

# Art **TIMES** OF THE

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*Momentum*  
DANCE COMPANY

Erika Johnson in "Surface of the Moon". Photo by Rodester Brandon



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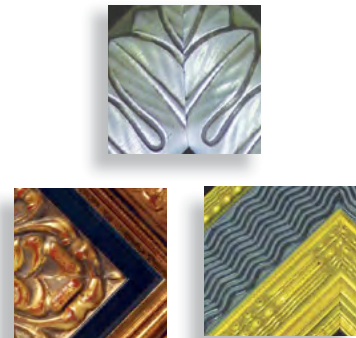
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# “ARCHITECTURAL PAVILIONS: EXPERIMENTS & ARTIFACTS”

At the Museum of Craft and Design in San Francisco, Calif.

by Christine Davis

An architectural pavilion is traditionally defined as “a free-standing structure, an object of pleasure,” says Mariah Nielson, curator of “Architectural Pavilions: Experiments & Artifacts,” on exhibit at the Museum of Craft and Design, San Francisco, from June 24 through January 7.

For examples, wrap yourself in “La Cage Aux Folles,” designed by Warren Techentin Architecture, Los Angeles. As the name implies, it’s a large cage-like structure, as well as an extravagant “folly” (referencing an actual type of architectural structure). Or look at “Bloom” by Do|Su Studio Architecture, Los Angeles, with pieces that move and shift as the sun hits them.

Architects often develop ideas through testing concepts, building techniques, and forms through the construction of pavilions, which can then influence or be developed further in more permanent types of buildings, Nielson says. Also, she notes, pavilions are usually impermanent, and, as such, “they invite collaboration and are built faster, often by the architects themselves, students, or the public.”

Featured at the Museum are pavilion projects from six firms, which include two installations as well as small-scale models, digital renderings, drawings, films, photographs and material samples. Materials & Applications (M&A), Los Angeles, a non-profit dedicated to incubating emerging ideas in architectural design, is also participating in the exhibit.



Warren Techentin Architecture “La Cage aux Folles,” photographer, Nick Cope

## LA CAGE AUX FOLLES

A temporary structure created by Warren Techentin Architecture, Los Angeles, “La Cage aux Folles,” 18 feet tall and about 21 feet in diameter, explores the craft of pipe bending in architecture and joins form, computational procedures, and fabrication processes. It was exhibited at M&A through the summer 2014, and currently, it’s on display at the Newport Beach Civic Center Park through September. “Architectural follies are ways to test design on things we want to develop and incorporate in our permanent work,” Warren Techentin says.

For “La Cage,” by working with digital design software, “we could manipulate the program for iterations, then project scale into the design.”

Explaining how some of the curvatures and shapes were developed, he and his team took an ergonomic side view of an Eames chair, for example, and merged it with another famous chair. Out of that, a way of looping the two forms came about, producing another form.

“Then we introduced new bits of data, like where it has to fit (on the site at M&A), creating edges and boundaries.”

In the design process, they decided to make



“La Cage aux Folles,” photography by Nick Cope

“La Cage” out of structurally strong steel pipes, and they kept testing until the structure worked properly.

Professional fabricators were hired to bend the steel, and “La Cage” was assembled in a yard next to the fabricators.

“It was all about collaboration,” Techentin says. “What’s great about M&A, while it has amazing exhibitions and produces wonderful projects, it’s also a community and offers workshops. Through social media, M&A advertises work events, and people can come and participate in a ‘making project.’ For our project, some came once; some more than 20 times. It’s a great way of sharing ideas and processes.”

“La Cage” was put together by volunteers through M&A, staff from Techentin’s office, and his University of Southern California students. “It was totally the opposite of a conventional project; it was like a barn-raising,” Techentin says.

From this architectural “folly,” he and his team learned a lot about steel that they’d like to use in other projects. Also, an aspect of how viewers interacted with “La Cage” was an unexpected result, he says: “Not only did they want to look at it, but they wanted to climb into it.

“I think we’ve learned a lot about urban interactivity, and how to think about that in an even more extreme urban environment, where we can provide something for people that is not just really cool to look at, but something that really brings a town together and brings people together.”



Do|Su “Bloom” photographer Brandon Shigeta

## BLOOM

Before becoming an architect, Doris Sung, of Do|Su Studio Architecture, studied biology. Considering how skin dynamically, efficiently and responsively regulates the temperature of the body, she began to think that building skins should be like human skin, and as such, she started to look at a “different material palette.” “We have problems with buildings,” she says. “With floor-to-ceiling plate-glass windows,





“The Filling Station,” designed by Carmody Groarke, was a derelict gas station converted into an impermanent public-events space and restaurant. Using the existing canopy and forecourt, the space was enclosed by a prefabricated fiberglass screen. Photo courtesy of Carmody Groarke

large buildings require a huge amount of energy and put out a lot of heat. We can’t open windows, and with our intentions of moving toward a Net Zero Energy state, we can’t just make mechanical systems more efficient. We are sort of in a rut.”

She began working with thermobimetal, a smart material that does not require controls or energy. Because it is a lamination of two different materials, it has two different coefficients of expansion. When heated, one side expands faster than the other, which results in a curling action.

She used thermobimetal on the surface of “Bloom,” a structure that she describes as “a canopy, a sun-shading device, and in other areas, it’s a ventilating system, where hot, trapped air underneath can move through and out when necessary.”

“Bloom” is made out of 14,000 tiles. No two tiles are alike and each piece can move independently. As such, each piece can be calibrated specific to its location, to the angle of the sun, and how it curls.

This system has many implications and applications to architecture, she says. “It can be used for shade or for screens for privacy. We won’t need drapes or shutters anymore, and we can control the amount of air-conditioning that’s needed inside the buildings.”

“Bloom” was at M&A during 2012-2013, and a section of it is on exhibit at the Museum. Currently, Sung has built prototypes for components she wants to bring to market, which she describes as including a “self-shading mechanism inside a window system that reacts to solar radiation, so that when the sun hits the surfaces, pieces invert and block the sun from entering the building, thus reducing heat gain and saving on energy costs.”

In addition to Warren Techentin Architecture and Do[Su Studio Architecture, also exhibiting



“Solar Pavilion 2” is SITU Studio’s second pavilion in a series of three that was constructed four times. It uses a system that allows for multiple spatial configurations. photo courtesy of SITU Studio.



A rendering of the “House of a 1,000 Views” (unbuilt), designed by Do[Su Studio Architecture, shows an integration of smart and passive solar shading systems. Photo courtesy of Do[Su Studio Architec-

are Carmody Groarke, London; IwamotoScott San Francisco; Jay Nelson, San Francisco; and SITU Studio, New York.

