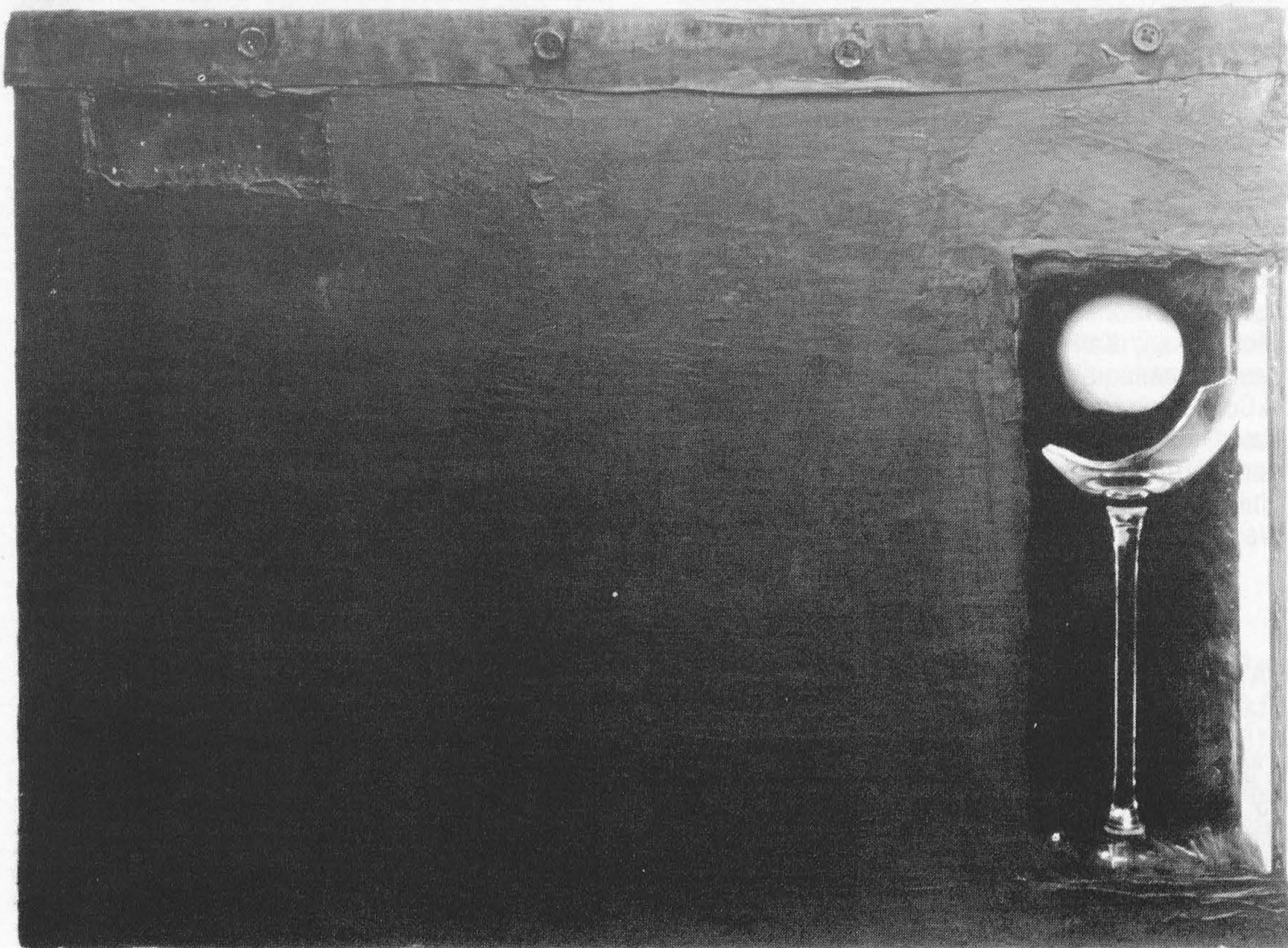


Venice/Santa Monica



Dan Abramson, "Enigma: A Case History," 1994, mixed media, 12 $\frac{3}{4}$ x 17 x 5 $\frac{1}{4}$ inches at Sherry Frumkin Gallery

