

KIENHOLZ

TELEVISIONS





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24 FEBRUARY — 2 APRIL 2016

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VENICE, CALIFORNIA
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8 FOREWORD

Ed Kienholz began each day with two actions:
He lit a cigarette, and he turned on the television.

It has been said that the initial cigarette was the only one blazed up with a match or lighter, as each successive Marlboro was sparked by the burned down butt of its predecessor, a chain of smokes meting out the hours between morning and night.

The television would be the first of several Ed would switch on each day, as there was a TV in nearly every room in Berlin, Hope or Houston. The sets would stay on through his and Nancy’s waking hours, broadcasting the news and noise of the outside world into the environments in which the Kienholzes lived and worked.

The omnipresence of the television in the home and studio inevitably extended into the oeuvre. Ed and Nancy created over 30 unique assemblage works, installations, and series of multiples related to the television set, from the early 1960s until Ed’s passing in 1994; Nancy completed a solo TV work in 2006. In 1984, Ed and Nancy produced a body of TV editions with Gemini G.E.L., and the announcement for their exhibition reproduced a letter that Ed wrote to Sid Felsen, in which he describes his fixation:

“You may have guessed that I have long had a love/hate relationship with American TV. I sit dummy style in front of that marvelous communication tool and find my years slipping by and my mind turning to slush from the 95% trash being beamed by way. To try and understand my ongoing stupidity and perhaps to express some kind of critical objectivity I find that I keep making TV sets out of anything that vaguely resembles a TV apparatus (oil containers, blocks of concrete, surplus jerry cans etc.).”

The TV is a perfect Kienholz medium. Having been introduced to Marcel Duchamp by Walter Hopps in Pasadena in 1963, Ed continued to muse on Duchamp’s words throughout his own career: “The spectator makes the picture.”¹ Across the TV screen marches a parade of humanity; we are transformed into both viewer and voyeur, and watching is never as passive an act as we may fool ourselves into believing. The television transforms us all into spectators. We make the picture, and it is life.

Some Kienholz televisions are ironic works, such as the cement TVs; these objects are rendered useless, bulky and entombed by their very material. Others are political or social interrogations, like *The Death Watch*, *Bout Round Eleven* or *All’s Quiet*, in which the screen is not so much a division, but a permeable membrane between histories and psychological states. The Kienholzes also comment on the solipsism of the medium itself – *Useful Art, No. 1* crassly and humorously depicts TV’s scatological intrusion into our domestic environment,

whereas *The Newses* immortalizes in bronze the indiscernible talking heads of network broadcasts. They are frozen and open-mouthed, backlit before a landscape of war and religion.

Ed concludes his 1984 letter by acknowledging the big picture beyond the small screen: “In my thinking, prime time should be understood as the individual span each of us has left to live here on earth. It’s a short, short interval and deserves the best quality possible. Certainly better than the boob tube pap we all permit in the name of bigger corporate profits and free enterprise.”

Nancy Reddin Kienholz has been harboring a desire to mount an exhibition of television works for many years. We are appreciative of Nancy’s graciousness in making works available from the studio, and of Daryl and Sherry Witcraft’s efforts to orchestrate the technical aspects of the show. We are pleased Kimberly Davis encouraged us to incorporate this show into our exhibition program this year, and that Elizabeth East also felt enthusiasm for this enterprise. We additionally wish to convey our thanks to our other L.A. Louver colleagues: Christina Carlos for coordinating this publication, Jillian Griffith for organizing the registration and transport of the works, Chris Pate, Matt Ohm and Oliver Goulds for their skillful handling of the work, Claire Kennedy for her research, and Sydney Kinzie for her ongoing support. We also applaud Stefan G. Bucher for the intelligent design of this brochure.

Lisa Jann, Managing Director
Peter Goulds, Founding Director
January 2016

Suggested reading:

Hopps, Walter. “The Mountain Lions – Early Autumn.”
Kienholz. New York: Louver Gallery New York, 1989.

Livingston, Marco. “Edward and Nancy Kienholz Strategies for Drawings.”
Kienholz Tableau Drawings. Venice, CA: L.A. Louver, 2001.

Goulds, Peter. “Foreword” and Tuchman, Maurice. “Kienholz at LACMA, 1966.”
Kienholz Before LACMA. Venice, CA: L.A. Louver, 2012.

Anfam, David. “Living Room.” *Kienholz: Berlin/Hope*. Venice, CA: L.A. Louver, 2014.

¹ Octavio Paz quotes Duchamp: “The spectator makes the picture,” which was originally stated in “The Creative Act,” *Artnews*, vol. 56, no. 4, June 1957: 28-29.

