Ana, California, **2019**  
Open Doors Project, Fórum Eugénio de Almeida, Évora, Portugal, **2013**  
Los Angeles Nomadic Division Exhibition, Palihouse, West Hollywood, **2011**  
Atomic Afterimage, Boston University Art Museum, curated by Keely Orgeman, **2008**  
Informal Architecture, Plug In Gallery, Winnepeg; Banff Art Centre, Canada, **2007**  
Civil Air Defense Project #1, LAXART, Los Angeles, **2007**  
Philosophy of Time Travel, Studio Museum in Harlem **2007**  
Dark Places, Mapping the Enigma, Santa Monica Museum of Art, **2006**  
kurzdavordanach, Die Photographische Sammlung/SK Stiftung Kultur, Cologne, Germany, **2004**  
The Warrior and Me, Adamski Gallery of Contemporary Art, Aachen, Germany, **2003**  
Freestyle, Studio Museum in Harlem, Santa Monica Museum of Art, **2001**  
Heaven, Private View, MoMA P.S.1 Museum New York, **1997**

**Selected Grants and Awards:**

Foundation for Contemporary Art, Los Angeles 2009, Art Matters Grant, **2009**  
LAXART Artist Production Fund 2007 ▪ Altoids Art Award, New Museum of Contemporary Art, **2007**  
Studio Museum in Harlem Artist Exhibition Fund, **2006**  
Creative Capital Grantee, **2005**

**Selected Reviews:**

A Composition, LA Times Critics Pick, **April 2019**  
It Was What It Was, Modern Ruins, Art Monthly, **October 2010**  
Civil Air Defense Project #1, LAXART, Los Angeles **2007** ▪ Artforum Critics Pick, **Summer 2007**  
Philosophy of Time Travel, New York Times, June **2007**  
Freestyle, New York Times, March **2001**

**Collections:**

Private collections in New York, Miami, California and Atlanta

**Website:**

**[vincentjohnsonart.com](http://vincentjohnsonart.com)**

# Carol Kaufman

My art practice has been very traditional since the late 70's, first graphite on paper, then, from 2013 on, I added oil paint on gesso panels and now linen and canvas on panels. My exploration has remained the same- to use a minimal structure to convey my love of painting and drawing. This system I now call DNA. DNA is the paint, stretcher bars and canvas. The grid system is a formal structure. The formal structure is silenced or integrated to my feminist approach- painting, erasing or doing whatever it needs to make the grid system my own or to bring my own mark making to the surface to create a life of its own. The painting in the show DO NOT RESUSCITATE was a breakthrough for me. I used past dimensions and allowed the painting from the past to show through and it created a marked surface. The many layers of black pigments and pencil lines created a history

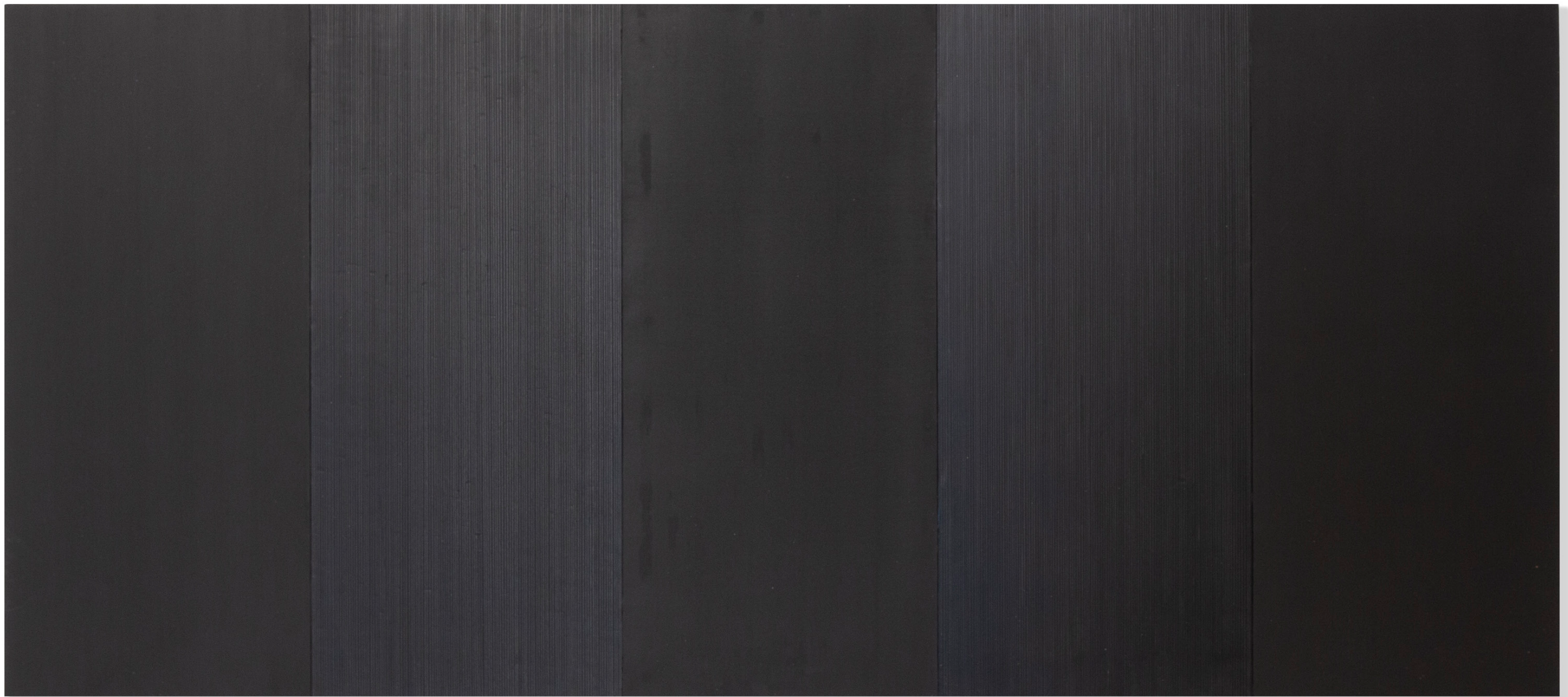
that shows the traces of time. The painting was based on lines from the Beijing section of a poem by Paul Muldoon called HORSE LATITUDES.

