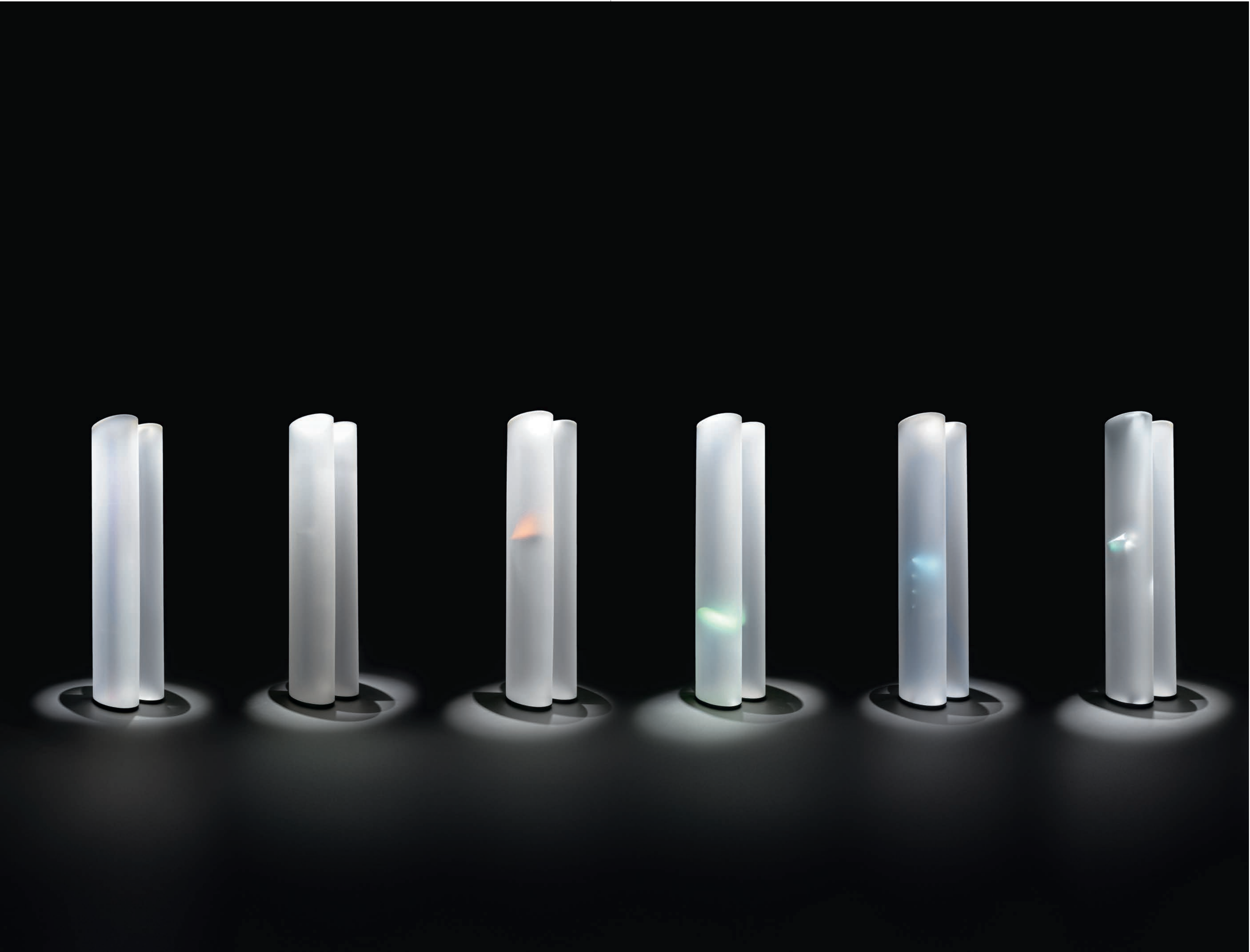
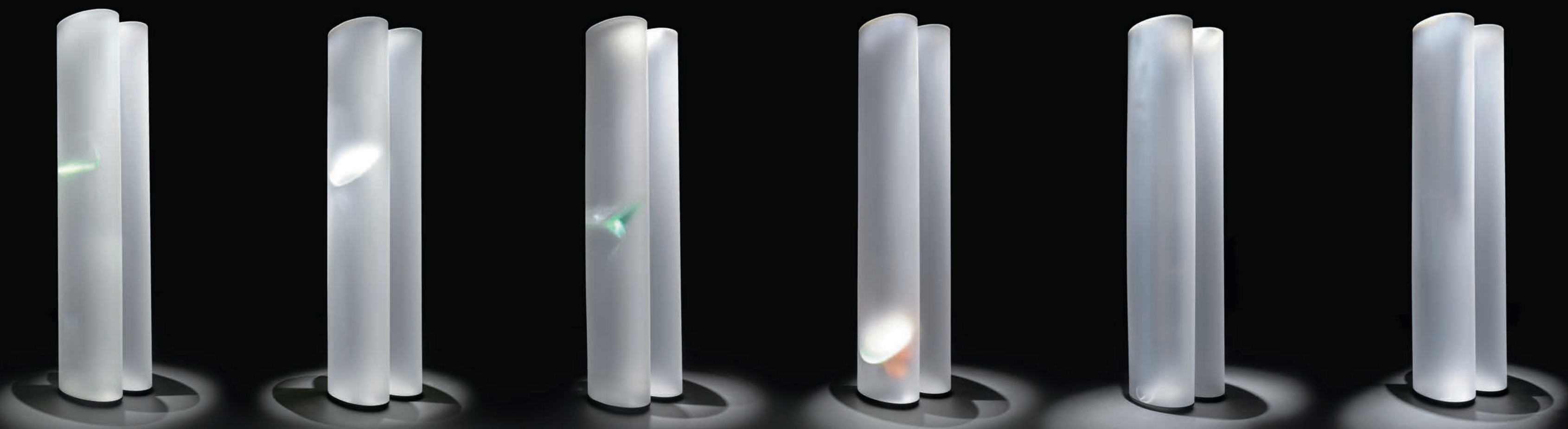


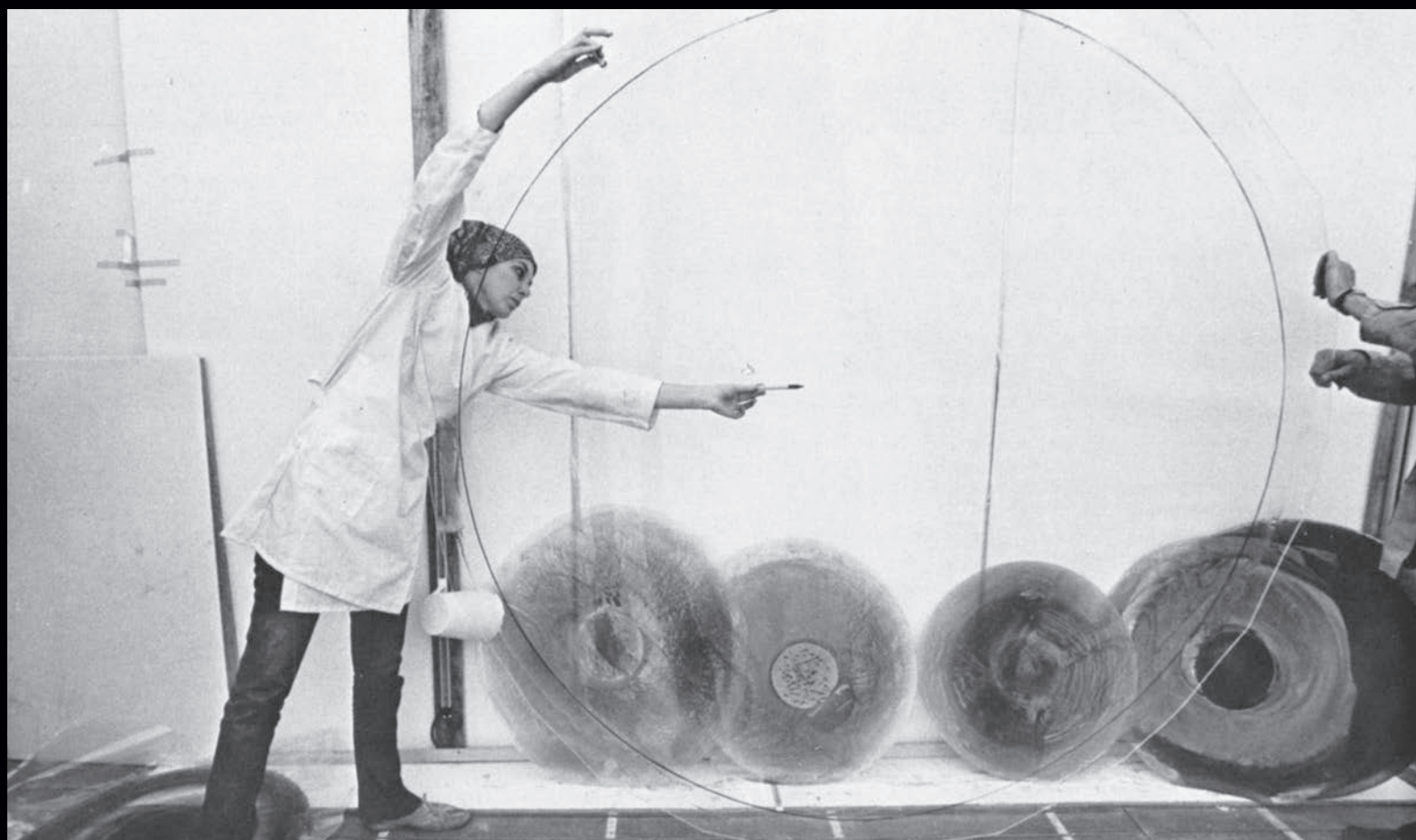
HELEN PASHGIAN





CAROL S. ELIEL

HELEN PASHGIAN



This exhibition was organized by the Los Angeles County Museum of Art. Funding is provided by the Director's Circle, with additional support from Suzanne Deal Booth and David G. Booth.

EXHIBITION ITINERARY

Los Angeles County Museum of Art
March 30–June 29, 2014

Frist Center for the Visual Arts, Nashville
September 26, 2014–January 4, 2015

Published in conjunction with the exhibition *Helen Pashgian: Light Invisible* at the Los Angeles County Museum of Art, Los Angeles, California (March 30–June 29, 2014).

Published by the Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036
(323) 857-6000
www.lacma.org

Head of Publications: Lisa Gabrielle Mark
Editor: Jennifer MacNair Stitt
Rights and Reproductions: Dawson Weber
Creative Director: Lorraine Wild
Designer: Xiaoqing Wang
Proofreader: Jane Hyun

Color Separator, Printer, and Binder:
PRIMARY COLOR

This book is typeset in Locator.

Copyright © 2014 Los Angeles County Museum of Art

Published in 2014 by the Los Angeles County Museum of Art

In association with DelMonico Books • Prestel

Prestel, a member of Verlagsgruppe Random House GmbH

Prestel Verlag
Neumarkter Strasse 28
81673 Munich
Germany
Tel.: +49 (0)89 41 36 0
Fax: +49 (0)89 41 36 23 35

Prestel Publishing Ltd.
14–17 Wells Street
London W1T 3PD
United Kingdom
Tel.: +44 (0)20 7323 5004
Fax: +44 (0)20 7323 0271

Prestel Publishing
900 Broadway, Suite 603
New York, NY 10003
Tel.: +1 212 995 2720
Fax: +1 212 995 2733
E-mail: sales@prestel-usa.com

www.prestel.com

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any other information storage and retrieval system, or otherwise without written permission from the publishers.

ISBN 978-3-7913-5385-2

FRONT COVER, BACK COVER,
PAGES 3–6, 10, AND 11

Untitled, 2012–13, details and installation view
Formed acrylic
12 parts, each approx. 96 × 17½ × 20 inches
In *Helen Pashgian: Light Invisible*,
Los Angeles County Museum of Art, 2014

PAGE 9
Helen Pashgian at work, Pasadena, 1970

Printed and bound in Los Angeles, California

CONTENTS

12 FOREWORD

13 ACKNOWLEDGMENTS

14 **A MATTER OF REFINEMENT:
CONVERSATIONS WITH HELEN PASHGIAN**

26 **WORKS**

48 **SHEDDING LIGHT: A BRIEF OVERVIEW
OF THE LOS ANGELES ART WORLD
IN THE LATE 1950s AND 60s**

Carol S. Eliel

56 **FABRICATION: HELEN PASHGIAN AT WORK**

60 SELECTED EXHIBITION HISTORY AND BIBLIOGRAPHY

63 PHOTO CREDITS

64 TRUSTEES OF THE LOS ANGELES COUNTY MUSEUM OF ART

FOREWORD

It is an enormous pleasure to see *Helen Pashgian: Light Invisible* on view at the Los Angeles County Museum of Art (LACMA), accompanied by this beautiful publication. For far too long Helen Pashgian—despite her unique and brilliant vision and mastery of challenging materials—has worked in semi-obscurity. Only in the last few years has she begun to receive the recognition she deserves for a substantial body of work made over five decades. LACMA is proud to present a new, large-scale sculptural installation by Pashgian and the first major publication on her work.

One of my first challenges to the museum when I arrived at LACMA in 2006 was to renew its original commitment to the art and artists of Southern California—particularly those who came of age, like LACMA, during the 1960s and 70s, a generation which until quite recently was unfairly neglected by an art history that privileged New York over Los Angeles. Southern California art has long been a strength of the museum’s collection, though during the 1980s and 90s it was as likely to be in storage as on view. LACMA’s exhibitions and acquisitions over the past eight years—of work by Pashgian as well as by John Baldessari, Chris Burden, Judy Chicago, Mary Corse, Robert Irwin, Craig Kauffman, Edward Kienholz, Ken Price, James Turrell, and others—is ample evidence of the museum’s focus.

The extraordinary quality of light in Southern California has often been cited as an inspiration for many of these artists. This outstanding exhibition is a prime example. *Helen Pashgian: Light Invisible* affords LACMA’s public the opportunity to enter a light-based environment created by an artist whose intelligence, refined aesthetic, and fastidiousness in making objects result in a remarkable immersive experience, both physically and psychologically.

My first visit to Pashgian’s studio after I moved to Los Angeles was a pivotal moment in the genesis of *Helen Pashgian: Light Invisible*. I was exhilarated by what I saw and by my conversation with the artist, one that lasted far longer than anticipated. As we continued the discussion over many months, it became a natural choice for LACMA to show the large sculptural installation she was envisioning. Pashgian has never worked at this scale before, nor has she had the occasion to present her art to such a broad audience. I want to acknowledge LACMA’s Director’s Circle, under the leadership of Trustee and Chair Willow Bay, for its generous support of this exhibition. I likewise thank Trustee Suzanne Deal Booth and David G. Booth for providing additional funding. I am grateful as well to Curator of Modern Art Carol S. Eliel for being such an able and enthusiastic champion of the artist and the project. Most importantly, I thank Helen Pashgian for this extraordinary opportunity to exhibit her work.

MICHAEL GOVAN

CEO and Wallis Annenberg Director
Los Angeles County Museum of Art

ACKNOWLEDGMENTS

I remember clearly the first time I saw Helen Pashgian's work, in the 2006 exhibition *Translucence: Southern California Art from the 1960s & 1970s* at the Norton Simon Museum in Pasadena. I was stunned: How could LACMA not own any work by such an extraordinary Southern California-based artist, and how could I not have been aware of the artist at all? Since then, not only has LACMA acquired several of Pashgian's sculptures, but her work has finally begun to receive its due, partly as a result of the Getty's important 2011–12 Pacific Standard Time initiative.