12 SOLID STATE E

c. 1965, mixed media

6 ⁷/₈ x 8 x 8 ¹/₂ in. (17.5 x 20.3 x 21.6 cm)



14 CEMENT TV (E)

1969, mixed media

45 x 11 ³/₄ x 9 in. (114.3 x 29.8 x 22.9 cm)





13 THE DEATH WATCH **E** **N**

1976, mixed media assemblage

77 x 20 1/2 x 26 in. (195.6 x 52.1 x 66 cm)

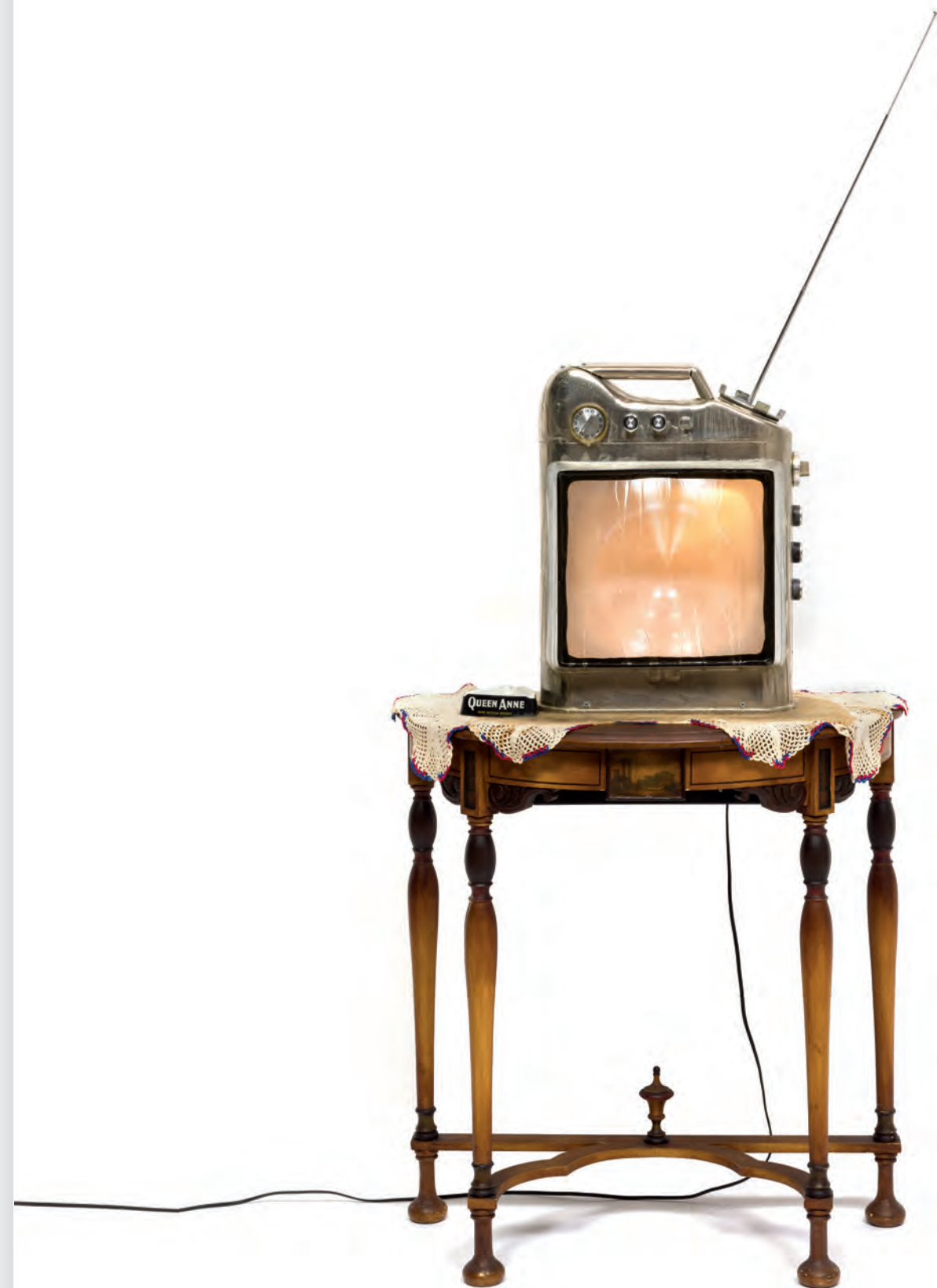




20 QUEEN ANNE (E) (N)

1980, mixed media assemblage

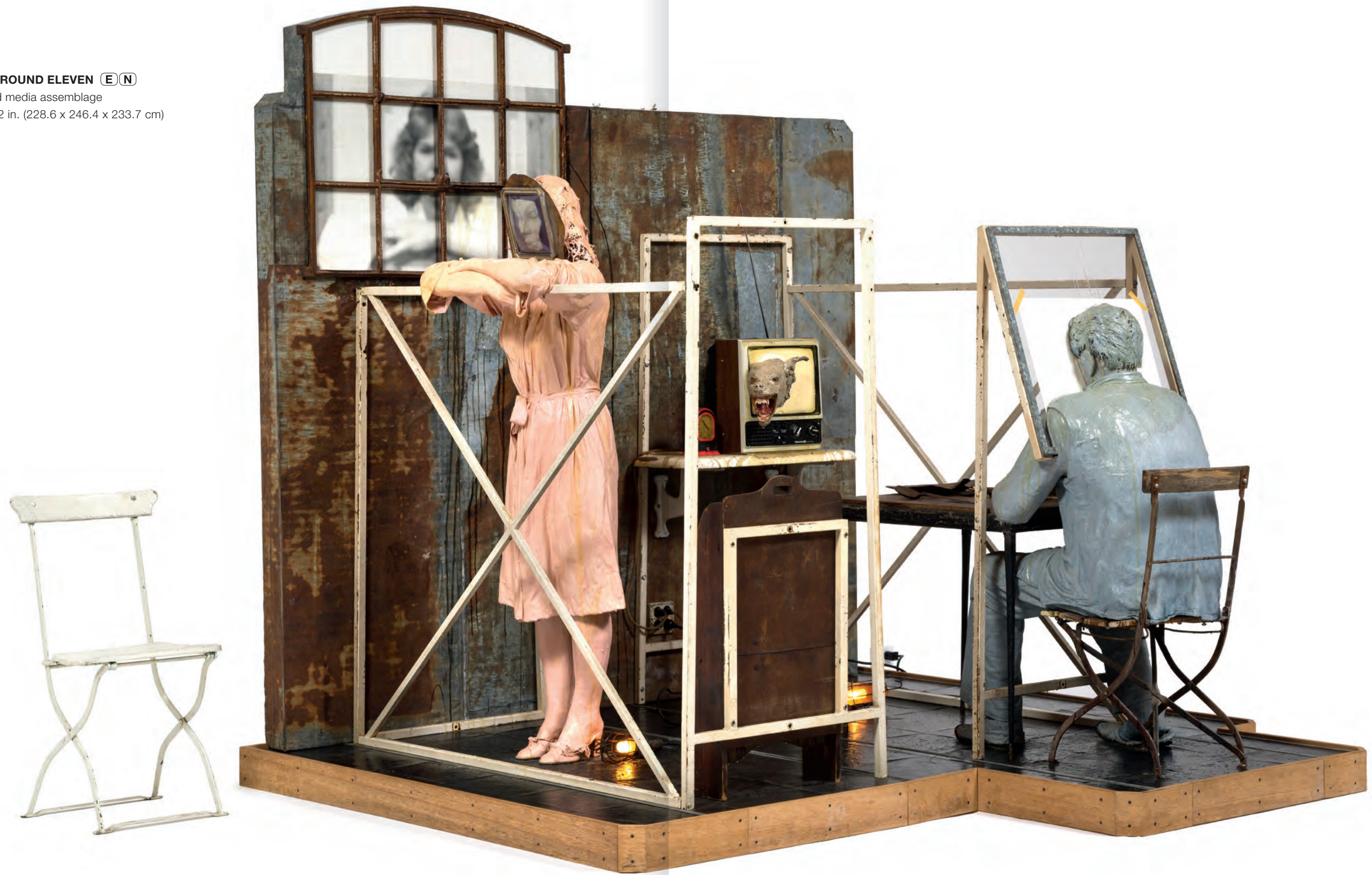
69 x 30 x 17 in. (175.3 x 76.2 x 43.2 cm)







26 BOUT ROUND ELEVEN (E)(N)
1982, mixed media assemblage
90 x 97 x 92 in. (228.6 x 246.4 x 233.7 cm)





Fakir

30 DRAWING FOR THE HOERENGRACHT NO. 1 (E) (N)

1984, mixed media assemblage

49 x 55 x 11 in. (124.5 x 139.7 x 27.9 cm)



32 DRAWING FOR THE HOERENGRACHT NO. 9 (E) (N)

1986, mixed media assemblage

63 x 45 x 13 in. (160 x 114.3 x 33 cm)





36 ALL'S QUIET (E)(N)

1986, mixed media assemblage

49 1/2 x 16 x 13 in. (50.2 x 36.8 x 30.5 cm)





40 CHICKEN LITTLE EN
1992, mixed media assemblage
48 x 15 x 13 in. (121.9 x 38.1 x 33 cm)