For now our highest ambition was simply to bear the light of the day we had once been planning to seize.

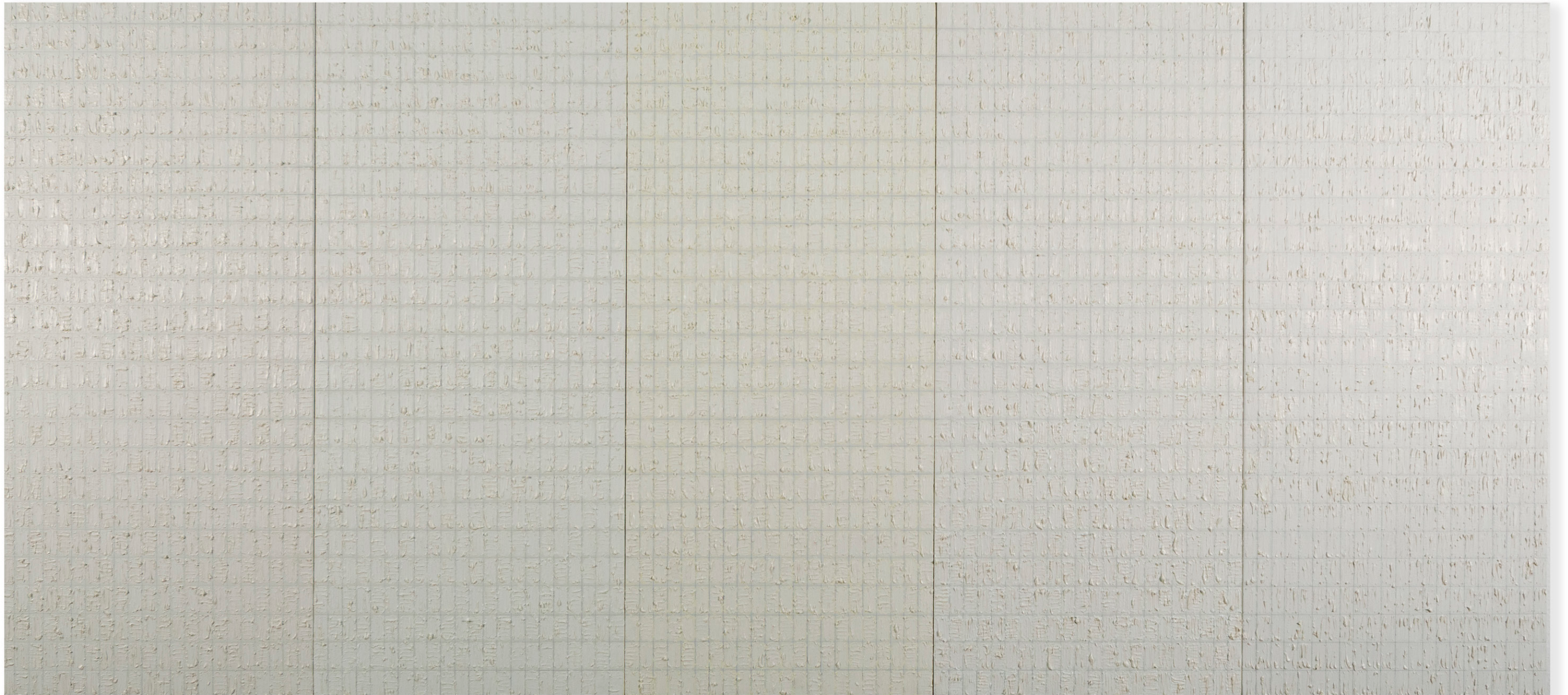
I usually do not title my paintings but this painting called for a name. I call it DO NOT RESUSCITATE--I had to move forward and accept the finality of the painting. I was painting part of it during covid and turning 70. I realized emotionally from the painting the mortality and fragility of life.

The other paintings, UNTITLED, in the show are line grids where I paint each line by hand to create the human touch of mark making. They are a history of my dialogue and meditative approach.