BARBARA ACKERMAN 2040 Broadway, 90404 • 310-829-0303, fax 310-453-8803 • tues-sat 11-6 & by appt • Contemporary stone sculpture from Zimbabwe (Shona) • Presenting both internationally acclaimed & emerging artists such as J. Mariga, B. Matemera, B. Mteki, C. Madamombe, Z. Njobo, A. Nyanhongo & others

ANGLES GALLERY 2222 & 2230 Main, 90405 • 310-396-5019, fax 310-396-3797 • tues-sat 10-6 • Please call the gallery for current exhibition information

ART SOURCE L.A., INC. 11901 Santa Monica, Suite 555, 90025 • 310-479-6649, fax 310-479-3400 • by appt only • Contemporary paintings, sculpture, works on paper, photography, furniture, master prints, commissions • Professional art consulting worldwide • Private & corporate acquisitions, hospitality & health care • Complete curatorial services, studio tours, traveling exhibitions, exhibitions in alternative spaces • Contact Francine Ellman

RUTH BACHOFNER 2046 Broadway, 90404 • 310-829-3300, fax 310-449-0070 • tues-sat 11-5:30 • Selina Trieff "New Paintings" & Lawrence Argent thru Nov 26 • Member Santa Monica/Venice Art Dealers Association

ROBERT BERMAN Broadway Gallery Complex: 2044 Broadway, 90404; Bergamot Station: 2525 Michigan Ave C2, 90404 • 310-453-9195, 310-392-9625, fax 310-453-2383 • tues-sat 11-6 or by appt • BGC: Pamela Goldblum & Jeff Kaisershot "The Saints Project" thru Nov • Bergamot: Jill D'Agenica "Angels" Nov-Dec • Member Santa Monica/Venice Art Dealers Association

RUTH BLOOM 2036 Broadway, 90404 • 310-829-7454, fax 310-828-2624 • tues-sat 11-6 or by appt • Boyd Webb thru Nov 13 • main gallery: Erik Levine; project room: Robert Feintuch Nov 17-Dec 23 • Member Santa Monica/Venice Art Dealers Association

BLUM & POE 2042 Broadway, 90404 • 310-453-8311, fax 310-453-2821 • tues-sat 11-5 • Chris Wilder "Project Blue Book" thru Nov

ARTSCENE™

The Monthly Digest to Art in Southern California



This sequence of three one-room one-person shows hovers around the unifying theme of figure as subject. "Hover" because while **Anita Huffington** quite forthrightly sculpts the human body out of bronze, **Dan Abramson** barely refers to it in his collagetransfer-drawings. **Diane Buckler** mediates between the two extremes, combining photographic renderings of the female figure with images, also photographically derived, of architectural details and spaces. Buckler effects these montages as low-relief etchings in granite, conjuring ancient sculpture--and modern-day tombstones--with equal doses of irony and elegance. Huffington's work recalls Rodin, and especially certain of Rodin's acolytes (Bourdelle, Despiau, Saul Baizerman), in its emphasis on corpus as sculptural form. Despite a thoroughgoing traditionalism, its sensuous palpability gives Huntington's art an immediacy as compelling as Buckler's. Abramson's work on paper, too, is rooted in a certain tradition, that of the collage poised between texture and image. Think Rauschenberg, think Schwitters. Think Abramson, too. His delicate approach, intimate, restrained, notational and iconic, is as distinctive as it is delicious (Louis Stern Fine Art, West Hollywood).

STEPHEN DE STAEBLER "WING-ARM TORSO"

NORMAN SCHWAB • EDIE ELLIS-BROWN • TIFFANIE MORROW • ALFRED STIEGLITZ' *CAMERA NOTES* • "DECADE OF PROTEST" • SUSAN HORNBEAK-ORTIZ • AND MUCH MORE

Art Notes: I

By Suzanne Muchnic

Los Angeles Times
January 11, 1998

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ART IN THE SKY: Advertisements for the new Getty Center hang from street posts all across Los Angeles, but they aren't the only art banners in town. Fourteen West Hollywood art dealers have joined forces to promote their area with a "Sky Gallery" displaying 28 banners bearing images by artists whose work is shown in the galleries.

Among the images lining Melrose Avenue and Robertson and Beverly boulevards are a pair of ballroom dancers by Larry Rivers, a heavily made-up woman's face dubbed "Hot Lips" by Gronk, abstractions by Dan Abramson and Stanton Macdonald-Wright, a musical score by Roy Lichtenstein and a visionary scene by Agnes Pelton.