44 SURELY SHIRLEY (E) (N)
1992, mixed media assemblage
53 x 19 x 8 in. (134.6 x 48.3 x 20.3 cm)





46 USEFUL ART NO.1 (CHEST OF DRAWERS & TV) (E)(N)

1992, mixed media assemblage

76 x 27 x 19 in. (193 x 68.6 x 48.3 cm)





50 THE NEWSES E N

1993–94, bronze

75 x 65 x 14 in. (190.5 x 165.1 x 35.6 cm)



52 HOME SWEET HOME (N)

2006, mixed media assemblage

86 x 48 x 26 in. (218.4 x 121.9 x 66 cm)



54 EXHIBITION CHECKLIST

12 SOLID STATE **E**
c.1965, mixed media
6 7/8 x 8 x 8 1/2 in. (17.5 x 20.3 x 21.6 cm)

14 CEMENT TV **E**
1969, mixed media
45 x 11 3/4 x 9 in. (114.3 x 29.8 x 22.9 cm)

18 THE DEATH WATCH **E****N**
1976, mixed media assemblage
77 x 20 1/2 x 26 in. (195.6 x 52.1 x 66 cm)

20 QUEEN ANNE **E****N**
1980, mixed media assemblage
69 x 30 x 17 in. (175.3 x 76.2 x 43.2 cm)

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2006, mixed media assemblage
86 x 48 x 26 in. (218.4 x 121.9 x 66 cm)

HEAD. FIRST, LET
RE TROUBLE TODAY
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THE KEVIN WALSH. GOOD MORNING.

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DEATH. EIGHTEEN

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THE WAY YOU LOOKED

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TO GET THAT WEIG



58 CHRONOLOGY OF TELEVISION WORKS

1961 **THE BIG EYE** (E)

- (E) Edward Kienholz
- (N) Nancy Reddin Kienholz

With *The Big Eye* of 1961, Edward Kienholz thrust a riposte at critic Henry Seldis, who in the previous months had penned two dismissive reviews of Kienholz's assemblages in *The Los Angeles Times*. Kienholz preserved the second review in a plastic case placed upon a television set, and he referred to the first review in the print applied to the monitor's screen by presenting his own version of Cyrano de Bergerac's witty instructions on how to deliver effective insults. *The Big Eye* transforms Kienholz's art into a form of mass media, replete with both television and newspaper, able to engage in a public battle with an art critic.

Whiting, Cécile. *Kienholz: The Sign of the Times*. Frankfurt: Schirn Kunsthalle Frankfurt, 2011: 150-1



1964 **INSTANT ON** (E)

The TV set, drenched in tar like muck, depicts the John F. Kennedy motorcade passing beneath the Texas Schoolbook Depository. The title plays on the idea of media gratification. Televisions of this era were advertised as having minimal warm-up time after being switched on.

Hopps, Walter. *Kienholz: A Retrospective*. New York: Whitney Museum of American Art, 1996: 120



1964 **SIX O'CLOCK NEWS** (E)

Kienholz's *Six O'Clock News* is a sculptural construction of a TV set fashioned from a rusted metal container with large knobs and the indoor antenna called rabbit ears. The news anchor shown on-screen is a toy Mickey Mouse. The sculpture argues that the news is trivialized, that it functions at the level of cartoon entertainment, that the so-called TV journalist on-screen is nothing more than a corporate logo, as Mickey Mouse is to the Disney Corporation, and that the audience watching in uncritical absorption is mentally no more than children themselves.

Tichi, Cecilia. *Electronic Hearth: Creating an American Television Culture*. Oxford: Oxford University Press, 1991: 221



1965 **SOLID STATE** (E)



1969 **CEMENT TV** (E)

Two of several television sets cast in concrete, Kienholz transformed these small, portable TVs into objects beyond use. Their handles and antennae are rooted in cement; they are farcically incapable of transmitting images or sound. These TVs are silent and burdensome, helplessly immured in a state that betrays their former functionality.



1968 **THE ELEVENTH HOUR FINAL** (E)

In Kienholz's *The Eleventh Hour Final*—one of many of his and Reddin Kienholz's works that take television as their subject—he recreated an entire living room equipped with a television console. Engraved on its screen is the daily body count that became such a familiar fact during the Vietnam War. But looking within the screen, the viewer sees a doll's head, floating, looking startlingly morbid in this context—akin to a severed head in an aquarium. In this way the numbers are made individual. For this is an image of death.

Pincus, Robert L. *On A Scale That Competes with the World: The Art of Edward and Nancy Reddin Kienholz*. Berkeley: University of California Press, 1990: 28



1969 **TURGID TV** (E)

Collection of Los Angeles County Museum of Art

“Turgid” can describe a state of distension, or of bombast, particularly of language. Kienholz captures both meanings in this portable television work, with a crass protrusion breaking through an orifice where its screen should be.



1971 **THE COMMERCIAL NO. 2** (E)(N)

The Commercial No. 2 is a Concept Tableau work that was created in 1965, and executed by Kienholz between 1971–1973.

Kienholz wrote the description for the work in 1965: “This will be a very simple, small piece involving a new color TV and a cut up ‘Legalize Abortions’ bumper sticker (orange ground with black letters). The bumper sticker will be pasted on the tube in such a way that there will almost be space enough to see the show. The set will



1973 **DRAWING FOR THE COMMERCIAL No.2** (E)(N)

be painted orange and will be fiber glassed... The piece is to be viewed only when the TV is on and adjusted, so that it will be mandatory to keep the set in good operating condition.”

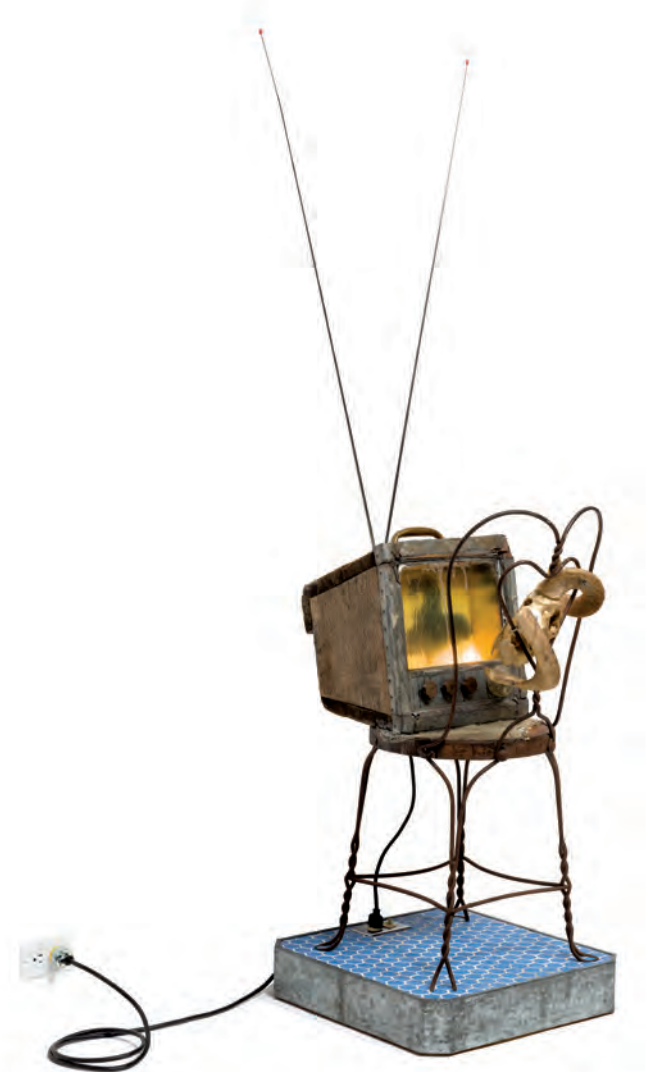
The viewer can be seated in a comfortable chair in the simulacrum of a well appointed domestic environment, but unable to view the program for the message emblazoned across the screen. The United States Supreme Court passed *Roe v. Wade* with a 7-2 majority vote on January 22, 1973.



1975 **THE TIPTOE WIDOW** (E)(N)

The Tiptoe Widow, a plaster cast of a naked woman—presumably the widow—holds her hand over her sexual parts. A single woman now by virtue of her husband’s death, she is nonetheless represented as untouchable because despite his death, she is still his possession.

Brooks, Rosetta. *Kienholz: A Retrospective*. New York: Whitney Museum of American Art, 1996: 159



1976 **THE DEATH WATCH** (E)(N)

End of the Trail, 1915, by James Earl Fraser is one of the most iconic works of American Western art, depicting the tragic plight of a lone Native American, slumped in abject exhaustion on his horse. *The Death Watch* reproduces this classic image on the “screen” of a rough hewn, wooden television encasement. The scene is obscured by the curled horns of a sheep, which are entangled in the heart-shaped back of a wrought iron chair. The materials exude a romantic frontier nostalgia, in stark juxtaposition with the message of genocide and devastation.



1977 **THE BILLIONAIRE DELUXE** (E)(N)

The Billionaire Deluxe converts an oil can into a television monitor. A digital counter counts from 1 to 1,000,00 each second. A Gemini G.E.L. edition.



1977 **THE OPTI-CAN ROYALE** (E)(N)

An oil can is appropriated for *The Opti-Can Royale* to create a small TV. Six different images from the Kienholzes' Berlin works can be inserted behind the Fresnel lens. A Gemini G.E.L. edition.



1979 **THE BLOCKHEAD** (E)(N)

A cinder block houses a Fresnel lens as a TV screen, and a working television radio. The broadcast can be heard, but not seen. A Gemini G.E.L. edition.



1980 **QUEEN ANNE** (E)(N)

A jerry can television is installed on a doily-topped table, flanked by an ashtray. The distorted sounds of a soccer game chortles noisily in the background. A Gemini G.E.L. edition.



1981 **THE JERRY CAN STANDARD** (E)(N)

A military surplus oil can stands in for a TV, with a cowboy movie creating a soundtrack. A Gemini G.E.L. edition.

1982 **BOUT ROUND ELEVEN** (E)(N)

For almost three decades now, Kienholz has been returning again and again, to the same few themes. The difficulty, the woe, that is in marriage: while I was up there in Hope, Nancy had shown me some photos of *Bout Round Eleven*, 1982, another recent piece. The desperate impasse of the couple in that tableau was simply a reworking of the same theme from *The Middle Islands*, 1972, and before that *Visions of Sugar Plums*, 1964.

Weschler, Lawrence. *Edward and Nancy Reddin Kienholz: Human Scale*. San Francisco: San Francisco Museum of Art, 1984: 13



1983 **THE TWILIGHT HOME** (E)(N)

Social critique is never far from the surface in even the most "formal" of the Kienholzes' work. The disquieting subject of this piece is child abuse—its decrepit appearance suggesting the lingering damaging effect of this brutal act.

Glowen, Ron. "Prologue," *Kienholz in Context: Edward Kienholz Nancy Reddin Kienholz*. Spokane: Cheney Cowles Memorial Museum, Eastern Washington State Historical Society, 1984: 2



1984 **THE ECONO-CAN** (E)(N)

One of the simplest oil can television works, a base model, per se. A Gemini G.E.L. edition.



1984 **SAME OLD SHOE** (E)(N)

“Nancy and I decided to make a small edition of TVs called *The Same Old Shoe* which could perhaps raise some of these questions about our national use and misuse of television broadcasting. Old style cosmetic cases were the right size and shape for the housing. Some 36 units were finally found in and around the Los Angeles area (they are much scarcer than we ever imagined). Shoe lasts were bought last year on the Berlin flea market. Some knobs, some lead sheeting, a few colored lights and we were in business.”
A Gemini G.E.L. edition.

Ed Kienolz, Letter to Sidney Felsen, announcement for Gemini G.E.L., January 4, 1984



1984 **DRAWING FOR THE HOERENGRACHT NO. 1** (E)(N)

In these two drawings derived from the major installation *The Hoerengracht*, the Kienholzes' recreation of Amsterdam's red light district, the television encasements frame statuettes of female forms, just as the prostitutes' windows frame the sex workers within. Each drawing creates a vignette evocative



1986 **DRAWING FOR THE HOERENGRACHT NO. 9** (E)(N)

of the characters in the environmental tableau, setting a quiet and intimate scene of the prostitutes' environs within the formal composition of wall- and floor-based assemblage works. The incorporation of the television creates another layer of voyeurism and abstraction.



1986 **ALL'S QUIET** (E)(N)

The container of *All's Quiet* resembles the television... Within it is a miniature tableau concerned with the absurdity of war. An illuminated cross is housed within a deteriorating German helmet of World War II vintage. The pose of the case dog is such that it looks as if he is lowering his front end before the cross, as if to mourn his master – a casualty of both war and the accompanying propaganda that links nationalism to religion.

Ed & Nancy Kienholz: 1980s. Düsseldorf: Kunsthalle Düsseldorf, 1989: 102



1987 **DOUBLE CROSS (IRAN CONTRA TEXT)** (E)(N)

Ed Kienholz created mock TV sets from paint cans and vanity cases some years ago... But now he and Nancy Reddin Kienholz have updated the theme, focusing on the Iran-Contra hearings in a series of “portable TVs” called “Double Cross.” The six variations...are constructed of illuminated 5-gallon white plastic water containers equipped with real antennae and knobs. The screens are framed mylar sheets imprinted with typewritten text of radio broadcasts on the hearings or other news...the words and the lines run together, so the overload of information and trivia becomes a blur... a piece of pseudo-religious statuary sits in the center of each screen, obscuring part of the text. Instead of Christ, the “figure” is a real bullet, framed or “haloed” by a cross-shaped cookie cutter that often sits on a pedestal.

Muchnic, Suzanne. “La Cienega Area.” *Los Angeles Times* 18 March 1988



1989 **TO MOURN A DEAD HORSE** (E)(N)

The vintage photograph shows the corpse of an infantryman beneath his fallen mount. A decaying hoof with horseshoe rests on the table beneath a shell-casing vase containing barbed-wire flowers. The stopped clock, a shadow drawn on a translucent back panel, and the anachronism of depicting a World War I scene on television all comment on the timeless inhumanity of war.

Hopps, Walter. *Kienholz: A Retrospective*. New York: Whitney Museum of American Art, 1996: 228



1992 **ALL HAVE SINNED IN RM. 323** (E)(N)

The ugliness of human indiscretion is the subject of this small tableau. These days, spectacles like this are inevitably conducted in the glare of the all-seeing eye of the media. The tableau indicts everyone: The Reverend Bakker, Tammy Faye Bakker, Jessica Hahn, and us, the public. Our obsession with the dirty laundry of public figures is envisioned here as an act of masturbation, a way of “getting off” on the apparent sins of others. Which is the greater sin?

Brooks, Rosetta. *Kienholz: A Retrospective*. New York: Whitney Museum of American Art, 1996: 238



1992 **CHICKEN LITTLE** (E)(N)

A reference to the classic folk tale, this water jug television frames a metal chicken toy perched on the headless body of a doll. Despite the incorporation of childish playthings and cartoonish illustrations, the work underscores the macabre and sinister qualities within the story of the little chicken who warns against the end of the world, with its hyperbole of disaster, false warnings, paranoia and hysteria. Television ratings rise as the sky falls.



1992 **SURELY SHIRLEY** (E)(N)

In front of a backdrop of the Stars and Stripes, the face of Shirley Temple, America's Sweetheart, dons a gas mask while contained in a plastic jug, and fortified behind a post office box security door decorated with a bald eagle. The television is perched on a galvanized box, decorated with a length of broken chrome and a hand-painted American flag. This work can be seen as both a caricature of jingoism and a lament for the American Condition.



1992 **USEFUL ART NO. 1 (CHEST OF DRAWERS & TV)** (E)(N)

From a series of works that incorporates furniture and other domestic fixtures, *Useful Art No. 1* stages a high-top chest of drawers with a crocheted doily, where a pair of glasses and a handful of change have come to rest. On the "wall" above the surface is the image of a preying wolf, as it surveys a snowy village sleeping peacefully below. From the small television set perched on the bureau protrudes an anus, defecating its content through the "fourth wall." The Kienholzes crack wise on media content and intention, and crack up a banal setting with blue humor.



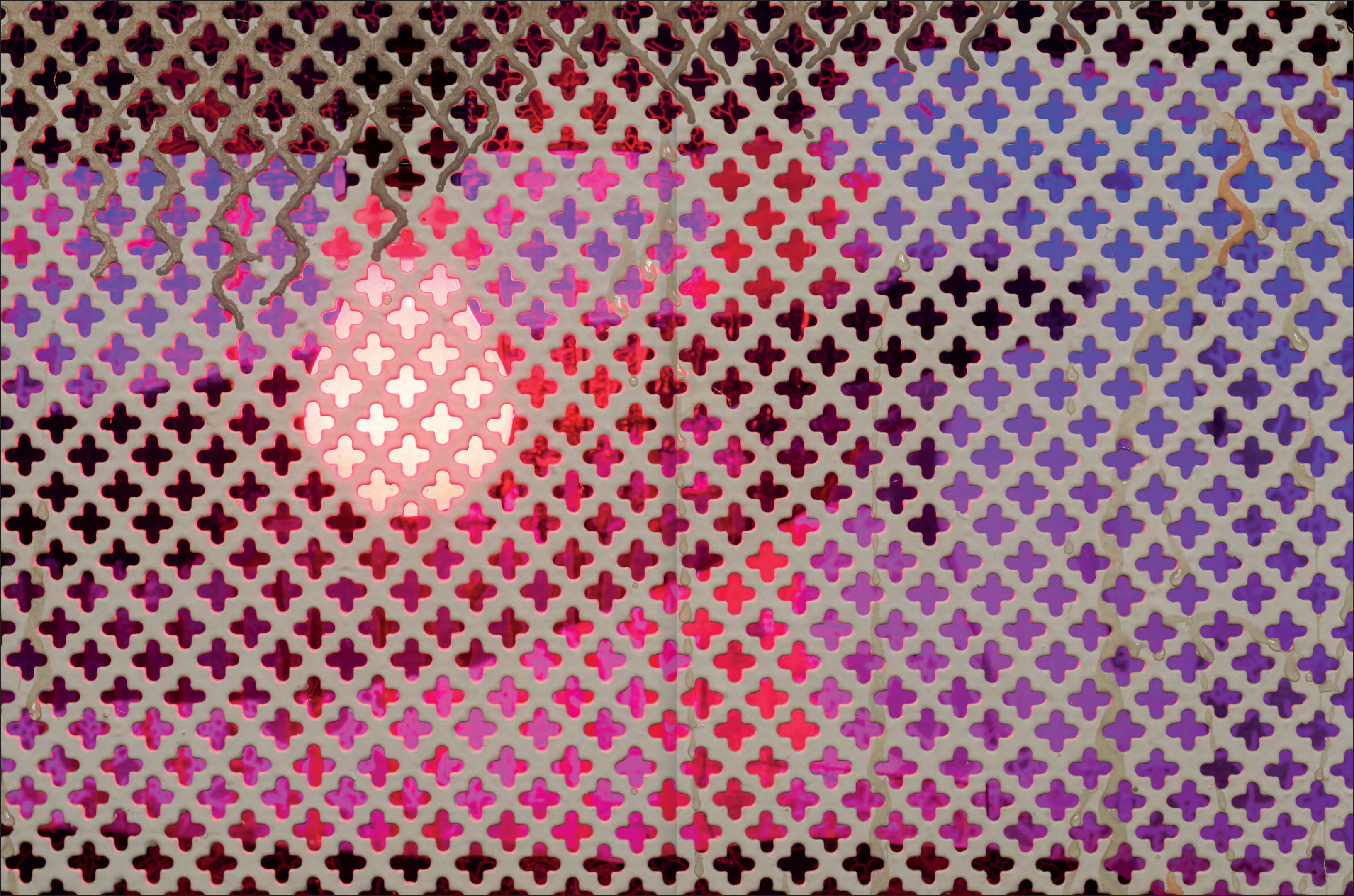
1993-94 **THE NEWSES** (E)(N)

Created at the Noack Foundry in Berlin, this work casts three hazardous waste container televisions in bronze. In each niche, talking heads have been fashioned from mannequin hat forms that present alien countenances, dressed in identical shirt collars and ties. Broadcasters from three different networks, each tells the same story, backlit before landscapes bearing the symbols of religion and war—a bullet inserted into a cookie cutter in the shape of a cross. The channel may change, but the message remains the same.



2006 **HOME SWEET HOME** (N)

Nancy Kienholz received the "gift" of a completely burned out television set, the survivor of a fortunately nonfatal fire that destroyed the house belonging to the mother of Sherry Witcraft, one of the Kienholzes' studio assistants. She constructed the resulting tableau, nestling a fake fireplace inside the melted TV, which is stacked with an immolated VCR, radio and remote control (sitting atop a cremated TV Guide) to complete the morbid scene. With its decorative wallpaper, spiritual velvet painting and sensible wallpaper, *Home Sweet Home* draws an arresting portrait of the modern hearth.





76 EDWARD & NANCY REDDIN KIENHOLZ (E)(N)

Edward Kienholz (1927–1994) and Nancy Reddin Kienholz (b.1943) began their artistic partnership in 1972. Over the course of their marriage and collaborative working relationship, the couple became widely recognized for their assemblage works and large-scale tableaux that distinguished them among the most important artists of the post-war era.

They have been the subject of numerous exhibitions worldwide, including a major retrospective at the Whitney Museum of American Art, New York in 1996, which traveled that same year to the Museum of Contemporary Art, Los Angeles, and to Berlinische Galerie, Berlin, in 1997. BALTIC Centre for Contemporary Art in Gateshead, England, organized a comprehensive survey of the artists' work in 2005, which traveled to the Museum

of Contemporary Art, Sydney, Australia in 2006. In 2009, the Kienholzes' seminal tableaux

The Hoerengracht (1983–1988) was exhibited at the National Gallery, London, and The

Amsterdam Historical Museum, Netherlands in 2011. Also in 2011, the Los Angeles County Museum of Art exhibited the rarely seen *Five Car Stud*, created by Ed Kienholz in 1969–1972.

Five Car Stud traveled to the Louisiana Museum of Modern Art, Humlebaek, Denmark in 2012, and now resides in the permanent collection of the Fondazione Prada, Milan. Major works

by Ed and Nancy were featured in *Kienholz: The Sign of the Times* at the Schirn Kunsthalle, Frankfurt, Germany in 2011, and traveled to the Museum Tinguely, Frankfurt, Germany in 2012.

In 2014, works by Kienholz were included in the 5th Yokohama Triennial, and *The Ozymandias*

Parade (1995) was presented at 10th Gwangju Biennale in Korea. In May 2016, Fondazione Prada will mount a major exhibition of works by Ed and Nancy Kienholz.

ARoS Aarhus Art Museum, Aarhus, Denmark
Ateneum Art Museum, Helsinki, Finland
Berlinische Galerie, Berlin, Germany
Cantor Arts Center, Stanford, CA
Centraal Museum, Utrecht, The Netherlands
The Centre Pompidou, Paris, France
Dallas Museum of Art, Dallas, TX
The Dayton Art Institute, Dayton, OH
Fondazione Prada, Milan, Italy
Sara Hilden Art Museum, Tampere, Finland
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
The Israel Museum, Jerusalem, Israel
Laguna Art Museum, Laguna Beach, CA
Los Angeles County Museum of Art, Los Angeles, CA
Louisiana Museum of Modern Art, Humlebaek, Denmark
Magasin III, Stockholm, Sweden
The Menil Collection, Houston, TX
Moderna Museet, Stockholm, Sweden
Museum Moderner Kunst Stiftung Ludwig Wien (mumok), Vienna, Austria
Musée départemental d'art ancien et contemporain, Epinal, France
Museo de Arte Contemporáneo, Caracas, Venezuela
Museum Ludwig, Cologne, Germany
Museum of Contemporary Art, Los Angeles, CA
Museum of Contemporary Art North Miami, Miami, FL
Museum of Contemporary Art San Diego, San Diego, CA
The Museum of Fine Arts, Houston, TX
Museum of Modern Art, New York, NY
National Gallery of Art, Washington, D.C.
National Gallery of Australia, Canberra, Australia
Neue Nationalgalerie, Berlin, Germany
Northwest Museum of Arts and Culture, Spokane, WA
Norton Simon Museum, Pasadena, CA
Orange County Museum of Art, Newport Beach, CA
Francois Pinault Foundation, Venice, Italy
Portland Art Museum, Portland, OR
San Francisco Museum of Modern Art, San Francisco, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Smithsonian American Art Museum, Washington, D.C.
Speed Art Museum, Louisville, KY
Staatsgalerie Stuttgart, Stuttgart, Germany
Stedelijk Museum, Amsterdam, The Netherlands
Tate, London, UK
Walker Art Center, Minneapolis, MN
Weisman Art Museum, Minneapolis, MN
Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA

80 CREDITS

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