

Joe

Fay

Young

Karla

Klarin

Talent

Jim

Morphesis

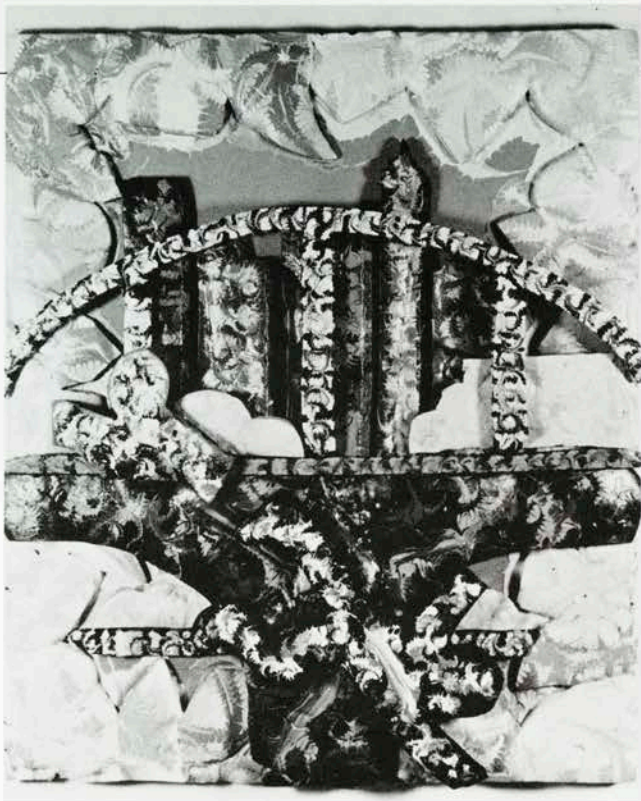
Awards

Don

Sorenson

Joe Fay

(United States , born 1950)



Lovers' Leap off 6th Street Bridge, 1983

1970 Rhode Island School of Design, Providence
 1971 A.A., Southwestern College, Chula Vista, California
 1973 B.A., San Diego State University
 1974 M.A., San Diego State University
 1982 Young Talent Award, Los Angeles County Museum of Art

Artist's Statement

I began this series of paintings early in 1978. Initially I was groping for some idea or way of creating a painting that was more personal. The early paintings were thrashed surfaces of energy and physicality. I jumped into a lot of different ideas with the goal of molding something out of them.

I started working with amoebic shapes that were plantlike or cactuslike, as in the painting *Encinitas*. The more I pushed these primitive shapes, the more I was able to start drawing shapes with my unique style of painting, such as in *Both Ends Burning*. I wield my designs as lines or shading might be used to build descriptive detail that had a pictographlike quality.

My paintings show movement, gesture, and theatricality, especially as I saw it in *Lovers' Leap off 6th Street Bridge*. I've also depicted gang fights in urban scenes of downtown L.A. Initially the figures look like they are dancing together, but a closer look shows they're holding guns and knives and falling on the ground. I've always enjoyed combining the beautiful application of colorful paint with irony or extreme tragedy. As reflections of real life, my paintings have always dealt with satire and contradiction.

As a child I read a lot of comic books and was very much into a fantasy world of my own where animals drove cars or did human things and people were reduced to simple cookie cutouts. The coyote has been an important element in the paintings for a long time, along with crows, rabbits, snakes, and other animals indigenous to the Southwest. Very colorful mythologies surround these animals in the Native Indian cultures of the western United States.

The paintings have progressed from thick impastoed acrylic on canvas to wall reliefs that have a diorama format. The material, polyurethane, has enabled me to make relief paintings that are covered with thick paint and are still light in weight so they can extend as far off the wall as possible. I also use wood to create some sculp-

tures that are not restricted to the wall but can exist in real space, as in *Untitled* (Coyote Screen).

To date I've worked in painting, drawing, sculpture, furniture, jewelry, and monoprints that are all interrelated in technique and color. Some of the elements in *Desert Crow*, specifically the crow, are examples of how my style of drawing is worked into the paintings. Monoprints have also been explored; the first ones were done in 1984 at the 3EP Press in Northern California.