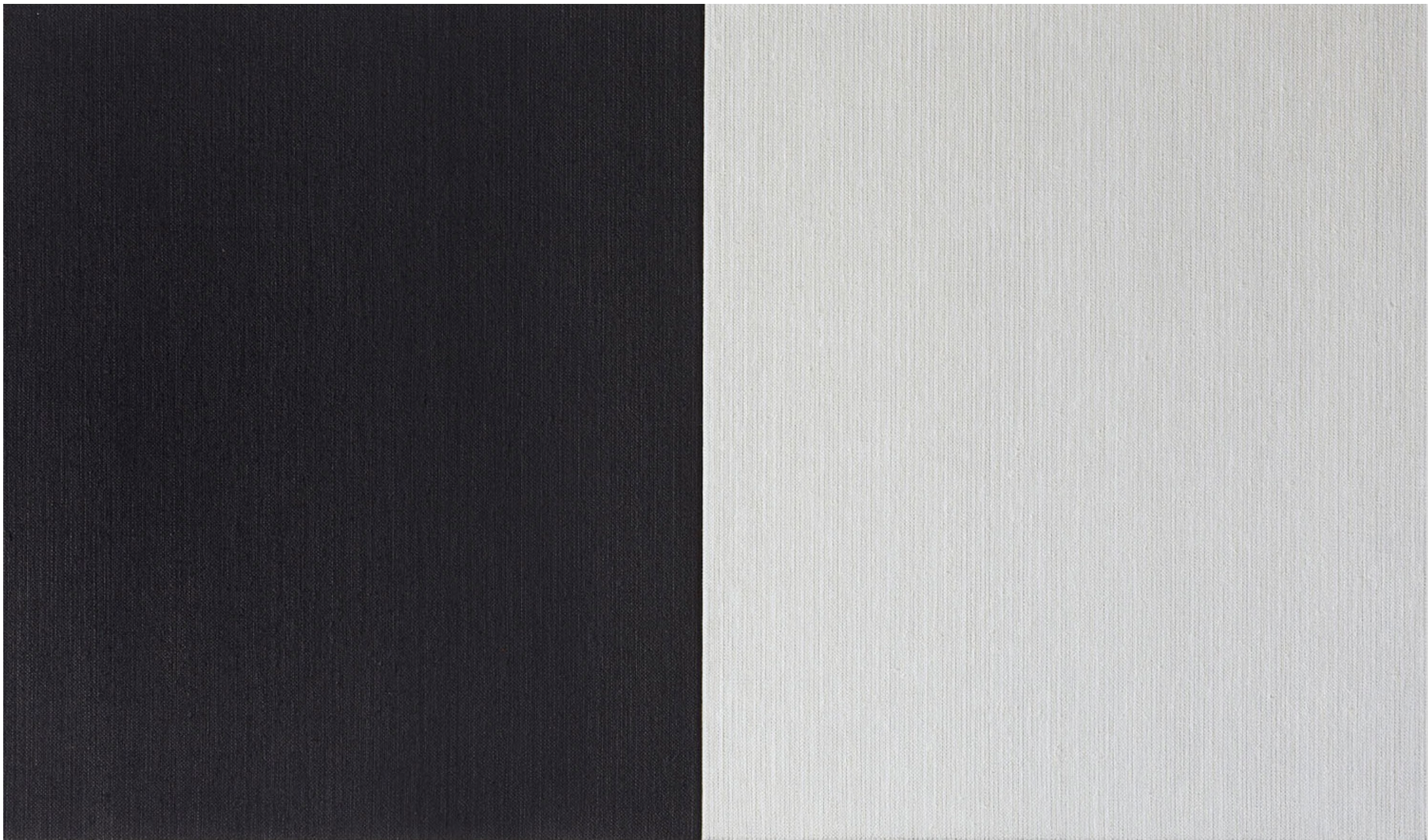
**DNR (do not resuscitate)**  
Oil Paint on gesso canvas (five panels)  
25 x 55 in., 2013-21