I first met Helen herself early in 2010. Having already fallen in love with her sculptures, I was immediately seduced by her combination of intellectual and artistic brilliance and clear-eyed realism. When LACMA Director Michael Govan offered me the chance to work with her on an exhibition featuring a new, large-scale sculptural installation, I leapt at the opportunity. Watching both the intuitive magic and old-fashioned elbow grease that have gone into the creation of the work for *Helen Pashgian: Light Invisible* has been a privilege and a pleasure. It is extraordinary, in the age of the artist's megastudio, to witness an artist who labors alone, working things out, first in her head and subsequently in her studio, by trial and error, until she gets it right—and Helen always does. I have also been awed by the breadth and depth of Helen's curiosity and by her knowledge, ranging from Dutch Golden Age painting to British Romantic poetry, from classical music to contemporary politics. To spend time with Helen is to revel in her fantastic sense of humor, her perspicacity about human nature, and her generosity of spirit.

In addition to Helen's towering presence (both figuratively and literally), many others have helped bring *Helen Pashgian: Light Invisible* to fruition. Lance L. Willis and his assistants Robert Castañeda and Albert Leal were essential to the fabrication of the work and were very generous in allowing me to observe parts of the months-long process. The multitasking Josh Morton shot striking photographs of the work in progress in the artist's studio, providing LACMA with a signature image that we could use for advance publicity of the show. Peter Brenner, LACMA's supervising photographer, was able to document aspects of the fabrication process as well as the final installation and, along with Steve Oliver, photographed Pashgian's sculptures in the museum's permanent collection—a daunting task given the nature of her simultaneously translucent and reflective materials.

Numerous other LACMA colleagues were also indispensable in realizing this exhibition and publication. Annenberg Curatorial Fellow Jennifer King, who arrived at LACMA in the fall of 2013, jumped into the project with alacrity and agility, contributing to many aspects of its success. Tiffany Daneshgar provided administrative support, with assistance from Drew Lash, intern, and Jennifer Post, volunteer. Librarian Douglas Cordell provided welcome supplementary

research. Associate Registrar Emily Saccenti coordinated loan paperwork and transport for the exhibition, and Natasha Cochran provided conservation expertise. Victoria Behner translated the artist's installation concept into buildable plans, which were ably realized by Bill Stahl and his crew. Jeff Haskin and his Art Preparation staff installed the show carefully and meticulously. I am especially grateful to Roosevelt Simpson, electrician, for working his usual magic; lighting a show like this is both extremely challenging and of the utmost importance. Sabrina Lovett in Exhibitions cheerfully coordinated the project. Miranda Carroll, Erin Yokomizo, Stephanie Sykes, Linda Theung, and Erin Sorensen worked diligently and fruitfully to garner press attention and bring in the public. I am likewise grateful to Senior Vice President Jane Burrell for coordinating Michael Govan's public conversation with the artist in LACMA's Director's Series, and to the indefatigable Mitch Glickman, director of music programs, who persuaded Meredith Monk to present a concert in conjunction with the exhibition. I thank LACMA's Director's Circle, as well as Suzanne Deal Booth and David G. Booth, for their generous financial support.

It was not at all clear in the early stages of planning *Helen Pashgian: Light Invisible* that we would be able to publish a book to accompany the show. I am indebted to the vision and determination of Lisa Gabrielle Mark, head of publications at LACMA, along with the support of Mary DelMonico of DelMonico Books/Prestel, for making this publication a reality. Jennifer MacNair Stitt once again brought her deft editing talents to bear, and Dawson Weber eagerly procured existing photographic materials in addition to coordinating new photography. The elegance of this book is due to the talents of designer Xiaoqing Wang, with input and enthusiasm from Lorraine Wild.

I am delighted that the Frist Center for the Visual Arts in Nashville will present a revised and expanded version of *Helen Pashgian: Light Invisible*. Frist Director Susan H. Edwards's response to seeing Helen's work in the studio may be the most positive and thrilling reaction to any artist's work I have ever witnessed. Mark Scala, chief curator, took that energy and ran with it.

It is Michael Govan's long interest in and deep knowledge of the Light and Space artists that generated this exhibition, and I am grateful to him for entrusting me with its realization. It is particularly satisfying to be able to champion a woman artist from Southern California. At one point in the not-so-distant past, both of those attributes worked against Helen receiving her due recognition. I am pleased and proud that LACMA is now able—in the most appropriate of ways—to revise and correct history.

CAROL S. ELIEL

Curator of Modern Art
Los Angeles County Museum of Art

CONVERSATIONS WITH
HELEN PASHGIAN

A MATTER OF REFINEMENT





The following was edited by Carol S. Eliel from her conversations with Helen Pashgian in the artist's studio on August 6, 2012; April 15, 2013; and May 1, 2013.

Born in Pasadena, California, in 1934, Helen Pashgian received her BA from Pomona College (Claremont, CA) in 1956 and then attended Columbia University (New York) before earning her MA in art history at Boston University in 1958. After several more years in Boston, Pashgian returned to Southern California, where she has lived and worked ever since.



Helen Pashgian, c. 1991

CAROL S. ELIEL One of the things I want to ask you about is your interest in light. You said you came back to California from Massachusetts because of the sun.

HELEN PASHGIAN The light, yes. And the eucalyptus scent, and the ocean. While on the East Coast, I had been painting in a downtown Boston studio. Abstract Expressionism was all the rage, and many artists were working in that vein. It never felt right to me. I began to work with oil paint and transparent glazes, with little success. It soon became clear that I had to return home to reunite with the physicality and sensuality of Southern California. In a coastal area for a couple of years, I became conscious of the unique quality of light as I never had been before. The subtle nuanced differences were something I felt as much as visually observed. It became apparent that the Southern California light was different from that of other places: not the “golden light” often attached to this region, but rather a harsh, shimmering, “white” light that glints off cars and other metal surfaces, and the bright glare of white buildings. Another observation: the light on south-facing beaches was not the same as on the west-facing coastline.

In those long-ago years, I was slowly becoming aware of light as a “thing.” I remember from very early childhood playing in the tide pools near Laguna, with little creatures and sea anemones. I know that I was conscious then of ripples in the light. This is as close to my conscious memory as yesterday.

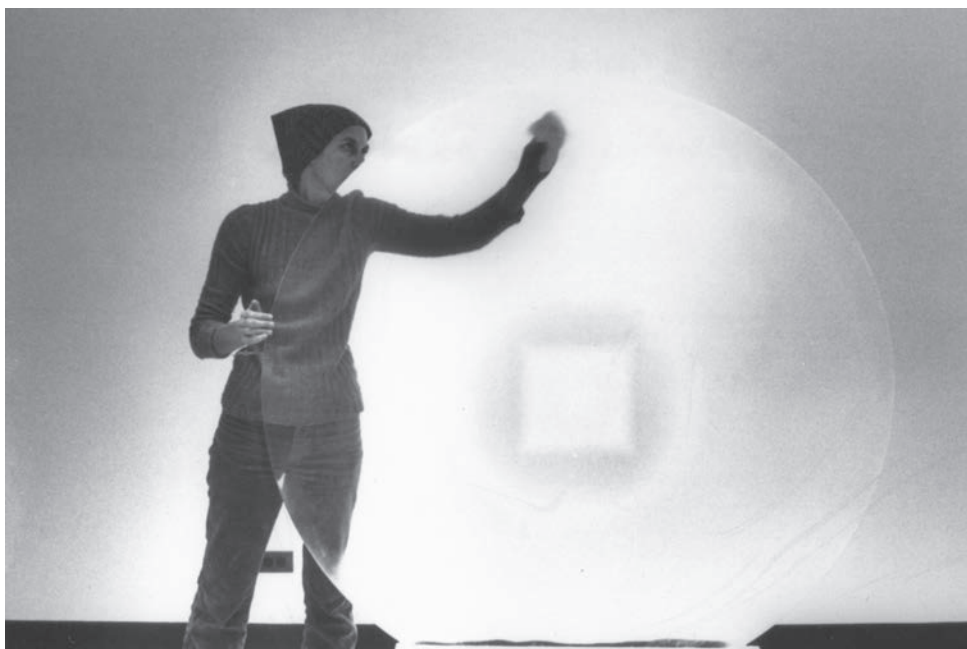
PAGE 15
Untitled, 2011, detail
Formed acrylic
90½ × 17½ × 20 inches

OPPOSITE
Untitled, 1968–69
Cast polyester resin; diameter: 8 inches;
Museum of Contemporary Art San Diego,
museum purchase, International
and Contemporary Collectors Funds

I can remember looking into the pools and seeing things; and then either the tide or the wind or my submerged finger would ripple the surface, and then all the light on the bottom would start to play. That was the very first time I sensed that light was an alive thing. Georgia O’Keeffe said—and I think it’s true for everyone but certainly for visual artists and *certainly* for me—that you are fully formed by the age of five; then after that, it’s just a matter of refinement.

CSE You went to undergraduate school at Pomona and then to graduate school on the East Coast. How did you integrate/reintegrate yourself into the Southern California art world on your return? How did you find your aesthetic “soul siblings”?

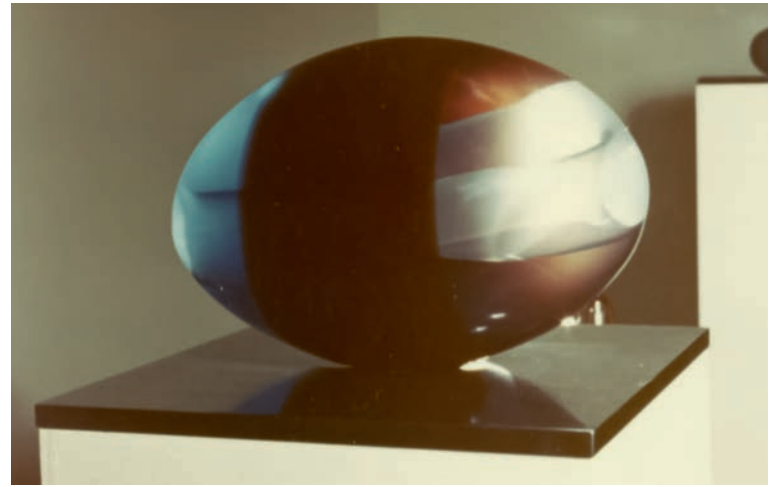
HP After years of being encapsulated within the intense academic/intellectual environment of Boston, it took some time, literally and figuratively, to relax into the warmth of California. I remember beginning to paint and simultaneously explore the L.A. art world. I knew no one. A longtime family friend, who was beginning to collect art, told me of La Cienega and its small cluster of galleries. I had my first exhibition at Rex Evans Gallery in 1964. Subsequently I showed at Felix Landau Gallery, where the small resin pieces were shown. Toward the end of the 1960s I met Peter Alexander and then, in 1970, Jack Brogan. Brogan is a technical artist who was invaluable in the instruction of sanding and polishing my early three-foot- and five-foot-diameter discs. Many of those who were to become known as the Light and Space artists had an association with Brogan. His studio was on Lincoln Boulevard in Venice, not far from most of the Venice artists, so it was easy for them to go there. His place became the focal point for many artists, and from there, I met all the others.



Besides Brogan, what glued most of us together was an interest in light. From roughly 1968 to 1972 there was an explosion of exhibitions that dealt with this subject. It all fell into place. Curators had their “aha” moments—museums did, galleries did—and they began to label it Light and Space. Curator and writer Melinda Wortz was pivotal. She knew all the artists and supported them from the beginning. There were other writers, but she was the primary one.

Untitled, 1968–69
Polyester resin and acrylic
Height: 5¾ inches, diameter: 6¼ inches

Pashgian polishing one of her sculptures in
the Baxter Art Gallery at the California Institute
of Technology (Caltech), Pasadena, 1970



In retrospect, it was a very different time. Simple. Today we live in a nonmeditative, “quick-quick-quick” culture, but back then it was different. There seemed to be time for the contemplative detachment necessary to make this “slow” art. As Wayne Thiebaud spoke of [painter Giorgio] Morandi, “His work is stamped with the love of long looking.”

CSE Tell me about your early interest in and use of industrial resins. Where did these interests come from and how did you learn about the materials’ properties and possibilities?

HP The interest in translucent and transparent materials was an outgrowth of the interest in light. In the early 60s, I was painting with thin washes of oil and turpentine. Around 1965–66, I discovered clear polyester resins and began very small experiments. Very little information was available about these materials, although it was quickly apparent that they were highly toxic, gave off noxious fumes, and shrank decidedly when cured. It was mostly “hunt and peck,” with a few discussions with chemists who had a theoretical knowledge of polyesters, molecular linkage, etcetera. Very few had any empirical knowledge of polyester resin behavior. Polyester resin was, at that time, a recently declassified material, and very little was known about it. The numerous problems that can occur with its usage have been documented by the Getty Conservation Institute in its work related to the Pacific Standard Time initiative. Suffice it to say, if any of the variables are not properly addressed, the piece fails—and is on a direct trajectory to the dumpster! Agnes Martin once said that one only learns from one’s failures. If so, I learned a lot! However, as difficult as this material was, it was also quite captivating. As soon as a piece was removed from its mold, it was instantly apparent what would happen in relation to surrounding light. That was the exciting part. The intriguing aspects of the aesthetic I had envisioned were now taking a physical form. That is what kept me going.

CSE Talk about the relationship between scientific knowledge and, if you will, artistic intuition in your working process and in the resulting work itself.

HP The working (scientific) knowledge came quickly, mostly in the multiple failures that piled up. If the material was over-catalyzed, there were cracks. If it was under-catalyzed, it was gooey and runny. If there was moisture in the air, all bets were off. Even if the atmosphere was dry, I had to control the temperature. That was important. If it went lower than the high 60s or above the 80s, I was in deep

trouble, because the material wouldn't respond. Or if it was very hot, I had to use less catalyst. Polyester resin (unlike the epoxy that I now use) was very, very unforgiving. There was never *partial* disaster—always *total*. Unlike some materials, this material could not be reworked. There were many potentially treacherous variables that had to be addressed for there to be any possible measure of success.

The relation to artistic intuition is interesting. When I was actively experimenting with the behavior of materials under varying conditions, it was impossible to activate artistic thoughts; they were unavailable to my conscious mind, and vice versa. The correct use of materials had to be mastered *before* I could deal with artistic issues. This is still true, though to a lesser degree.

There are many books that deal with psychological issues and that like to make a stab at considering the so-called “creative process,” which is mostly ridiculous. I think that whatever the “creative process” is, it is mysterious and unknowable.

CSE What is the relationship between your studies as an art historian and your art practice?

HP The working discipline I gained as an art historian had a direct impact on my experimentation with industrial resins. As I have said—at the outset—these resins were extraordinarily demanding. With very little guidance as to technique, they presented a challenging environment. I quickly went into a disciplined mode of note-taking based on questions that arose and their order of importance. As the growing number of variables expanded, I needed to apply a decided focus not unlike what would be needed to uncover an iconographical maze in an etching of Rembrandt. I found I was able to transfer previous disciplines into a new way of thinking and working. It is important to note that none of this happened quickly, but rather over a long period of years.



Johannes Vermeer
Woman with a Lute, c. 1662–63
Oil on canvas; 20 $\frac{1}{4}$ × 18 inches;
The Metropolitan Museum of Art, New York,
bequest of Collis P. Huntington, 1900. This
painting was lent to the Norton Simon Museum
from July 8 through September 26, 2011.

