KIENHOLZ AND CIVIL RIGHTS TIMELINE

1927
Edward Ralph Kienholz is born October 23rd on his family's farm near Fairfield, Washington.

1946–49
Kienholz travels throughout the Northwest, works miscellaneous jobs, and informally seeks out higher education in art and architecture. He enrolls briefly at Eastern Washington State College and then Whitworth College in Spokane.

1953
Kienholz moves to Los Angeles, where he quickly makes connections with artists and dealers in a nascent contemporary art scene.

1954
The United States Supreme Court outlaws the segregation of black and white students in *Brown v. Board of Education* on May 17.

1955
Kienholz has his first exhibition at Von's Café Galleria on Laurel Canyon Boulevard and opens a makeshift gallery space in the lobby of a cinema.

Activist Rosa Parks refuses a bus driver's order to make room in the front of the bus for white passengers. Her arrest results in a Supreme Court decision to desegregate buses on November 13, 1956.

Now Gallery, 1956, formerly the Turnabout Theater, at 724 N. La Cienega Boulevard; photo © Kienholz

1956
Kienholz opens the Now Gallery in a former playhouse on La Cienega Boulevard and organizes the All-City Outdoor Art Festival.

Amateur art dealer Walter Hopps gives Kienholz a solo show at the Brentwood gallery Syndell Studio.

1957
Kienholz and Hopps open the Ferus Gallery on North La Cienega and Kienholz converts the space behind the gallery into his studio.

1958
Irving Blum joins the Ferus Gallery and Kienholz sells off his share.

Kienholz approaches Blum in the doorway of Ferus with John Doe (1958); photo © Marvin Silver, courtesy of Craig Krull Gallery, Santa Monica, CA

This chronology is based in part upon the one written by Nancy Reddin Kienholz in *Kienholz: A Retrospective* (New York: Whitney Museum of American Art and D.A.R./Distributed Art Publishers, 1996).

1960
Kienholz has his first solo exhibition at Ferus.

Students stage a sit-in at Woolworth's in Greensboro, North Carolina, to protest segregated lunch counters, inspiring similar demonstrations throughout the South.

Installation view of Kienholz's first solo exhibition at Ferus with Walter Hopps, Hopps, Hopps (1959) in window; photo by Seymour Rosen, © SPACES-Saving and Preserving Arts and Cultural Environments

Students at the lunch counter of Woolworth's; photo © 1960 *Greensboro News & Record*, photo by Jack Moebes

1961
Kienholz has his first solo museum exhibition at the Pasadena Art Museum, and he participates in *The Art of Assemblage* at the Museum of Modern Art.

Freedom Riders travel in buses through the South to help ensure the success of the recent desegregation of the interstate transportation system.

1962
Kienholz shows *Roxys* (1961-62) at the Ferus Gallery and joins the Dwan Gallery stable, where Los Angeles-based collector Virginia Dwan puts him in contact with European artists such as Arman, Jean Tinguely, and Yves Klein.

David Wolper produces a television episode about Kienholz's work (a selection is on view in this gallery)

1963
Kienholz's first solo show in New York is held at Alexander Iolas Gallery.

1964
During the so-called Freedom Summer, students travel to Mississippi from around the country to engage in Civil Rights events and register black voters.

President Johnson passes the Civil Rights Act, overturning the discriminatory Jim Crow laws.

1965
In mid-August, racial tensions erupt, causing the Watts Riots in Los Angeles, a four-day standoff among police, civil rights fighters, and white business owners.

The Voting Rights Act eliminates poll taxes and literacy tests.

Museum-goers queue up to enter LACMA for Kienholz retrospective (1966); photo © Delmore E. Scott

1966
LACMA curator Maurice Tuchman organizes a retrospective of Kienholz's work. This sparks controversy with the Los Angeles County Board of Supervisors, which unsuccessfully attempts to close the exhibition by citing claims of indecency against *Back Seat Dodge '38* (1964).