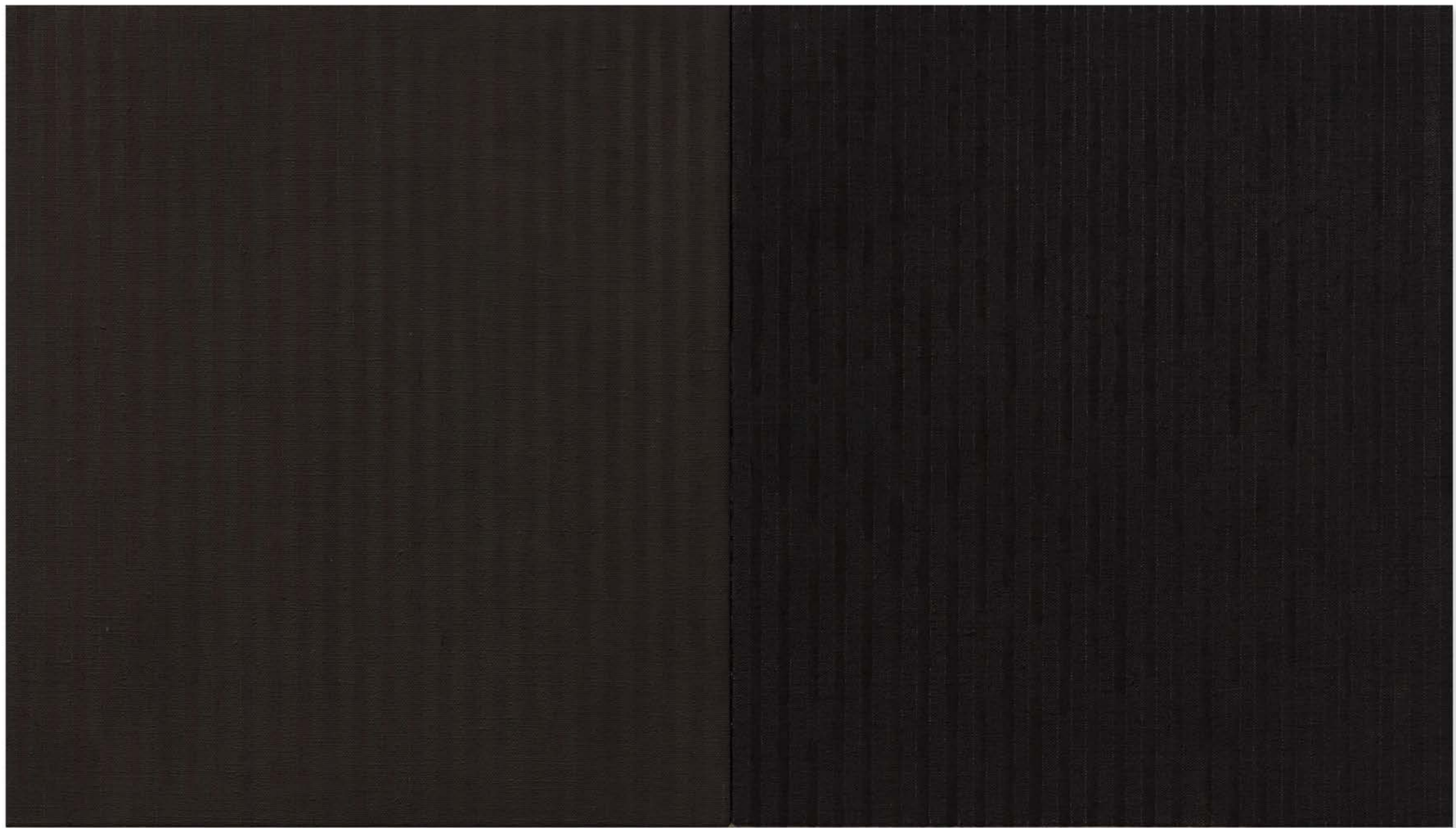
**Light of Day**

Oil Paint on gesso canvas (five panels)

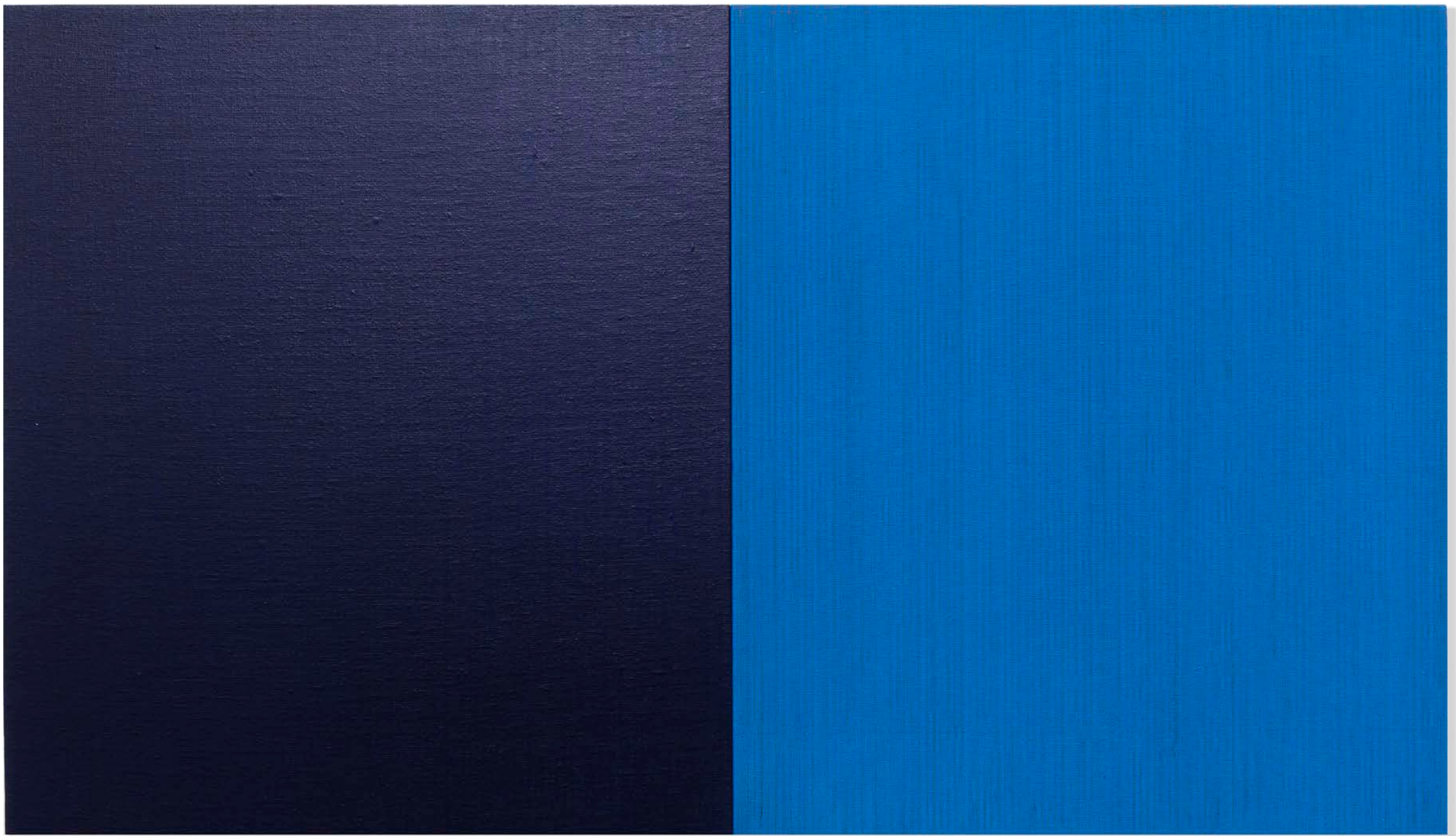
25 x 55 in., 2021



**Untitled, Cold Bws**  
Oil Paint on Linen (diptych)  
14 <sup>3</sup>/<sub>4</sub> x 26 in., 2018



**Untitled, Blks**  
Oil Paint on Linen, (diptych)  
14 <sup>3</sup>/<sub>4</sub> x 26 in., 2019-21



**Untitled, Blues**  
Oil Paint and graphite  
on portrait Linen (diptych)  
14 <sup>3</sup>/<sub>4</sub> x 26 in., 2021

### **Selected Exhibitions:**

Re-Verb, Group show of Panza selected artists, Baikart Gallery, Los Angeles ▪ Felix art fair, Roosevelt Hotel, **2019**