The project is sponsored by the Avenues of Art and Design Business Improvement District, a 400-member business association in West Hollywood that promotes the area as a unique destination for art and design, furnishings, clothing and dining. With the Pacific Design Center as its imposing centerpiece, the district is best known as a resource for interior design. But art galleries have had a strong presence there for many

years. Cooperative ventures, such as the banners and joint openings, are raising the galleries' public profiles in an effort to broaden their audience.

"Our galleries contribute to the vitality of the neighborhood, as we hope the banners do," said dealer Louis Stern. Merchants in the area offer everything from New Age books and herbal remedies to designer clothes and fine art, he said. The purpose of the banners is "to enliven the experience of walking or driving through the district."

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(Excerpts from press releases by Sonrisa Fine Arts, January, 1992 and Sherry Frumkin Gallery, June, 1993)

DAN ABRAMSON

The artist, who grew up in Southern California, moved to New York and exhibited there during the 1960's. He showed brash abstract expressionist canvases and, later on, pop-realism. In 1967, the New York State Council on the Arts included Abramson's work in an exhibition that featured Albers, Dine, Lichtenstein, Oldenburg, Rauschenberg and Warhol. Yet, at that point of recognition the young artist ceased to publicly exhibit his work.

In the Catskill Mountains during the 70's, Dan Abramson began a series of hand-hewed cubes of solid pine. The cube surfaces, though individualistic and sensual, proved limiting to the imagination. Eventually, the artist began to see through the density of his pieces. He everted the structures, in a sense, and thus his hand made, seasoned-looking boxes evolved.

Having returned to California, Abramson began to exhibit again in 1987. In "The Gallery Series" exhibition (1993), the idea of the box is brought by the artist toward an absolute. Each box evokes a meaning without naming it. "In art", says Abramson, "what the artist thinks matters only as form. It's the viewer's perception that gives the object meaning."

DAN ABRAMSON

Lost Paper Collage

Collage, as we know, is a proportioning of various materials (as paper, fabric, etc) glued to a surface. I refer to my process as Lost Paper collage because, in simplest terms, only the inks get glued to the surface. The papers upon which the inks had originally been printed are eliminated.

The Lost Paper process differs from other transfer print methods for these reasons: no solvents or print-making devices are used. Also, there is no obligation to replicate the source images. Their shapes, textures, even their colors are manipulated and altered. Sometimes I use printed copies of my own drawings as source material.

But regardless of the source, the objective is (as with all collage) to create form that both overwhelms and denies its origins.

Los Angeles Times

FRIDAY, MAY 14, 1999

Art Reviews

By LEAH OLLMAN
SPECIAL TO THE TIMES

Dan Abramson's "lost paper" collages—made by a transfer process rather than gluing—read like nostalgia-infused pages of a collective scrapbook. Familiar cultural icons appear (the writer Solzhenitsyn, the painter Gorky, the financier J.P. Morgan), along with bean can labels, shopping lists, travel advertisements and old photographs of buildings, streets and movie theaters.

Abramson builds slight constellations of meaning within each image. "Magic," for instance, pairs the stenciled word "abracadabra" with the label from a package of Prozac. Though hardly profound, these collages effectively evoke the texture of memory, its eroded edges and amusing, associative logic.

● *Louis Stern Fine Arts, 9002 Melrose Ave., (310) 276-0147, through May 29. Closed Sundays and Mondays.*

SHERRY FRUMKIN GALLERY

BERGAMOT STATION T-1 2525 MICHIGAN AVENUE SANTA MONICA CA 90404 TEL (310) 453-1850 FAX (310) 453-8370

PRESS RELEASE

NOVEMBER -DECEMBER 1994

Dan Abramson

"Archives"

November 19 through December 24, 1994

Artist Reception: November 19 from 4-6 pm

Artist Talk: December 3 from 3-5 pm

A series of box constructions and objects forms the body of work in "Archives," the second solo exhibition of work by Dan Abramson at Sherry Frumkin Gallery.

In the lofty, free-standing "Annie," a sleek vertical column of stacked letters and memorabilia is encased in glass and anchored at the base into a solid dark piece of constructed furniture. A red ribbon ties off one bundle, and except for the occasional red and blue stripes on the edges of air mail letters, the mostly white and aged yellow papers stand in quiet testimony to loves and lives long past. The archives in this piece were left behind by the artist's mother.