CSE Do you think that the discipline that you developed as an art historian made you learn more effortlessly from your mistakes?

HP Yes. Were that discipline not firmly in place, I might have given up or, at the very least, gone in a different direction. As I said, everything [with the resin] was so difficult; but then, when something would work, the results were so enticing. That kept me going. I was able to transfer the discipline that I had developed for iconographical and historical analysis into working with my eyes, my hands, and my brain—working differently now, in an applied, rather than theoretical, discipline.

CSE Was your study of seventeenth-century Dutch painting a part of your interest in light?

HP Not directly. My fascination with the paintings came later. However, I always had an acute sense of how the masters were able to use light as a defining tool in a painting. In the case of Vermeer, it defined his interior spaces, although the light, color, and form are so exquisitely joined you can hardly extricate one from the other. Recently I have been privileged to see a few of Vermeer's famous interior scenes (on loan to the Norton Simon and the Getty). They were a revelation to me. When I now revisit the work of Vermeer, it is, in a powerful sense, to see it for the first time. For example, in his interior spaces, not only does the light (usually entering from a convenient window) appear to define everything in the room, but it becomes a palpable thing. One can almost feel the particles of light hovering in the space.

To fast forward to my current work, the columns, I feel a similar hovering presence [see pp. 28–29]. These columns should neither move forward nor away from the viewer. Rather, they should “hover” or pulsate in one place. I use the word “pulsate” because after some time the pieces appear to move and the “skin” seems permeable—almost like a translucent fabric. Part of Vermeer's brilliance is that he knew all of this a long time ago.

CSE Do you think that being a woman has had an impact on the work you make or on its reception?

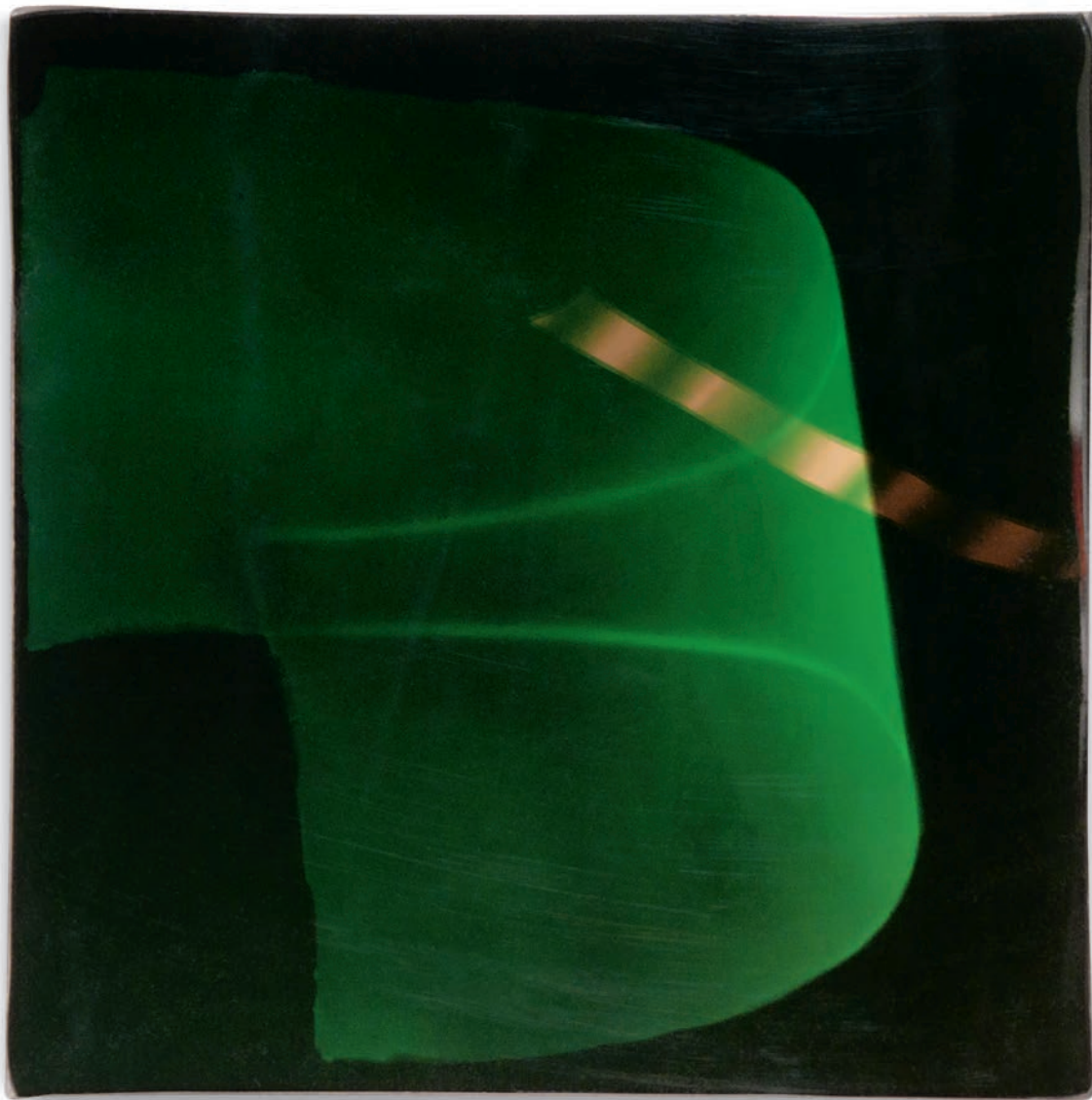
HP No.

CSE It's interesting, though, that when you talk about artists whose take on art-making feels in sync with your own, you talk about Agnes Martin and Georgia O'Keeffe.

HP I know nothing about the process of their art-making, but I mentioned them in relation to the places they worked. Both lived in the Southwest in relative isolation. I did not know them but was fortunate to hear a remarkable lecture by Agnes Martin quite a few years ago at the Pasadena Museum [now the Norton Simon Museum]. I suspect O'Keeffe and Martin chose somewhat isolated working spaces to pursue their singular visions without distraction. This is where I connect with them. I have always needed to work in a solitary way in order to remain strongly focused. Pasadena in the 1960s and 70s was somewhat isolated but not totally. The excitement of the Pasadena Museum [in the building that now houses the Pacific Asia Museum] was here, as were impressive collectors and artists. Robert Rowan, Walter Hopps, Barbara Smith, and Bruce Nauman, among others, were all here. This was a private but exhilarating place for me.

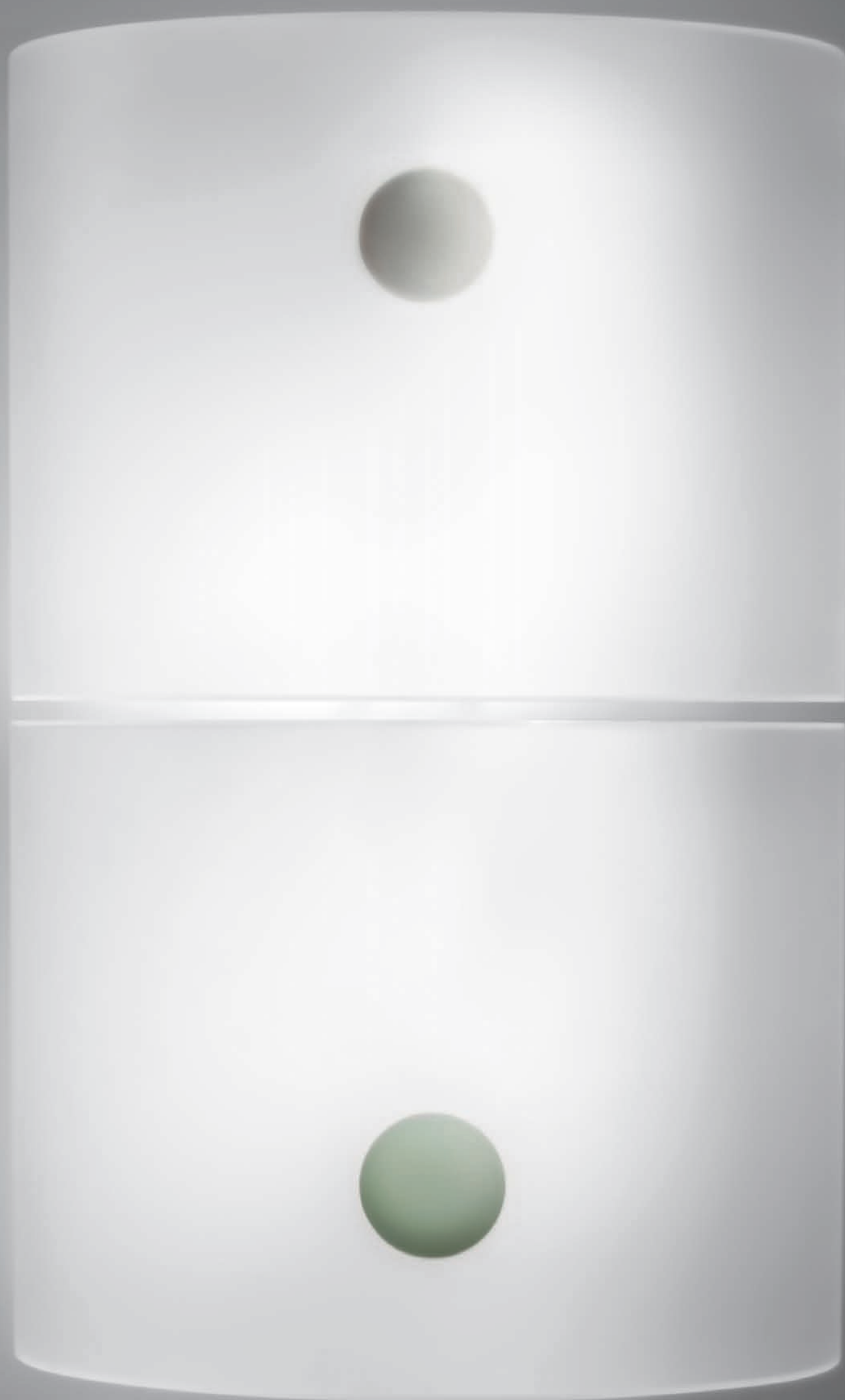
CSE Talk about your evolution from making small, “tabletop” sculptures to making a large-scale installation like the one you are showing at LACMA.

HP My continued fascination with light began to evolve away from the small spheres to larger works. In the late 1970s and 80s, I made large pieces with canvas stretched over a solid wood base, which looked like paintings but were not. Composed of many layers, these wall pieces were made with very thin clear resin castings (around a quarter of an inch thick or less), under and over which colored resin was poured. Making extremely thin molds was no fun. I had to use various densities of industrial foam and work for weeks with different carving and sanding tools. The final pieces were the opposite of the earlier minimal pieces. These had a lot of wild crashing imagery, very “baroque.” By the mid- to late 1980s, these came to an end. The best thing to come out of this period was the discovery of epoxies that were more stable, nontoxic, and ultraviolet resistant. Thereafter, for a long period in the 1990s and early 2000s, I spent a lot of time thinking. I knew vaguely what I wanted to do but did not have the slightest idea how to do it. I eventually found a fabricator willing to work with me on a concept for large elliptically formed pieces.



Untitled, 1988
Epoxy on canvas on panel
18 × 18 inches

Untitled #3, 2010
Formed acrylic
56½ × 36½ × 21 inches



CSE The column as a form has huge historical weight. Is this something that you have thought about?

HP I don't think of them in the literal sense of historic columns but rather in the psychological and perceptual sense of the way columns relate to the body and to the eye. I think of the relation of the human body to the column, particularly in moving down a line of columns, and how this affects one's being and sense of physicality. Columns, historically, were used in many diverse ways. Magistrates, emperors, kings all had columns; when they walked between the columns in their flowing robes, they were the majesty. They embodied power. The notion of a columnar walkway pulls one forward and upward, although I don't want to put too fine a point on the psychological aspects, because I think everyone reacts differently.

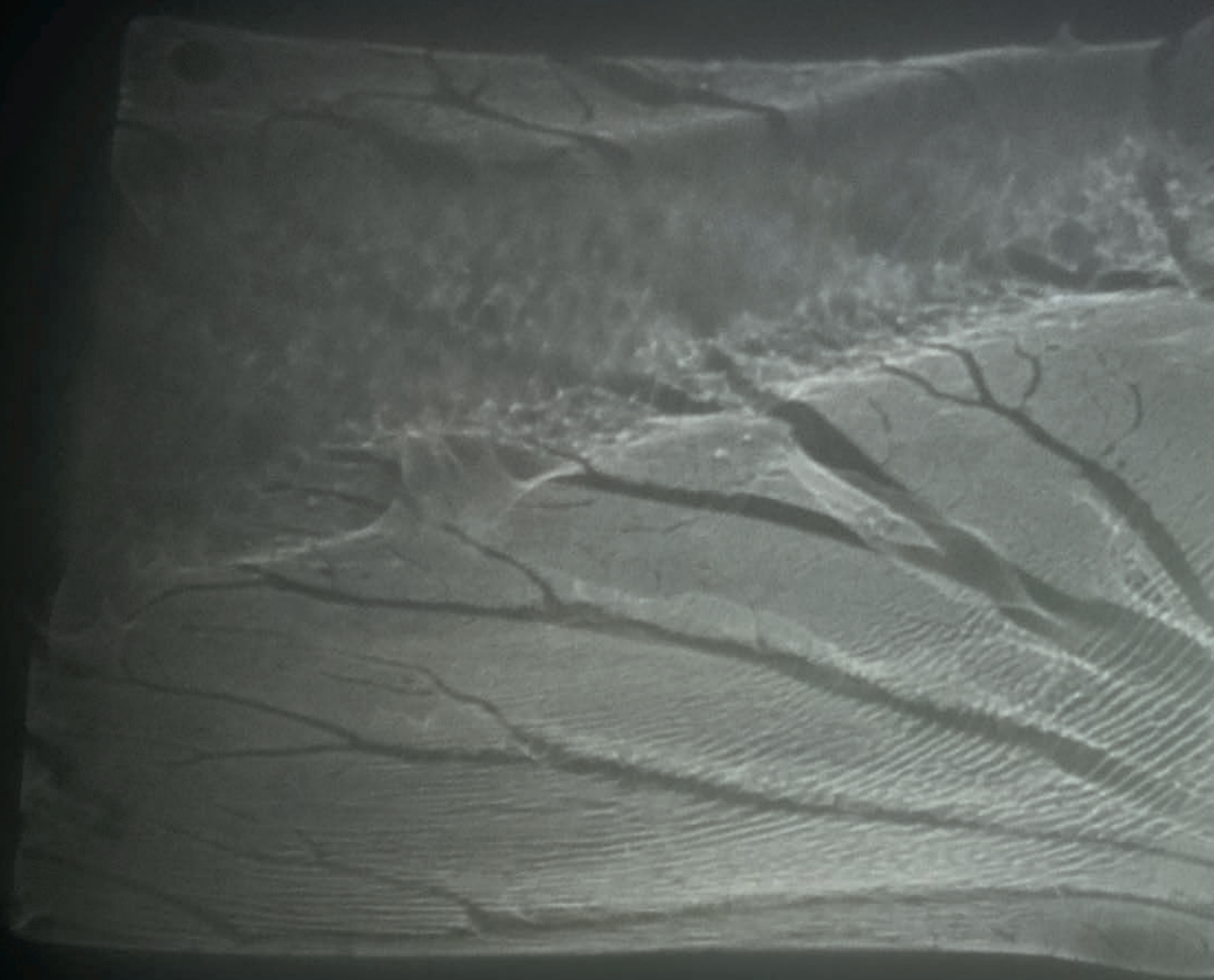
I try to put myself out of the artist's mind and into the viewer's. The columns are static; the viewer moves around the piece. The path of interactions may form a series of figure eights. As you do so, something begins to emerge; you may not see it at the beginning but there is something there. As you move around the piece, it alters internally in odd ways. I like that tension between the eye and the brain. It makes you question what you're seeing. There is something inside which is floating in space. At first the column appears to be empty and then it becomes more complex. This mysterious element does not necessarily occur at first glimpse but maybe at second or third glimpse.

