

Transmission to Los Angeles

Sarah Grothus



Sunset Boulevard, West Hollywood



Santa Ana Freeway, Little Tokyo

Review: Secret underground Tunnels of Puebla



Prayer places in Puebla



Templo de Santo Domingo, Templo de la Compañía, Templo de las Capuchinas (Santo Niño Cieguito)



Museo Poblano de Arte Virreinal

A typical architectural construction: a square with a plaza inside. Templo de Santo Domingo (ex Antiguo Hospital de San Pedro)

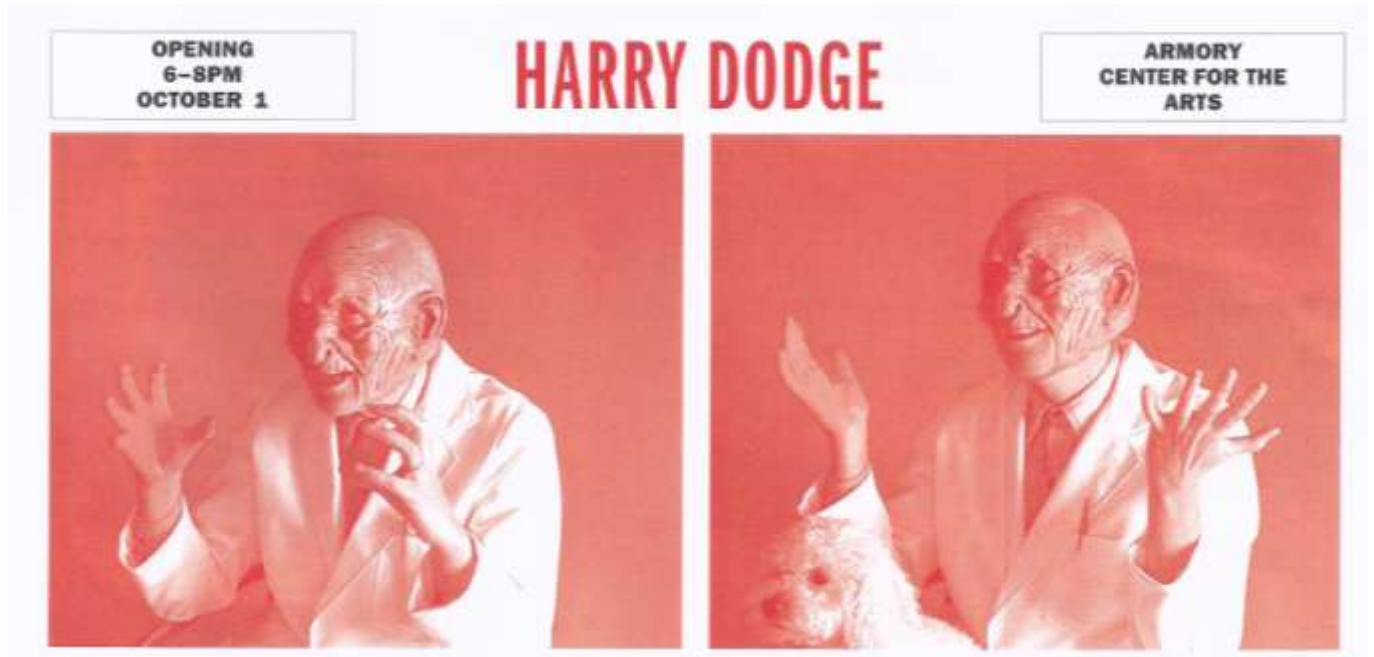
L.A.

After visiting Avenue 50 Studio in Highland Park I walked to the mural on N Avenue 61 and Figueroa Avenue. The result of a community project sponsored by Avenue 50 Studio, amongst others. It was a program for the talented youth from inconsiderable Los Angeles neighbourhoods to express themselves through public art.