“My hope is that the public will leave the exhibition with a better understanding of what a pavilion is, why pavilions are an important

part of the design process and how pavilions inform more permanent types of architecture,” sums up curator Mariah Nielson. ♦

For information on the Museum of Craft and Design, visit <http://sfmcd.org>

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# DEJA VIEW: THE ART OF ANDREAS DEJA



Photo credit Roger Vilorio

## Master Animator of Disney Characters from the Villainous Jafar to the Lovely Lilo

**N**by Christine Davis  
o doubt, you or your children have seen these all: Disney's black-hearted handsome Gaston with his square jaw and wavy hair; Scar, sarcastically arching his eyebrows with eyes narrowed to slits; Jafar, deviously baring his teeth in a sinister Jack-o'-lantern grin.

While animator Andreas Deja, known for his Disney villains, can deftly impart imagery with a darker side, he can also conjure up characters with childlike sweetness, as in chubby Lilo, with her round baby face, button nose and innocent almond eyes.



Gaston model sheet, Andreas Deja, *Beauty and the Beast* (1991), Courtesy of the Walt Disney Animation Library, (c) Disney

These and Deja's other characters are featured center-stage once again at The Walt Disney Family Museum's "Deja View: The Art of Andreas Deja," on exhibit through October 4.

In addition to Deja's works on paper and



Jafar model sheet, Andreas Deja, *Aladdin* (1992); courtesy of Andreas Deja, (c) Disney

maquettes from his time at The Walt Disney Animation Studios, the exhibit presents his Disney application portfolio and wire-frame sculptures. Also on display is his development artwork from "Mushka," a hand-drawn short of his own that he's been working on since he left Disney in 2011.

"Mushka," which will be finished next year, "is a passionate project, a labor of love," Deja says. "Set in Kiev in 1975, it's a story about a Russian girl who raises a Siberian tiger, and as he gets older and bigger, some people want him dead because a dead tiger is worth a lot of money on the black market, and so she has to save him."

Deja has been involved with Disney characters all his life. When he saw "The Jungle Book" as a child living in Germany, he was inspired to become an animator, and in 1967, at age 13, he wrote to the Walt Disney Animation Studios asking about the application process.

The answer he received back outlining a course of study served him well, Deja says. "After years

of art school and dedicating my personal time to studying animal anatomy and behavior, I was accepted into the animation training program at The Walt Disney Studios in August 1980." During his first decade with the Disney Studios, he worked on character design and animation projects for "The Black Cauldron," "The Great Mouse Detective," "Who Framed Roger Rabbit" and more. He oversaw the animation for King Triton in "The Little Mermaid" before working on his memorable villains, including Gaston from "Beauty and the Beast," Jafar from "Aladdin," and Scar from "The Lion King."

"When I went to work for Disney, they were finishing 'Fox and Hound,' and they told me, 'why don't you get started by doing character designs for 'Black Cauldron?' Then they had another idea. 'Why don't we put you to work with another art student? He has a crazy outlandish style, and you have a solid style,'" Deja says.

"And that was Tim Burton ('Beetlejuice,' 'Nightmare Before Christmas'). I spent a year



Visual development sketch, Andreas Deja, *Mushka* (2017); courtesy of Andreas Deja copy 2 with him, designing the whole crew before the animators got started, and Tim got frustrated; the animators couldn't change his drawings because of their uniqueness. He left, and Disney decided to go with their Disney style."

Later in his career, Deja was the supervising animator for Mickey in "Mickey Mouse in Runaway Brain," Hercules for "Hercules," Lilo for "Lilo & Stitch," Mama Odie and Juju for "The Princess and the Frog," and Tigger for "Winnie the Pooh." He also animated Goofy for "How to Hook Up Your Home Theatre."

"'Mickey Mouse in Runaway Brain' is the best Mickey I was involved with. It was very lush looking, with the lighting, shadows, and special effects," he says. "I like that Mickey turns temporarily into a monster – a spoof on Frankenstein – we had a lot of fun with it." About Lilo, he says: "Characters you create stay



Jafar maquette, *Aladdin* (1992); courtesy of Andreas Deja, (c) Disney

with you. They are part of your life.

"I'm mostly known for my work with villains, but I also like to shift gears, so when they decided to make "Lilo & Stitch," I asked if I could please do the little Hawaiian girl and they said yes. I dove into her character; she had issues with her older sister, Nani, and they had lost their parents." When his favorite scene was cut in order to follow a different story line, he was "heartbroken over it," he says.



Visual development drawing, *Mushka* (2017), Andreas Deja; courtesy of Andreas Deja

The following is the cut sequence that was to come after Lilo and her sister, Nani had a fight, and Nani sent Lilo to her room:

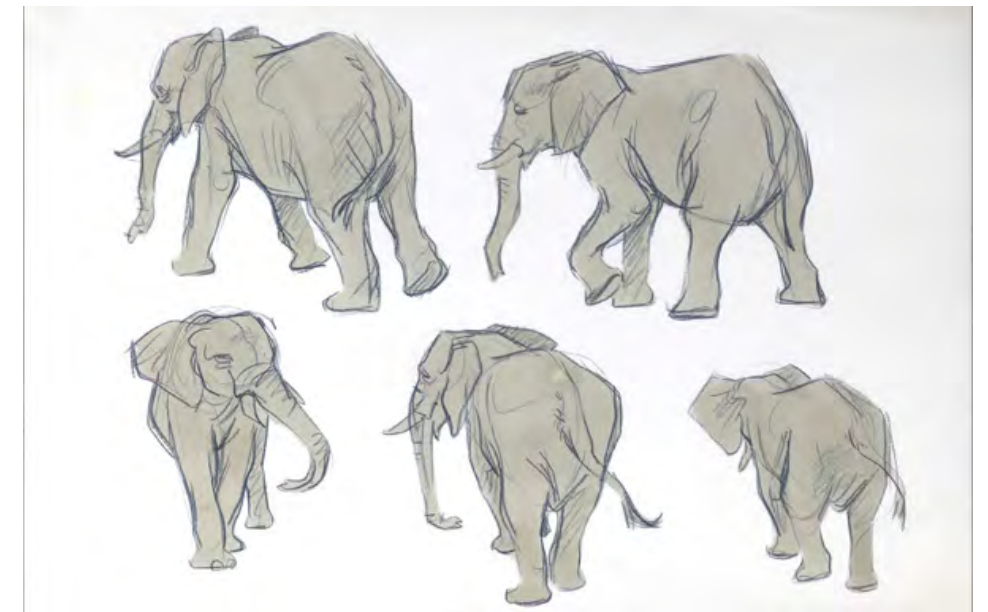
"Nani comes upstairs with a piece of pizza – a peace offering – and Lilo takes a little bite of it without looking at Nani," Deja recounts. "Lilo asks, 'are you ready for your bedtime story?' But it is Lilo who makes up the story; it's about a bear named Toaster, who was friendly but smelled bad and had no friends except for rocks and fish. A princess hears him crying, and says she'd bring him soap, but she lives far away, and he doesn't have it yet. Then, Lilo starts to cry, because this story is really about her. It was the most



Experimental animation drawing, Andreas Deja, *The Princess and the Frog* (2009); courtesy of Andreas Deja, (c) Disney  
internalized (sequence) I'd ever done, telling a story in such an emotional way. I had gotten into Lilo's little head and had tried to understand her." In Deja's blog, "Deja View," he posted this about Goofy: "I never realized that Goofy had become a fashion trendsetter. Those slipped down pants are back in style today."