CSE It's as if you (the artist) want the truth—

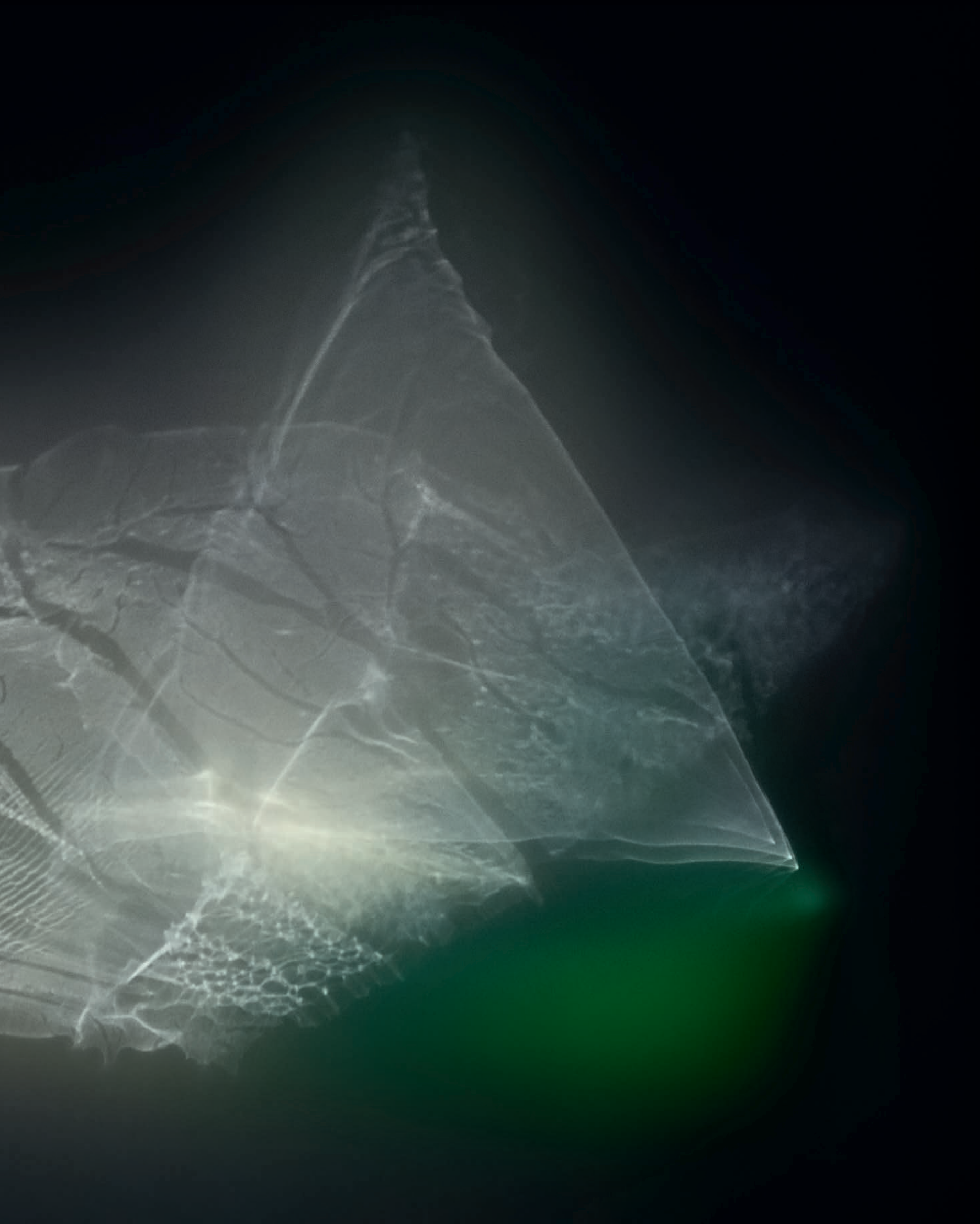
HP —to be revealed in a way that isn't quite revealed. There appear to be atmospheres within the elliptical volumes, which are nebulous and ghostly [see cover, pp. 10, 11, 26–27, 57]. If you keep going, you think more will be revealed; but of course less is revealed. So now you are either ultimately frustrated and you leave, or you're completely hooked and you go to the next column to see if you can grab it all. I think of the columns as "presences" in space—presences that do not reveal everything at once. One must move around to observe changes: coming and going, appearing and receding, visible and invisible—a phenomenon of constant movement. It is difficult to attempt adequate words to describe this work. It is about a language utterly unlike any other. It touches on this mysterious part beyond which the eye cannot go but beyond which the eye struggles to go.

Untitled, 2011
Formed acrylic
90½ × 17½ × 20 inches





WORKS



PAGES 26–27 AND BELOW

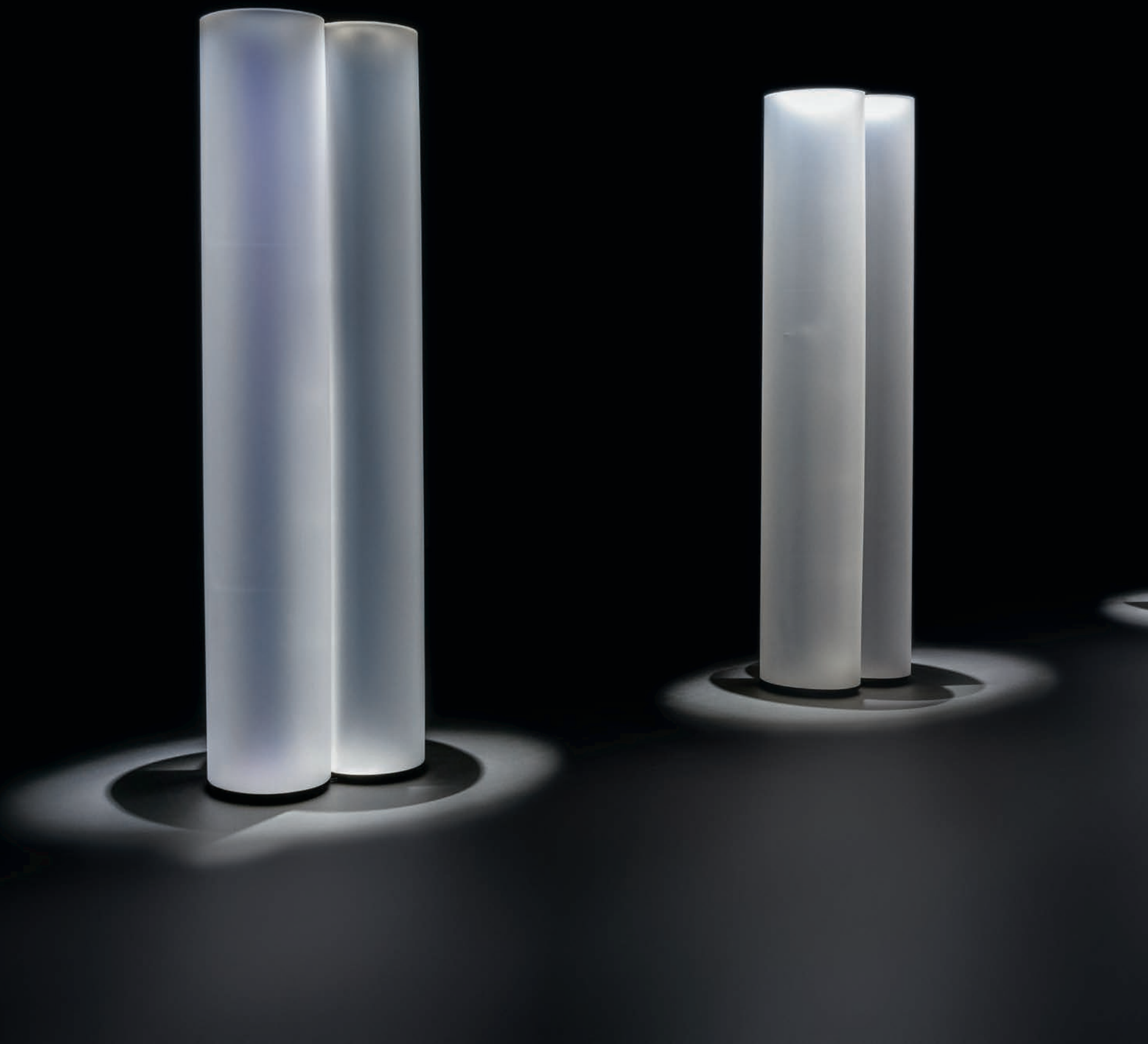
Untitled, 2012–13, detail and installation view

Formed acrylic

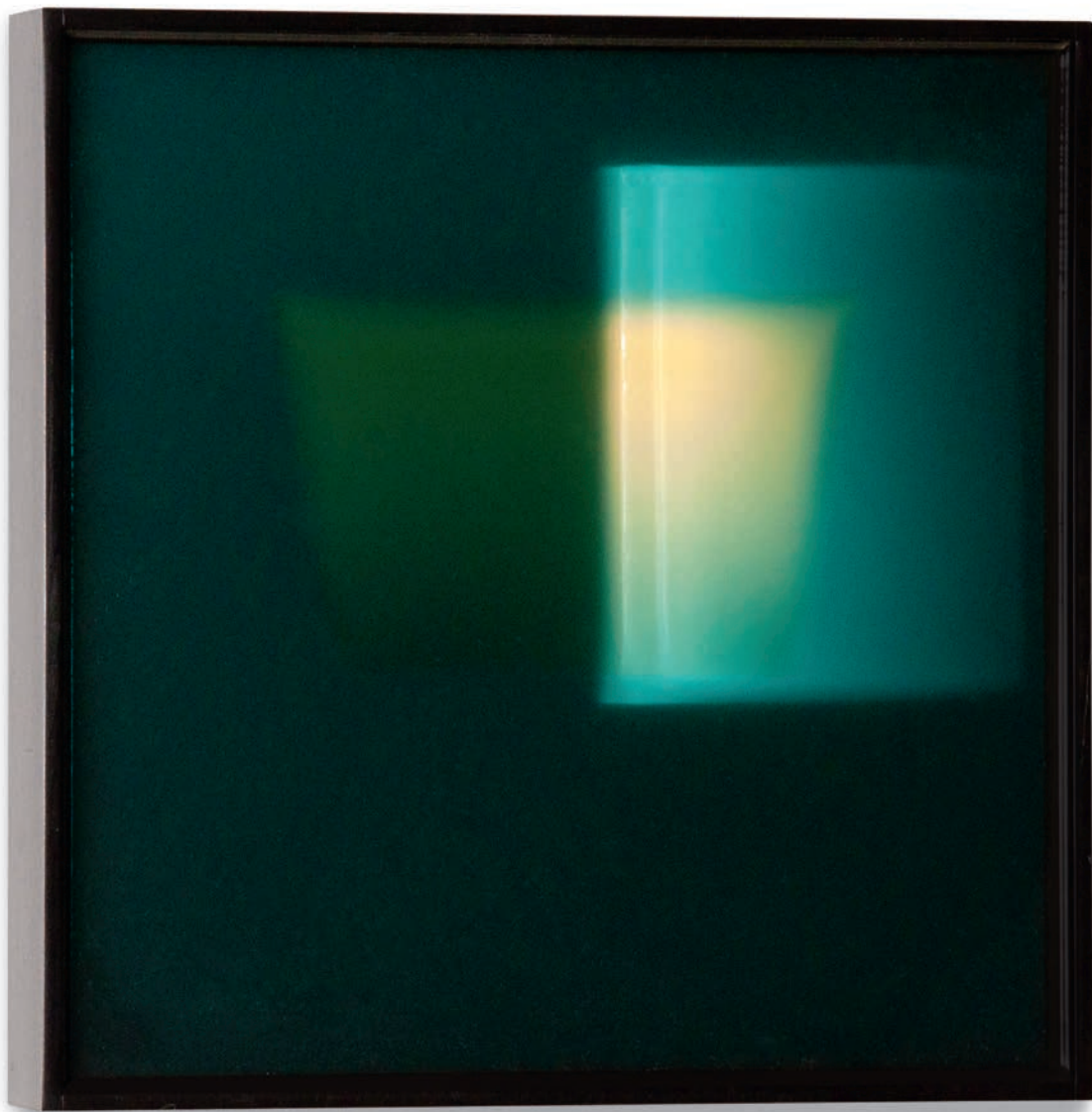
12 parts, each approx. 96 × 17½ × 20 inches

In *Helen Pashgian: Light Invisible*.