Random, Paul Willams Gallery, Ontario, CA, **2018**

Linearity, Paul Willams Gallery, Ontario, CA, ▪ Cool, Calm and Collected, Peter Blake Gallery, Laguna Beach, CA

▪ The Art of the Cooks of Peace Press,” Arena One Gallery, Santa Monica, CA **2017**

Kiyo Higashi Collection, Peter Blake Gallery, Laguna Beach, CA **2016**

XX Redux: Revisiting a Feminist Art Collective, Guggenheim Gallery, Chapman College, Orange, CA **2015**

Distilled Essence: Selected Artwork from the Kiyo Higashi Gallery,

Frank M. Doyle Arts Pavilion, Orange Coast College, Costa Mesa, CA **2014**

In Direct Light,” Nan Rae Art Gallery, Woodbury College, Burbank CA **2013**

Drawings,” d.e.n. contemporary art, Culver City, CA, **(Solo) 2006**

Lines, Hunsaker/Schlesinger Gallery, Santa Monica, CA, **2003**

Katarina Anderson, Clem Crosby, Carol Kaufman, Marie Rafalko, Brian Zinc,” Howard Yezerski Gallery,

Boston, Massachusetts, **2000**

New Work, Kiyo Higashi Gallery, Los Angeles, CA **2003 (Solo)**

Paintings,” Adler Gallery, Los Angeles, CA **(Solo) 1987**

Drawings, Los Angeles Institute of Contemporary Art, Entrance Gallery **(Solo) 1980**

Drawings,” Grandview Gallery, Los Angeles, CA **1975 (Solo)**

Starting with McLaughlin, Patricia Faure Gallery, Los Angeles, CA,

▪ Selected Paintings & Works on Paper, Modernism, San Francisco, CA **1998**

Black and White Works, Angles Gallery, Santa Monica, CA **1988**

Group Show, Stephen Heller Gallery, New York, NY

Small Abstract Paintings, Angles Gallery, Santa Monica, CA **1986**

Southern California Artist, L.A. Institute of Contemporary Art, Los Angeles, CA, *curated by Barbara Haskell*, **1981**

Twenty Four-Southern California Women Artists, Ceritos College, **1977**

Double X Group Show, California State, San Bernardino, CA, **1976**

### **Selected Collections:**

La Coleccion Jumex, Mexico City, Mexico

Count Guiseppi Panza DiBiumo, Milan, Italy

### **Selected Reviews:**

2003 Holly Myers, “Simple Materials, Powerful Results,” Los Angeles Times

1998 David Pagel, “Art Reviews,” Los Angeles Times

1996 David Pagel, “Art Reviews,” Los Angeles Times

1987 Kristine McKenna, “The Galleries,” Los Angeles Times

1984 William Wilson, “The Galleries,” Los Angeles Times

### **Website:**

**<https://www.carolkaufmanart.com>**

# *Lies Kraal*

"The desire for abstraction is the wish to ignore minor details and get to the heart of the matter. Abstract art may be understood as the result of an artistic process of abstraction, thus standing in contrast to factual occurrences".

**Unknown**

"Strictly speaking, the word "abstract" means to separate or withdraw something from something else. So abstract art could be said to withdraw emotions and imagination from the viewer. Reductive abstract art seems to be abstracting all the way to silence. I like the silence of the monochrome...even if it's hot pink, a monochrome can be silent".