In 2007, Deja was honored with the Winsor McKay Award from the International Animated Film Association, and in 2015, he was named a Disney Legend by The Walt Disney Company. For an appropriate ending to this story and just for fun, check out the Goofy short on the Disney Channel. <http://video.disney.com/watch/how-to-hook-up-your-home-theater-4be387e52d43da0e1266b068> ♦

The Walt Disney Family Museum is located in the Presidio at 104 Montgomery Street, San Francisco. For information, go to <http://www.waltdisney.org/>



Drawing, Andreas Deja; courtesy of Andreas Deja



# GOLDSWORTHY'S SCULPTURES IN THE PRESIDIO

## A Walk in the Park

by Christine Davis

In the Presidio of San Francisco, British artist Andy Goldsworthy's monumental 100-foot "Spire" sits on a high ridge. It shouts out to passers-by, "look at me," but it also points out, "as a part of nature, new growth will overtake me, and I will disappear."

How and why did those "statements" come to be?

The Presidio, a former U.S. Military Fort and a fortified location since 1776, was transferred to the National Park Service in 1996, with the Presidio Trust tasked to transform it.

"It's now a national park, but it still has gates and cannons, and we wanted it to be warm and welcoming," explains Allison Stone, the Presidio Trust's director of Park Programs. To that end, "while we are land managers and not set up to be a collecting institution, we were

experimenting on how to engage art and artists."

Gap founder, art collector and Presidio Trust board member, Don Fisher, brought Goldsworthy to the Presidio more than ten years ago, she explains. "Andy walked the site with our staff, and he was very interested in the Presidio, its forests, and its many layers of history."

Goldsworthy was struck by the interplay of the park's built environment with its wild spaces, which is a theme that often informs his work. As a sculptor and photographer, he collaborates with nature, creating art from natural materials, such as twigs, branches, leaves, stones, snow, and ice that often melt away, decompose, decay, collapse or deconstruct. His work is not about art or mimicking nature, he has explained. "It's just about life and the need to understand that a lot of things in life do not last."



"Wood Line," photo credit Martin Lum



"Spire," photo credit: Charity Vargas

Between 2008 and 2014, Goldsworthy created four installations in the Presidio: "Spire," "Wood Line," "Tree Fall," and "Earth Wall." Together, they are his largest collection of works on public view in North America.

To make these works happen, the Presidio Trust formed a partnership with For-Site Foundation, a nonprofit that promotes art about place headed by gallery owner Cheryl Haines. "After Andy came up with the concepts, we went through our review steps," Stone says. "For-Site got the momentum going and the funding together, and we participated through support, labor, materials, and ongoing programming."

About place, and consisting of materials found on the site, his works compel viewers to experience familiar surroundings in a new way. "Spire" explores the sense of space. "Wood Line" explores the surface. "Tree Fall" explores what's underneath the surface, and "Earth Wall," as a partial excavation, pushes into new territory.

### SPIRE

"Spire" symbolizes the rejuvenation of the Presidio's Monterey cypress forest, which was first planted by the Army in the 1880s. These old-growth trees are reaching the end of their lifecycle and are slowly being replaced with young saplings.

To create "Spire," Goldsworthy selected 37 large Monterey cypress trunks from declining trees felled at the site and fastened them together. "Spire," 15 feet wide at its base and 100 feet high, is a transcendental form that references the architecture of nearby trees as well as church steeples and buildings that are visible from the site. Eventually, "Spire"

will fade into the forest as young cypress trees planted at its base grow up around it.

"This work for me is a very powerful image of growth, the determination of the tree to push upward. It feels as if it's coming from deep in the ground," Goldsworthy has said.

### WOOD LINE

While "Spire" causes viewers to look up and to the future, "Wood Line" draws their attention to the earth and invites interaction.

In 2010 and 2011, Goldsworthy created "Wood Line" in a eucalyptus grove adjacent to the Lovers' Lane footpath. In the late 1800s, the Army planted eucalyptus trees within rows of Monterey cypress. Conditions did not favor the cypress and they quickly died out, leaving open gaps. Goldsworthy filled one of these empty spaces with "Wood Line," a sculpture of eucalyptus branches that snakes along 1,200 feet on the forest floor. "Wood Line," conceived as an impermanent installation, will eventually deteriorate back into the earth.

Coming back to a landscape deepens his sense of its gradual transformation, he has said. "(Wood Line) is not just about drawing a line in the ground, but seeing how its surface changes over time.

"Wood Line" is a death spire, changing all the time; it fascinates me."

### TREE FALL

Created in 2013, "Tree Fall" was installed within the Presidio's Powder Magazine on the Main Post. Constructed during the Civil War, the Powder Magazine, with four-foot-thick stone walls, protected gunpowder and munitions.

While "Spire" and "Wood Line" are surprise discoveries along the Presidio's trails, "Tree Fall" evokes an interior experience about what lies beneath nature. Referencing the built environment, viewers go inside to see a landscape.

"Tree Fall" comprises a eucalyptus tree trunk suspended from the domed roof of the historic building. The trunk, branches, and ceiling were covered with clay from the Presidio, mixed with human hair (which was used as a binding agent). As the mixture dried and cracked, a delicate organic pattern formed.

"What lies below the surface affects the surface," he's said, "and I do like the idea of people being bound up in there," he added, referring to the hair.

### EARTH FALL

"Earth Wall," completed in 2014, is located inside the Hardie Courtyard at the Presidio Officers' Club, which now serves as a cultural destination. One of its programs involves archaeological research that explores how people lived and experienced the Presidio over time.

"Earth Wall" speaks about the interplay of nature and the built



"Tree Fall," photo credit Charity Vargas





“Earth Wall,” photo credit: Picasa

environment, too, but referencing archaeological research, it goes beneath the surface. It comprises a six-foot-wide half-sphere of curved eucalyptus branches that was buried in clay within a rammed earth wall and then partially excavated.