Los Angeles County Museum of Art, 2014





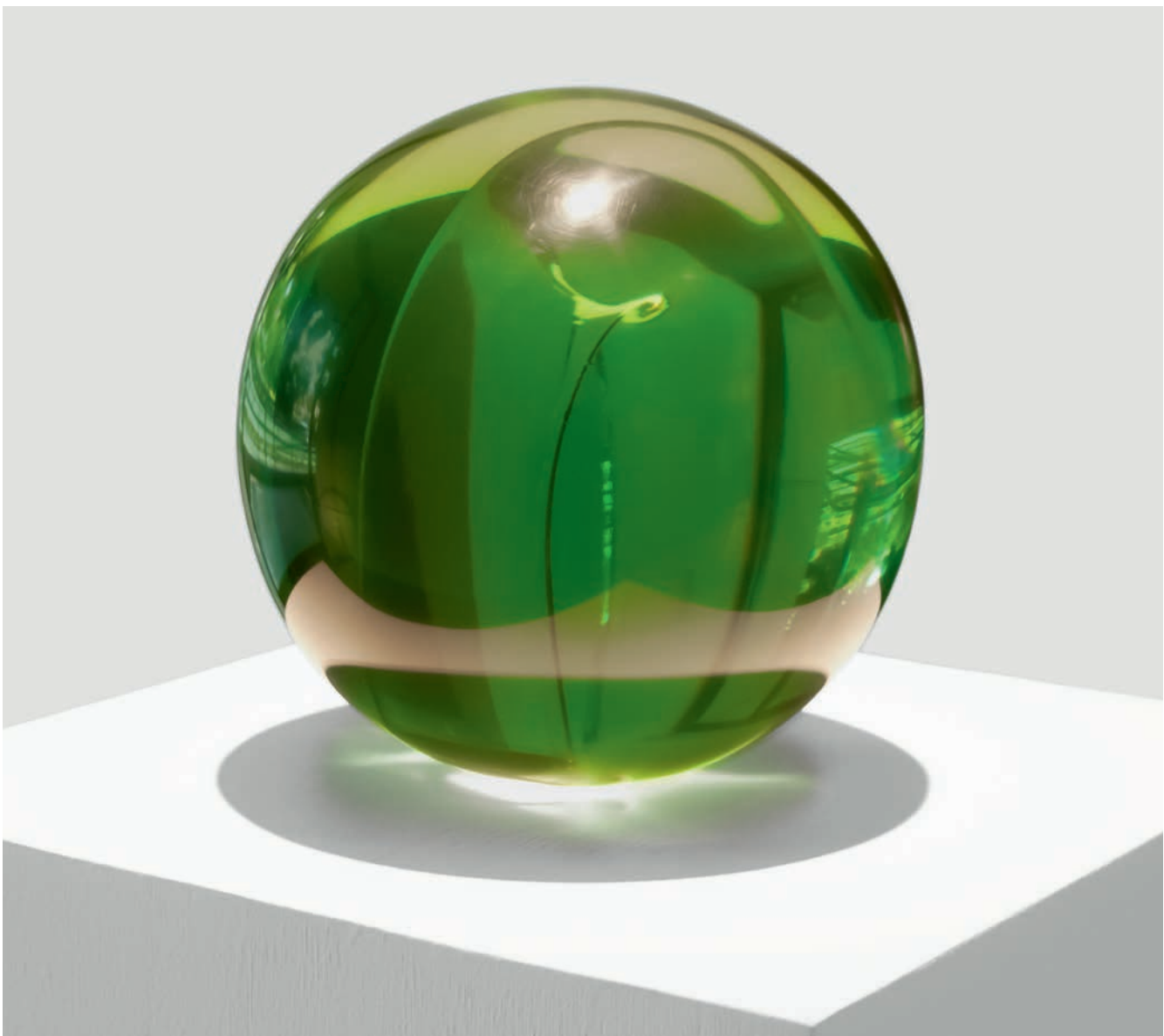


Untitled #19, 2012
Cast epoxy in acrylic frame
12 × 12 × 1¾ inches



Untitled #13, 2011
Cast epoxy in acrylic frame
12 × 12 × 2½ inches

Untitled (Sphere Green, Acrylic Insert), 2011
Epoxy and acrylic
Diameter: 8 inches





Untitled #1, 2010
Formed acrylic
55 $\frac{3}{4}$ × 36 $\frac{1}{2}$ × 19 $\frac{1}{2}$ inches

Untitled (Column #7), 2011
Formed acrylic
91 $\frac{1}{4}$ × 22 $\frac{1}{2}$ × 19 inches

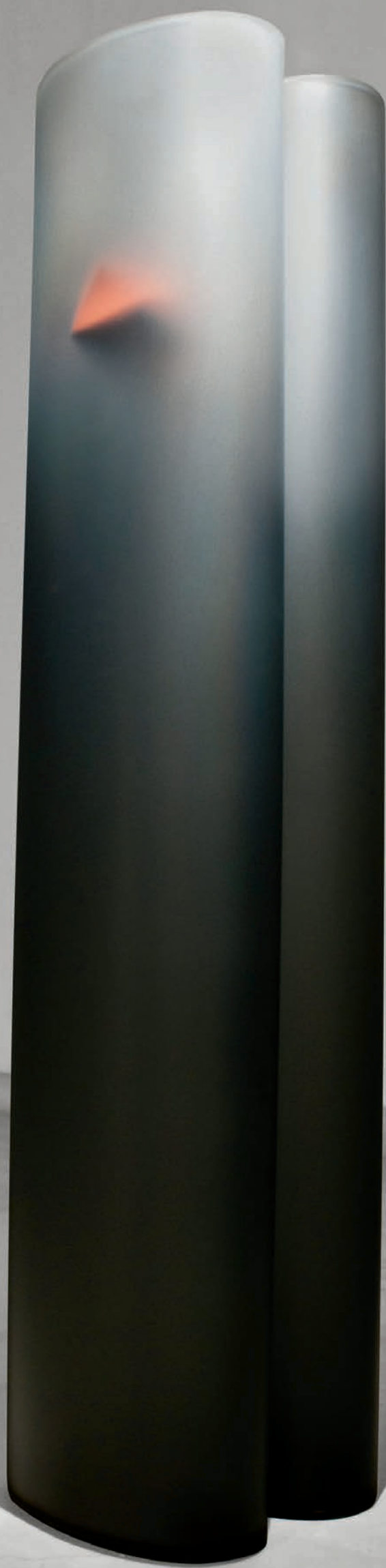


Installation view, *Helen Pashgian:*
Columns and Wall Sculptures,
Ace Gallery, Beverly Hills, 2011–12











PAGES 38–39, LEFT TO RIGHT

Untitled (Column #8), 2011

Formed acrylic

91¼ × 22½ × 19 inches

Untitled (Column #3), 2010

Formed acrylic

91¼ × 22½ × 19 inches

Untitled (Column #4), 2010

Formed acrylic

91¼ × 22½ × 19 inches

Untitled (Column #5), 2010

Formed acrylic

91¼ × 22½ × 19 inches

ABOVE

Untitled #9, 2009–10

Cast epoxy in acrylic frame

12 × 12 × 2½ inches

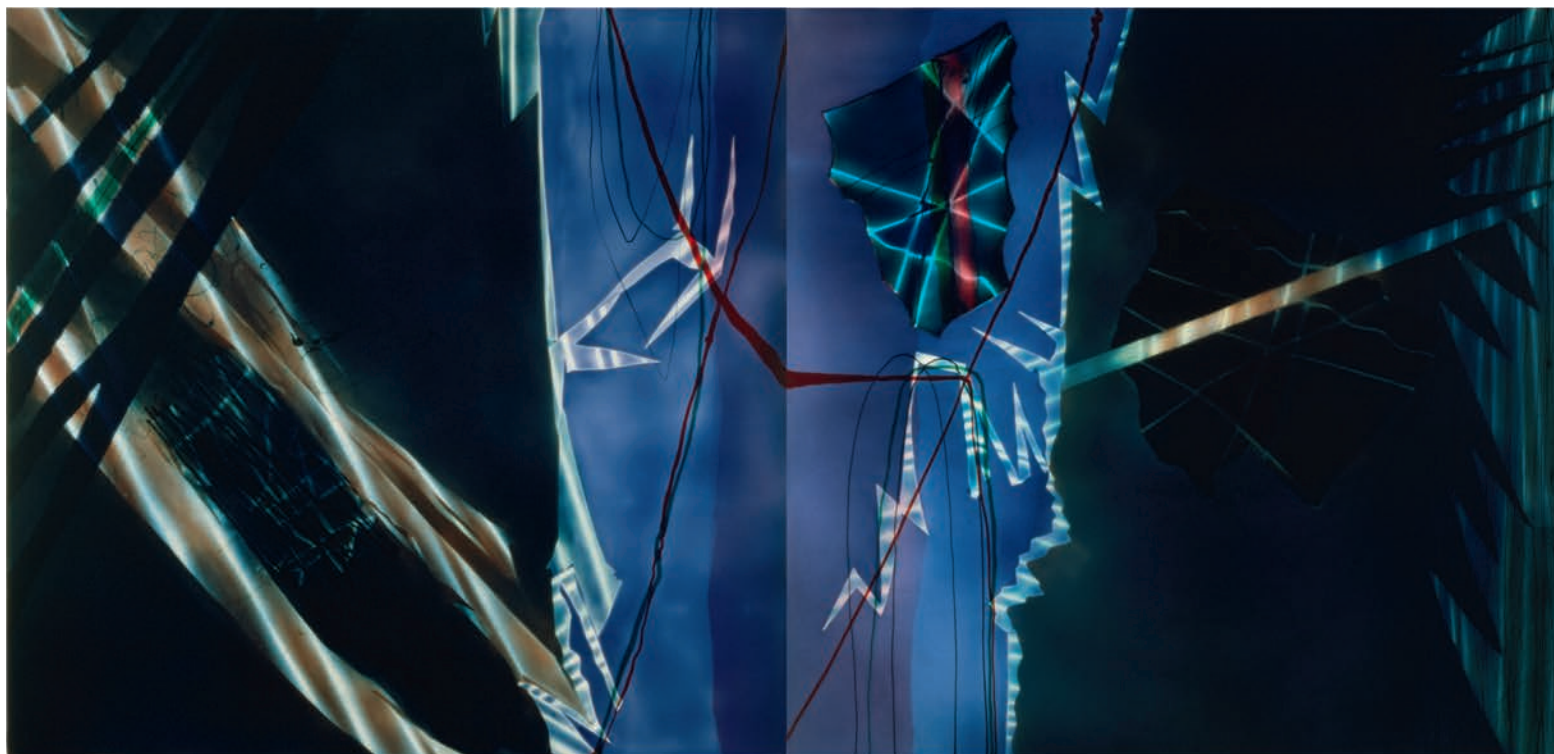


TOP

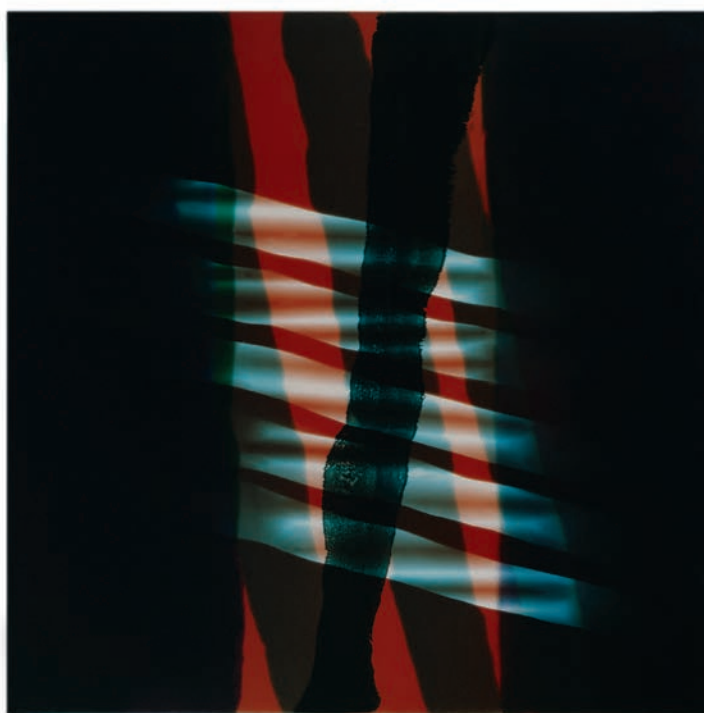
Untitled #1, 2009–10
Cast epoxy in acrylic frame
12 × 12 × 2½ inches

BOTTOM

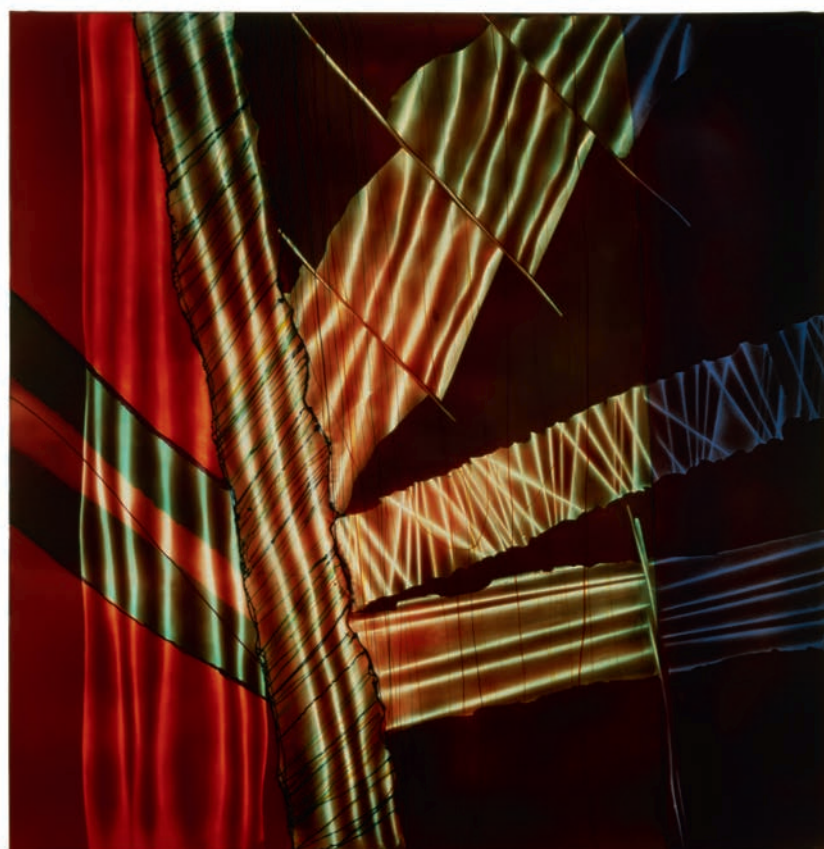
Untitled #8, 2009–10
Cast epoxy in acrylic frame
12 × 12 × 2½ inches



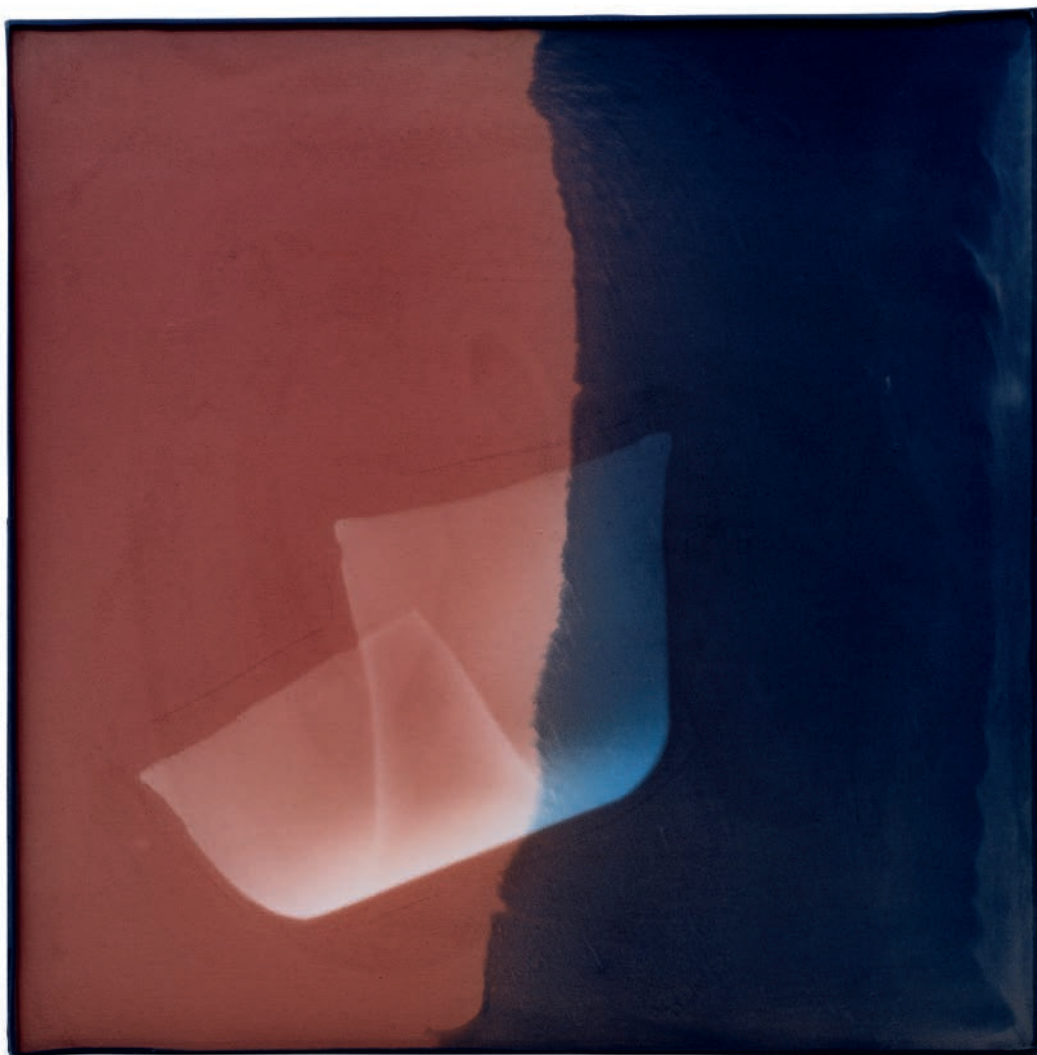
Untitled, 1981–82
Epoxy on canvas
Diptych: each panel 60 × 60 inches