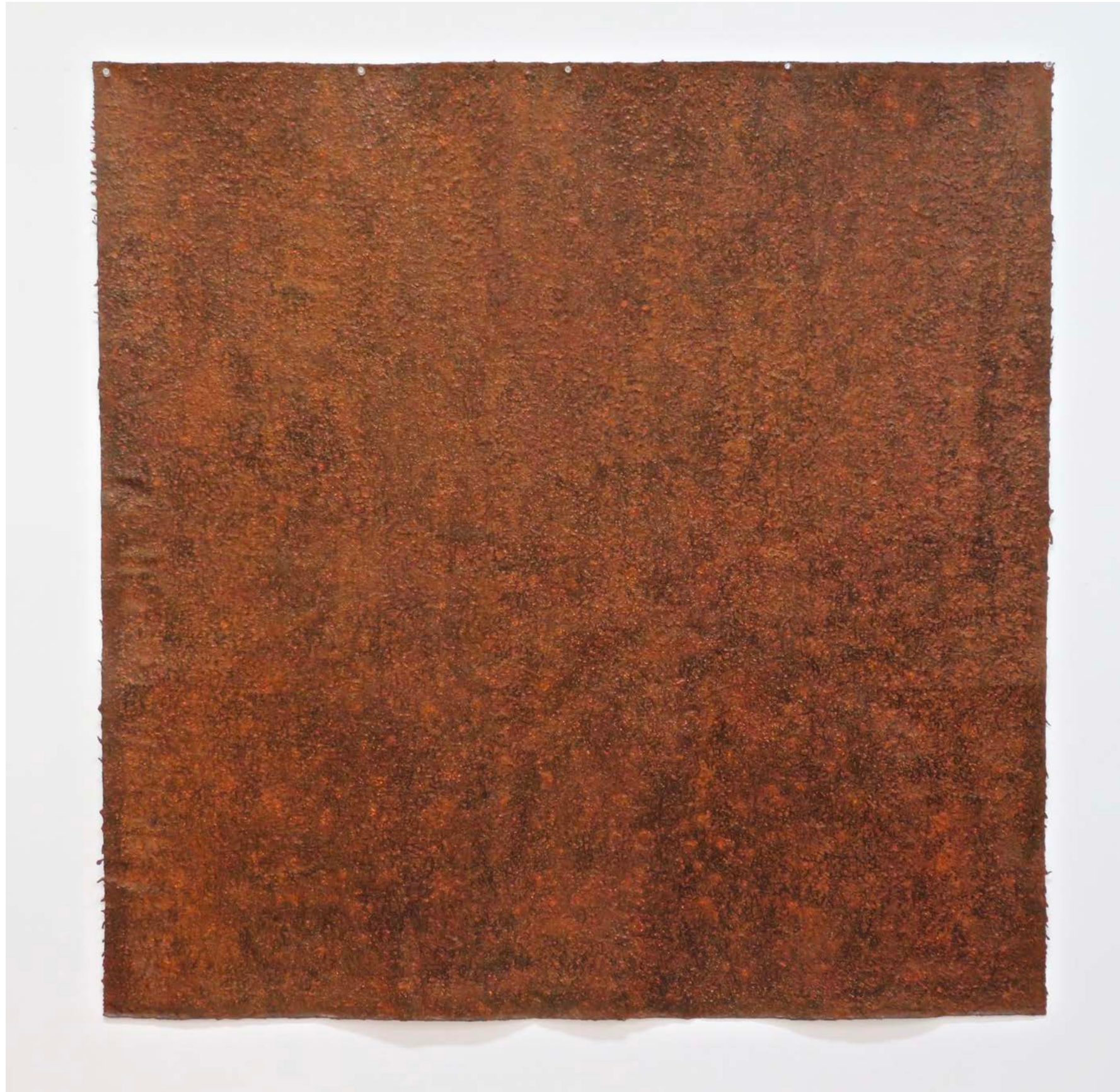
**Lies Kraal**

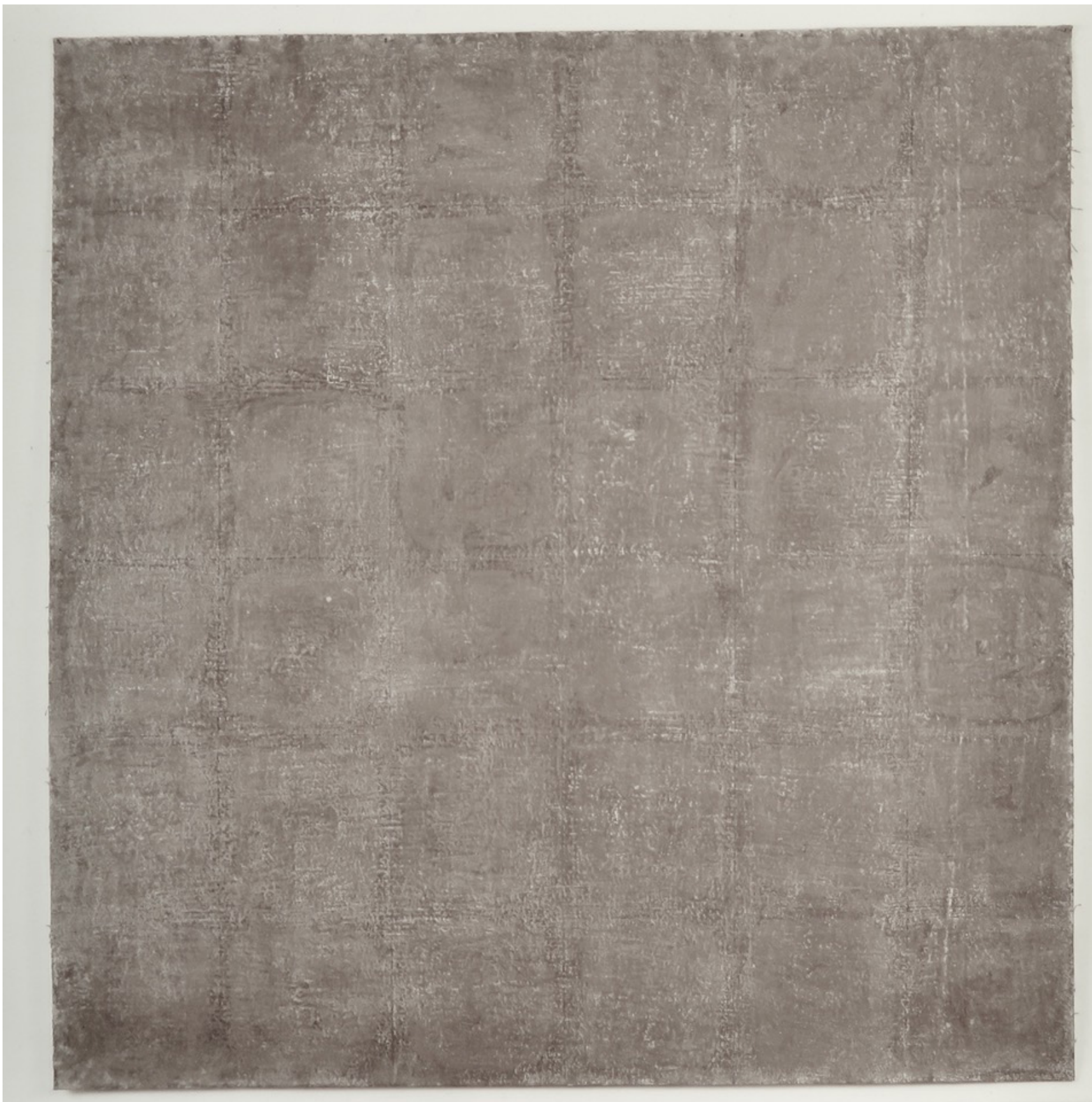
"Soon people will speak of silence as they do of a fairy tale. Man has turned his back on silence. Day after day he invents machines and devices that increase noise and distract humanity from the essence of life: contemplation, meditation."