“I feel all sorts of things when I stand in front of (Earth Wall),” as do viewers, he’s said. “One guy said this looks like the rendering of images of the core of the earth. And you know, it’s the exact same thing that apparently is going on in the core of the earth, which is a beautiful idea – to go beyond the surface appearance of things.

“Maybe (Earth Wall) is where it all begins, with this really intense core -- you know, what’s happening here? What’s happening in the Presidio?”

Goldsworthy, 60, who spent his childhood in Yorkshire, England, currently lives in Scotland. His work has been featured in open-air spaces from the Yorkshire Dales to the North Pole and the Australian Outback. His works in the Bay Area include “Stone River” at Stanford University and “Drawn Stone” at the de Young Museum in Golden Gate Park.

“I want to see growth in wood, time in stone, nature in a city – and I do not mean its parks but a deeper understanding that a city is nature too — the ground upon which it is built, the stone with which it is made,”

he’s said.

“The human element of the Presidio is critical to how I think of the place and my touch is an expression of the human presence of the place, and we are laying down another layer. Even though things go from sight, they don’t disappear from the feel of the place, and that’s the richness.”

Spanning 1,500 acres, the Presidio has a large community of residents and commercial tenants. It also offers recreational, hospitality, and educational opportunities. Its key partners are the National Park Service and the non-profit Golden Gate National Parks Conservancy. It was recognized as a California Historical Landmark in 1933 and as a National Historic Landmark in 1962. ♦

For information on touring Goldsworthy’s sculptures, visit [www.presidio.gov/activities/art](http://www.presidio.gov/activities/art)

# HILTON SAN FRANCISCO UNION SQUARE

by Christine Davis

Hilton San Francisco Union Square, which recently completed a \$26-million room renovation project with upgraded accommodation in Tower Two, is convenient to the Moscone Convention Center, Chinatown, the Financial District, City Hall and the Civic Center. The Hotel is uniquely positioned at the center of San Francisco’s three most distinctive neighborhoods: Union Square, the South Of Market Street area (SOMA), and The Tenderloin. Each of these destinations features the City’s most popular attractions, including theaters, shopping, restaurants, cable cars, jazz clubs, museums and speakeasies.

While The City outside of the hotel’s front door has a great buzz, the interior of the property is also alive with the same high-energy pulse that brings San Francisco to life for visitors from all over the world. From the time of arrival, guests feel the excitement of what native San Franciscans reverently call “The City.” Home to convention goers, families, tourists and the travel trade, the Hilton campus also includes a variety of restaurants and lounges.

With unobstructed 360-degree views of The City and the Golden Gate Bridge from atop the hotel’s 46th floor, the Cityscape’s lounge menu highlights handcrafted cocktails, California



Bedroom Suite



Lobby Bar

wines and a menu of small bites for sharing.

The Lobby Bar, a popular networking and meeting place, is furnished with plush sofas and chairs that encourage guests to linger and savor signature craft cocktails, locally crafted beers and wines by the glass.

The Herb N’ Kitchen lobby marketplace is designed for busy guests who don’t want to sacrifice quality for convenience. It features “grab and go” choices with dozens of regionally sourced food and beverage items. Favorites include lasagna, flatbread pizza, salads, and sandwiches as well as locally crafted beers and wines. Herb N’ Kitchen also provides guestroom delivery for all of its products.

The Urban Tavern, a neighborhood favorite that makes visitors feel like locals, was designed to bring the Bay Area food scene to you. The Urban Tavern’s chefs partner with area farms to create seasonal dishes, complemented by the region’s wines, craft beers and cocktails.

Poached, in the hotel’s lobby, is a breakfast venue that offers a breakfast buffet that includes dim sum, congee and a salad bar

along with conventional favorites, most of which are locally sourced.

Featuring 1,919 guest rooms and 151 suites with city views, the hotel has a fitness center, and an outdoor heated swimming pool. One of the largest and tallest hotels on the West Coast, located at 333 O’Farrell Street, it boasts a meeting and event space and a Grand Ballroom. ♦

For information, visit [www.hiltonsanfranciscohotel.com](http://www.hiltonsanfranciscohotel.com).



NorthEast Corner Cityscape



# HAINES GALLERY EXHIBITS NEW PHOTOGRAPHS AND VIDEO WORKS BY ANDY GOLDSWORTHY

by Christine Davis

“Drawing Water Standing Still,” featuring five video works and eight single- or multi-panel photographs by British artist Andy Goldsworthy, is on exhibit at Haines Gallery, San Francisco through July 29.

Working with natural materials, Goldsworthy creates ephemeral moments that often originate from and illuminate the intrinsic character of a site. Using natural materials, he “draws” within the landscape, making marks that change as the elements affect them.

While these works on exhibit at Haines Gallery are recent, they are in line, so to speak, with his life-long artistic pursuits.

“Kelp thrown into a grey, overcast sky. Drakes Beach, California. 14 July 2013,” is an archival inkjet print, 21 by 31.5 inches. Within a landscape of subtle colors, Goldsworthy stands on the shore, and draws an undulating line into the overcast sky with a strand of kelp. Through his action, he connects the land, the sea and the ocean.

“I document what I have made with notes, drawings and photographs. For me the photograph is a memory, which evokes the experience of making and of being outside,” he’s said.

Goldsworthy has referred to the built environment as being a part of nature, and in these six archival inkjet prints, 43.5-by-46.5 inches, “Red. Water. Line. London, England. 16 January 2017,” aspects of fire, water



Andy Goldsworthy, Red river stone. Dumfriesshire, Scotland. 30 May



and stone are his media, as he captures over time the reflection of a red neon sign’s glow on a trail of water as it reconfigures.

“In the main, my approach is intuitive,” he has said. “Sometimes an idea travels with me until conditions are right for it to appear; even then, I need my intuition to bring the idea out.”

“Red river stone. Crushed into dust. Thrown. Dumfriesshire, Scotland. 30 May 2016,” nine archival inkjet prints, each 18-by-27 inches, and overall 62-by-84-inches, show sequentially Goldsworthy throwing red dust in the air to create a cloud. Unlike the kelp image, colors contrast. Elements transform, too. Clouds are made of tiny droplets of water, but here, understanding the nature of a cloud shifts, as this cloud is made of small particles of red stone.

“I have worked with this red all over the world – in Japan, California, France, Britain, Australia – a vein running round the earth,” he’s said. “It has taught me about the flow, energy and life that connects one place with another.”

In “Ice. Lifted from nearby pond. Placed on top of fence posts. Early morning. Dumfriesshire, Scotland. 30 January 2017, 2017,” an archival inkjet print 36.5 by 25 inches, Goldsworthy draws a line with jagged pieces of ice, creating a “river” that reflects the sky. Traveling alongside



Andy Goldsworthy, Kelp thrown into a grey, overcast sky. Drakes beach, California. 14 July 2013

the gravel road, the river of ice is supported by wood and runs through a subdued dew-covered pasture.