As an artist I have been heavily influenced by California, with its melting pot of many cultures, especially Mexican, Indian, and Asian cultures, and the colors of neon and acidlike sunsets that are characteristic of L.A. As for influences from art history, the emotional qualities of Impressionism, the Fauves, and the Futurists have contributed to the foundation of my work. Andy Warhol's underground films used provocative subjects such as lesbians, junkies, and kinkiness. To see such voyeurism on the screen was amazing. To take all of these ideas and make paintings was also amazing and still is.

In terms of future direction, I believe there still is room to grow. I do feel the work gets more and more intricate, and I've got a whole lot of images to draw on. A quote from William Blake sums up my direction as an artist: "The road of excess leads to the palace of wisdom."* This is the goal for my new work: excessiveness, combined with extreme flamboyant intricacies.

Joe Fay, 1987

*Quoted from William Blake, "The Proverbs of Hell" in *The Marriage of Heaven and Hell*, 1790–93.

Checklist

Encinitas, 1978

Acrylic on canvas

78 x 66 in.

Vicky Fay

Both Ends Burning, 1979

Acrylic on canvas

78 x 66 in.

Joan and Jack Quinn, Beverly Hills

Desert Crow, 1981

Acrylic on polyurethane and canvas

56 x 48 in.

Robin and Jessie French

Big City Rush, 1982

Acrylic on foam and wood

78 x 66 x 6 in.

Selma Holo

Lovers' Leap off 6th Street Bridge, 1983

Acrylic on foam and wood

78 x 66 x 10 in.

Marty and Jane Lipkin

L.A. Woman, 1985

Monoprint

48 x 36 in.

Stephane Janssen

Untitled (Coyote Screen), 1985

Enamel on wood

120 x 96 x 32 in.

Iris and Allen Mink

Fishin' Coyotes, 1986

Acrylic on polyurethane and wood

66 x 78 x 24 in.

Stephane Janssen

Selected Bibliography

- 1981 Fox, Louis W. "Joe Fay's Expanded Vocabulary." *Artweek* 12, no. 7 (21 February): 3.
- 1982 Larsen, Susan C. "Los Angeles: Downtown Moves Up." *Artnews* 81, no. 1 (January): 80–84.
- Pincus, Robert L. "Joe Fay at Roy Boyd" (review). *Art in America* 70, no. 6 (Summer): 149–51.
- 1983 Vickland, Saibra. "Joe Fay." *Images & Issues* 4, no. 3 (November/December): 19–20.
- 1985 Plagens, Peter. "Bee-Bop Da Reebok in L.A." *Art in America* 73, no. 4 (April): 138–49.

Selected Solo Exhibitions

- 1981 Molly Barnes Gallery, Los Angeles
- 1982 Roy Boyd Gallery, Los Angeles
- 1983 Roy Boyd Gallery, Los Angeles
- 1984 Roy Boyd Gallery, Chicago
- 1985 Roy Boyd Gallery, Los Angeles
- 1986 Roy Boyd Gallery, Los Angeles
- 1987 Elaine Horwitch Gallery, Palm Springs

Selected Group Exhibitions

- 1978 *15 Artists*, Los Angeles Institute of Contemporary Art
- 1979 *Art Attack*, Otis Art Institute Gallery, Los Angeles
- 1980 *On and Off Broadway: The Third Annual Downtown Artists Show*, Los Angeles Contemporary Exhibitions
- 1983 *Young Talent Awards: 1963–1983*, Los Angeles County Museum of Art (catalogue)
- 1985 *Off the Street*, Old City Print Shop, Los Angeles (catalogue)
- 1986 *Portrait of a Collector*, Louisiana Museum, Humlebaek, Denmark and tour (catalogue)

Karla Klarin

(United States , born 1953)

Wawona, 1986



1974 B.F.A., San Francisco Art Institute
 1978 M.F.A., Otis Art Institute, Los Angeles
 1982 Young Talent Award, Los Angeles County Museum of Art

Artist's Statement

When I was small my family moved to Europe. I had already been drawing for some time, but in Europe I went to museums for the first time. I remember seeing a Monet painting of a garden and realizing with surprise that this beautiful and evocative thing had something to do with my own life.

I continued to draw and paint as I grew up and took great joy in it. Going to art school opened up a Pandora's box of art issues and problems that I never knew existed. It was interesting and valuable, but it led me to make art for everyone but myself. The pleasure I had taken in painting was gone by the time I finished school.

