

WILDING CRAN GALLERY

L.A. ON FIRE

Curated by Michael Slenske

November 16, 2019 - January 11, 2020



Lita Albuquerque
A Fast-forward into the Nature of Time, 2019
Salt and camera lens on acrylic
dimensions varied.



Chuck Arnoldi
Untitled, 2019
Burnt wood
6 individual wood blocks, dimensions variable.



Michel Auder
LA ON FIRE, 2008
6 individual archival ink-jet prints
edition of 3 + 2 APs
13 x 19 in.

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Lianne Barnes
Like a Dream it Simply Vanished, 2019
Found materials from the Woolsey Fire, wood
epoxy and resin
69 x 23 x 18 in.



Alex Becerra
Salvation Army Collab, 2019
Oil on canvas
20 x 16 in.



Venessa Beecroft
Red Dress (Burn, Hollywood, Burn), 2019
Oil and charcoal on linen canvas
72 1/5 x 84 1/2 x 2 1/4 in
Courtesy of the artist

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Scott Benzel
New Uses of Common Objects (cherry bombs),
2019

Ceramic, sawdust, pigment, steel tacks, bb's
variable dimensions.



Tony Berlant

Home, 2019

Found and fabricated printed tin collaged on
plywood with steel brads

60 x 64 1/4 in

Courtesy of the artist and Kohn Gallery



Tony Berlant

Untitled, 1966

Found and fabricated printed tin collaged on
plywood with steel brads

10 x 14 1/2 x 14 1/2 in

Courtesy of the artist and Kohn Gallery

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Polly Borland in collaboration with PhilJames
Burn (Trump), 2019
Mixed media
38 x 30 2/5 in
Courtesy of the artists and Nino Mier Gallery



Polly Borland in collaboration with PhilJames
Burn (Queen), 2019
Mixed media
38 x 30 2/5 in
Courtesy of the artists and Nino Mier Gallery



Theodore Boyer
Rainbow cataclysm #9, 2019
Bleach, dye and casein on canvas
60 x 38 in

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Andrea Marie Breiling
I Will Ask You For Mercy (I Will Come To You Blind), 2019
Flashe, charcoal and acrylic on canvas
90 x 80 in
Courtesy of the artist and Night Gallery



Chris Burden
The Ever Burning American Flag, 2009
Pencil and ink on paper
14 1/4 x 22 1/8 in
Courtesy of the Chris Burden Estate

Juan Capistran
Rather than running the risk of injustice, we preferred disorder... 2012
Blood, sweat, tears and orange juice on canvas
each canvas 18 1/4 x 24 3/8 in



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Juan Capistran
Saturday March 16, 1991 (Latasha), 2012
Blood, sweet, tears and orange juice on canvas
18 1/4 x 24 3/8 in



Zoe Crosher
LA-LIKE: Prospecting Palm Fronds, 2017
Bronze cast
5 unique fronds, dimensions varied

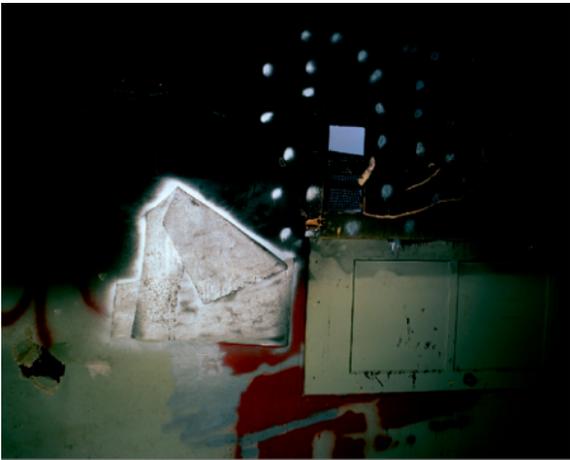


Karon Davis
Extinction Rebellion's Red Rebel, 2019
Steel, plaster strips, plaster, glass eyes, oil paint
62 x 22 x 24 in.