“I want an intimate physical involvement with the earth. I must touch,” he’s said. “I take nothing out with me in the way of tools, glue or rope, preferring to explore the natural bonds and tensions that exist within the earth. The season and weather conditions determine to a large extent what I make. I enjoy relying on the seasons to provide new materials.”

His video works make up a significant part of this exhibit. In “Pass. Dumfriesshire, Scotland. February, March 2016,” a three-screen video work, shows Goldsworthy “at rest” within the scenery. Is nature still? What is it like to be still? He mirrors the apparent tranquility of the day, but, later, as he separates from the landscape, he climbs down slowly and carefully. Immobile for so long, his body is shaky, and he finds it difficult and dangerous to move again.

The exhibition, “Drawing Water Standing Still,” is presented with “Leaning into the Wind,” Goldsworthy’s new full-length documentary film, which made its world premiere at the San Francisco International Film Festival in April.

“The extraordinary photographs and video works that comprise Andy Goldsworthy’s exhibition at Haines Gallery not only mark a breakthrough in the artist’s practice,” Haines says. “The exhibition also reflects the remarkable continuity of our collaboration, which now spans twenty-five years and has only become more engaging and inspiring over time—both for audiences and for myself.” Photo credits: for artwork, Courtesy of the artist and Haines Gallery photo of Goldsworthy, credit Drew Kelly ♦

Haines Gallery is located at 49 Geary Street, Suite 540, San Francisco.



Andy Goldsworthy, Ice. Lifted from nearby pond. Placed on top of fence posts. Early morning. Dumfriesshire, Scotland. 30 January 2017



Andy Goldsworthy, Pass. Dumfriesshire, Scotland. February, March 2016



# CELEBRATE FRANK LLOYD WRIGHT'S 150TH BIRTHDAY THE WRIGHT WAY

by Christine Davis

The timing is “Wright” to revisit homes designed by Frank Lloyd Wright. He was born June 8, 1867, and it’s his 150th birthday this year.

During the Depression, Wright, a marketing wizard as well as an architectural genius, was concerned about affordable architecturally designed homes for the middle class. As such, he came up with what he called his Usonian homes (“Usonian,” a word Wright liked to use, stands for United States of North America).

“This Usonian dwelling seems a thing loving the ground, with the new sense of space, light and freedom to which our U.S.A. is entitled,” Wright wrote. “A MODEST house, a dwelling place that has no feeling at all for the ‘grand’ ... will be a companion to the horizon. Where does the garden leave off and the house begin?”

On the West Coast, Wright designed 36 structures. Only one is in Oregon, and that would be thanks to Evelyn Gordon, a weaver interested in the arts who appreciated Wright’s work. Her house is now owned by the City of Silverton and located on the grounds of the Oregon Garden.

Paraphrasing Wright, to build a Usonian home, costs would have to be cut by eliminating unnecessary labor and construction; using millwork advantageously; and consolidating and simplifying heating, lighting, and sanitation.

Wright built around 60 Usonian houses; his first was completed in 1937, a “sensible” and “modest” two-bedroom, 1,550-square-foot home for Herbert and Katherine Jacobs in Madison, Wisconsin. “It cost \$5,500 including architect’s fee of four hundred and fifty,” Wright noted in his autobiography.

While his Usonians were meant to be affordable, all went over budget.

Here’s how Gordon’s home came about: When she and her husband, Conrad, toured Taliesin West in 1956, they mentioned to their guide that they planned to build a home on their farm overlooking the Willamette River across from Wilsonville, Oregon. This led to an impromptu meeting with Wright, 88, who agreed to design their home.

Originally estimated at \$25,000, bids came in over budget, with some as high as \$100,000. For that reason, the building of the 2,100-square-foot house commenced in 1963, after the Gordons sold a portion of their farm to finance it. The final cost was \$56,000, and in May 1964, the Gordons moved into their house, but Wright didn’t live to see it. He died April 29, 1959, and it is said, the project on his drawing board was a simple and affordable prefabricated concrete-block house.

The Gordons’ home does feature the economical elements mentioned above. “To save money, Wright reduced the size of the house, so there is less of everything,” explains Gordon House Conservancy board member

photocredits to Scot Zimmer-



Frank over drawing board-Unknown photographer. Frank Lloyd Wright. n.d. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New Molly Murphy, “But, Usonian homes are still just as unique as Wright’s more expensive homes.”

Exterior features include a flat roof, overhangs, second-floor cantilevered balconies, concrete-block walls and Western Red Cedar siding.

Horizontal lines were important to Wright, hence the flat roof, which “makes the house feel parallel to the earth, marrying the building to the land,” Murphy says.

Based on a T-shape configuration, the entry opens to a lofty multipurpose living room.

Site director, Kathryn Burton, notes that the house seems to embrace people who visit. “When they walk into the compressed space of the foyer, and take a few steps into the living room, they feel the sense of release that Wright intended, and they get why Wright designed it that way.”

Like all Usonians, the Gordon House has floor-to-ceiling doors that open to balconies and terraces, adding floor space visually. Also, windows are offset with unique filigree-wood fretwork that evokes the feeling of stained glass and creates a lovely play of light and shadow.

Just adjacent is the kitchen, topped by a two-story tower and skylight. It features cedar cabinetry, red Formica counters, and most of the original appliances. An office and master suite are also on the first floor.

Upstairs, two bedrooms and a bathroom are joined by a gallery. A couple details of note in the bedrooms: one bedroom has two walls of glass doors that meet in the corner, and when the doors are opened, the corner disappears. Also, while both bedrooms open to cantilevered

balconies, one of the balconies is a double cantilever.

Architectural elements that Wright is known for include a board-and-batten pattern of horizontal interior wood that matches the masonry lines between the cement blocks exactly; a 7-by-7-foot grid on the concrete floor of the living room that is repeated throughout the house; and Wright’s signature concrete slab floor is poured over his innovative radiant heating system.

The house also has details that represent Wright’s forward thinking.

For example, it has an open floor plan with a multipurpose living room. “For a luxurious house on a smaller scale, Wright designed a living room that includes a library area with bookshelves and places to read, and a music area, big enough for a baby grand piano, with cabinets for LPs and music components,” says board member Bruce Brown, of GBD Architects. It also comprises a cozy corner for dining with a built-in table, buffet, and shelving. A large fireplace is near the library alcove.