When I was out of art school for a few years and was beginning to think I was terminally confused about my artistic identity, I went to Mexico. Making the obligatory tourist visit to Chichén Itzá and walking into the clearing around the ruins, I was stunned by what I saw. Those ruins were more resonant with human purpose and potential than 99 percent of the contemporary art I had seen. I began to realize then that one creates art out of who one is. The joy of painting that I had lost in school came back when I stopped wrestling with external art issues. The art world concerns I had been saturated with began to evaporate at that point.

For me daily life is the best and most durable subject for art. Whether the vehicle is language, sound, or vision, whether the result is abstract or representational, art is more than something we share. Art is what and who we are. After I realized this, my paintings began to reflect who I am and not merely what I have learned.

As an adult my purpose in painting goes beyond personal pleasure or revelation. Just as daily life is a source of purpose and inspiration for my work, painting allows me to experience more of my life's potential. Although I didn't realize it at the time, this is

what I sensed as a child looking at the Monet. Monet's painting offered more than physical beauty — it opened a window and let in the possibilities of life.

Karla Klarin, 1987

Checklist

(All works are courtesy of the artist except as noted.)

Pierlight, 1986

Oil and mixed media
40 x 72 in.
Collection of Kathleen and
Gerlad Chamales

Wawona, 1986

Oil and mixed media
120 x 30 in.

Monument #1, 1987

Oil and mixed media
37 x 48 in.

Monument #2, 1987

Oil and mixed media
60 x 108 in.

Monument #3, 1987

Oil and mixed media
48 x 72 in.

Sierra, 1987

Oil and mixed media
60 x 84 in.

Selected Solo Exhibitions

- 1982 Kirk de Gooyer Gallery, Los Angeles
1983 Claremont Graduate School, California University of Redlands, California
1984 Karl Bornstein Gallery, Santa Monica
1986 Karl Bornstein Gallery, Santa Monica

Selected Group Exhibitions

- 1980 *Architectural Sculpture*, Barnsdall Municipal Art Gallery, Los Angeles
Karla Klarin/Emerson Woelffer, Kirk de Gooyer Gallery, Los Angeles
1981 *Locations*, California State University, San Bernardino (catalogue)
Painted Wall Constructions, Security Pacific Plaza, Los Angeles
Third Biennial, ARCO Center for Visual Art, Los Angeles (catalogue)
1983 *Downtown L.A. between the Freeways*, Palm Springs Desert Museum, California (catalogue)
L.A. Seen, Fisher Gallery, University of Southern California, Los Angeles
Miles Above, Otis Art Institute Gallery, Los Angeles (catalogue)
10 x 10 x 10, Los Angeles Institute of Contemporary Art, Los Angeles
Young Talent Awards: 1963–1983, Los Angeles County Museum of Art (catalogue)
1984 *Los Angeles and the Palm Tree: Image of a City*, ARCO Center for Visual Art, Los Angeles (catalogue)
Olympiad, Koplin Gallery, Los Angeles
1985 *Spectrum Los Angeles*, Hartje Gallery, Berlin, West Germany (catalogue)
1986 *A Southern California Collection*, Cirrus Gallery, Los Angeles
1987 *Los Angeles Image*, Amerika Haus, Berlin, West Germany
Vistas, G. W. Einstein Gallery, New York City

Selected Bibliography

- 1980 Menzies, Neal. "Debut for Two." *Artweek* 11, no. 28 (30 August): 3
1981 Lewis, Louise. "Biennial Strengths and Weaknesses." *Artweek* 12, no. 27 (29 August): 5
1982 Muchnic, Suzanne. "Galleries." *Los Angeles Times* part 6 (26 March): 9–10
McCloud, Mac. "Los Angeles Alienation." *Artweek* 13, no. 13 (3 April): 3
Kohn, Michael. "Karla Klarin." *Arts Magazine* (November): 14
1983 Woodford, Don. "Manneristic Forebodings." *Artweek* 14, no. 17 (30 April): 4
1984 Donohue, Marlena. "Galleries." *Los Angeles Times* part 6 (26 October): 17
1986 Muchnic, Suzanne. "Galleries." *Los Angeles Times* part 6 (16 May): 15–16

Jim Morphesis

(United States, born 1948)