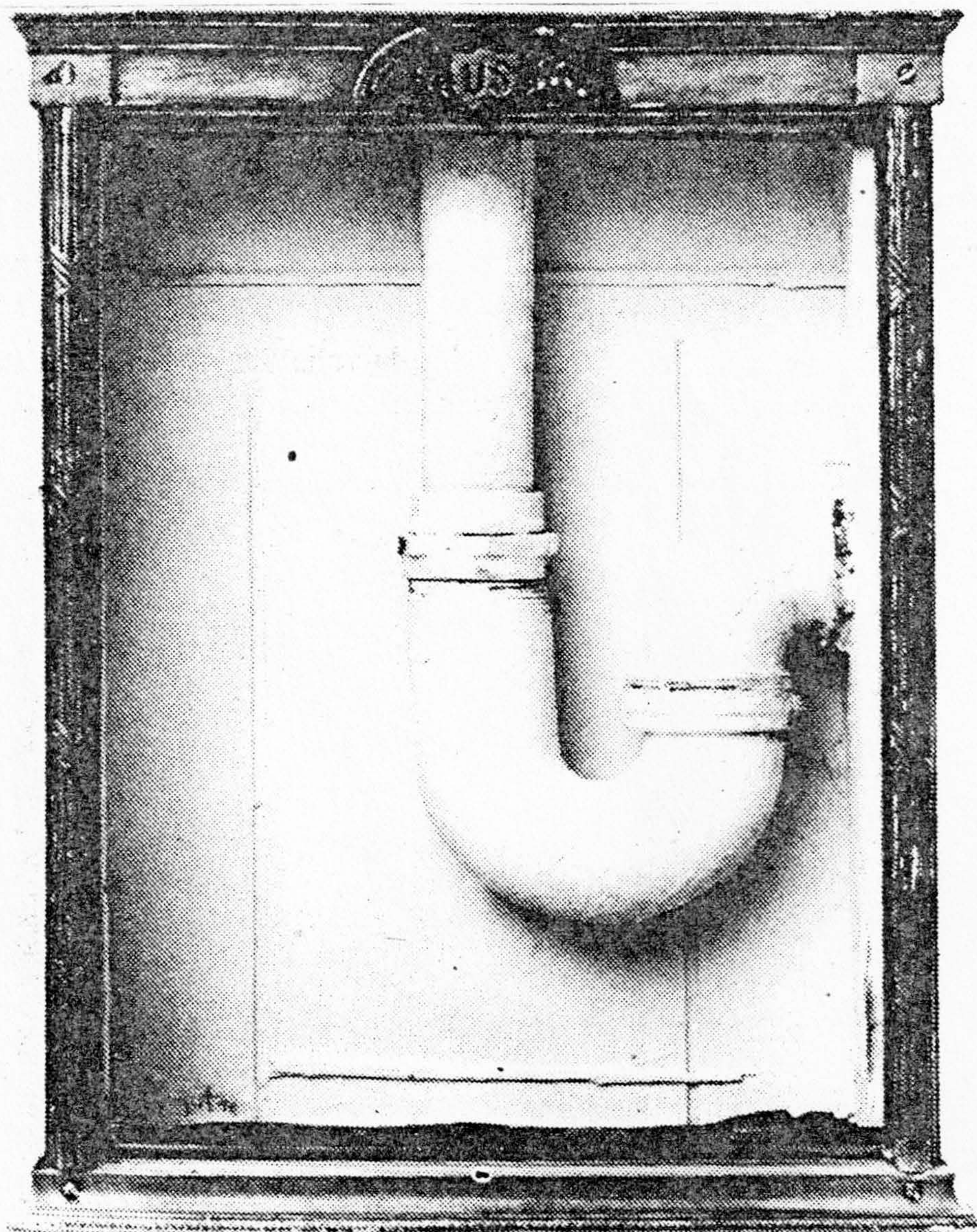
The January earthquake provided other "archives" for the artist. A horizontal stack of broken plate glass is speared by a metal rod and encased in a wooden box in "Euphoria," and in "Enigma: a Case History," a simple white ball hangs suspended over a broken goblet surrounded by a minimalist black box.