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John Divola
Zuma #14, 1977
Archival pigment print on rag paper
edition 5 of 10, 24 x 30 in. (unframed)
Courtesy of the artist and Gallery Luisotti



John Divola
Zuma #26, 1977
Archival pigment print on rag paper
edition 4 of 10, 24 x 30 in. (unframed)
Courtesy of the artist and Gallery Luisotti

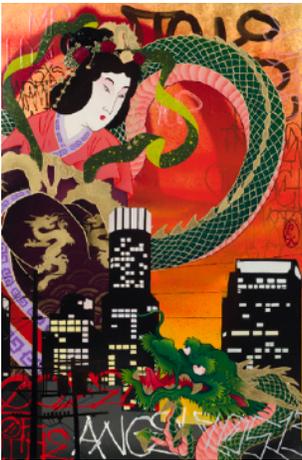


Jessie Homer French
Prescription Burn – South Central, 1993
Oil on canvas
diptych, 48 x 36 in. (each panel)

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**i
want
to tell
about
fire**

Eve Fowler
i want to tell about fire, 2015
Acrylic and screen print on canvas
69 x 48 in
On loan from private collection



Gajin Fujita
Queen of the Angels, 2019
Spray paint, paint markers, Sakura streak,
Metalhead paint markers and 24k gold leaf on
wood panel
24 x 16 in
Courtesy of the artist and LA Louver



Francesca Gabbiani
Mutation III, 2019
Ink, gouache, airbrush and colored paper on
paper
70 x 50 in
Courtesy of the artist and Gavlak Gallery

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Francesca Gabbiani
Mutation XXI, 2019
Gouache, airbrush and colored paper on paper
12 1/2 x 15 in
Courtesy of the artist and Gavlak Gallery



Francesca Gabbiani
LA on Fire (Spectacle III), 2019
Colored paper on airbrush paper
18 x 25 in
Courtesy of the artist and Gavlak Gallery



Joe Goode
Forest Fire Painting 82, 1984
Oil on canvas
48 x 138 in
Courtesy of the artist and Kohn Gallery

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Robert Gunderman
Coin, 2019
Oil on canvas
86 1/2 x 88 x 14 1/4 in



Salomon Huerta
Father's Gun, 2016
Oil on canvas
9 1/2 x 10 1/2 in



February James
April 29th 1992, 2019
Watercolor on paper
29 1/2 x 22 in

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Michael John Kelly
Extending A Saint's Understanding, 2019
Stained glass, oil, acrylic and pigment print
collage
53 x 45 x 6 in



Mathias Kessler
Disasters of Climate Change (VII), 2019
Laser cutter burned bitmap image into standard
graphic paper
edition of 3
31 x 18 in. or 34 x 20 in. (framed)



Mathias Kessler
Disasters of Climate Change (VIX), 2019
Laser cutter burned bitmap image into standard
graphic paper
edition of 3
31 x 18 in. or 34 x 20 in. (framed)

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Seffa Klein
Fire Streak No. 3, 2019
Bismuth and flowers on woven glass
89 x 34 in



John Knuth
El Nino, 2019
Acrylic and flyspeck on globe
13 x 12 x 15 in



Gary Lang
Truth or Myr, 2019
Acrylic and glitter
24 x 15 in

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Thomas Linder
Subsequent Fire, 2019
Basswood, fiberglass and pigment
144 x 60 x 60 in



Rachel Mason
Exploding Red Supergiant Star, 2018
Unframed archival inkjet print
10 x 17 in
edition of 7



Rachel Mason
Star Death and the Pain Body, 2018
Video
duration 4:05 min
edition of 10

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Anna Mayer
It'd Be One Thing If I Weren't Doing This With You
(Cold Canyon/Stunt Road), 2008/2014
Watercolor, acrylic and graphite on paper; torched
wood
9 x 12 x 1 1/2 in



Anna Mayer
There is No Need to Have a Mysterious
Relationship with Power (Newton Canyon),
2008/2014
Watercolor, acrylic and graphite on paper; torched
wood
9 x 12 x 1 1/2 in



Anna Mayer
Old Epic Stories Handed Down Into the Hands of
Storytellers (Charmlee Wilderness), 2008/2014
Watercolor, acrylic and graphite on paper; torched
wood
9 x 12 x 1 1/2 in

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Jake Kean Mayman
*Miracle Mile, May Company (Oakley Razor
Blades)*, 2019
Oil on linen
43 x 36 in



Chandler McWilliams
Now all fountains speak more loudly, 2019
Neon, wood, paint
55 x 20 in



Stephen Neidich
Get Me Up When It's Over, 2019
Steel Venetian blinds, DC gear motor, roller chain
70 x 38 x 10 in

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Katherina Olschbaur
Seestück, 2019
Oil on linen
36 x 38 in
Courtesy of the artist and Nicodim Gallery



Katherina Olschbaur
Shadow Portrait, 2019
Oil on linen
47 x 39 in
Courtesy of the artist and Nicodim Gallery

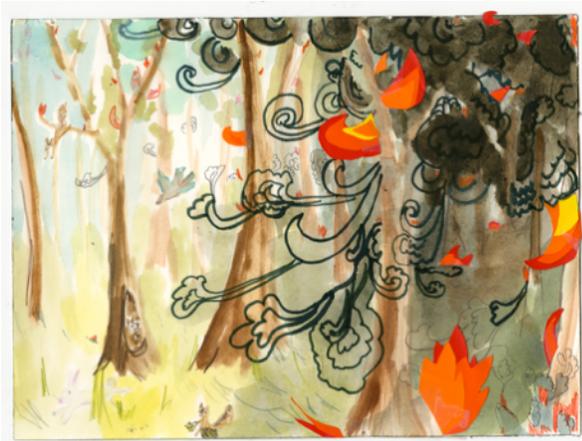


Catherine Opie
Sheats-Goldstein #3 (The Modernist), 2016
Pigment print
edition 1 of 5 + 2 AP
40 x 26 5/8 in. (unframed), 41 x 27 7/8 x 2 in.
(framed)
Courtesy of the artist and Regen Projects

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Catherine Opie
Mural Study #2 (The Modernist), 2016
Pigment print
20 1/4 x 16 1/4 in. (unframed), 21 5/8 x 17 5/8 x 1 3/4 in. (framed)
Courtesy of the artist and Regen Projects



Laura Owens
Untitled, 2002
Watercolor, colored pencil, marker and collage on paper
9 x 12 in
Courtesy of the artist



Steven Perilloux
Deer - Woolsey Fire, 2018
Pigment print photograph
edition of 10
32 x 40 in

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Prime
Circa, 2019
Cement on panel
68 x 74 in



Jennifer Rochlin
Untitled, 2018
Ceramic with glaze
18 1/2 x 11 in



Ry Rocklen
Slenske Valet, 2018
Dye sublimated gypsum, foam, magnets
6 x 6 x 8 in

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Ammon Rost
Recover by seed, 2019
Oil on canvas
60 x 50 in



Conrad Ruiz
LA On Fire, 2019
Watercolor on paper
12 x 9 in. (framed)



Ed Ruscha
Woman On Fire, 2018
Dry pigment and acrylic on paper
14 x 14 1/2 in
Courtesy of the artist

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Anja Salonen
The Violet Flame, 2019
Maple and ash tree, milk, lemon juice, pigment,
soot, oil
22 x 22 x 22 in

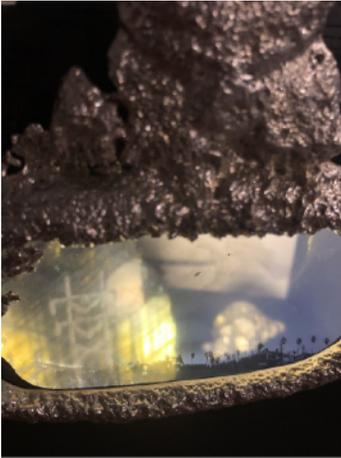


Kenny Scharf
Highway Disaster, 1978
Acrylic on board
12 1/2 x 14 1/2 in
Courtesy of the artist



Alia Shawkat
DACA, 2017
Oil pastel and collage
14 1/4 x 14 1/4 in

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Nick Stewart

Blackbox, 2019

Wood, various metals, labradorite, black Sand,
epoxy, enamel, photographs

13 x 11 x 9 1/2 in



Jess Valice

Lady Liberty, 2018

Oil on canvas

40 x 30 in



Henry Vincent

Hippie Killer, 2019

Black and white spruce

16 x 7 x 8 in

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Henry Vincent
Hippie Killer, 2019
Black and white spruce
25 x 7 x 10 in