Also innovative, the house has what Wright called a “workspace” rather than a traditional family-oriented kitchen. “In terms of early construction and design, a kitchen was a central room in the house for eating and food preparation with a fireplace, and Wright veered away from that,” Murphy says. “When he brought this simple, clean and angular house to the marketplace, it was thought of as modern, and it had a modern feel to it. The kitchen area was not meant for gathering and watching the cook, cook. It was a workspace only. Wright saw women moving away from domestic work much earlier than when that actually happened.”

Another new idea, it has a carport rather than a garage. “I think Wright coined the word, ‘carport,’” Brown says. “Wright was a big car enthusiast, and he thought that if he created an enclosed garage, it would end up being filled with stuff, and the car would sit outside.”

Conrad died in 1979, and after Evelyn died in 1997, their son, Ed, sold the house in 2000 for \$1.1 million to David and Carey Smith. When it was learned that the Smiths wanted to build a new home and tear down the Wright house, preservationists organized nationwide to save it. Finally, the Smiths agreed to donate the house to the Frank Lloyd Wright Building Conservancy. The house was taken apart piece by piece, loaded onto flatbed trucks, and moved 25 miles to its new location at the Oregon Garden, where it was reassembled.

“At the 11th hour, so many forces came together to save the house from demolition,” Brown says. “That does not happen everyday; it was a



monumental effort and Oregon is richer for it.

“It all had to happen very quickly and it cost more than \$1 million to do it, which speaks to the value that society holds Frank Lloyd Wright structures.”

And a last word from Wright about his Usonians from his autobiography: “There is a freedom of movement, and a privacy too, afforded by

the general arrangement here that is unknown to the current ‘boxment.’ I think a cultured American, we say Usonian, housewife would look well in it.”

Known as the Gordon House, it is maintained by the Frank Lloyd Wright Building Conservancy. It was listed on the National Register of Historic Places in 2004. Opened to the public in 2002, it has been toured by more than 100,000 visitors. For address, hours and events, visit <http://www.thegordonhouse>. Frank Lloyd Wright’s public buildings are listed here: <http://flwright.org/researchexplore/publicwrightsites> ♦





# THE MUSEUM OF MODERN ART'S EXHIBITION, "FRANK LLOYD WRIGHT AT 150: UNPACKING THE ARCHIVE," ON VIEW THROUGH OCTOBER 1ST IN NEW YORK CITY



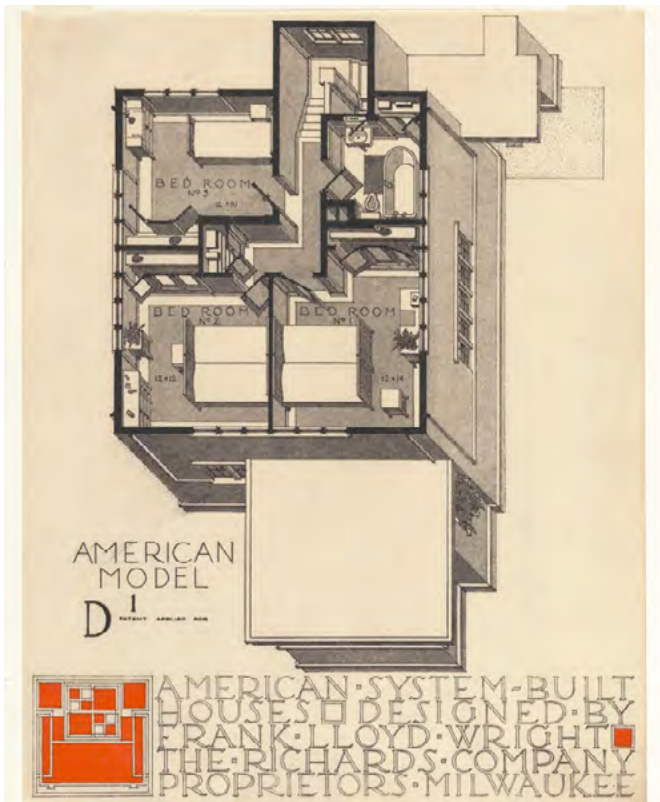
by Christine Davis

The Museum of Modern Art's exhibition, "Frank Lloyd Wright at 150: Unpacking the Archive," on view through October 1st presents a look at Frank Lloyd Wright's multifaceted practice.

A radical designer and intellectual, Wright embraced new technologies and materials, pioneered do-it-yourself construction systems and avant-garde experimentation, and advanced original theories with regards to nature, urban planning, and social politics.

Marking the 150th anniversary of his birth, the exhibition comprises nearly 400 works from the 1890s through the 1950s, including architectural drawings, models, building fragments, films, television broadcasts, print media, furniture, tableware, textiles, paintings, photographs, and scrapbooks.

Over his 70-year career, Wright designed more than 1,000 buildings and realized over 500. He preserved most of his drawings to form an archive, hoping to perpetuate his architectural philosophy through its use as a tool in the production of architecture in his Taliesin Fellowship apprenticeship program and as a research resource.



American System-Built (Ready-Cut) Houses. Project, 1915–17. Model options. Lithographs, each: 11 x 8 1/2 in. (27.9 x 21.6 cm). The Museum of Modern Art, New York. Gifts of David Rockefeller, Jr. Fund, Ira Howard Levy Fund, and Jeffrey P. Klein Purchase Fund

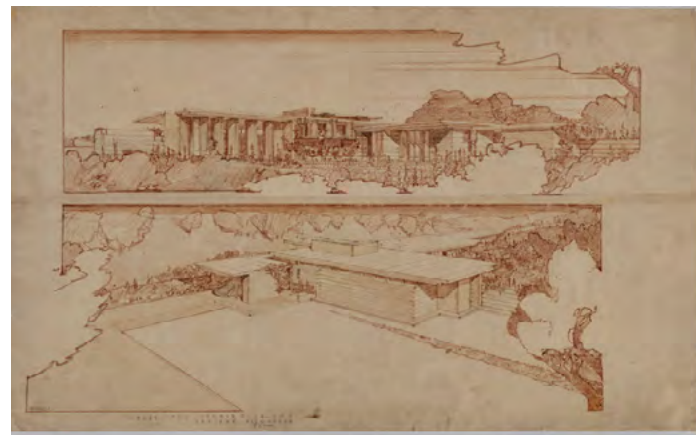


Fallingwater (Kaufmann House), Mill Run, Pennsylvania. 1934–37. Perspective from the south. Pencil and colored pencil on paper, 15 3/8 x 25 1/4 (39.1 x 64.1 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia Catalogued and opened to specialists by The Frank Lloyd Wright Foundation, the archive was jointly acquired by The Museum of Modern Art and Avery Architectural & Fine Arts Library at Columbia University in 2012. The title, "Unpacking the Archive," refers to the task of moving 55,000 drawings, 300,000 sheets of correspondence, 125,000 photographs, and 2,700 manuscripts, as well as models, films, building fragments, and other materials. It also refers to the interpretive work and close examination of Wright's projects.