**Jean Arp**



**Rust**  
acrylic and coarse sand  
on unstretched linen  
54 x 52 in., 1988

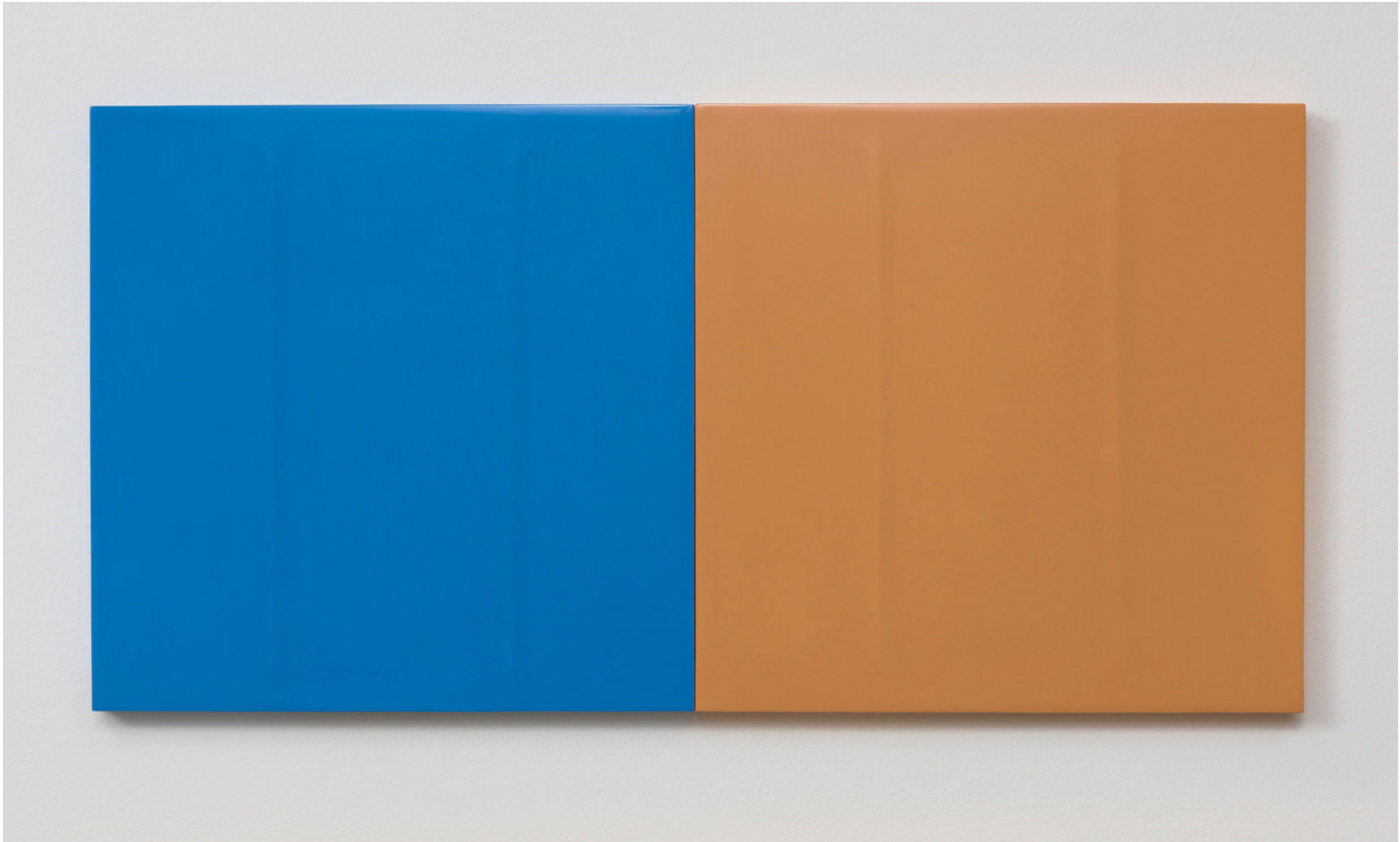




**Shoshana Wayne Gallery Floor**  
**(on 5th Street and Santa Monica)**  
acrylic and cement  
on unstretched linen  
54 x 52 in., 1989