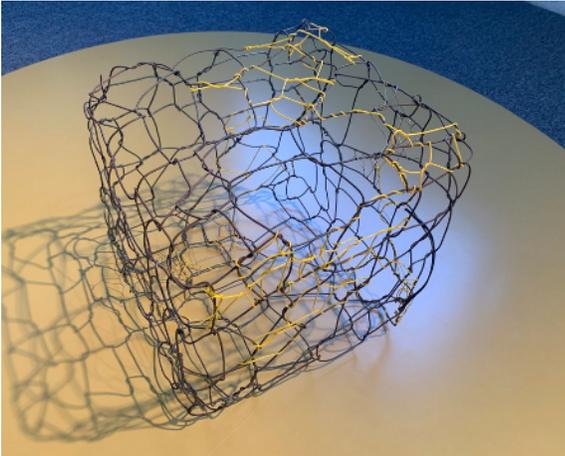


Henry Vincent
Hippie Killer, 2019
Black and white spruce
13 x 6 x 5 in

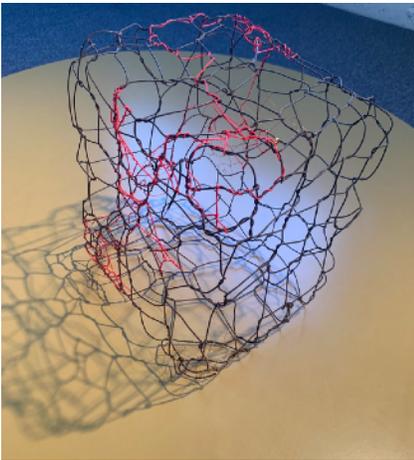


Pae White
Weatherscapes: multi-blues, 2016
Steel Wire with *Electo-Luminescent Wire*
11 x 9 x 13 in

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Pae White
Weatherscapes:yellow, 2016
Steel Wire with *Electo-Luminescent Wire*
11 x 10 x 10 in



Pae White
Weatherscapes:red, 2016
Steel Wire with *Electo-Luminescent Wire*
11 x 9 x 13 in



Andy Woll
Mount Wilson, 2019
Oil on linen
72 in x 49 1/2 in
Courtesy of the artist and Night Gallery

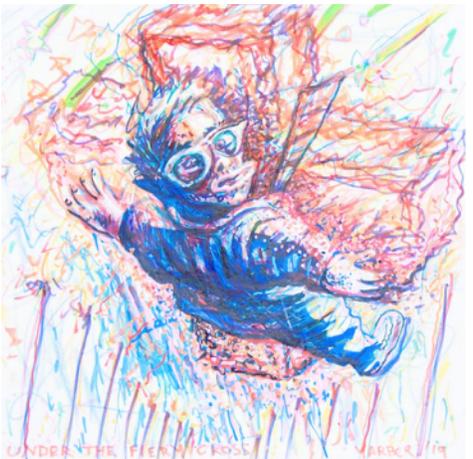
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Robert Yarber
Fire Line Ice Drop, 2019
Ink, colored pencil on paper, 11 x 11 in.
(unframed), 14 1/2 x 14 1/2 in. (framed)
Courtesy of the artist and Nicodim Gallery



Robert Yarber
Hot Nap, 2019
Ink, colored pencil on paper, 11 x 11 in.
(unframed), 14 1/2 x 14 1/2 in. (framed)
Courtesy of the artist and Nicodim Gallery



Robert Yarber
Under the Fiery Cross, 2019
Ink, colored pencil on paper, 11 x 11 in.
(unframed), 14 1/2 x 14 1/2 in. (framed)
Courtesy of the artist and Nicodim Gallery

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Robert Yarber
Dog Bath, 2019
Ink, colored pencil on paper, 11 x 11 in.
(unframed), 14 1/2 x 14 1/2 in. (framed)
Courtesy of the artist and Nicodim Gallery



John Zane Zappas
A SH T R A E E 5, 2018
Avocado wood burned with lacquer finish
9 x 8 x 5 in



John Zane Zappas
VA S L E 1, 2018
Carved particleboard burned with lacquer finish
12 1/2 x 7 1/2 x 7 1/2 in

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L.A. ON FIRE

November 16th - January 11th
Curated by Michael Slenske



“The city burning is Los Angeles’s deepest image of itself.” — Joan Didion

Ed Ruscha finished his seminal painting *The Los Angeles County Museum on Fire* in 1968, and a half century later his searing depiction of the original LACMA campus seems prescient as the buildings captured in that painting are set to be demolished for a new superstructure designed by a Swiss architect who is fond of, ironically, incorporating charred wood into his designs. Of course, fire is a cleansing mechanism, and its regenerative qualities burn bright in the practices of countless Los Angeles artists, perhaps because many, if not all, of them—especially those who have lost homes, studios, archives or more to wildfires historic and recent—live with the existential threat of these conflagrations touching them year after year after year.