"Frank Lloyd Wright at 150" is organized around many of Wright's major projects, highlighting his drawings of the Unity Temple (1905–08), Fallingwater (1934–37), the Johnson Wax Administration Building (1936–39), and the Marin County Civic Center (1957–70).

Also part of the exhibition are 12 subsections that focus on the discovery process of scholars, historians, architects, and art conservators, who were invited to "unpack"—contextualize, ask questions about, and otherwise explore—an object or grouping of objects in the archive. Their processes are recorded in a series of short films. The questions posed illuminate the complex historical periods through which Wright lived, from the late 19th century marked by optimism, through the Great Depression of the 1930s, to the decades following World War II. Each inquiry offers insights on issues such as landscape and environmental concerns, the relationship of industry to daily life, questions of race, class, and social democracy, and the expanding power of mass media in forming reputations and opinions.

For example, included in the 12 subsections is "Building Systems," "unpacked" by Matthew Skjonsberg, from the Swiss Federal Institute of Technology, and Michael Osman, from the University of California, Los Angeles. While Wright's name is often associated with spectacular residential designs, "Building Systems" examines his lower-cost house

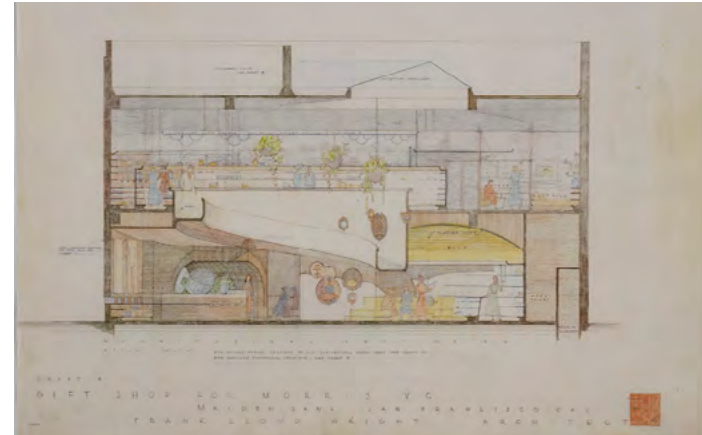


Jacobs House, Madison, Wisconsin. 1936–37. Exterior perspectives. Colored pencil on paper, 21 x 31 3/4 (53.3 x 80.6 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library,

designs that would be affordable to middle-class Americans. The American System-Built Houses designed in 1915–1917 used a wood-based system that relied on factory-produced components, mail-order distribution, and licensed contractors. By the early 1950s, Wright developed a do-it-yourself process, his Usonian Automatic system, which let people build their own houses using self-cast concrete blocks.

"Little Farms Unit" is "unpacked" by Juliet Kinchin from MoMA. A model of an experimental farm that Wright designed in 1932–1933 shows how Wright used back-to-the-land strategies during the Great Depression, so that people could lead independent, productive lives and derive sustenance from nature. Photographs, cropping plans, and drawings demonstrate that these Little Farms were part of a farm-to-market system. Poster designs and films draw connections between Wright's aims and Roosevelt's New Deal programs, as well as Soviet programs for industrializing agricultural production.

While modernist architects eliminated decoration from buildings, "Ornament," "unpacked" by Spyros Papapetros from Princeton University, looks at the ornamentation that persisted throughout Wright's work. Beginning with Midway Gardens (1913–1914), an entertainment complex in Chicago, this section traces the transformation of ornament across decorative artifacts that include a copper urn, textiles, mosaics, murals,

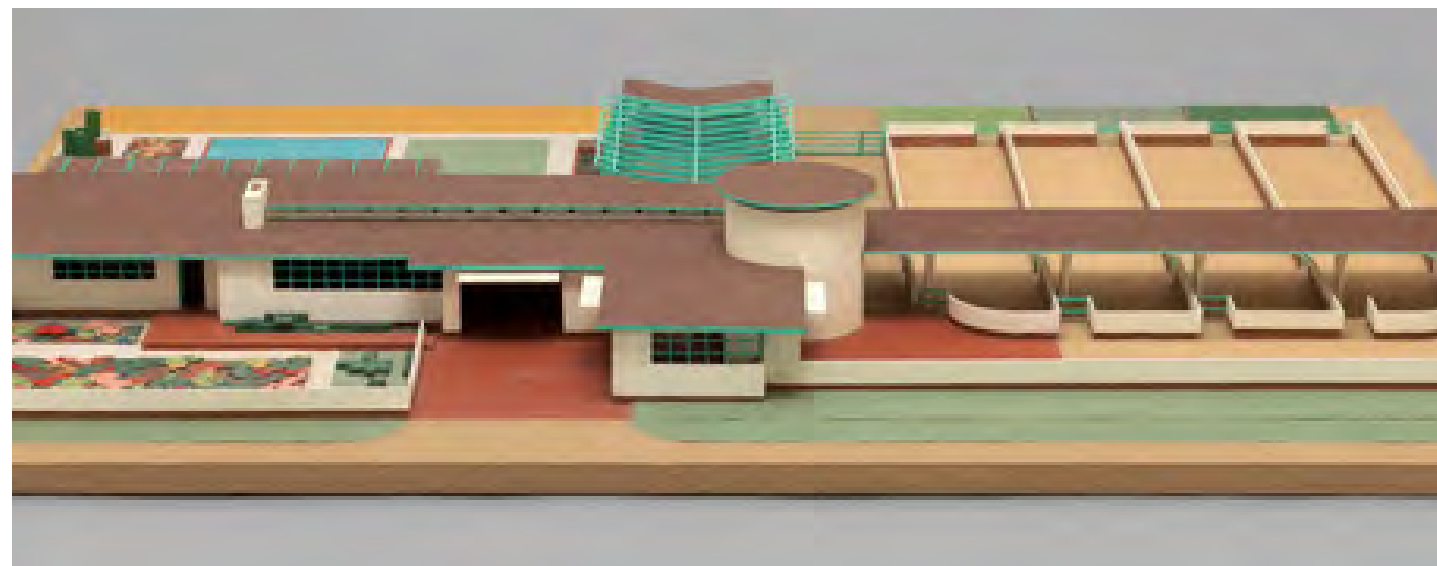


V.C. Morris Shop, San Francisco. 1948–49. Longitudinal section. Pencil and colored pencil on paper, 29 1/2 x 36 (74.9 x 91.4 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)

stained-glass doors, and concrete blocks. Wright saw these fragments as parts of an integrated whole, as demonstrated in projects such as the V.C. Morris Store in San Francisco (1948–1949) and the Greek Orthodox Church in Milwaukee (1955–1961). He also experimented with commercial designs, including a line of glassware for the Leerdam Glasfabriek firm, covers for Liberty magazine, and a Taliesin Line of fabrics for F. Schumacher and Co.