The current exhibition also features works that reflect on such fertile topics as vulnerability, fatigue, Utopia, Czar Nicholas II and paperwork management. With a keen sense of humor, Abramson offers a trio of objects represented to be "The Lost Magrittes." In "International Conference on Aging," two swordsmen bookend crossed red candles burned at both ends.

Abramson's process involves what he calls "a necessity to obsess on a given subject while the object evolves." Yet subjectivity per se is usually a background character in the artist's understated constructions. Narrative aspects notwithstanding, it remains clear that the timeless qualities of form and space remain Abramson's top priorities.

PHOTOS OR MORE INFO: SHERRY FRUMKIN OR CHRISTINE NORMILE

Deconstruction Art. Sonrisa Art & Antiques hosts an exhibition of works by Dan Abramson, made from previously used woods and glass and a variety of discarded materials, which the artist calls "deconstructions." A reception takes place tonight. **Free.** 7-9 p.m. 7609 Beverly Blvd., Los Angeles. Info: (213) 935-8438.



"Untitled," by Dan Abramson. See Friday.

CALENDAR

LOS ANGELES TIMES • JUNE 13, 1993

ART

Blvd., (213) 857-6000). Tue.-Thur., 10 a.m.-5 p.m.; Fri., 10 a.m.-9 p.m.; Sat.-Sun., 11 a.m.-6 p.m. "Mark Tansey," the first major retrospective of the contemporary American artist, featuring 25 paintings from 1979 to 1992. Ends Aug. 29. &

Minoko Grimmer, "Arrangements: An Installation of Musical Vessels," and **Wes Christensen**, recent paintings (Koplin Gallery, 1438 9th St., Santa Monica, (310) 319-9956). Ends July 10.

FRIDAY

Palos Verdes Art Center (5504 W. Crestridge Road, Rancho Palos Verdes, (310) 541-2479). Mon.-Sat., 1-4 p.m.

"Annual Juried Membership Exhibition." Ends July 24.

"Small Treasures," group show of small two- and three-dimensional art. Ends July 31.

Masami Teraoka, new prints (Bobbie Greenfield Fine Art, 74 Market St., Venice, (310) 302-1771). Ends July 31.

Reinhard Voigt, "In Memory of Petra Kelly" (Angles Gallery, 2230 Main St., Santa Monica, (310) 396-5019). Ends July 24.

Patricia Moisan, paintings (Angles Gallery, 2222 Main St., Santa Monica, (310) 396-5019). Ends July 24.

Jeff Stoll, mixed media; **Soraya Muhlert**, drawings; **Rick Monzon**, architectural landscapes; and **Christina Peters**, photography (Flux Gallery, 1800 Colorado Blvd., Eagle Rock, (213) 257-8166). Ends July 11.

SATURDAY

Gene Autry Western Heritage Museum (Griffith Park, 4700 Western Heritage Way, (213) 667-2000). Tue.-Sun., 10 a.m.-5 p.m. "June-teenth," lobby exhibition of African-American artifacts from the museum's collection in celebration of the holiday commemorating the end of slavery. Ends July 19. &

Conejo Valley Art Museum (193A N Moorpark Road, Thousand Oaks, (805) 373-0054). Wed.-Sun., noon-5 p.m. "One Drum," abstract drawings, monotypes and mixed-media paintings by Barbara Bouman. Ends July 18.

Downey Museum of Art (10419 Rives Ave., Downey, (310) 861-0419). Wed.-Sun., 2-5 p.m. "Water, Water\$ Water?" and "Road: Century Freeway Project," installations by Holly Crawford. Ends July 18. &