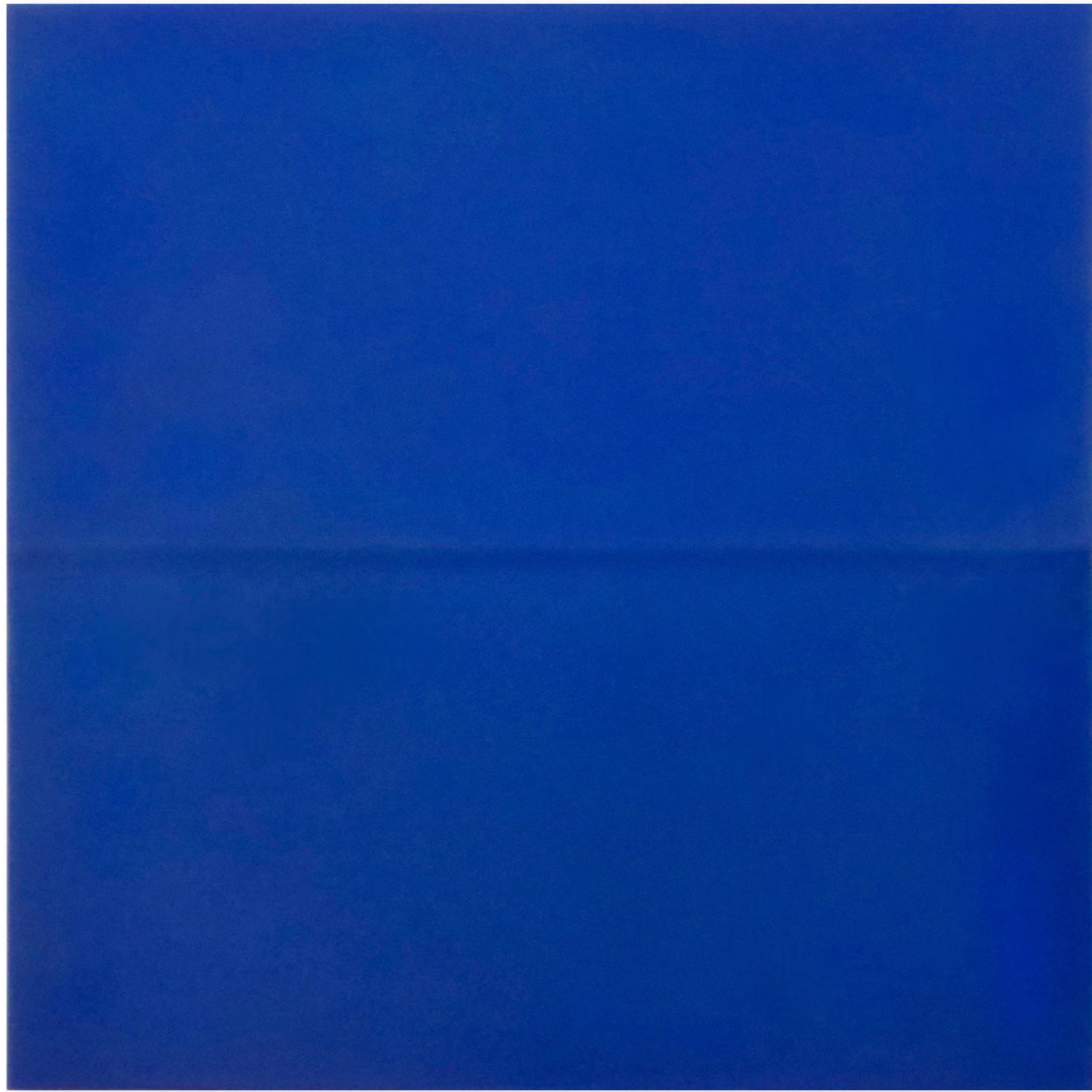


**21-2**  
(diptych) acrylic on hardboard panels  
17 x 34 in., 2021



**16-5**  
(diptych) acrylic on hardboard panels,  
15 x 30 in., 2016

**21-1**  
acrylic on hardboard panel  
23 x 23 in., 2021



**Selected Solo Exhibitions:**

- Lies Kraal: Now and Then, Cmay Gallery, Los Angeles, **2021**
- Lies Kraal: Survey, Cmay Gallery, Seoul, South Korea, **2017**
- New Paintings, Susanne Vielmetter Los Angeles Projects, Los Angeles, CA, **2016**
- New Red Paintings & Works on Paper, Susanne Vielmetter, Los Angeles, CA, **2004**
- NAOTDAM Project II, commissioned site-specific museum installation, La Colección Jumex, Mexico City
- New Paintings, Charlotte Jackson Fine Art, Santa Fe, NM, **2002**
- Lies Kraal, Peggy Phelps Gallery, Claremont Graduate University, Claremont, CA, *Catalogue accompanied exhibition*, **2000**
- New Paintings, Kiyo Higashi Gallery, Los Angeles, CA, **1989-98**
- NAOTDAM Project I, site-specific installation, Kiyo Higashi Gallery, Los Angeles, CA, **1993**

**Selected Group Exhibitions**

- Re-Verb: Six Panza Artists, BAIK ART, Los Angeles, CA, **2019**
- Lente/Primavera, 2-person with Anabel Juarez, 5-Car Garage, Santa Monica, CA, **2018**
- 80/50 Quiet Storm, DENK Gallery, Los Angeles, CA, **2017**
- Southern California Abstraction Now, SMC's Broad Center for Performing Arts, Barrett Art Gallery, Santa Monica, CA,
- A Tribute to Dr. Panza: Six Artists from the Panza Collection, National Academy of San Luca, **2015**
- State of Mind, Panza Collection, Lucca Museum of Contemporary Art, Lucca, Italy, **2010**
- COLA 2005, Barnsdall Park Municipal Art Gallery, Los Angeles, CA, **2005**
- Simply Complex: L.A. Monochrome, David Dorsky Gallery, New York, **2000**
- Hendler/Kraal/Thurston, Hunsaker/Schlesinger Fine Art, Santa Monica, CA, **1998**
- 2 Dimensions, University of Texas, El Paso, TX, *Juror: Donald Judd*, **1984**

**Awards/Residencies/Lectures/Projects**

- John Simon Guggenheim Fellowship, Fine Arts, NYC, NY, **2018**
- Kaus Australis Artist Residency, Rotterdam, The Netherlands, **2017**
- COLA Fellowship, L.A. Cultural Affairs Department, Los Angeles, CA, **2005**
- Visiting Artist Residency, The Chinati Foundation, Marfa, TX, **2003**
- Guest lecturer/teacher, Painting's Edge, Idyllwild Arts Foundation, Idyllwild, CA, **2003**

**Selected Reviews**

- Jody Zellen, ArtScene, Los Angeles, CA, **June 2016**
- David Pagel, Terrific Textures, Los Angeles Times, **Feb 25, 2000**
- Jody Zellen, ArtScene, Los Angeles, CA, **April 1995**
- David Pagel, Subtle Pleasures, Los Angeles Times, **Aug 4, 1994**
- Robert L. Pincus, Lies Kraal at Kiyo Higashi, Art in America, **March 1993**

**Selected Public Collections**

- The Panza Collection, Milano, Italy
- La Colección Jumex, Mexico City
- Laguna Art Museum, Laguna, CA
- McNay Museum, San Antonio, TX
- Weisman Collection, Los Angeles, CA