"Frank Lloyd Wright at 150: Unpacking the Archive" is presented by MoMA in collaboration with the Avery Architectural & Fine Arts Library, Columbia University, New York, and organized by Barry Bergdoll, Curator, Department of Architecture and Design, The Museum of Modern Art, and the Meyer Schapiro Professor of Art History and Archaeology, Columbia University; with Jennifer Gray, Project Research Assistant, Department of Architecture and Design, The Museum of Modern Art. The exhibition is made possible by Hyundai Card. Funding is provided by Sue and Edgar Wachenheim III and by the Graham Foundation for Advanced Studies in the Fine Arts. ♦

The Museum of Modern Art is located at 11 West 53 Street, New York, NY. Talks, workshops, classes and programs are offered along with the exhibition. For information, visit [moma.org/calendar/exhibitions/1660](http://moma.org/calendar/exhibitions/1660)



Davidson Little Farms Unit. Project, 1932–33. Model. Painted wood and particle board, 7 3/4 x 70 x 54 3/4 in. (19.7 x 177.8 x 139.1 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)



# LARRY SULTAN: WHOSE AMERICAN DREAM?

## *Somewhere between Pretext and Subtext*

by Christine Davis

Looking at the late Larry Sultan's photographs from his body of work, "Pictures from Home," is like going through any family's box of photos. There's dad reading the newspaper, and here he is in his bathing trunks claspng a towel and a swim float. And here are pictures of mom, readying the turkey for the oven and unpacking the groceries. There she is in her housedress, and here's another where she's dressed up to go out, wearing an outfit with that wide elastic belt fastened with a large round clasp. And, oh, there's the ranch house, the palm trees, and the sprinklers that went off, invariably forcing a mad dash to the car.



Larry Sultan, Practicing Golf Swing, from the series Pictures from Home, 1986; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan

Currently, "Here and Home," a retrospective of his works that includes "Evidence," "Pictures from Home," "The Valley," and "Homeland," is on exhibit at the San Francisco Museum of Modern Art through July 23. Photographing domestic life and suburban settings, Sultan examines themes of home, storytelling, reality, fantasy, identity, longing and displacement.

Born in New York in 1946, Sultan was raised in San Fernando Valley where his family relocated. He earned a bachelor's degree in political science from the University of California-Santa Barbara and a Master of Fine Arts degree from San Francisco Art Institute. In the early 1970s, he moved to Northern California. He was a professor in both the undergraduate photography program and the graduate program in fine arts at California College of the Arts, San Francisco. He died in 2009 at the age of 63.



Larry Sultan, Business Page, from the series Pictures from Home, 1985; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan

The process of making pictures that sing is so much about failure, he has said, "of making pictures that are so utterly boring and overstated that you're endlessly disappointed." But in that process, something draws a photographer back. "You look at the picture and it tells you something that you didn't know; it's an open-ended discovery process that includes asking questions that generate an intensity of looking." His "Pictures from Home" illustrate that process. In it, old family snapshots, memorabilia, and stills from home movies are mixed with



Larry Sultan, My Mother Posing for Me, from the series Pictures from Home, 1984; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan



Larry Sultan, Dad with Golf Clubs, from the series Pictures from Home, 1987; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan

his staged and documentary photography of his parents from 1983 to 1992, while they were living in their Palm Springs retirement community. They chronicle Sultan's father, Irving, losing his job, his forced early retirement, his parents' outwardly comfortable life together, their values that conform to an American standard of success, and their conclusions about whether or not they had attained that ideal.

"It is always a mysterious thing, why one does what they do," Larry has said about what motivated him to make "Pictures from Home." "In 1983, there were a number of influences... The Republicans had hijacked the family and they had turned it into an ideological tool and 'family values.' I felt the family they were talking about was quite oppressive and I felt that family was one of the most complicated, unnerving institutions, and yet it is the last institution anyone, I think, believes in."

This body of work falls in line within other works of that timeframe that focus on American family life: Leonard Bernstein's opera, "Trouble in Tahiti;" John Updike's collection of short stories, "Too Far to Go: The Maples Stories;" and the television documentary series, "An American Family," following the Loud family of Santa Barbara. In the process of making "Pictures from Home," he realized that his parents' stills were romantic tales they thought represented them, while his view of them was based on Arthur Miller's "Death of a Salesman." "What is the payoff of success? What do you get? You get isolation; you get a big house in a nice gated community," he said. But, he asked himself, did his pictures actually tell his parents' stories, or did they reflect his perceptions of his parents? Who is the subject? Who is the witness?

"My father is very philosophical. There is a picture of him sitting on a bed all dressed up, and he said: 'Look, I am really happy to help you with this work, but I really want you to know that I already know that that's you sitting on the bed; that this is a self-portrait. I know who I am; you know who you are; your values are part of this work, but let's just make it very explicit, that is you sitting on the bed.' We were bound together in some very odd enterprise that neither of us would ever have predicted." He remembered arguing with his father about a photograph he made of his mother standing in front of a sliding glass door holding a cooked turkey on a silver platter. "He accused me of creating an image that had less to do with her than with my own stereotypes of how people age. I argued that our conflicting notions about who mom is and how she

should be represented are based on our different relationships to her. She is my mother, but his wife. I pointed out that in almost every picture of her that he has taken, she is posed like a model selling one thing or another."

What drove him to continue this work was difficult to name, he said. "It has more to do with love than with sociology, with being a subject in the drama, rather than a witness. And in the odd and jumbled process of working, everything shifts; the boundaries blur. My distance slips; the arrogance and illusion of immunity falters. I wake up in the middle of the night, stunned and anguished. These are my parents. From that simple fact, everything follows. I realize that beyond the rolls of film and the few good pictures, the demands of my project and my confusion about its meaning, is the wish to take photography literally. To stop time. I want my parents to live forever."

This exhibition was organized by the Los Angeles County Museum of Art, where it was shown winter 2014/2015. It then was on exhibit at the Milwaukee Art Museum the following winter before it moved to the San Francisco Museum of Modern Art this summer.

The San Francisco Museum of Modern Art is located at 151 Third Street, San Francisco. Visit [sfmoma.org](http://sfmoma.org) for information. The estate of Larry Sultan is represented by Pace/Macgill Gallery, New York, New York; Galerie Thomas Zander, Cologne, Germany; and Casemore Kirkeby, San Francisco, California. ♦



Larry Sultan, Sunset, from the series, Pictures from Home, 1989; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan



Larry Sultan, Discussion, Kitchen Table, from the series Pictures from Home, 1985; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan