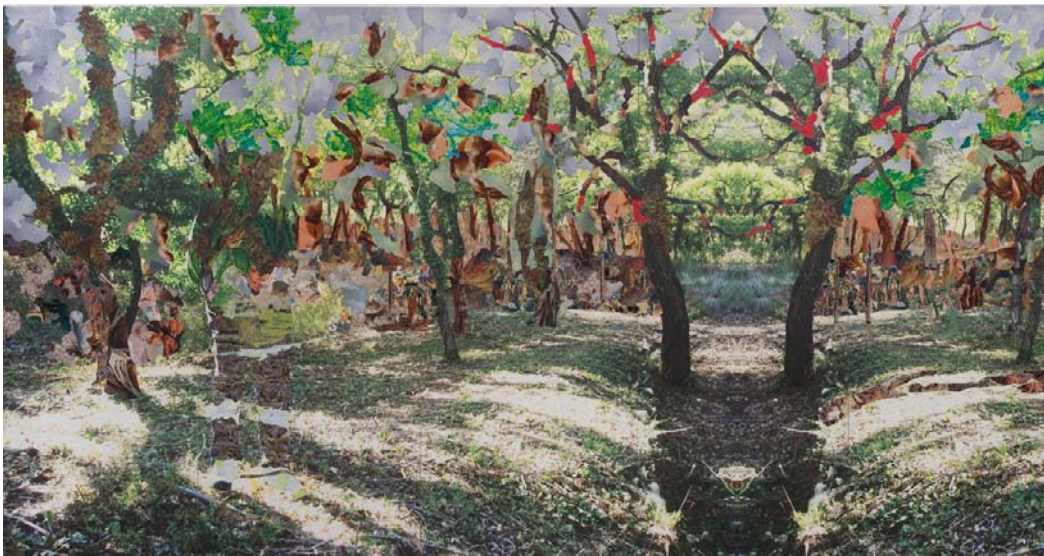


Tony Berlant

7 July - 28 August, 2010

Opening reception for the artist:

Wednesday 7 July, 6-8 p.m.



Tony Berlant
Terrace, 2010
 found and fabricated printed tin collaged on laser ink jet printed plywood panel with steel brads 5 panels
 90 x 170 in. (228.6 x 431.8 cm) overall

Venice, CA – L.A. Louver is pleased to announce an exhibition of new work by the Los Angeles-based artist, **Tony Berlant**.

In this new series, Berlant uses a broad spectrum of materials to create complex, richly colored works inspired by the vineyards and gardens of Château La Coste, located outside Aix-en-Provence, France.

*My new work is about pacing and focused selection,
 both visually and psychologically.*

----- Tony Berlant

In Fall 2009, Berlant visited Château La Coste to assist in siting three large-scale architectural sculptures that he created in the mid-1960s, and which will be permanently exhibited in individual glass structures designed by Frank O. Gehry. The sculptures will be part of an open-air installation on the château's grounds, and joined by sculpture from internationally renowned artists, including Louise Bourgeois, Richard Serra and James Turrell. The sculpture installation is just one element of an expansive new development project that includes an art center and music pavilion, and is overseen by architect Tadao Ando, with new buildings by Sir Norman Foster, Jean Nouvel and Renzo Piano, in addition to Gehry.

Berlant did not visit Provence with the intention of creating work based on the landscape. However, he has held a long fascination for this area, where Neanderthals once lived, and which was the home and source of inspiration of Paul Cézanne. Following a visit to Cézanne's studio, Berlant and his wife, Helen Mendez Berlant, spent several hours exploring the vineyards and forest surrounding the château. During this time, they shot many photographs that Berlant hoped would assist in determining, with Gehry, a

site for his sculptures. It was only after his return to Los Angeles that Berlant fully understood the richness of the photographic material, and its potential to help him convey worlds that existed beyond outward appearances.

In the course of developing this new series, Berlant also chose to evolve his technique: combining altered photographs, which he prints onto wood panel, with metal collage and painting. Berlant has used photography since the early 1960s, and has employed it in several ways: either as dominant printed imagery (such as in the series of works created in the early 1990s, including *New York, No. 89*, 1992 and *L.A.X. No. 59*, 1992), or in the manner of a drawing, to provide a framework over which he applies tin. In these new works, Berlant gives increased attention to his original photography and its manipulation. Recent printing techniques have also allowed him to apply the photographic images directly onto sanded and gessoed wood panels with rich, saturated colors. Over this visual field, Tony selects areas to cover with found and fabricated tin that itself bears preexisting images. Attached to the surface with steel brads, the metal collage has the effect of either bringing to the fore and highlighting areas of the composition, or pushing back to define background passages. Berlant paints the sides of the panel to mirror the landscape image, and its effect is to extend the picture plane. He also creates this Rorschach effect within the “body” of the work, which serves to free the viewer’s mind to conjure deep-seated imagery. In concert, these materials generate dimension and drama: the panels become three-dimensional, both visually and physically, and all elements merge into one animated vision. Out of the landscapes Berlant conjures psychological territories, which he has described as “mindscapes.” As such, Berlant acknowledges landscape as a metaphor for the unconscious, and with that, follows in the tradition of artists such as Courbet and Monet, as well as Cézanne.



Tony Berlant
There and Back, 2010
found and fabricated printed tin collaged on laser ink jet printed plywood
panel with steel brads
70 x 53 in. (177.8 x 134.6 cm)

Tony Berlant was born in New York in 1941, and moved to Los Angeles when he was a young boy. He remained in Los Angeles to study at the University of California Los Angeles, where he earned both a MA and MFA, and went on to teach in the university’s art department. In 1964, LACMA awarded Berlant the New Talent Purchase Grant. From this time onwards, he has exhibited widely throughout the United States: the large-scale architectural sculptures that will be installed at Château La Coste were exhibited in a 1973 solo exhibition entitled *The Marriage of New York and Athens*, Whitney Museum of American Art, New York, New York. Further solo museum exhibitions include Wichita Art Museum, Wichita, Kansas (1971); Contemporary Art Museum, Houston, Texas and Los Angeles County Museum of Art (1982); Cedar Rapids Museum of Art, Iowa (1992); Bemis Center for the Arts, Omaha, Alabama (1997) and The Contemporary Museum, Honolulu, Hawaii (2003).

In Summer 1997, Berlant’s work was included in the Louisiana Museum’s presentation of *Sunshine Noir: Art in LA 1960-1997*, and in 2006, he participated in the landmark exhibition, *Los Angeles 1955-1985* at the Centre Pompidou, Paris, France. Berlant’s work is represented in many private and public collections, including the Whitney Museum of American Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art and the Museum of Contemporary Art, Los Angeles. Major U.S. public commissions include the Eli and Edythe Broad Stage, Santa Monica; Fox Network Center, Los Angeles; San Francisco Art Commission, San Francisco International Airport; and the Minneapolis Institute of Art, the Mayo Clinic, and Target Corporation, Minneapolis.

Second Floor Gallery

Rogue Wave Projects/Matt Wedel: *Child flower tree landscape*

sculpture and works on paper

Skyroom

Mark di Suvero

sculpture

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