

of Truth

Circle o

Curatorial
Assistance. Advisory. Exhibitions.

Circle of Truth

49 Paintings Ending with Ed Ruscha

CURATED BY

LAURA HIPKE AND SHANE GUFFOG

EXHIBITION PROSPECTUS

Foreword

CURATED BY

Laura Hipke and Shane Guffogg

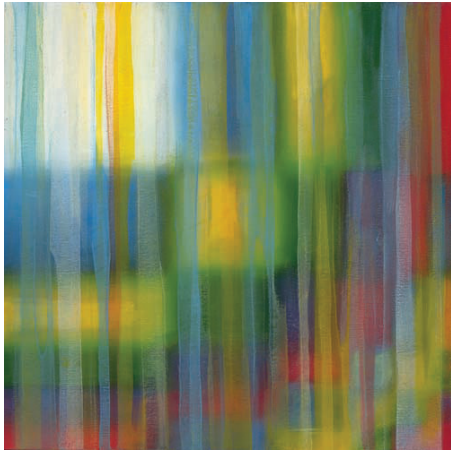
“Circle of Truth” is the visual equivalent of the childhood game where a message whispered in the ear of a first person, then relayed to a second person, a third, and so on until the original message becomes so mangled by its reinterpretation that by the time it arrives at its final understanding the words hardly bear any resemblance to the original.

This domino chain started with a source painting created by “Circle of Truth” co-curator Shane Guffogg, whose work was delivered anonymously, along with a blank canvas, to the second artist in “the Circle.” Each subsequent artist then received an identical package: the anonymously created previous artist’s painting, a blank canvas, and the instructions to find and paint their response to the “truth” that they saw in the first painting. This chain was repeated to some 49 artists over a period of nine years.

The resulting exhibition and accompanying catalogue provides a compelling insight into the creative process. The particular vision each artist brings to this “Circle of Truth” shows us just how differently we all see the world. Sequentially hung from the first painting, Shane Guffogg’s musing on the spatial ratio of “the golden mean” evolved to painting number 49 by Ed Ruscha who muses on an alternative truth with his work titled “In”.

This visual dialogue conducted by some of our leading contemporary artists could not be more relevant in a time when “fake news” has become the currency of the media. It raises questions of perception, integrity, and authenticity and the state of ethical values and in contemporary society. Perhaps we come away with the idea that “truth” itself is relative. Or perhaps the “Circle of Truth” asks us a series of larger questions such as: “What is our responsibility to preserve truth? How does the subtle erosion of our belief in “truth” affect us? The “Circle of Truth” asks us to join in the conversation and decide for ourselves where we stand.

1



Shane Guffogg
Sequence #1 2009
 Oil on Linen

“The Golden Mean is the mathematical code of nature that gives the flower the instructions on how to grow its petals, or the ratio of the inner part versus the outer part of water as it goes down a drain. It is the same ratio up in the sky that we can see on a clear night — the way the solar systems revolve around the center of the Milky Way Galaxy.”

2



Lisa Adams
Sequence #2 2009
 Oil on Linen

“Overlaying stripes across the entire surface of the painting, I created a look much like the experience of rushing by a fence and seeing the landscape beyond, like a Muybridge effect. Whereas the given painting feels soft in focus and attitude, I responded with a cold and hard-edged attitude.”

3



Margaret Lazzari
Sequence #3 2009
 Acrylic on Linen

“When I stared fixedly at the painting, pink afterimages appeared like dancing lines jumping around the blue bars, or pink clouds floating among the blue amorphous shapes. Rigidity, clarity, and definition dissolved, reappeared, and dissolved again.”

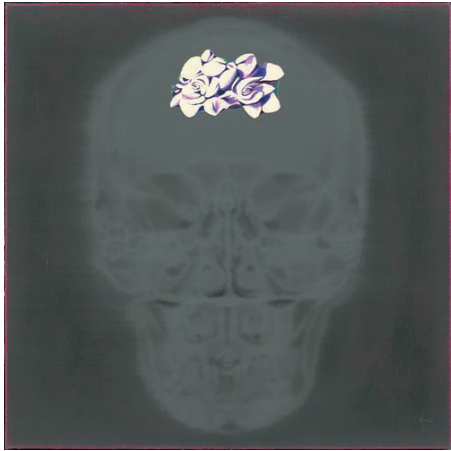
4



Jim Morphesis
Sequence #4 2009
 Oil and Mixed Media on Linen

Subtle representational elements, entering from the top of the picture plane suggested that something else was going on. I began to feel as though I was looking at the ghost of a destroyed organic structure.”