Morpheus I, 1985
Photograph: Brian Forrest

1970 B.F.A., Tyler School of Art, Temple University, Philadelphia
1972 M.F.A., California Institute of the Arts, Valencia
1983 Young Talent Award, Los Angeles County Museum of Art
1985 Louis Comfort Tiffany Foundation Grant Award

Artist's Statement

My paintings have always related to the icon. I am of Greek heritage and was raised in a Greek Orthodox tradition; painted icon images, often with gilded elements, have served as strong visual and emotional influences since my childhood. The strongest of these images — the image that I have dealt with more than any other in my work — has been that of a man, arms outstretched and nailed to a wooden cross. Not seeming, to me, to be the symbol of a diety, the crucifix has always represented man in his most vulnerable and, at the same time, most certain and powerful position.

Though I have considered the crucifix an ideal symbol to represent the moral strengths and the physical frailties of man, other images from Christian iconography, as well as images from Hellenic mythology, have served a similar purpose in my work. Torsos representing figures such as St. Sebastian, Prometheus, and Icarus, among others, often appear in my paintings. In many recent works the image of a beefy skull represents my own mortality.

However, while these painted images of torsos and skulls — of containers for the soul — may have the power to represent great human struggles and allude to the conflicts that we all must face, their real power lies in the act of painting itself. If my paintings are to communicate anything of worth, they must do so through a painting process that is itself a battle. All of these images are potentially empty romantic symbols; it is the painted gesture that gives life to these images.

Every work begins with a rather representational image that serves as a framework, a solid formal element on which to build a painting. I often blame my need to begin the paintings in such a structured manner on a traditional east coast art school training; yet in a deeper sense my work is about a search, a desire for order, even though I recognize that chaos is inevitable. Here again, I mention my relationship with the crucifix, the image that so well symbolizes this simultaneous existence in man of

order and chaos, certainty and vulnerability.

Just as the Byzantine icon was often created through the use of various materials, in each of my paintings the structured image is consumed by gestural, often violent strokes of oil paint and collaged materials. These materials may be as fragile as gold leaf or as weighty as wooden beams. The image, buried and resurrected many times within the painting, may finally appear recognizable or lost in abstraction. Only when I am able to agree on a truce with the process can the painting be considered complete. This process of painting, this search, attempts to convey mysterious and sensual experiences that, for me, often defy words.

Jim Morphesis, 1987

Checklist

Destiny, 1982

Oil, magna, wood, and gold leaf on wood panel
68 x 64 in.
Rodney Sheldon, Beverly Hills

The Chance Breeds Hope, 1982

Oil, magna, wood, and gold leaf on wood panel
69 x 88 in.
Merry and Bill Norris, Los Angeles

Blue Altarpiece, 1984

Oil, magna, alkyd resin, wood, fabric, collage, and gold leaf on wood panel
72 x 95 x 9½ in.
Collection of David L. Nellis, D.D.S.

Monastery, 1985

Oil, magna, wood, paper, cardboard, and gold leaf on wood panel and separate wood piece
77 x 63½ x 5 in.
Rachael and Norman Hoffman

Morpheus I, 1985

Oil, magna, wood, cloth, paper, cardboard, and gold leaf on wood panel
55½ x 44 x 5 in.
Private collection

Skull Painting, 1985

Oil, magna, and wood on wood panel
51½ x 41 in.
Judd Hammack, Santa Monica

Prometheus Bound, 1985

Oil, magna, charcoal, and pastel on paper
76 x 45 in.
Ann and Bill Harmsen, Santa Monica

Tales of Ulysses, 1985

Oil, magna, pastel, and charcoal on paper
Diptych, each panel: 76 x 45 in.
Los Angeles County Museum of Art
Modern and Contemporary Art Council, Young Talent Purchase Award
M.86.81

Painting for the Gates of Janus, 1985–86

Oil, magna, charcoal, wood, paper, cardboard, and gold leaf on wood panel
87 x 105 x 6 in.
Tortue Gallery, Santa Monica

Nothing's Perfect, 1985–86
Oil, magna, charcoal, wood, paper, sheet rock, steel, and gold leaf on wood panel
97½ x 56 x 6 in.
Ruth and Jake Bloom, Marina del Rey