Throughout modern history, westerners have been drawn to fire as a result of failing to learn, as UCLA professor Daniel M. T. Fessler argues in “A Burning Desire: Steps Toward an Evolutionary Psychology of Fire Learning” (*Journal of Cognition and Culture*), how to properly play with and control this seductive force of nature. Rather than aiding the ecological expression of fire’s natural trajectory we seek to suppress it under our capitalist domain.

The same psychology may be guiding our compulsion to reside in such inhospitable climes: LA being a prime Stateside example with its megafires, fault lines, drought, pollution, population density, and homeless epidemic. Still, new Angelenos come to bear witness each year, and each year the fires get worse. But literal flames—to say nothing of the broader perils of climate change—are only one example of “fires” perennially

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burning in LA. Water wars, racial tensions, police brutality, gentrification, economic disparity, future creep, political corruption, Hollywood dreams and Skid Row nightmares are all looming threats. These fires have been burning for decades, and for decades LA artists—from Chris Burden and Lita Albuquerque to Karon Davis and Juan Capistrán—have responded to them via photography, painting, sculpture, performance, installation, sound, and video work in the modes of realism, abstraction, and conceptual gestures.

This is the thrust of *L.A. On Fire*, a multimedia group show curated by Michael Slenske at the newly expanded space of Wilding Cran Gallery at 1700 South Santa Fe Avenue. The show's title derives from a photo series, featured in the exhibition, by French artist Michel Auder. Along with the work of more than 50 emerging and established LA artists, this titular work investigates the possibility that LA has gone from Tomorrowland to an Ever Burning Bacchanalia. And in this moment of Nero-esque nihilism, we can't look away as we watch our house(s) burn down: LA is literally on fire and 🔥🔥🔥 in the same moment.

The exhibition also repeatedly addresses Didion's conceit: that fire is (and perhaps always was) the truest expression of the LA landscape. Just as the frequency of headlines warning of the next inferno have shortened from monthly and weekly to daily and hourly, CalFire's 2018 Strategic Fire Plan asserted: "Climate change has rendered the term 'fire season' obsolete." In other words, the fire is the landscape and you can no longer separate one from the other. Though maybe there was never a fire season to begin with. Maybe LA's fires—just like those which have ravaged the Amazon, Western Europe, and Siberia in recent months—never stopped burning and maybe they never will. If anything, *L.A. On Fire* is meant to serve as an artist's perspective onto both possibilities.

A portion of profits from *LA On Fire* will be donated to The Climate Emergency Fund.

PARTICIPATING ARTISTS

Lita Albuquerque, Chuck Arnoldi, Michel Auder, Lianne Barnes, Alex Becerra, Vanessa Beecroft, Scott Benzel, Tony Berlant, Polly Borland and Philjames, Theodore Boyer, Andrea Marie Breiling, Chris Burden, Juan Capistrán, Zoe Crosher, Karon Davis, John Divola, Jessie Homer French, Eve Fowler, Gajin Fujita, Francesca Gabbiani, Joe Goode, Robert Gunderman, Salomón Huerta, February James, Michael John Kelly, Mathias Kessler, Seffa Klein, John Knuth, Gary Lang, Thomas Linder, Rachel Mason, Anna Mayer, Jake Kean Mayman, Chandler McWilliams, Stephen Neidich, Katherina Olschbaur, Catherine Opie, Laura Owens, Steven Perilloux, Prime, Jennifer Rochlin, Ry Rocklen, Ammon Rost, Conrad Ruiz, Ed Ruscha, Anja Salonen, Kenny Scharf, Alia Shawkat, Nick Stewart, Jess Valice, Henry Vincent, Pae White, Andy Woll, Robert Yarber and John Zane Zappas.

ABOUT MICHAEL SLENKE

Michael Slenske is an LA-based journalist who is a contributing writer for Los Angeles magazine. He has also served as the editor-at-large of CULTURED and LALA, which he helped launch, and as a contributing editor at the LA Times's DesignLA, Modern Painters and Art + Auction. In June 2018, Slenske founded the project space Desert Center | Los Angeles (@desertcenterlosangeles), which has shown the work of Chuck Arnoldi, Larry Bell, Awol Erizku, Genevieve Gagnard, Lauren Halsey, Nir Hod, Robert Lazzarini, Justin Lowe & Jonah Freeman, Una Szeemann, Louis Waldon, and Robert Yarber among many others. He is also the founder of the artist-run flea, The Street & The Shop (@thestreetandtheshop).

Image: Conrad Ruiz, *Man on Fire (Uprising)*, 2019