5



Alison Van Pelt
Sequence #5 2009
 Oil on Linen

“My response was to paint a self-portrait. A doctor x-rayed my head and I worked from that image. The x-ray served as documentation of my underlying veracity, exactness, fact, (all synonyms for truth).”

6



Matthew Thomas
Sequence #6 2009
 Tempera on Linen

“The revelation was the experience provided me an opportunity to challenge my preconceived views of doing and being and to extend my potential into the unknown... I feel the results were an act of sincerity and a willingness to make bridges.”

7



John Scane
Sequence #7 2009
 Oil on Linen

“I felt like I had a mystery to solve to unlock its meaning. I kept coming back to the idea of birth and a flowering of life, the birth of the solar system or even the universe.”

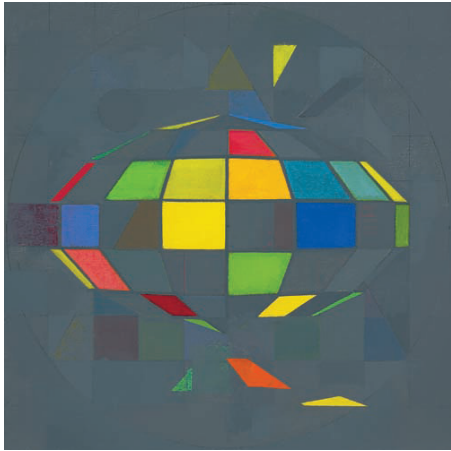
8



Michelle Weinstein
Sequence #8 2009
 Mixed Media on Linen

“I knew I wanted the piece to hover between an analysis (all of the discoveries about the birth of the universe as we know them today were discovered in a laboratory, and I wanted this implied visually) while creating forms that were biomorphic, squiggly, wriggling with beginnings.”

9



Vonn Summer
Sequence #9 2009
Oil on Linen

"I found it surprisingly frustrating. I started over. Staring again at the piece I was given, I tried to see the essence of what was there."

10



Ruth Weisberg
Sequence #10 2010
Oil on Linen

"In pursuit of Truth, we are only allowed to see one link, one small part of the larger puzzle. The Surrealists who invented the game of Exquisite Corpse hoped that a mysterious and only partially revealed prompt would provide access to the unconscious and encourage great leaps of the imagination."

11



Stanley Dorfman
Sequence #11 2010
Oil on Linen

"My intention was, using the circle as a starting point, to somewhat express my feelings of my despair and concern for the future of our out-of-control lives! There are no comforting hands to catch our fall!"

12



Kim Kimbro
Sequence #12 2010
Acrylic on Linen

"Some of the spherical and linear elements of the visiting painting remained, but many were burnished away in the process of making the piece my own. It was quite thrilling to start with the same DNA, so-to-speak, and to end up with completely different looking siblings."

13



Charles Arnoldi
Sequence #13 2010
 Acrylic on Linen

"I have been working on multiple panel fractured arc paintings for some time now. They have an inherent circular momentum and I decided to paint one for this project."

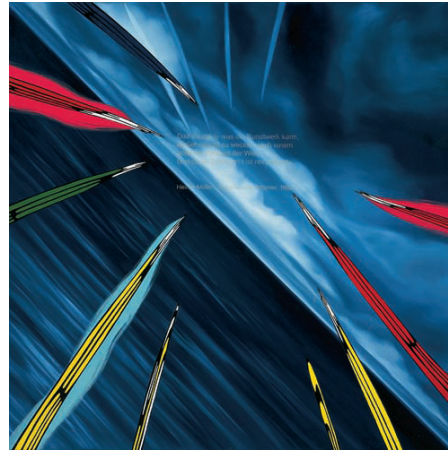
14



Ron Griffin
Sequence #14 2010
 Acrylic on Linen

"My seemingly abstract, anthropomorphic shapes are actually an exact representation of a paper toilet seat cover folded in a complex situation."

15



Doro Hofmann
Sequence #15 2010
 Acrylic on Linen

"The painting implied movement to me, a forward drive of culture, art and poetry. As I am interested in Pop Art, I chose Roy Lichtenstein's brush strokes to depict motion."

16



Paul Ruscha
Sequence #16 2010
 Acrylic, Ink and Vacuform Plastic on Linen

"I got the feeling from the painting which was brought to me, that its motion of falling through space was like careening in an uncontrolled path of unfinished fate. I feel that the word, falling made me recall that delicious taste of love."

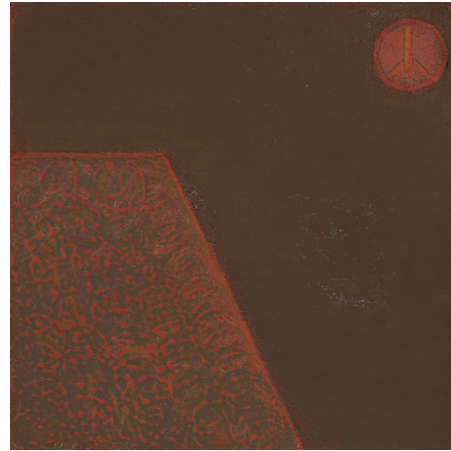
17



Randall Cabe
Sequence #17 2010
 Oil on Linen

“So, the closest thing I had to a duck and to the blood-red in the artwork that was sitting in my studio, was a 1960s badminton birdie I had inherited from all the crap I had salvaged from my grandparent’s house, after my grandmother died. I had always wanted to paint the birdie but never had made it a priority, despite it having great sentimental value.”

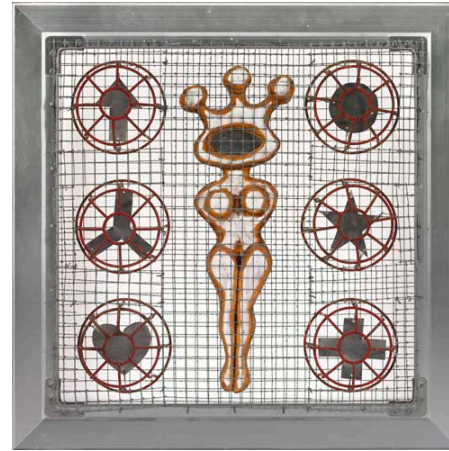
18



Rhea Carmi
Sequence #18 2010
 Mixed Media on Linen

“I digested those thoughts and decided to use the salt and soil as materials for the work. Both stand for life. In the process, I brought in my optimistic view of life and concentrated on the positive. A new beginning, rebirth with peace on earth.”

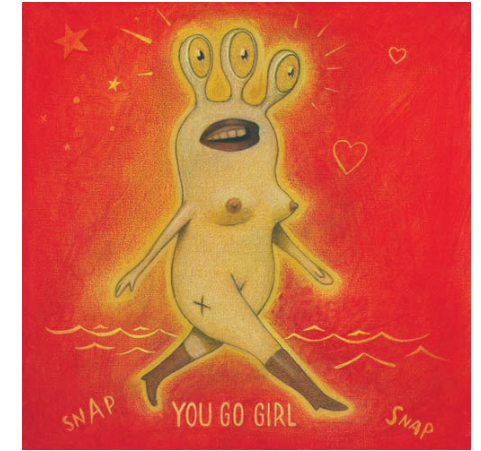
19



Dan Lutzick
Sequence #19 2010
 Mixed Media

“I looked it up and found that it was created for the British anti-nuclear movement of the 1960s. I am interested in forms and symbols and keep a collection of books on the subject in my studio library. I am not overly concerned with specific meanings associated with symbols (I am suspicious of absolute meaning applied to anything).”

20



Daniel Peacock
Sequence #20 2010
 Acrylic on Linen

“The painting comes out personal in the end after all. And another wonderful attachment is made. It becomes my favorite painting for the moment, like a new lover that will become a fleeting memorable romance once she leaves the next day – departing the studio with a feeling of having loved still in the room. A veritable one-night stand, perfectly-timed. Painting is like that.”

21



Susan McDonnell
Sequence #21 2010
 Oil on Linen

“At this point I painted from my personal experience. Being reconnected with a love whose time is right. The past cuts have got me here and even the muck has produced beauty. Mainly I see the truth as the optimism and possibilities of love.”

22



Lynn Hanson
Sequence #22 2010
 Oil on Linen

“My first impulse was to paint a darker more realistic vision, a burned clearcut rainforest. But the message I was getting from the painting was of a peaceful coexistence, perhaps even connection. How to pass that hopeful message along using my preferred bleak colors and often cursed subjects?”

23



Michael Rosenfield
Sequence #23 2010
 Oil on Linen

“Sadly and with a sick and vaguely claustrophobic feeling, I placed the two canvases back in the crate, and informed the curators I could not complete their exercise. The curators informed me that any response, even a blank canvas was a truthful one, and that I was not off the hook. I took a breath, pulled the blank canvas out of the crate.”

24



Bari Kumar
Sequence #24 2010
 Oil on Linen

“A sense of inside/outside to create a feeling of safety and danger. Light and dark was another idea to implement the contrasts. The fingers from the previous painting manifested themselves in my work as a swastika form, a symbol of good luck and that of inhumane repression.”

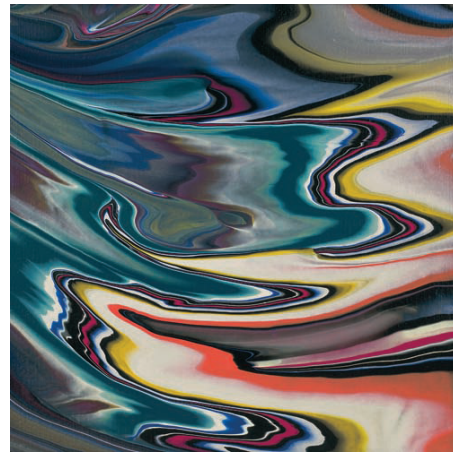
25



Juan Carlos Munoz Henandez
Sequence #25 2010
Mixed Media on Linen

“Holding, sharing the core, the key to form matter that is not visible but could be seen through our thoughts that view the heavens exiting the empty room with lots of room for visible language, admiring your soul for external light, desert reptile adapting to the orbital of universal family with reminding notes of self-awareness true sensory system.”

26



Andy Moses
Sequence #26 2011
Acrylic on Linen

“Art and Philosophy have spent quite a bit of time since their inceptions looking for that which is universal, that which unites us. There has been a strong belief that as humans there is a commonality in the way we perceive and process information.”

27



Tim Isham
Sequence #27 2011
Oil on Linen

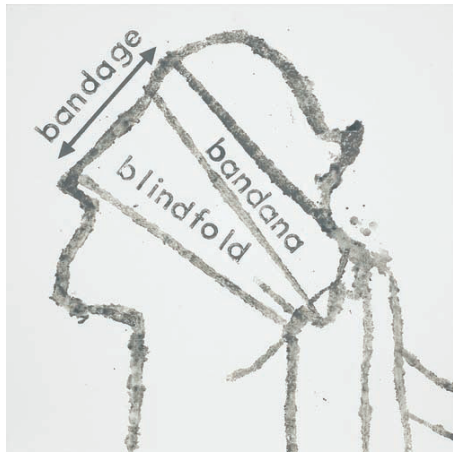
“Here’s a painting based on a process utilizing a high degree of chance.’ My answer would be, ‘Here’s a painting in which nothing is left to chance.’ My painting would also lack any narrative, but would be eked out, leaving nothing to chance, and leaving no doubt about it.”

28



Cheryl Ekstrom
Sequence #28 2011
Plaster and Acrylic on Linen

“How can something that is presenting itself with such perfection, laundered and impeccable make me so annoyed, affronted, anxious? I didn’t like it. I was pissed off. Then, as with some art, it haunted me. I liked it. I retaliated and sent forth crooked, cracked, broken, ready to tumble, off-center, parts missing and pristine white.”



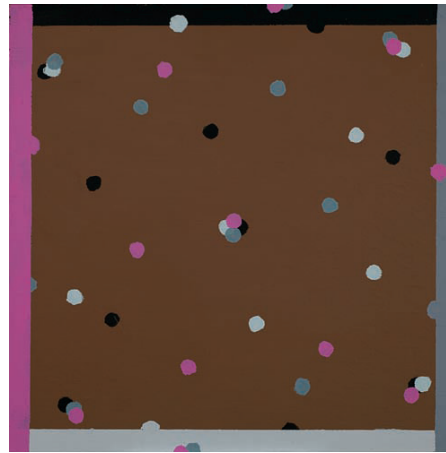
Greg Colson
Sequence #29 2011
 Acrylic on Linen

"Or maybe the whole thing is a bandage. Is this an image of a hostage?... an oppressed American Indian?... a blindfolded Willie Nelson with his trademark bandana? 'Bandana, Blindfold, Bandage'... all strips of fabric tied about the head, that suggest many contrasting and overlapping notions."