1967
Six days of violent race riots break out in Newark, New Jersey, when John Smith, an African American cab driver, is pulled over and assaulted by two white police officers.

1968
Roxys (1961-62) is exhibited at *documenta IV*, organized by Arnold Bode, in Kassel, Germany. Kienholz's subversive work is received enthusiastically by a European audience in the context of the student revolts of May 1968.

Dr. Martin Luther King, Jr., is assassinated.

1969
Kienholz begins work on *Five Car Stud*.

1970
11 + 11 Tableaux, a Kienholz retrospective exhibition organized by Pontus Hulten at the Moderna Museet, Stockholm, travels to six major European museums.

1971
LACMA curator Maurice Tuchman plans to include *Five Car Stud* in the exhibition *11 Los Angeles Artists* at the Hayward Gallery, London, though ultimately it proves too expensive to transport.

At Gemini G.E.L. Kienholz produces *Sawdy*, based on *Five Car Stud*, in an edition of 55.

Five Car Stud is completed and installed in the parking lot of Gemini G.E.L. for documentation purposes. These are the last works Kienholz produces in Los Angeles.

Sawdy, 1971; © 1971 Kienholz and Gemini G.E.L.

Five Car Stud displayed inside an inflated dome at *documenta 5*; photo © Delmore E. Scott

1972
Kienholz makes *Documentation Book for Five Car Stud Tableau and The Sawdy Edition* in an edition of 75 (on view in this gallery), which charts the creation of *Five Car Stud*.

Five Car Stud is featured in *documenta V*, Kassel, Germany, organized by Harald Szeemann.

1973
The German Academic Exchange Program (DAAD) awards Kienholz a studio in West Berlin and a living stipend.

Edward Kienholz: Five Car Stud travels to the Akademie der Künste in Berlin (January 14-February 18) and is included in the exhibition *Monumente* at Städtischen Kunsthalle Düsseldorf (June 26-August 12).

Kienholz at a Berlin flea market; photo © Kienholz

1974
Dainichi Can Company, Ltd., one of the DIC Corporation's affiliated companies in Japan, acquires *Five Car Stud* based on a recommendation from Yoshikuni Iida, a sculptor and art advisor for Katsumi Kawamura, the DIC Corporation's second president.

1977
The Art Show (1963-1977), a Kienholz family collaborative tableau, is exhibited in Berlin and at the opening of the Centre Georges Pompidou, Paris.

The Kienholzes open the Faith and Charity in Hope Gallery in Idaho.

Edward and Nancy Kienholz making a plaster cast of former L.A. police chief (and Nancy's father) Tom Reddin at their studio in Hope, Idaho, for the Dymaxion Parade (1985); photo © Kienholz

Detail of *Backseat Dodge '38* (1964); © Kienholz, photo © 2011 Museum Associates/LACMA

1981
On the occasion of the exhibition *The Kienholz Women*, Edward Kienholz establishes that his wife, Nancy Reddin Kienholz, is integral to the creation of his artworks and declares her a collaborator in all works produced since 1972.

LACMA acquires *Backseat Dodge '38* (1964).

1990
The Dainichi Can Company's art collection as well as that of the DIC, which includes *Five Car Stud*, becomes the Kawamura Memorial DIC Museum of Art in Sakura City, Chiba Prefecture, Japan.

1991
After the Berlin Wall falls in November 1989, the Kienholzes grow disenchanted with the former city of West Berlin and divide their time among Idaho, Texas, and Berlin.

1992
Four white LAPD officers are acquitted after brutally beating African American Rodney King, inciting six days of violent rioting and bringing L.A.'s racial anxieties to national attention once again.

The Illegal Operation (1962); © Kienholz, photo © 2011 Museum Associates/LACMA

2009–10
Five Car Stud is taken from storage after almost forty years in Japan and sent to the Kienholz studio in Hope, Idaho, where it was restored under the supervision of Nancy Reddin Kienholz.