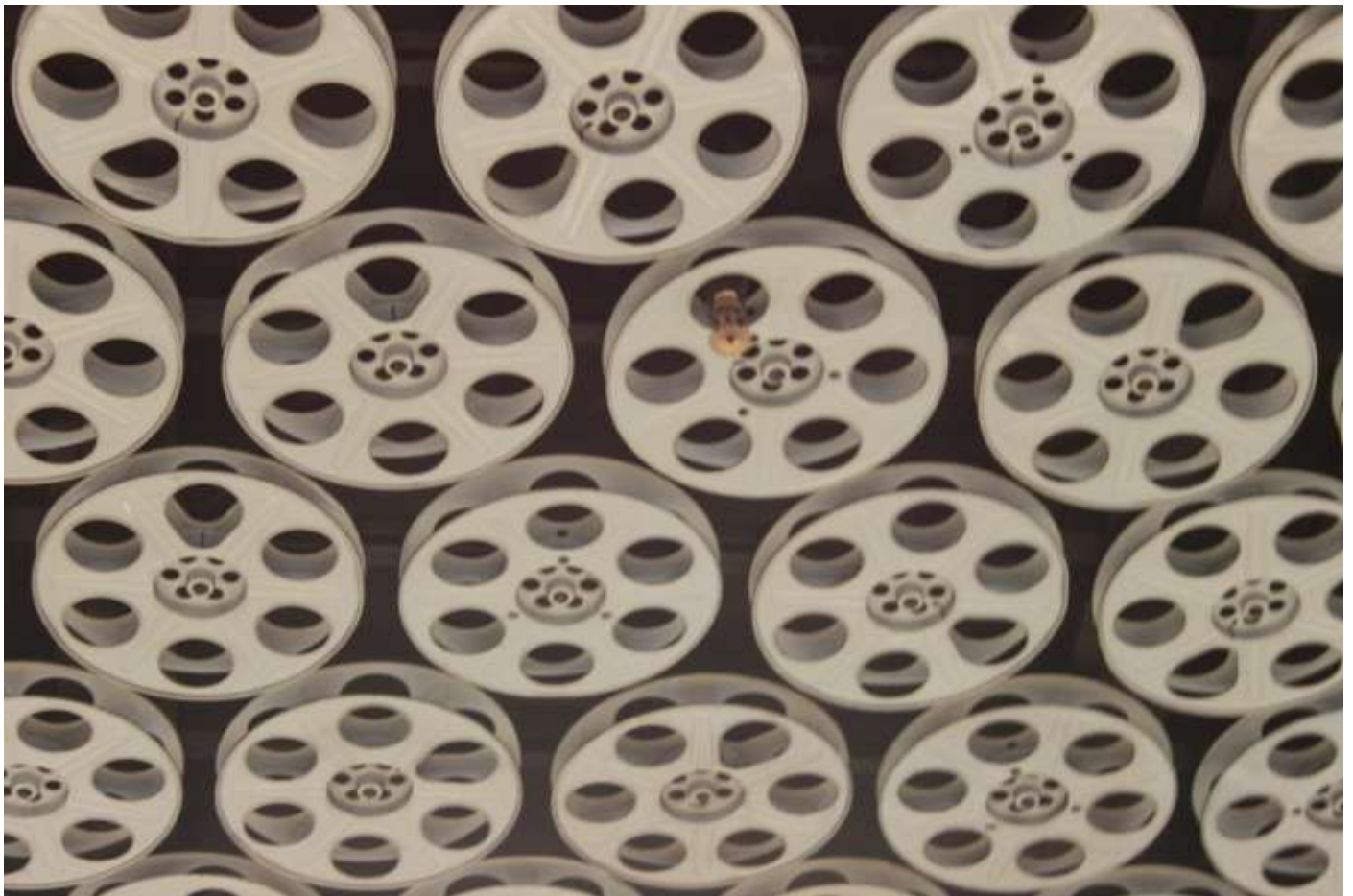
North Raymond Ave, Pasadena

Visiting Armory Center for the Arts



Harry Dodge: The inner reality of ultra-intelligent life
CLOCKSHOP: Radio Imagination –Artists in the archive of Octavia E. Butler

Los Angeles subway Hollywood Vine



In the ceiling an integrated fire sprinkler system

Social and Public Art Resource Center (SPARC) [ex Venice jail]





Outside



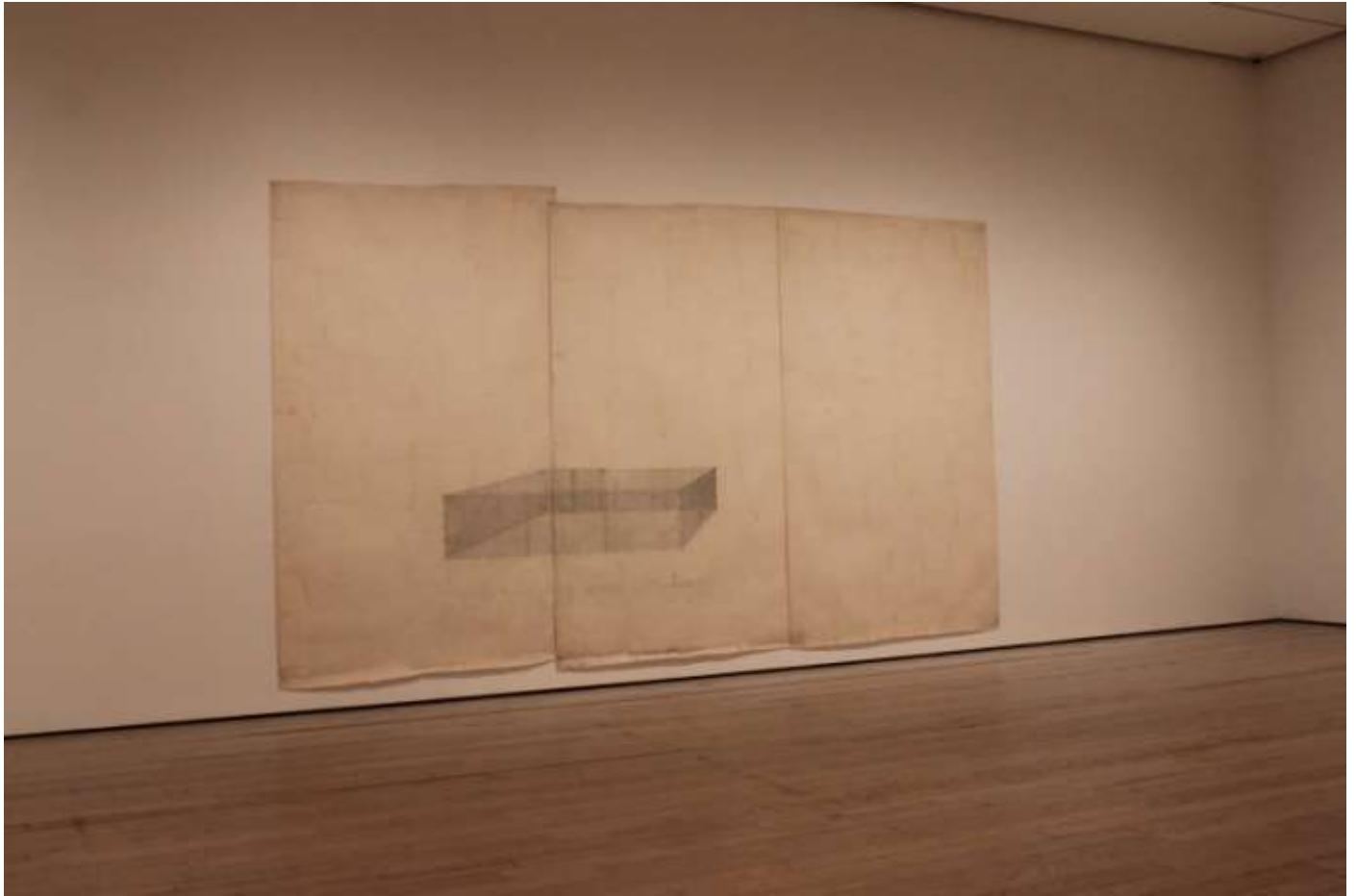
Inside

The Museum of Tolerance - Anne Frank Exhibit



Underground Museum - Non-Fiction





Toba Khedoori (about 350 x 610 cm)

Art of the Pacific

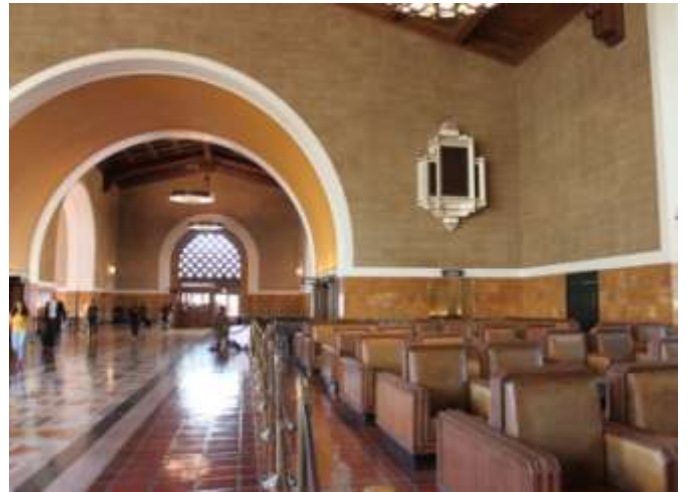




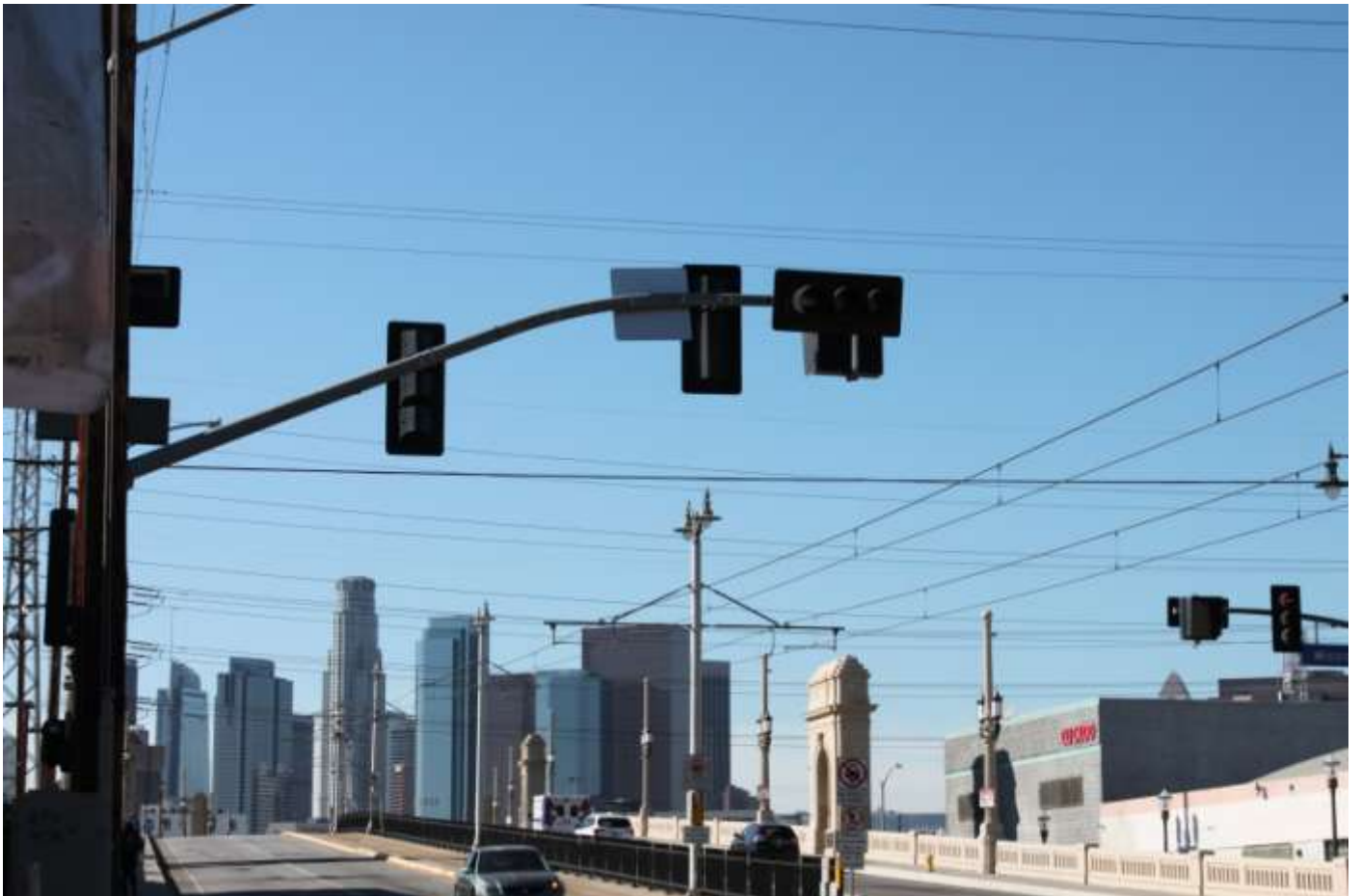
Alternative Dreams



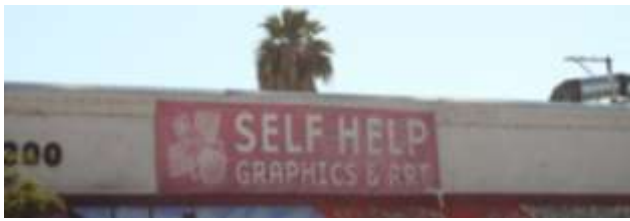
Union Station



Waiting room



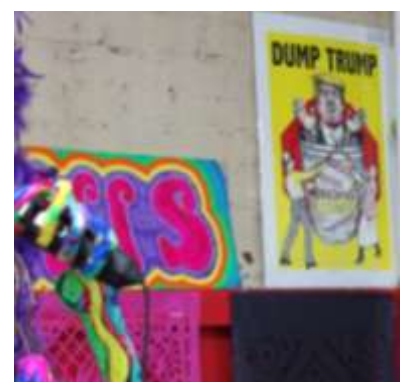
From Aliso Village



43RD ANNUAL DÍA DE LOS MUERTOS EXHIBITION



Rosalie M. Lopez



Margaret 'Quica' Alarcon

The Getty Center

Going with a little shuttle train to the upper part of the mountain where the entrance of the first building is located. In this way tensions is build up.



Thames Painting, the Estuary 1994-95

Michael Andrews

Oil with sand and ash on canvas

This was the last finished painting Andrews worked on during his terminal illness. On a trip to Canvey Island in Essex he made sketches, notes, and photographs of lugworm diggers and men fishing. These figures and a group taken from a photograph of late Victorians standing on the end of a Thames jetty are positioned looking out to sea, giving scale to the painting. Sand and ash are mixed with the oil paint, adding to the strong sense of place.

Lent by Pallant House Gallery, Chichester,
UK (Nelson Gift through The Art Fund 2006)

Self-Portrait

1958

Frank Auerbach

Charcoal and paper collage

This early self-portrait is realized in intensely worked layers of charcoal, built up over many drawing sessions. The final image emerges out of both blackened dark areas of charcoal and white highlights made with an eraser pushed across the cheek, neck, and forehead. In some areas of the drawing this vigorous process and constant reworking has worn through the paper and the artist has added several patches.



Francis Bacon



The outside floor of The Getty Center

***Arii Matamoe* (The Royal End)**

1892

Paul Gauguin

French, 1848–1903

Oil on coarse fabric

In this macabre still life from his first trip to Tahiti, Gauguin translated a widespread Symbolist obsession with decapitation into an exotic, tropical setting. The frightful yet dignified display of a severed head reflects both Gauguin's fantasies about what he deemed the "barbaric" side of Polynesian culture and his nostalgic meditations on the death of Tahitian civilization in the face of French colonization. Given that Gauguin wishfully identified himself as a "savage" and a "Maori" (Polynesian native) in his rejection of European society, it might also be understood as a symbolic self-portrait of the artist as a noble martyr. Gauguin himself, however, referred to this work simply as "a pretty piece of painting."