TOP
Untitled, c. 1981-82
 Epoxy on canvas
 36 × 36 inches



BOTTOM
Untitled, 1981
 Epoxy on canvas
 48 × 48 inches

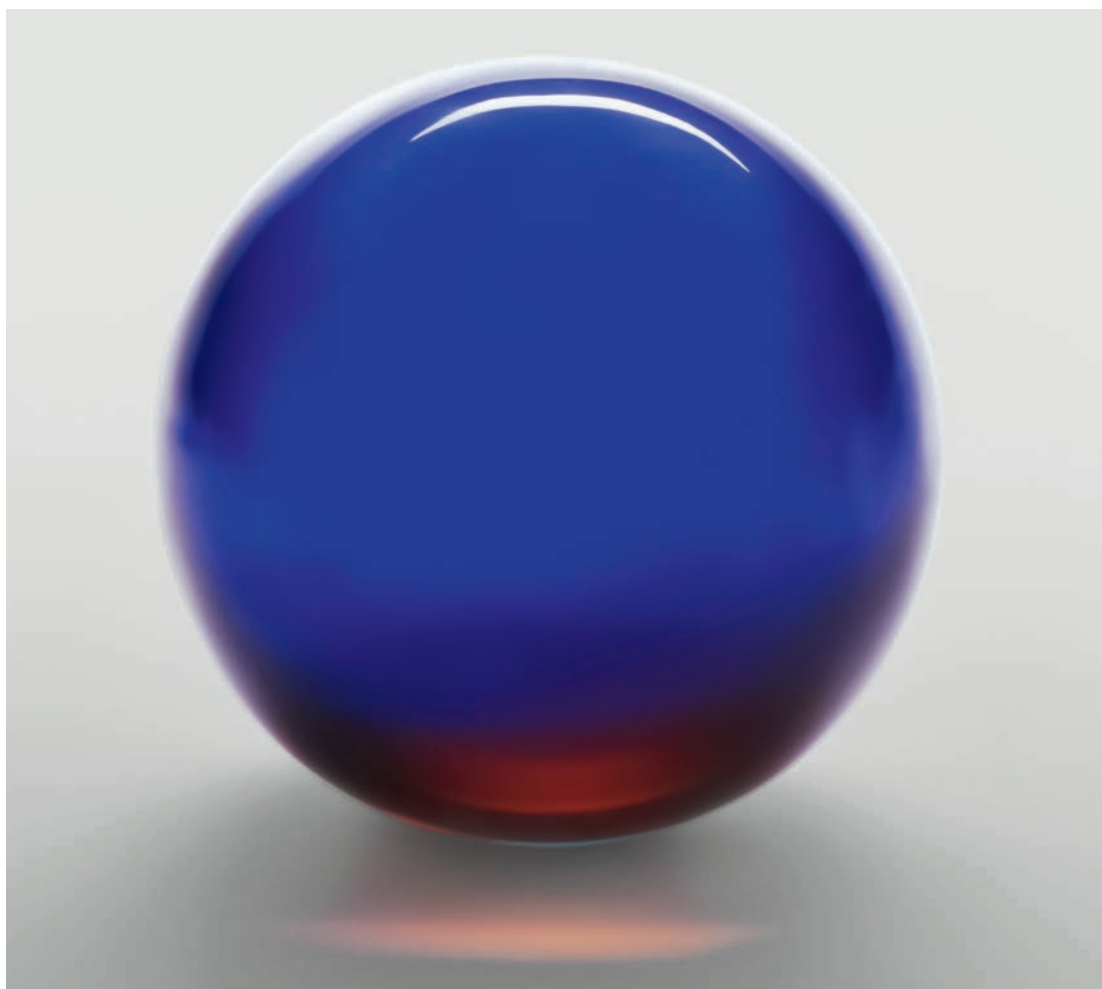


Untitled, 1981
Epoxy on canvas
18 × 18 inches



TOP
Untitled, 1974
 Cast polyester resin
 45 $\frac{3}{4}$ × 46 × $\frac{1}{2}$ inches

BOTTOM
Untitled, 1975
 Epoxy on canvas
 36 × 72 inches



TOP
Untitled, 1969
 Cast clear polyester resin
 with acrylic rod insert
 Diameter: 7 inches

BOTTOM
Untitled, 1969
 Cast colored polyester resin
 Diameter: 7 inches



TOP

Untitled, c. 1968–69

Cast resin

Width: 6 inches, diameter: 3 inches

BOTTOM

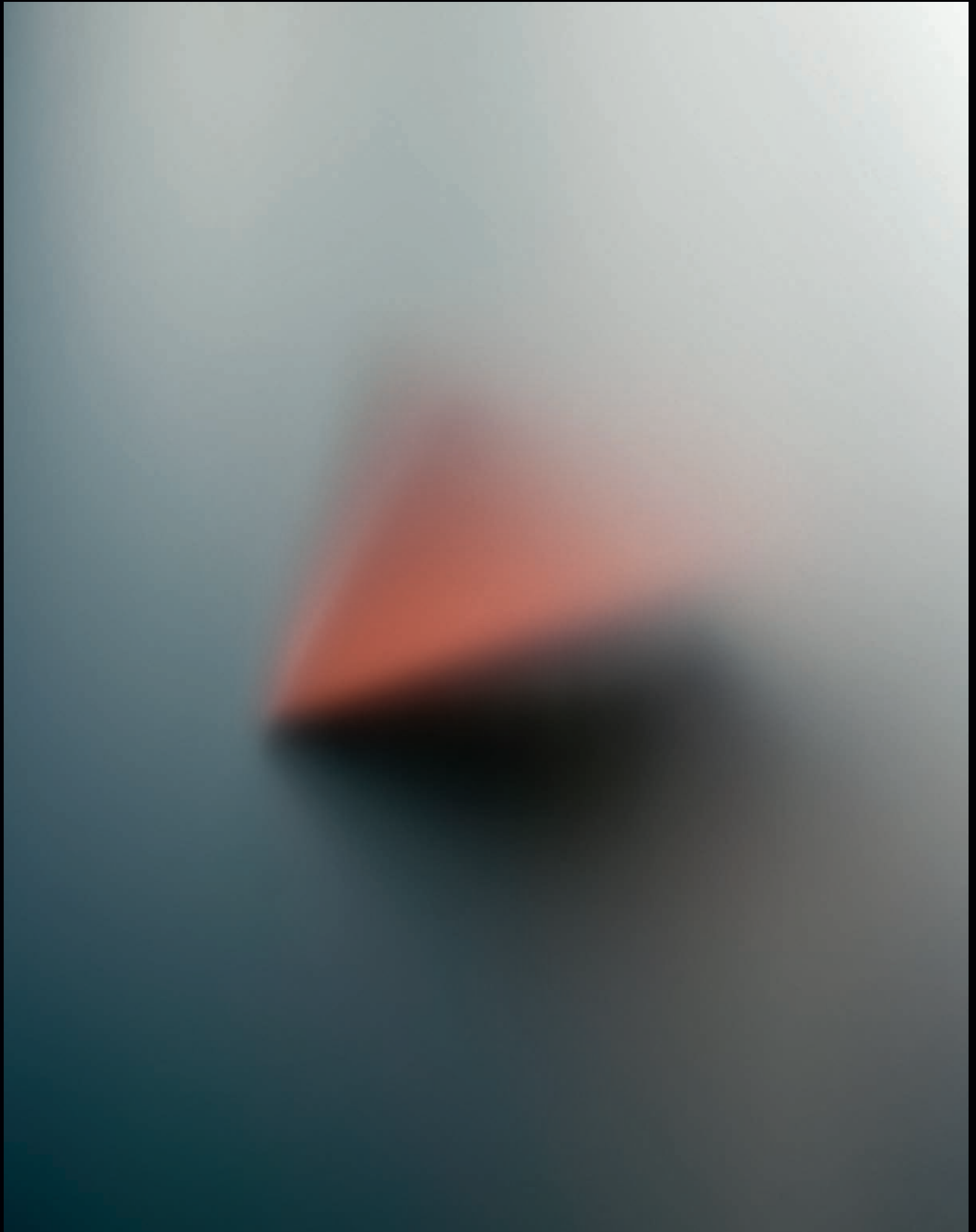
Untitled, 1969

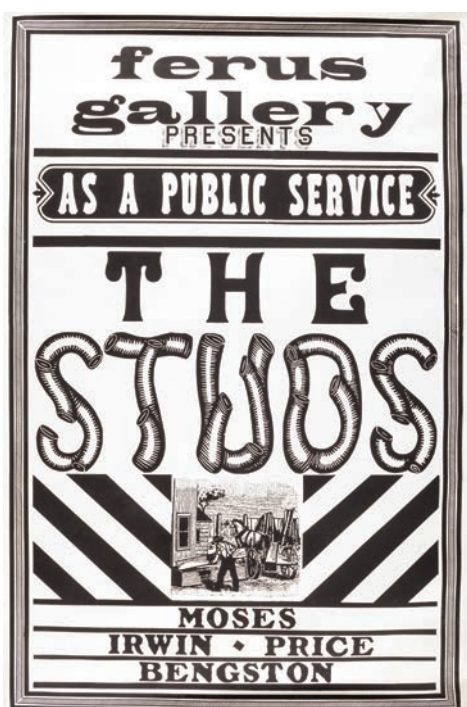
Cast polyester resin with acrylic rod insert

Height: 3 inches, diameter: 7 inches

CAROL S. ELIEL
**SHEDDING
LIGHT**

A BRIEF OVERVIEW OF THE LOS ANGELES
ART WORLD IN THE LATE 1950s AND 60s





When Helen Pashgian had her first solo show, at Rex Evans Gallery in 1964, the Los Angeles art world, though extremely active, was largely inchoate. Artists who were lumped together by critics and curators at the time (and to some degree still today), such as the Ferus Gallery “studs,”¹ often worked in diverse vocabularies and materials and had very different aims. Artists whose work was visually related if conceptually dissimilar—the Four Abstract Classicists,² for example—were likewise grouped together in exhibitions. The artists who were working in Los Angeles during those years themselves acknowledged that any dialogue between and among them often had little to do with art.³ And Southern California did not systematically record its own art history until many years after the fact.⁴

The closest thing the contemporary art world in Los Angeles had to a center in the 1960s was the Pasadena Art Museum (PAM). Founded in 1924 as the Pasadena Art Institute, it reorganized and renamed itself in 1954 to focus on the acquisition and exhibition of modern (primarily post-1945) art.⁵ PAM presented an innovative program of exhibitions in the late 1950s and early 60s, most notably Marcel Duchamp’s first full-scale retrospective, which was put together by Walter Hopps (then curator and later director of the museum) in 1963. PAM during these years also organized numerous other solo exhibitions devoted to both West and East Coast artists such as Sam Francis, Robert Irwin, John McLaughlin, Lee Mullican, Jasper Johns, Robert Motherwell, and Larry Rivers, and showed Pashgian’s work as early as 1965.

The Ferus Gallery—founded by Hopps and Edward Kienholz in 1957, subsequently directed by Irving Blum beginning in 1959, and closed in 1966—has often been accepted as the “origin myth”⁶ of the contemporary art world in Los Angeles in the late 1950s and 60s. But many other galleries, showing a wide variety of new work, were active in the city as well. The Paul Kantor Gallery (successor to the Fraymart Gallery, which opened in the late 1940s and operated as the Kantor Gallery from 1952 to 1966) showed the work of Mullican, Emerson Woelffer, and Ynez Johnston, among others. The roster

Poster for “The Studs” at Ferus Gallery,
Los Angeles, 1964

PAGE 49
Untitled (Column #4), 2010, detail
Formed acrylic
91¼ × 22½ × 19 inches

Frederick Hammersley
Around a round, 1959
Oil on canvas
28¾ × 37 × 1¾ inches



of the Felix Landau Gallery (1951–71) included McLaughlin and Francis, who had moved to Southern California in 1962. The Rex Evans Gallery, open from 1960 to 1972, featured mainly works on paper but also presented Pashgian's three-dimensional work. Among the broad range of artists exhibiting in the 1960s at the Heritage Gallery (founded 1961) was the African American social realist Charles White (see image next page). Between 1965 and 1979, William Brice, Joe Goode, David Hockney, Ken Price, Alexis Smith, and other L.A. artists showed at the Nicholas Wilder Gallery along with Dan Flavin, Helen Frankenthaler, Barnett Newman, Kenneth Noland, and others from the East Coast. Starting in 1967, Riko Mizuno—both in partnership with Eugenia Butler and on her own—included in her stable former Ferus artists Price, Larry Bell, and Ed Moses, as well as Vija Celmins, Chris Burden, and Alexis Smith. Other contemporary art galleries and gallerists also thrived in Los Angeles during these years—Virginia Dwan, David Stuart, Everett Ellin, and Rolf Nelson among them—and the Monday night Art Walks on La Cienega Boulevard, when the galleries stayed open late, became both an artistic and a social institution. No less a mainstream publication than *Time* magazine described the Art Walks audience: “From all over come matrons out for culture, art students, kids on an inexpensive date, a scattering of beatniks. There are even some artists, recognizable by their uniform: paint-splattered jeans, workmen’s shirts, big brown belts for hooking thumbs into.”⁷

The Los Angeles County Museum of Art (LACMA) opened in the spring of 1965 on Wilshire Boulevard. Previously part of the Los Angeles Museum of History, Science, and Art in Exposition Park, the independent art museum had an active contemporary program from the beginning. The Franklin D. Murphy Sculpture Garden—which was dedicated at the University of California, Los Angeles (UCLA), in 1967—featured major works by Alexander Calder, Henri Matisse, Henry Moore, Isamu Noguchi, and David Smith,

Marcel Duchamp playing chess with Eve Babitz in the Pasadena Museum of Art, 1963, photograph by Julian Wasser

Lee Mullican
Landscape #5, 1966
Oil on canvas
36 × 24 inches



among others.⁸ Despite all this activity, however, a local artist later remarked (about Pasadena in particular but equally apropos for Los Angeles in general at that time), “A lot of artists go to a place where success is supposedly implied in the location. That wasn’t Pasadena.”⁹

It was into this amorphous and polyglot art world that Pashgian emerged in 1964, with the first of three solo shows between then and 1967 at the Rex Evans Gallery. Never one to take no for an answer, Pashgian—a Southern California woman starting her career in a male-dominated art world centered in New York—soon began working with new materials using previously untried techniques. She achieved results in her exquisitely beautiful resin and acrylic sculptures that contemporary scientists familiar with the materials (particularly during her artist’s residency at Caltech in 1970) claimed were impossible.