Alex Gross
Sequence #30 2011
 Oil on Linen

"This is where my brainstorming process began. I started to think of things that may be both protective and restrictive at the same time. And I also wanted to incorporate something to do with accessories and fashion."



Gary Panter
Sequence #31 2011
 Acrylic on Linen

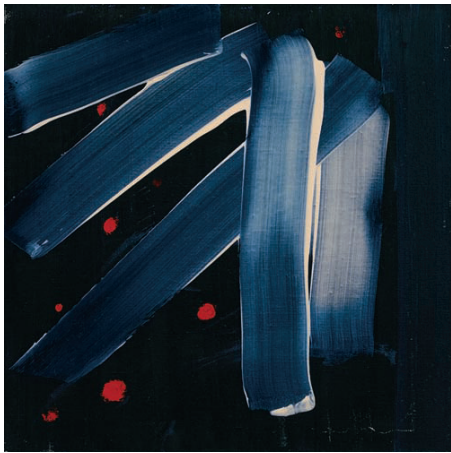
"Maybe the appealing nurse was a psychopath – I couldn't know, from the painting, of her character. I ignored the slogans and words, which did not speak to me as containing a truth I could latch onto. I chose to pursue a more formal course, echoing the basic formatting devices, the color palette and the placement of the dots."



Justin Bower
Sequence #32 2011
 Oil on Linen

"I was interested in the Heisenbergian concept I saw in the previous painting, it reminded me of an illustration of what quantum mechanics would look like. I saw particles moving, existing in two states at once, uncertain of any real stability."

33



Lita Albuquerque
Sequence #33 2011
 Oil on Linen

"I could not get anywhere and was very frustrated and covered it over many times as it just was not happening. Then one day I just got angry at it with my brushes full of white paint on the wet Payne's Gray background and walked away."

34



Kim Abeles
Sequence #34 2011
 Mixed Media on Linen

"Each death reminds us how lucky we are to have another-day. Each passing friend continues to watch us, prodding us to quit whining over our failures and prompting us to keep trying since that's where faith is located. So at some point, seven or nearly eight dots give way to 120 gold spots, maybe stars, or probably angels."

35



Deborah Martin
Sequence #35 2011
 Oil on Linen

"Skeleton keys represent talismans that can get one through a time of change. The skeleton key or passkey is a powerful symbol as this key can open more than one lock. The key placed in a door is a symbol of hope for the future and freedom of choice to move forward and appreciate the spirit of life."

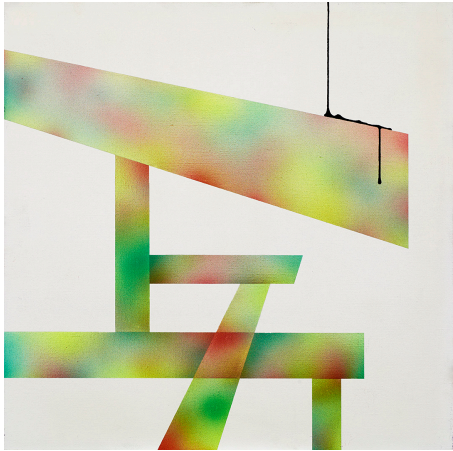
36



Jeff Colson
Sequence #36 2012
 Mixed Media on Linen

"After a few seconds I realize something is amiss, nothing matches up! There's no locking those doors! And certainly no assurance of a cooperative and stable picture plane. Immediately, I'm sent into a careening, nausea-inducing fun house of irreconcilable chaos!"