View from The Getty Center



Plaza de la Raza

Traditional folklore dance competition





Avenue 50 Studio, Inc.

From Other Lands –curated by Raoul de la Sota





At Leimert Park Village Plaza



ART + PRACTICE:
FRED EVERSLEY
BLACK, WHITE, GRAY

"..., these works challenge our perception of and create new perspectives on the world around us."



Leimert Park

Museum of Contemporary Art

Mark Rothko wanted viewers to stand close to his paintings, so that they would be "in the picture," as he put it, their fields of vision flooded by luminous color. Counterintuitively, he intended the large scale of his work to be intimate and human, not grandiose. Rothko's most celebrated paintings, such as those on view in this gallery, use variations of color, tone, and transparency to create an atmospheric space of ambiguous depth in which vertically stacked bands float upon colored grounds.

Disillusioned by politics and the catastrophes of World War Two—genocide, atomic warfare, and fascism—Rothko, like many fellow abstract expressionists, tried to understand modern life in terms of the timeless human condition. In the early 1940s, he filled his paintings with archaic forms and totemic figures inspired by surrealism and "primitive" art. But by the end of the decade, he regarded these symbols as obstacles to conveying his ideas and began to simplify drastically his compositions, arriving around 1950 at the color-based abstractions for which he is best known. To ensure the purity and immediacy of his colors, Rothko heavily diluted his paints and often applied them with rags, detaching color from the materiality of pigment and the tactility of brushwork. He wished for nothing less than to communicate "basic human emotions—tragedy, ecstasy, doom," largely on the basis of color effects.



The Geffen Contemporary at MOMA





Located in a former Metal Company, Little Tokyo

I also visited:

Art Share L.A., Hauser Wirth & Schimmel, Atrs District

REDCAT Tamara Henderson: Seasons End: Painting Healer, Financial District



Rosedale Cemetery, Pico Union