Like Pashgian, other artists working in Southern California during the second half of the 1960s were also interested in and experimenting with aspects of perception and light using new materials and technologies (including Bell, Irwin, Peter Alexander, Ron Cooper, Mary Corse, Tom Eatherton, Craig Kauffman, John McCracken, Maria Nordman, Eric Orr, James Turrell, De Wain Valentine, and Doug Wheeler) but they did not band together as an organized group or “school,” nor did they socialize together at a West Coast equivalent of the Cedar Tavern.¹⁰

This may help to explain why there was no comprehensive historical exhibition addressing so-called Light and Space work of the 1960s and 70s until *Phenomenal* was organized by the Museum of Contemporary Art San Diego in 2011 under the aegis of the Getty’s Pacific Standard Time initiative.¹¹ The specific term “light and space” to describe this type of work seems to have been used first by the Art Gallery at California State University, Fullerton, for the title of their 1979 exhibition *California*

Charles White
Seed of Love, 1969
Black ink
51 × 36 inches

*Perceptions: Light and Space—Selections from the Wortz Collection.*¹² Previous group exhibitions referred to “transparency, reflection, light, space,”¹³ “twentieth-century luminism,”¹⁴ and “illuminations and reflections,”¹⁵ as well as to the use of then-new technology and materials.¹⁶

In fact, it was the use of new materials more than anything else that bound the Light and Space artists together, if only through their collective reliance on Jack Brogan. Called “an uncommon common denominator”¹⁷ and the “fabricator, collaborator, conservator, and right-hand man for an entire generation of California Light and Space artists,”¹⁸ Brogan studied engineering and also trained as a cabinetmaker and furniture finisher. Beginning in the mid-1960s he worked with Alexander, Bell, Irwin, Kauffman, Pashgian, Valentine, and others, and eventually devoted himself fully to artists’ projects. Given his previous experience with resin, plastics, and acrylic, Brogan explained his role as having “introduced artists to new materials and technology to help them realize their concepts.”¹⁹ According to Irwin, “Jack essentially enters into the process and shows [artists] how to do the things they want to do.”²⁰ Many of the materials these artists used in the late 1960s and early 70s were new to industry, let alone to art, and the artists were often secretive about their processes.²¹

Yet the materials and techniques the Light and Space artists labored so hard to master ultimately were used only in service to the viewer’s perceptual experience. Like her peers, Pashgian took advantage of being in Los Angeles in the 1960s, where a certain lack of structure, in combination with a wide-open sense of possibility (perhaps a vestige of the frontier mentality) and exceptional technical expertise, offered her the freedom to create a new artistic vocabulary. Today, she remains a creative spirit who continues to make the most of working in a particular place at a particular moment.



Untitled, 1968–69
Cast colored polyester resin and acrylic insert
Height: 8 $\frac{3}{8}$ inches, diameter: 8 $\frac{7}{8}$ inches

NOTES

1 This nomenclature was immortalized in a Ferus Gallery poster announcing its 1964 exhibition devoted to Ed Moses, Robert Irwin, Ken Price, and Billy Al Bengston (titled by Bengston). As Bengston later explained, “Two-by-fours are called studs and there were four of us in the studs show. We were holding the gallery together as far as I could see, so we were the studs. I have nothing against creating a little bit of drama if there’s nothing going on, so Kenny and I put a poster together.” See Kristine McKenna, *The Ferus Gallery: A Place to Begin* (Göttingen, Germany: Steidl, 2009), 281. General usage of the term “Ferus studs” later expanded to include other male artists represented by the gallery during those years (see note 6 below).

2 This label was used by Jules Langsner for the eponymous exhibition of paintings by Karl Benjamin, Lorser Feitelson, Frederick Hammersley, and John McLaughlin that Langsner organized for the Los Angeles County Museum in the fall of 1959.

3 Edward Kienholz, quoted in Michele D. De Angelus, “Visually Haptic Space: The Twentieth-Century Luminism of Irwin and Bell,” in *Art in Los Angeles: Seventeen Artists in the Sixties*, ed. Maurice Tuchman (Los Angeles: Los Angeles County Museum of Art, 1981), 29–30. Specifically, he said: “We didn’t talk the art out. If we sat around the Beanery [the West Hollywood bar/restaurant Barney’s Beanery], we talked about who was a good fuck and where we were going to get the six dollars so we could buy gas for a car to go to, you know, the Valley and get drunk.”

4 LACMA’s own *Made in California* millennium exhibition and related publications addressed art made in both Southern and Northern California throughout the twentieth century. See Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort, eds., *Made in California: Art, Image, and Identity, 1900–2000* and *Reading California: Art, Image, and Identity, 1900–2000* (Los Angeles: Los Angeles County Museum of Art; and Berkeley: University of California Press, 2000). More recently and with a more specific geographic focus, the Getty Foundation sponsored the area-wide initiative Pacific Standard Time: Art in L.A. 1945–1980, which culminated in a series of over sixty exhibitions across Southern California in 2011–12 that investigated multiple aspects of the area’s art

and history, because the Getty had determined in 2002 that “the historic record of the era was often inaccessible to scholars, and in some cases, in danger of being destroyed.” (“Getty Foundation Announces Additional \$2.8 Million in Seed Money to Launch Unprecedented Regional Collaboration Highlighting L.A. Arts,” press release, October 28, 2008, accessible at http://www.pacificstandardtime.org/presscenter/02_10_28_08_pacific_standard_time.pdf.)

5 For the most complete published history of the Pasadena Art Museum, see the chronology compiled by Michelle Deziel in *Radical Past: Contemporary Art and Music in Pasadena, 1960–1974* (Pasadena, CA: Armory Center for the Arts, 1999), 127–39.

6 Michael Duncan, “L.A. Raw: Abject Expressionism in Los Angeles 1945–1980, from Rico Lebrun to Paul McCarthy,” in *L.A. Raw: Abject Expressionism in Los Angeles 1945–1980, from Rico Lebrun to Paul McCarthy* (Pasadena, CA: Pasadena Museum of California Art; and Santa Monica, CA: Foggy Notion Books, 2012), 18. In addition to the four “studs” listed above (see note 1), Ferus’s roster of Los Angeles artists over the years included John Altoon, Larry Bell, Wallace Berman, Llyn Foulkes, Craig Kauffman, Edward Kienholz, John Mason, and Ed Ruscha. The gallery also showed the work of artists from outside L.A., notably Andy Warhol, as well as Jay DeFeo, Sonia Gechtoff, Frank Lobdell, Hassel Smith, and Frank Stella.

7 “Art: Monday Night on La Cienega,” *Time*, July 26, 1963, 50. Quoted by Ken D. Allan, Lucy Bradnock, and Lisa Turvey, “For People Who Know the Difference: Defining the Pop Art Sixties,” in *Pacific Standard Time: Los Angeles Art 1945–1980*, ed. Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh (Los Angeles: The Getty Research Institute and the J. Paul Getty Museum, 2011), 130. The galleries on La Cienega Boulevard in the late 1950s and 60s, going from north to south between Santa Monica and Beverly Boulevards, included Ceeje, Nicholas Wilder, David Stuart, Rex Evans, Huysman, Ferus, Rolf Nelson, Felix Landau, Esther-Robles, Mizuno, Molly Barnes, Eugenia Butler, Feigen-Palmer, and Dilexi. Everett Ellin Gallery and Paul Kantor Gallery were located nearby. See <http://www.getty.edu/pacificstandardtime/explore-the-era/map/> for additional information.

8 For a history of contemporary art at LACMA, see Lynn Zelevansky, "Ars Longa, Vita Brevis: Contemporary Art at LACMA, 1913–2007," in *The Broad Contemporary Art Museum at the Los Angeles County Museum of Art, 2008* (Los Angeles: Los Angeles County Museum of Art, 2008), 82–111. For a history of the Murphy Sculpture Garden, see Cynthia Burlingham, "Creating the Murphy Sculpture Garden Collection," in *The Franklin D. Murphy Sculpture Garden at UCLA* (Los Angeles: Hammer Museum, 2007), 54–62.

9 Walter Gabrielson, quoted by Peter Plagens, "Crown City Chronicle," in *Radical Past*, 22.

10 The legendary Cedar Tavern in New York's Greenwich Village served as the unofficial club of Abstract Expressionists including Willem de Kooning, Philip Guston, Franz Kline, Robert Motherwell, Jackson Pollock, Mark Rothko, and others. Pashgian, in a conversation with the author on August 6, 2012, described the general lack of cohesion among Southern California artists, maintaining that the lateral nature of Los Angeles, as opposed to the verticality of New York City, meant that the area's relatively small art world in the 1960s was dispersed across a vast geography and was thus literally quite diffused and disconnected.

11 Robin Clark, ed., *Phenomenal: California Light, Space, Surface* (San Diego: Museum of Contemporary Art, 2011). And even then, Maria Nordman "declined the invitation to participate in the *Phenomenal* exhibition, explaining that she preferred not to have her work presented in a group context." See Clark, *Phenomenal*, 45.

12 *California Perceptions: Light and Space—Selections from the Wortz Collection*, essay by Melinda Wortz (Fullerton, CA: Art Gallery, California State University, Fullerton, 1979).

13 *Transparency, Reflection, Light, Space: Four Artists*, foreword by Frederick S. Wight (Los Angeles: Wight Art Gallery, University of California, Los Angeles, 1971).

14 De Angelus, "Visually Haptic Space," 29–35.

15 *Illuminations and Reflections* (New York: Whitney Museum of American Art, 1974).

16 For example, John Coplans, "The New Sculpture and Technology," in *American Sculpture of the Sixties* (Los Angeles: Los Angeles County Museum of Art, 1967), 21–26; California State College, Los Angeles, *Plastics: Los Angeles* (1967); Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *Plastics and New Art* (exh. cat., 1969); Milwaukee Art Center, *A Plastic Presence* (exh. cat., 1969); Museum of Modern Art, New York, *New Media—New Methods* (1969); Baxter Art Gallery, California Institute of Technology, Pasadena, *Resin Sculpture Exhibit* (1971); and California Institute of the Arts, Valencia, *The Last Plastics Show* (exh. cat., 1972), among others.

17 Michael Smith, introduction to *Jack Brogan: Projects* (Pasadena, CA: Baxter Art Gallery, California Institute of Technology, 1980), 4.

18 Leigh Anne Miller, "The Master Tinkerer: Q+A with Jack Brogan," *Art in America*, online edition, May 10, 2012, <http://www.artinamericamagazine.com/news-opinion/conversations/2012-05-10/jack-brogan/>. Pashgian calls Brogan—whom she first met in 1970—the "real glue" that bound the Light and Space artists together. (Pashgian, phone conversation with the author, July 27, 2012.) For more from Pashgian on Brogan, see also p. 18 in this book.

19 Hunter Drohojowska-Philp, "Art Talk: You Don't Know Jack, at Katherine Cone Gallery," KCRW, May 10, 2012, http://www.kcrw.com/etc/programs/at/at120510you_dont_know_jack_a.

20 Miller, "The Master Tinkerer."

21 Pashgian, conversation with the author, August 6, 2012.

HELEN PASHGIAN AT WORK
Photographs by Peter Brenner

FABRICATION



Helen Pashgian worked with fabricator Lance L. Willis at A&C Plastic, Inc., in Duarte, California, over the course of eighteen months to create the twelve conjoined columns of the untitled sculptural installation shown in *Helen Pashgian: Light Invisible* at LACMA in 2014. The complicated fabrication process was devised by Pashgian and Willis together and involves multiple steps, as outlined here.



1 A four-by-eight-foot sheet of imported acrylic, with a special velvety finish, is hung from clamps and heated to approximately four hundred degrees Fahrenheit in a custom-made, walk-in oven.



2 The hot, pliable sheet of acrylic is removed from the oven and placed on a nearby foam-covered table by Albert Leal and Robert Castañeda, under the supervision of fabricator Lance L. Willis.



3 Pashgian watches in the background as Leal and Castañeda wrap the softened acrylic around a custom-made, foam-covered wood mold, while Willis stands in the foreground with a specially fashioned tool that he will use to insure a bubble-free surface on the molded acrylic. The entire wrapping and smoothing process must happen very quickly, before the acrylic cools to the point that it loses its pliability.



4 Willis, under the artist's watchful eye, clamps the hot acrylic in place to assure a perfectly formed column. It is crucial that the surface of the molded acrylic form be pristine and blemish-free.

PAGE 57

Untitled, 2012–13, detail

Formed acrylic

12 parts, each approx. 96 × 17½ × 20 inches

In *Helen Pashgian: Light Invisible*,

Los Angeles County Museum of Art, 2014



5 Once the acrylic has cooled, the mold is carefully removed. The same mold will be reused to fabricate additional columnar elements for Pashgian's sculptural installation.



6 One of the two molded acrylic elements of each conjoined column has now been formed.



7 Castañeda and Leal carefully stand the element upright.



8 These two individual elements will eventually be united into one conjoined column for Pashgian's untitled sculptural installation.

SELECTED EXHIBITION HISTORY

SOLO EXHIBITIONS

- 2014** *Helen Pashgian: Light Invisible*, Los Angeles County Museum of Art, March 30–June 29, 2014; Frist Center for the Visual Arts, Nashville, September 26, 2014–January 4, 2015. Exh. cat.
- 2011** *Helen Pashgian: Columns and Wall Sculptures*, Ace Gallery, Beverly Hills, CA, February 5, 2011–June 30, 2012
- 2010** Royale Projects, Indian Wells, CA, April 3–May 31, 2010
Helen Pashgian: Working in Light, Pomona College Museum of Art, Claremont, CA, January 23–April 11, 2010. Exh. cat.
- 2009** *Helen Pashgian: New Work*, Charlotte Jackson Fine Art, Santa Fe, NM, June 5–30, 2009
- 2006** Patricia Faure Gallery, Santa Monica, CA
- 1997** Estelle Malka Gallery, Los Angeles
- 1987** The Works Gallery, Long Beach, CA, October 10–November 16, 1987
- 1983** *Helen Pashgian: Recent Paintings*, Modernism Gallery, San Francisco, September 9–October 22, 1983
- 1982** *Helen Pashgian: New Paintings*, Stella Polaris Gallery, Los Angeles, September 11–October 16, 1982
- 1981** *Helen Pashgian: Recent Paintings*, Stella Polaris Gallery, Los Angeles, November 21–December 19, 1981
- 1976** *Helen Pashgian—Cast Resin Paintings*, University of California, Santa Barbara, November 2–December 12, 1976
- 1975** Fine Arts Gallery, University of California, Irvine, December 5–27, 1975. Exh. brochure.
- 1972** *Helen Pashgian: Translucent Cast Polyester*, Kornblee Gallery, New York, February 19–March 9, 1972
- 1969** Kornblee Gallery, New York, May 10–29, 1969
- 1967** *Helen Pashgian: Recent Paintings*, Rex Evans Gallery, October 30–November 18, 1967
Helen Pashgian: Recent Works, Thorne Hall, Occidental College, Los Angeles, January 30–February 23, 1967
- 1965** *Helen Pashgian: Paintings and Wall Reliefs*, Rex Evans Gallery, Los Angeles, October 25–November 13, 1965
- 1964** *Helen Pashgian: Oils*, Rex Evans Gallery, Los Angeles, April 13–May 2, 1964