Selected Solo Exhibitions

- 1977 Janus Gallery, Los Angeles
1979 Janus Gallery, Los Angeles
1982 Traction Gallery, Los Angeles
1983 Freidus/Ordovery Gallery, New York City
Tortue Gallery, Santa Monica
1984 Tortue Gallery, Santa Monica
1986 Acme Art, San Francisco
Marianne Deson Gallery, Chicago
Tortue Gallery, Santa Monica
1987 Acme Art, San Francisco

Selected Group Exhibitions

- 1981 *Directions '81*, Tortue Gallery, Santa Monica
1982 *New Directions*, Marianne Deson Gallery, Chicago
1983 *Figure Fascination*, Jan Baum Gallery, Los Angeles
Young Talent Awards: 1963–1983, Los Angeles County Museum of Art (catalogue)
1984 *Rite/Ritual/Religion*, Marilyn Butler Fine Art, Santa Fe, New Mexico
1985 *Concerning the Spiritual: The Eighties*, San Francisco Art Institute (catalogue)
The Spiritual Eye: Religious Imagery in Contemporary Los Angeles Art, School of Law, Loyola University of Los Angeles
The Torso, Ruth Bachofner Gallery, Los Angeles
1986 *Ancient Currents*, Fisher Gallery, University of Southern California, Los Angeles (catalogue)
1987 *Avant-Garde in the Eighties*, Los Angeles County Museum of Art (catalogue)

Selected Bibliography

- 1974 Jacobs, Jessica. "Artists' Renderings." *Artweek* 5, no. 16 (20 April): 16.
1977 Muchnic, Suzanne. "Michiel Daniel and Jim Morphesis." *Artweek* 8, no. 6 (5 February): 7.
Muchnic, Suzanne. "Jim Morphesis." *Artweek* 8, no. 22 (4 June): 16.
1979 Muchnic, Suzanne. "Historical Sources for Sculptural Paintings." *Artweek* 10, no. 23 (30 June): 3.
Muchnic, Suzanne. "Jim Morphesis." *Arts Magazine* 54, no. 1 (September): 10.
1981 Menzies, Neal. "Versions of Empathy." *Artweek* 12, no. 36 (31 October): 16.
1982 Wortz, Melinda. "Jim Morphesis at Traction Gallery." *Artnews* 81, no. 4 (April): 174–75.
Clothier, Peter. "Jim Morphesis at Traction Gallery." *Art in America* 70, no. 6 (Summer): 149.
Mallinson, Constance. "Jim Morphesis at Traction Gallery." *Images & Issues* 3, no. 1 (Summer): 71–72.
1983 Menzies, Neal. "Jim Morphesis: Triumph of Spiritual Expression." *Artweek* 14, no. 9 (5 March): 1.
Brown, Betty. "Jim Morphesis." *Arts Magazine* 57, no. 8 (April): 45.
Welles, Ellenore. "Jim Morphesis." *Images & Issues* 4, no. 3 (November/December): 23–24.
1985 Singerman, Howard. "Jim Morphesis, Tortue Gallery." *Artforum* 23, no. 6 (February): 96.
Plagens, Peter. "Bee-Bop Da Reebok in L.A." *Art in America* 73, no. 4 (April): 138–49.
Pincus, Robert L. "Art as Artifact." *Flash Art* 123 (Summer): 39–41.
Levy, Mark. "Invoking the Spiritual." *Artweek* 16, no. 28 (24 August): 3.
1986 Van Proyen, Mark. "Paint and Symbol." *Artweek* 17, no. 3 (9 January): 3.



The Birth of the Ring from the Ring series, 1985

- 1971 B.A., California State University, Northridge
- 1973 M.A., California State University, Northridge
- 1980 National Endowment for the Arts grant
- 1984 Young Talent Award, Los Angeles County Museum of Art

Don Sorenson

(United States , 1948 – 85)

Artist's Statement

Conceptual art has been an attempt to "go beyond the object;" and transcend the physical. Ironically, in some forms it has become mystical, a reaction to the static quality of "object" painting and sculpture executed during the 1960s, which was one of the charges brought against "vitalist" or expressionist painting of earlier styles. I want to point out that true painting has never been "physical." It is the nature of working in two dimensions that contradicts the physicality of the painting. A flat color field is still "illusionistic." This is painting's hope and its strongest asset. . . .