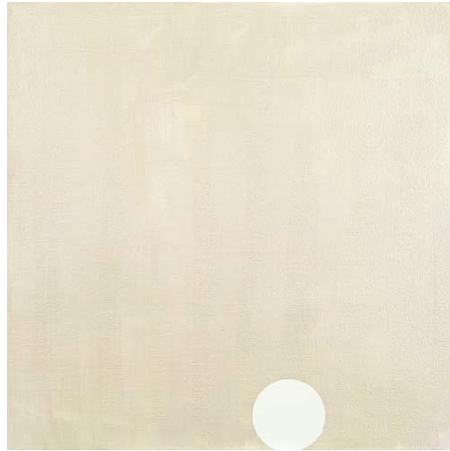
37



Eddie Ruscha
Sequence #37 2012
 Acrylic on Linen

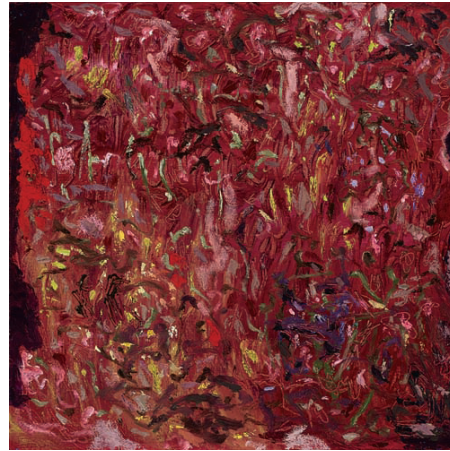
"I like to see the mangling and re-mangling. An idea misconstrued. One person hears one thing and another hears another, another. An other version. Versioning excursions. A continuing re-mix."

38



Billy Al Bengston
Sequence #38 2012
 Acrylic on Linen

39



Christopher Monger
Sequence #39 2012
 Oil and Encaustic on Linen

"Whereas it is cool, my painting would be hot. Where it is controlled, mine would be chaotic. Where it is tasteful, mine would be tasteless. Where it has a definitive focus, mine would refuse to allow the eye a place to rest."

40



Todd Williamson
Sequence #40 2012
 Oil on Linen

"I realized that the Circle of Truth can only be one thing and that is the truth of your own abilities and creativity. The previous painting had little to do with what I would create other than to sit in my studio and keep me company."

41



Jimi Gleason
Sequence #41 2012
Silver Deposit and Acrylic on Linen

“I realized that the Circle of Truth can only be one thing and that is the truth of your own abilities and creativity. The previous painting had little to do with what I would create other than to sit in my studio and keep me company.”

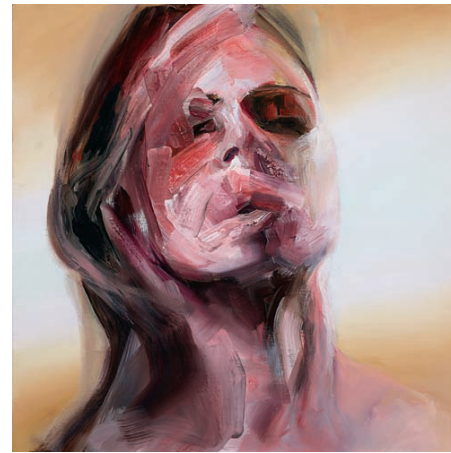
42



Mark Licari
Sequence #42 2013
Acrylic on Linen

“I became obsessed with cracking into this surface and getting a glimpse of what might be behind it. Perhaps it was just a matter of time before the super-surface would decay, revealing the secret that it was protecting.”

43



Virginia Broersma
Sequence #43 2013
Oil on Linen

“I wanted to convey the sense of an emotional or psychological breakthrough – the feeling of power, determination, anxiety, exhilaration and messiness when you are emotionally upended and the chaos and relief that comes from a major change.”

44



Bruce Richards
Sequence #44 2013
Oil on Linen

“This flood of retrieved memories and images lead me to set up a small still life with some elements that may have been seen inside the rooms of the Silver Strand Hotel.”

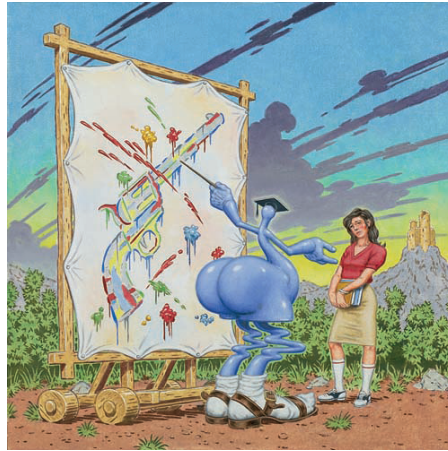
45



Rives Granade
Sequence #45 2014
Oil on Linen

"I did my best to ignore the narrative aspects. However, I couldn't shake the fact that to me the still life was referring to something nefarious, and an image of a gun kept coming into my mind."

46



Robert Williams
Sequence #46 2014
Oil on Linen

"Absolute cultural principals. Depicted as the demigod of accepted precepts, the blue characterization, formed from socks, sandals, and an oversized pillar of aesthetic sophistication."