GROUP EXHIBITIONS

- 2014** *California Dreamin': Thirty Years of Collecting*, Palm Springs Art Museum, CA, March 8–July 31, 2014
A Selection of Artworks, Ace Gallery, Los Angeles and Beverly Hills, CA, January–April 2014
- 2013** *Translucence*, Frank Lloyd Gallery, Santa Monica, CA, September 7–October 19, 2013. Digital exh. cat.
Beyond Brancusi: The Space of Sculpture, Norton Simon Museum, Pasadena, CA, April 26, 2013–January 6, 2014
- 2012** *Jack Brogan: You Don't Know Jack*, Katherine Cone Gallery, Los Angeles, May 5–June 2, 2012. Exh. cat.
EST-3: Southern California in New York—Los Angeles Art from the Beth Rudin DeWoody Collection, Parrish Art Museum, Southampton, NY, March 4–June 17, 2012
- 2011** *Pacific Standard Time / Paris*, Galerie Dominique Fiat, Paris, December 10, 2011–February 2, 2012
Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970, J. Paul Getty Museum, Los Angeles, October 1, 2011–February 5, 2012; Martin-Gropius-Bau, Berlin, March 3–June 10, 2012. Exh. cat.
Phenomenal: California Light, Space, Surface, Museum of Contemporary Art San Diego, September 25, 2011–January 22, 2012. Exh. cat.
- 2010** *The Artists' Museum*, Museum of Contemporary Art, Los Angeles, October 3, 2010–January 31, 2011
Sunless, Thomas Dane, London, September 2–October 2, 2010
Swell: Art 1950–2010, Nyehaus, Metro Pictures, and Friedrich Petzel Gallery, New York, July 1–August 6, 2010
Primary Atmospheres: Works from California, 1960–1970, David Zwirner, New York, January 8–February 6, 2010. Exh. cat.
- 2009** *Le Petit Objet*, Royale Projects, Indian Wells, CA, October 16–November 21, 2009
- 2007** *Multiple Vantage Points: Southern California Women Artists, 1980–2006*, Los Angeles Municipal Art Gallery, February 25–April 1, 2007
- 2006** *Translucence: Southern California Art from the 1960s & 1970s*, Norton Simon Museum, Pasadena, CA, May 12–August 28, 2006. Exh. booklet.
The Senses: Selections from the Permanent Collection, Pomona College Museum of Art, Claremont, CA, January 22–April 9, 2006
- 2002** *On-Ramps: Transitional Moments in California Art*, Pasadena Museum of California Art, June 1–September 1, 2002
- 2000** *12 Divas*, Molly Barnes Gallery, Santa Monica, CA

- 1995** *Shape: Forming the L.A. Look*, Main Art Gallery/Visual Arts Center, California State University, Fullerton, November 5–December 3, 1995. Exh. cat.
- 1994** *Southern California: The Conceptual Landscape*, Madison Art Center, WI, August 13–November 13, 1994. Exh. booklet.
- 1993** *In Context*, Boritzer/Gray Gallery, Santa Monica, CA
- 1991** *Finish Fetish: L.A.'s Cool School*, Fisher Gallery, University of Southern California, March 13–April 20, 1991. Exh. booklet.
- 1989** *Art Unlimited*, Fine Arts Gallery, Cerritos College, Norwalk, CA, August 29–September 21, 1989
- 1986** *California Contemporary: Works from the Security Pacific Collection*, Laguna Art Museum, Laguna Beach, CA, September 23–October 31, 1986
- 1984** *A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors '84*, Design Center of Los Angeles, June 7–August 15, 1984. Exh. cat.
- 1982** *For the California Collector*, Fine Arts Gallery, Laguna Beach, CA, November 3–28, 1982
Echange entre Artistes 1931–1982 Pologne–USA: Une Expérience Muséographique, ARC, Musée d'Art Moderne de la Ville de Paris, June 25–September 6, 1982; Ulster Museum, Belfast. Exh. cat.
- 1981** *Abstraction in Los Angeles, 1950–1980: Selections from the Murray and Ruth Gribin Collection*, Fine Arts Gallery, California State University, Northridge, September 27–October 23, 1981; Fine Arts Gallery, University of California, Irvine, November 5–December 5, 1981. Exh. booklet.
California Innovations, Art Gallery, California State University, Fullerton, September 11–October 15, 1981; Palm Springs Desert Museum, CA, December 15, 1981–January 17, 1982. Exh. cat.
California I: Light and Space, 1960–1980, Lonny Gans and Associates, Venice, CA, February 14–March 31, 1981
- 1980** *Jack Brogan: Projects*, Baxter Art Gallery, California Institute of Technology, Pasadena, CA, May 15–June 29, 1980. Exh. booklet.
It's All Called Painting, Municipal Art Gallery, Barnsdall Park, Los Angeles, April 22–May 18, 1980
Contemporaries: 17 Artists, Security Pacific Bank, Los Angeles, January 28–March 31, 1980
- 1979** *California Perceptions: Light and Space—Selections from the Wortz Collection*, Art Gallery, California State University, Fullerton, November 16–December 13, 1979. Exh. cat.
- 1974** *Earth, Sea, and Sky*, Art Gallery, University of California, Riverside
- 1972** *California Women Painters*, Lang Art Gallery, Scripps College, Claremont, CA, November 17–December 12, 1972
The Last Plastics Show, California Institute of the Arts, Valencia, March 14–April 15, 1972. Exh. cat.
- 1971** *Sculpture 1971*, Esther Bear Gallery, Santa Barbara, CA, August 8–September 10, 1971
Artists in Residence: Alexander, Bassler, Elder, Pashgian, Baxter Art Gallery, California Institute of Technology, Pasadena, May 21–June 20, 1971. Exh. booklet.
- 1970** *Permutations: Light and Color*, Museum of Contemporary Art, Chicago, May 16–June 28, 1970. Exh. booklet.
Felix Landau Gallery: George Baker, Tony De Lap, John McLaughlin, Helen Pashgian, John Rosenbaum, Norman Zammitt, Studio Marconi Gallery, Milan
- 1969** *Sculpture 1969*, Esther Bear Gallery, Santa Barbara, CA, July 20–August 31, 1969
A Plastic Presence, Jewish Museum, New York, November 19, 1969–January 4, 1970; Milwaukee Art Center, January 30–March 8, 1970; San Francisco Museum of Art, April 24–May 24, 1970. Exh. cat.
Felix Landau Gallery, Los Angeles
- 1968** *Made of Plastic*, Flint Institute of Arts, MI, October 18–December 1, 1968. Exh. cat.
25 California Women of Art, Lytton Center of the Visual Arts, Los Angeles
- 1967** James D. Phelan Art Awards Exhibition, California Palace of the Legion of Honor, San Francisco, April 1–30, 1967
- 1965** *California Design / Nine*, Pasadena Art Museum, CA, March 28–May 9, 1965. Exh. cat.

SELECTED BIBLIOGRAPHY

Bonner, Kathleen. "Luminous Layerings." *Artweek* 12, no. 42 (December 12, 1981): 5–6.

Brown, Betty. "Arts Reviews: Helen Pashgian at Stella Polaris." *Arts Magazine* 57, no. 3 (November 1982): 61.

Cembalest, Robin. "12 Trends Defining This Season's Art-Museum Shows." *Art News*, January 9, 2014, <http://www.artnews.com/2014/01/09/12-trends-defining-2014-art-museum-shows/>.

Coghlan, Niamh. "Manipulating Light." *Aesthetica* 42 (August–September 2011): 36–41.

Curtis, Cathy. "Art Galleries: Long Beach." *Los Angeles Times*, October 23, 1987.

Duncan, Michael. "Helen Pashgian, Pomona College Museum of Art." *Art in America* 98, no. 8 (September 2010): 140.

Frank, Peter. "Stepping into the Light." *L.A. Weekly*, July 5, 2006.

"Helen Pashgian: Columns & Walls Sculptures." *Artweek.LA*, February 7, 2011, <http://artweek.la/issue/february-7-2011/article/helen-pashgian-columns-wall-sculptures>.

Hugo, Joan. "Captured Light." *Artweek* 13, no. 33 (October 9, 1982): 5.

Kandel, Susan. "Art Reviews." *Los Angeles Times*, January 16, 1997.

———. "Mature Styles." *Los Angeles Times*, May 20, 1993.

Kitnick, Alex. "Museum Previews—Helen Pashgian: Light Invisible." *Artforum* 52, no. 5 (January 2014): 118.

Knight, Christopher. "From Out West and the 'Cool School,' It's Abstract Pop." *Los Angeles Times*, April 14, 1991.

Kurzen, Estelle. "Helen Pashgian, Rex Evans Gallery." *Artforum* 4, no. 5 (January 1966): 18, 47.

Lubell, Ellen. "Arts Reviews: Helen Pashgian at Kornblee." *Arts Magazine* 46, no. 6 (April 1972): 69.

Muchnic, Suzanne. "Galleries: Downtown." *Los Angeles Times*, December 4, 1981, J12.

Ollman, Leah. "Sensory Remix." *Art in America* 100, no. 1 (January 2012): 70–76.

Pagel, David. "Helen Pashgian, 'Columns and Wall Sculptures' at Ace Gallery." *Los Angeles Times*, Culture Monster blog, February 10, 2011, <http://latimesblogs.latimes.com/culturemonster/2011/02/art-review-helen-pashgian-columns-wall-sculptures-at-ace-gallery.html>.

———. "Optically Oriented: An Exhibition at the Norton Simon Revisits Eye-Teasing Pieces from the 1960s and 70s That Are Still Fresh and Snazzy." *Los Angeles Times*, July 25, 2006.

———. "Playing with Light to Create Illusion." *Los Angeles Times*, June 9, 2006.

"Reviews and Previews." *Art News* 71, no. 2 (April 1972): 57.

Schjeldahl, Peter. "Way Out West: California Minimalism Comes to Town." *The New Yorker*, January 25, 2010, 76–77.

Seldis, Henry J. "First Solo Exhibit a Success." *Los Angeles Times*, April 17, 1964, D3.

———. "In the Galleries." *Los Angeles Times*, November 1, 1965, C10.

Smith, Rachel. "Helen Pashgian Exhibit Lights Up Pomona Gallery." *Campus Times* (La Verne, CA), February 26, 2010.

Smith, Roberta. "Artist and Surfer as Best Buddies." *New York Times*, July 22, 2010, C23.

Stromberg, Matt. "Female Light and Space Pioneer Finally Getting Her Due." *Hyperallergic*, March 12, 2012, <http://hyperallergic.com/48319/helen-pashgian-ace-gallery-beverly-hills/>.

Vankin, Deborah. "Artist Helen Pashgian Brings Her Love of Light to LACMA's Space." *Los Angeles Times*, Culture Monster blog, March 29, 2014, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-ca-helen-pashgian-light-invisible-20140330,0,2349473.story>.

———. "Studio Visit: Helen Pashgian's 'Light Invisible' Bound for LACMA." *Los Angeles Times*, Culture Monster blog, February 10, 2014, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-helen-pashgian-light-invisible-lacma-20140209,0,720142.story>.

Wilson, William. "Caltech Gallery Inaugurated." *Los Angeles Times*, June 7, 1971, D14.

———. "In the Galleries." *Los Angeles Times*, November 3, 1967, C6.

———. "Irvine Exhibits Lodato, Pashgian." *Los Angeles Times*, December 22, 1975, F7.

PHOTO CREDITS

Unless otherwise noted, all works are by Helen Pashgian. All works by Helen Pashgian are © 2014 Helen Pashgian. Works and photographs are reproduced courtesy of the creators and lenders of the materials depicted; the following images, keyed to page number, are those for which additional or separate credits are due. For certain artworks and documentary photographs, we have been unable to trace copyright holders. We would appreciate notification of additional credits for acknowledgment in future editions.

Front cover, pp. 10, 11, 26–27, 57: photos © 2014 Josh Morton
pp. 3–6, 28, 29, 50 left, 58, 59, back cover: photos © 2014 Museum Associates/LACMA
pp. 9, 17, 18 right, 19, 42–45, 63: courtesy Helen Pashgian
pp. 15, 25: Los Angeles County Museum of Art, anonymous gift, M.2011.97a–c, photos courtesy Ace Gallery, Beverly Hills
p. 16: photo by Philipp Scholz Rittermann
p. 18 left: Los Angeles County Museum of Art, gift of Andrew Gordon and an anonymous donor, M.2013.182, photo courtesy David Zwirner, New York/London

p. 20: image copyright © The Metropolitan Museum of Art, image source: Art Resource, NY
pp. 22, 23, 30, 31, 33–41, 49: courtesy Ace Gallery, Beverly Hills
pp. 46, 47 bottom: Norton Simon Museum, gifts of the artist
p. 47 top: collection of Phyllis and John Kleinberg, photo © 2014 Museum Associates/LACMA
p. 50 right: Los Angeles County Museum of Art, bequest of Fannie and Alan Leslie, M.2006.73.16, © 2014 Frederick Hammersley Foundation, photo © 2014 Museum Associates/LACMA
p. 51 left: © 2014 Julian Wasser
p. 51 right: collection of Cecilia Dan, © 2014 Estate of Lee Mullican, courtesy Marc Selwyn Fine Art, Los Angeles
p. 52: Los Angeles County Museum of Art, Museum Acquisitions Fund, M.71.9, © 2014 The Charles White Archives, photo © 2014 Museum Associates/LACMA
p. 53: Los Angeles County Museum of Art, purchased with funds provided by The Hillcrest Foundation and the Modern and Contemporary Art Council Acquisitions Endowment, M.2010.88.2, photo © 2014 Museum Associates/LACMA



2014 LOS ANGELES COUNTY
BOARD OF SUPERVISORS

Gloria Molina
Supervisor, First District

Mark Ridley-Thomas
Supervisor, Second District

Zev Yaroslavsky
Supervisor, Third District

Don Knabe
Supervisor, Fourth District

Michael D. Antonovich
Supervisor, Fifth District

William T Fujioka
Chief Executive Officer

LOS ANGELES COUNTY MUSEUM OF ART
BOARD OF TRUSTEES

CEO AND WALLIS ANNENBERG
DIRECTOR
Michael Govan

CO-CHAIRS
Andrew Brandon-Gordon
Terry Semel

VICE CHAIRS
William H. Ahmanson
Willow Bay
Robert A. Kotick
Mrs. Stewart Resnick
Tony Ressler

TRUSTEES
Wallis Annenberg
Mark Attanasio
Colleen Bell
Dr. Rebecka Belldegrun
Nicolas Berggruen
David C. Bohnett
Suzanne Deal Booth
Brigitte Bren
Eva Chow
Ann Colgin
Janet Crown
Kelvin Davis
Kelly Day
Joshua S. Friedman
Gabriela Garza
Tom Gores
Brian Grazer
Brad Grey
Ghada Irani
Victoria Jackson
Suzanne Kayne
Lyn Davis Lear
Bryan Lourd
Michael Lynton
Robert F. Maguire III
Jamie McCourt
Richard Merkin, M.D.
Heather Mnuchin
Wendy Stark Morrissey

Jane Nathanson
Peter Norton
Geoffrey Palmer
Viveca Paulin-Ferrell
Anthony N. Pritzker
Janet Dreisen Rappaport
Edward P. Roski, Jr.
Steven F. Roth
Carole Bayer Sager
Florence Sloan
Eric Smidt
Michael G. Smooke
Barbra Streisand
Sandra W. Terner
Steve Tisch
Casey Wasserman
Elaine Wynn
Dasha Zhukova

LIFE TRUSTEES
Daniel N. Belin
Mrs. Lionel Bell
Donald L. Bren
Eli Broad
Robert A. Day
Camilla Chandler Frost
Julian Ganz, Jr.
Mrs. Dwight M. Kendall
William A. Mingst
Mrs. Lillian Apodaca Weiner
Walter L. Weisman