Being genuinely concerned with a rift between a perceptual versus conceptual form of art in the past, I no longer wish to acknowledge a difference. It is the quality of the forms or the ideas that is important. It is a period of speculation, theory, experiment, and in some cases, decadence. In some areas, painting is still the most propitious medium of methodology available for experimentation — providing one learns its limits. *Painting is a type of visual analytical thinking which comes upon discoveries simply by its own act, or more correctly, by the artist's act. . . .*

I choose to work large, using dimensions of about six by eight feet — human scale. I do not work from small studies (except perhaps to work out a new structural problem), [instead] conceiving and working directly on the canvas. A sort of dialectical process takes place between myself and the canvas — being a series of diminishing returns until I feel it is finished. It becomes an analytical as well as an intuitive process of constantly rearranging, repainting and reconsidering. If I go too far the painting is a failure — the same as when Pollock would "lose touch. . . ."

Painting is therefore ontological in scope and is about the dialectics of perception. It is intimately connected to life and to the world. We know painting as well as existence in a kinesthetic way. It is a belief in the actuality of painting as well as objects. Painting is always in danger of either exhausting its forms, or becoming relief

sculpture. In order for painting to remain healthy, it is important that painters keep the latter in mind. Painting is a delicate balance between existence and non-existence. It is a tension between figure and ground. It is a tension between organic and geometric, it is a balance between perceptual experience and mental conception, but most of all — it is about man as “being in the world.”

Excerpted from Donald Craig Sorenson, “Abstract Perception and Painting,” M.A. thesis, California State University, Northridge, 1973.

Checklist

(All works are from the estate of the artist, courtesy of Hunsaker/Schlesinger Associates, Los Angeles.)

Untitled #0–476 from the Zig-zag series, 1976

Acrylic on canvas
66 x 114 in.

Gateway #0–176 from the Zig-zag series, 1976

Acrylic and collage on canvas
125 x 94 in.

Sleeping Satyr from the Temple series, 1981

Acrylic on canvas
111½ x 114 in.

Victory #2–781 from the Temple series, 1981

Acrylic on canvas
84 x 83 in.

Blue Apollo from the Temple series, 1982

Oil on canvas
84 x 83 in.

Trying to Make Artist Leaps from the New York series, 1983

Oil on canvas
60¾ x 96¾ in.

The Operation #983 from the New York series, 1983

Oil on canvas
72 x 95½ in.

Banquet Scene #185 from the Ring series, 1985

Oil on canvas
72 x 96 in.

Fate #2085 from the Ring series, 1985

Acrylic on canvas
72 x 96 in.

The Birth of the Ring from the Ring series, 1985

Oil on canvas
80 x 144 in.
Intended gift to the Los Angeles County Museum of Art as part of the Young Talent Purchase Award.

Selected Solo Exhibitions

- 1975 Nicholas Wilder Gallery, Los Angeles
- 1976 Claire Copley Gallery, Los Angeles
Nicholas Wilder Gallery, Los Angeles
- 1978 Fine Arts Gallery, Mount St. Mary's College, Los Angeles (catalogue)
- 1979 Nicholas Wilder Gallery, Los Angeles
Roy Boyd Gallery, Chicago
Roy Boyd Gallery, Chicago
- 1980 Roy Boyd Gallery, Chicago
- 1981 Hunsaker/Schlesinger Gallery, Los Angeles
Simard/Weber Gallery, Los Angeles

- 1982 California State University, San Bernardino
Hunsaker/Schlesinger Gallery, Los Angeles
Roy Boyd Gallery, Los Angeles and Chicago
- 1986 University Art Gallery, University of California, Irvine (catalogue)

- 1984 *A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors '84*, Design Center, Los Angeles (catalogue)
Contemporary Classicism, California State University, Los Angeles
- 1986 *A Southern California Collection*, Cirrus Gallery, Los Angeles

Selected Group Exhibitions

- 1975 *Current Concerns Part II*, Los Angeles Institute of Contemporary Art
Pasadena in Los Angeles, California State University, Los Angeles
- 1977 *We All Were Here*, California State University, Northridge (catalogue)
- 1978 *Patterns/Structures/Grids*, California State University, San Bernardino
- 1979 *Aspects of Abstract: Recent West Coast Abstract Painting and Sculpture*, Crocker Art Museum, Sacramento (catalogue)
Recent Los Angeles Painting, Lang Art Gallery, Scripps College, Claremont
- 1981 *Decorative and Pattern Painting*, Security Pacific Plaza, Los Angeles
Los Angeles Painting: The Decade, Art Center College of Design, Pasadena
Painters, California State University, Dominguez Hills
- 1982 *Fresh Paint: Fifteen California Painters*, San Francisco Museum of Modern Art (catalogue)
35 Los Angeles Artists, Nagoya City Museum, Japan
- 1983 *Science and Prophecy*, White Columns, New York City (catalogue)

Selected Bibliography

- 1974 Wortz, Melinda. "Wall Proximity: Artweek 5, no. 6 (February): 3.
- 1976 Ballatore, Sandy. "Los Angeles: Don Sorenson at Copley and Wilder." *Art in America* 64, no. 5 (September): 115.
Muchnic, Suzanne. "Los Angeles Artists Group Show." *Artweek* 7, no. 34 (9 October), 5.
- 1979 Rubin, David. "Don Sorenson." *Arts* 53, no. 6 (February): 12.
Knight, Christopher. "Los Angeles Reviews." *Artforum* 28, no. 4 (December): 80.
- 1981 Rubin, David. "Present Day Visionaries." *Artweek* 12, no. 16 (25 April): 5.
Ballatore, Sandy. "Expanding the Decorative." *Images & Issues* 2, no. 1 (Summer): 66–71.
- 1982 Danielli, Fidel. "Don Sorenson at Hunsaker/Schlesinger." *Images & Issues* 2, no. 4 (Spring): 84–85.
- 1983 Cebulski, Frank. "Drawing As Definition." *Artweek* 14, no. 5 (February): 3.
Wortz, Melinda. "Don Sorenson." *Artnews* 82, no. 2 (5 February): 128.
Gardner, Colin. "Don Sorenson." *Images & Issues* 4, no. 3 (November/December): 26–27.

The Modern and Contemporary Art Council and the Department of Twentieth-Century Art have presented purchase awards to young Los Angeles artists annually since 1963. The prestige of the awards and their monetary value — \$3,000 in recent years — make this program unique among American museums. Many of the award winners have attained national reputations.

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|------|---|------|--|
| 1963 | Llyn Foulkes | 1979 | Steve Kahn, Richard Oginz |
| 1964 | Tony Berlant | 1980 | Elaine Carhartt, Sandra Mendelsohn-Rubin |
| 1965 | Mel Edwards, Lloyd Hamrol, Phil Rich | 1981 | Jay Phillips, Andrew Wilf |
| 1966 | Terrence O'Shea, Douglas Wheeler | 1982 | Joe Fay, Karla Klarin |
| 1967 | Michael Asher, Mary Corse | 1983 | Roger Herman, Jim Morphesis |
| 1968 | Ron Cooper, Barry LeVa, Joseph Vaughn | 1984 | Gifford Meyers, Don Sorenson |
| 1969 | Chuck Arnoldi, Greg Card, Michael Olodort | 1985 | John Frame, Peter Shelton |
| 1970 | John Alberty, David Deutsch, Pat Hogan | 1986 | Sabina Ott, Ilene Segalove |
| 1971 | Barbara Munger, Joe Ray, John White | | |
| 1972 | Jud Fine, Ann McCoy, Tom Wudl | | |
| 1973 | Jack Barth, Chris Burden, Steve Sher | | |
| 1974 | Jay McCafferty, Maria Nordman, Alexis Smith | | |
| 1975 | Jon Abbott, Paul Dillon, Loren Madsen | | |
| 1976 | Charles C. Hill, Eugene Sturman, Elyn Zimmerman | | |
| 1977 | James Hayward, John Okulick, Margit Omar | | |
| 1978 | Michael McMillen, Gwynn Murrill, John Sturgeon | | |

The Department of Twentieth-Century Art thanks museum intern Julia Roesler for preparing the artists' biographies and bibliographies and attending to other details of the exhibition's preparation. Bernard Kester designed the exhibition installation. Steve Mondor of Hunsaker/Schlesinger Associates and Jimmy Isenson of L.A. Packing and Crating were particularly helpful in facilitating the Sorenson portion of the exhibition. This brochure was edited by Lois Smith and designed by Amy McFarland.

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