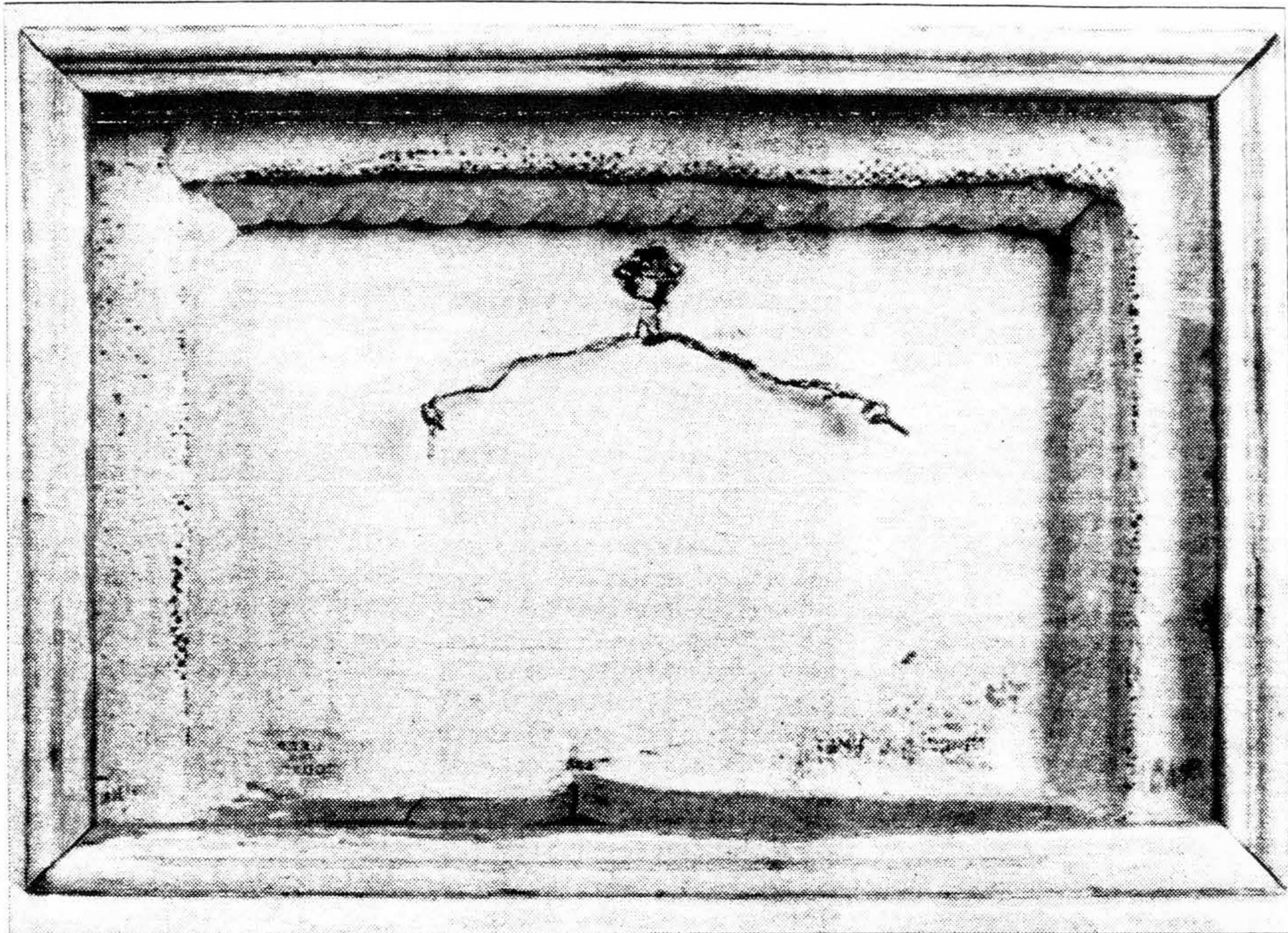
Art Center (Williamson Gallery, 1700 Lida St., Pasadena, (818) 584-5144). Tue.-Sun., noon-5 p.m.; Thur., noon-9 p.m. "Telling Tales: 19th-Century Narrative Painting From the Collection of the Pennsylvania Academy of Fine Arts," includes paintings by Mary Cassatt, Charles Wilson Peale, Thomas Sully, Edward Hicks and William Merritt Chase. Ends Aug. 21.

George Yepes, paintings (Gallery X, 6161 Santa Monica Blvd., Suite 303, Hollywood, (213) 957-0192). Ends July 18.

Dan Abramson, constructed boxes; **Rick Davis**, painted constructions; and **Corey Stein**, drawings, collages, kinetic sculpture (Sherry Frumkin Gallery, 1440 9th St., Santa Monica, (310) 393-1853). Ends July 17.

Mark Tansey, paintings and works on paper (Kohn Abrams Gallery, 9002 Melrose Ave., West Hollywood, (310) 278-8790). Ends July 13.

Group Show, "Home Alone" (Bliss, 825 N. Michigan Ave., Pasadena, (213) 661-9316). Ends July 3.