47



Cal Lane
Sequence #47 2014
Oil on Linen

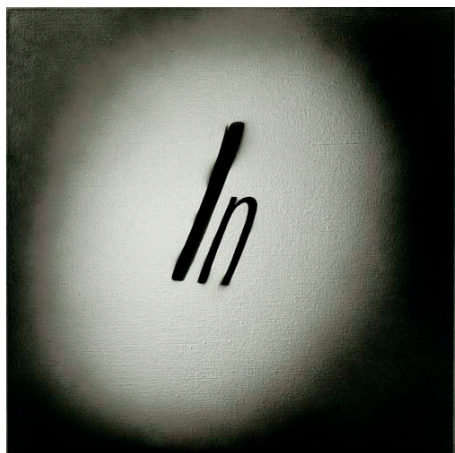
"The fabric suggested a lot of the narrative that seemed to be happening in the painting that I received, while overlaying the steel brought in the focus of the conversation. The guns point at each other showing a useless conflict. The map and foolscap bring in visual suggestions of school and history."

48



Lisa Bartleson
Sequence #48 2014
Ink on School Uniform Blouse

"Women were shot, doused with acid, poisoned, kidnapped, raped and killed – and still many persevered. This work is comprised of media clippings concerning violence against women and girls seeking to better themselves and their community through education. The weight of the words is carried on the back of a typical school uniform blouse."



Ed Ruscha
Sequence #49 2016
Acrylic on Linen

INQUIRIES

Curatorial

Assistance, Advisory, Exhibitions.

113 East Union Street
Pasadena, California 91103 USA

Telephone. (626) 577 0044
exhibitions@curatorial.com
curatorial.com

FEE

\$12,000
(6-8 week period)

WORKS

49 framed artworks
(oil and mixed media)

DIMENSIONS

20 x 20 in
(51 x 51 cm)

SPACE REQUIREMENTS

163 linear feet
(50 linear meters)

EDUCATIONAL PROGRAMMING

Curator available for lectures
and panel discussions

ABOUT THE CURATORS

Laura Hipke is an American artist, curator and author. Born in California but spent most of her childhood in a small town near Vancouver, Washington. She is self-taught except for a brief stay at California Institute of the Arts when she was sixteen years old. Her studio is located in Montrose, California, a speck on the map just north of Glendale which suits her small town sensibilities.

Shane Guffogg was born in Los Angeles, California and raised on an exotic bird farm in the San Joaquin Valley. He received his B.F.A. from Cal Arts, and during his studies he interned in New York City. He relocated to Los Angeles, where he lived in Venice Beach and worked as a Studio Assistant for Ed Ruscha from 1989 until 1995. His work began exploring the iconography of Ancient, Classical, Renaissance, Modern and Contemporary cultures, and the relationships among the various times and peoples. During this exploration he found that painting is one of the few art forms that may express what language cannot. The resulting work contains its own language of sign and symbol, and in its patterning, visual depth, and light, simultaneously seems to refer to emotion, to the human spirit, and to the unseen worlds of Quantum Physics and Super String Theory.

PARTICIPATING ARTISTS

Kim Abeles, Lisa Adams, Lita Albuquerque, Charles Arnoldi, Lisa Bartleson, Billy Al Bengston, Justin Bower, Virginia Broersma, Randall Cabe, Rhea Carmi, Greg Colson, Jeff Colson, Stanley Dorfman, Cheryl Ekstrom, Jimi Gleason, Rives Granade, Ron Griffin, Alex Gross, Shane Guffogg, Lynn Hanson, Doro Hofmann, Tim Isham, Kim Kimbro, Bari Kumar, Cal Lane, Margaret Lazzari, Mark Licari, Dan Lutzick, Deborah Martin, Susan McDonnell, Christopher Monger, Jim Morphesis, Andy Moses, Juan Carlos Munoz Hernandez, Gary Panter, Daniel Peacock, Bruce Richards, Michael Rosenfeld, Ed Ruscha, Eddie Ruscha, Paul Ruscha, John Scane, Vonn Sumner, Matthew Thomas, Alison Van Pelt, Michelle Weinstein, Ruth Weisberg, Robert Williams, Todd Williamson.

Curatorial

Assistance. Advisory. Exhibitions.

115 East Union Street, Pasadena, California 91103
T. +1-626-577-9696 exhibitions@curatorial.com
curatorial.com