INTA KRUKLE

Dan Abramson's 1993 construction "Gallery (123)" is part of a show at Sherry Frumkin, Santa Monica.

EVENTS

TODAY

Holy Unwholesome Humor! (Museum of Contemporary Art, 250 S. Grand Ave., (213) 621-2766). An in-person screening of independent filmmaker George Kuchar's most recent video work. Free with regular museum admission. 2 p.m.

Chalk on the Walk (Pasadena City Hall Plaza, One Colorado, Colorado Boulevard at Fair Oaks Ave., Pasadena, (818) 449-3689). More than 100 artists will gather for Los Angeles' first street painting festival, a benefit for All Saints AIDS Service Center and the Light-Bringer Project. 11

THURSDAY

OUT Auction Readings (8000 Sunset Blvd., (310) 996-1188). Readings from the works of gay authors by Bea Arthur, Ally Sheedy, Barbara Bain, Lesley Ann Warren, Mary Woronov and Michael Kearns. 7:30 p.m. \$25.

SATURDAY

Dark City Lights (Echo Park Recreation Center, 1632 Bellevue Ave., (213) 484-1349). A one-evening exhibition of fluorescent art by artists including Eloy Torres, Ernesto de la Loza, Barbara Mendes, Gloria Westcott, Guillermo Bert, Rudy Calderon, Paul Botello and Vinzula. Subtitled, "An Art Exhibition in the Undergrounds of the Lake," the event features a multimedia theatrical performance, "Virtual Mirror," at 8:30 and 10:30 p.m. \$5. 8 p.m.-midnight.

OUT Auction '93 (8000 Sunset Blvd., (310) 996-1188). Live auction to benefit the Los Angeles Gay & Lesbian Community Services Center, featuring works by artists including Don Bachardy, John Baldessari, Jo Ann Callis, Judy Fiskin, Jenny Holzer, Ellsworth Kelly, Roy

Norton Simon Museum (411 Colorado Blvd., Pasadena, (818) 449-6840). Thur.-Sun., noon-6 p.m.

"La Fiesta Brava: Goya's La Tauromaquia." Ends July 11.

"The Nabis," paintings, prints, sculpture and furniture. Ends July 18.

"Paintings and Works on Paper by Jori Altoon." Ends Sept. 18.

"World War I and II Posters: A Persuasive Art." Ends Nov. 14. &

Huntington Library and Art Collection (1151 Oxford Road, San Marino, (818) 405-2141). Tue.-Fri., 1-4:30 p.m.; Sat.-Sun. 10:30 a.m.-4:30 p.m.

"Gainsborough and the British Landscape Tradition." Ends Aug. 22.

"From Allegory to Activism: Changing Images of Women in American Illustration, 1890-1920." &

Lannan Foundation (5401 McConnell Ave., Marina Del Rey, (310) 306-1004). Tue.-Sun. 11 a.m.-5 p.m. "Photography in Contemporary German Art: 1960 to the Present. Part I." End June 27. &

Santa Monica Museum of Art (2437 Main St.

STYLE FILE

CURRENT TRENDS IN DESIGN • BY STEVE HOLLEY

Good Things Come to Light

Primitive, sci-fi, sculptural. Folksy, conceptual, tribal. Industrial, whimsical; lyrical, mythic. You're tired of that lamp with a big shade? So contemplate a laundry list of descriptions for the coming phase in lighting options. Yet another revolution in lighting is occurring, and it's a human one. Not that those precision fixtures lit by tiny halogen lamps are going the way of the ozone layer. But an artistic/craft sensitivity is arriving to soothe the science of electric lighting, that magical phenomenon that began a mere 110 years ago.

"I call it humanistic high tech," offers Greg Moul, who recently opened See the Light, a lighting gallery in Venice, California, that features artist-designed lamps. Lighting as art has its roots in the flourishing art furniture/functional art movement, in which many who would have become fine artists have

From folksy to primitive-futuristic, art lighting includes (left to right) Dan Abramson's "Soldier Lamp" in wood and galvanized metal; sconces of willow and rice paper by Joseph Shuldiner; Eugenia Butler and Annette Ribarich's classical copper "Vessel" lamp; and Donna Reinsel's "Boatlamp" of gut—all from Gallery of Functional Art.