



# LEGACIES

AN ART EXHIBITION FEATURING THE WORK OF  
CAL STATE LA ALUMNI OVER SEVEN DECADES

CALIFORNIA STATE UNIVERSITY, LOS ANGELES





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CAL STATE LA ALUMNI OVER SEVEN DECADES

Legacies is printed in conjunction with an exhibition of the same name presented in the Fine Arts Gallery at California State University, Los Angeles, August 15 through September 30, 2017.

Exhibition curator: Mark Steven Greenfield  
Fine Arts Gallery director: Mika Cho  
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# PRESIDENT'S MESSAGE

Legacies is a wonderful celebration of Cal State LA's alumni artists and their invaluable contributions to the world of art. The name is befitting, given the many decades, the wide influence, and the varying genres represented by our featured artists. As we observe the university's 70th anniversary, the dedication, talent, and skills of our alumni artists make us proud.

Artists play a vital role in our society. Art challenges, explores, reflects, and documents. It shapes and is shaped by the times in which we live. Cal State LA has a long history of graduating artists who carry the university's ethic of service forward into their practice. I'm proud of our alumni artists, not only for the art they make, but for the many roles they play in the world of art. They are instructors, authors, mentors, gallery owners, art center directors, patrons, and advocates. Together they form an important aspect of Cal State LA's legacy.

We extend our gratitude and thanks to alumnus Mark Steven Greenfield, who envisioned this exhibition and then devoted long hours to its fruition; to Mika Cho, director of the university's Fine Arts Gallery, for her many contributions; and to each artist whose work is featured.

I hope everyone who experiences Legacies derives as much joy and pride as I have.

Bill Covino  
President, California State University, Los Angeles

# FOREWORD LEGACIES

MARK STEVEN GREENFIELD

The quiet mind, given time, the inclination, and the absence of distraction, comes to appreciate the luxury of reflection on the value and impact of one's experience. There is a wealth of satisfaction in celebrating academic importance on the occasion of a milestone in the history of any institution. I am supremely honored to be able to participate in the 70th anniversary of California State University, Los Angeles. I graduated from its MFA program in 1987, and the knowledge I gained was both transformative and life altering, allowing me to develop a more consistent methodology in my artistic practice, a sound logical foundation for my work, and a passion for diverse points of view. I approached the task of organizing the Legacies exhibition with equal amounts of reverence and humility. With these principals serving as my philosophical north star, it was my intention to mount an exhibition that would not only celebrate the importance of the rich and largely underappreciated artists who studied in the Department of Art, but would solidly affirm its prominence among the other institutions in Los Angeles. The challenges of curating such an important exhibition are formidable, as you can imagine. Deciding what work best represents the evolution of the artists' aesthetic priorities, while struggling to present as comprehensive an overview as possible, was just one of many considerations. There are many artists I would have like to have included in this exhibition, but a poverty of space proved the enemy

of my best intentions. Nonetheless, I've endeavored to present a broad range of work from different genres, spanning seven decades, in hopes of giving the audience a glimpse into some of the important artists who've brought national and international recognition to Cal State LA.

In 2016, I was honored to be awarded the position of visiting faculty. It was something of a homecoming conjuring up memories of my time at the school some thirty years prior. Lydia Takeshita was my graduate advisor, and had instilled in me teaching principles that I carry with me to this day. Core to this was the idea that the commitment to your students is ongoing and extends beyond the classroom. It is this culture of mentorship in perpetuity that was, and still is, characteristic of most of the faculty and serves to create a lasting bond between student and teacher, and it is unlike anything I've encountered at other institutions. Lydia would push me in order to motivate, without attempting to mold me into something she thought I should be. I chose to believe that this had been the unstated practice of most of the faculty, but perhaps most notable were the tenures of Ed Forde, Joe Soldate, and Leonard Edmondson. Their influence and discipline provided a foundational through-line, the remnants of which are still discernable to this day, and the tradition continues with a faculty that has grown to keep pace with an ever more diverse population of students that enter the program

annually. I would continually ask Lydia to show me some of her work to no avail. Finally on one such occasion she told me, "You are my work."

The artists in the Legacies exhibition reflect a level of diversity in keeping with the tradition for which Cal State LA is known. I opted not to burden the exhibition with a theme, in favor of presenting it as something of an historical survey. I intentionally chose existing work rather than requesting the artists create new work as a means of building a narrative around the degree to which they were influenced by their time at Cal State LA.

I had worked with **Linda Arreola** before in my capacity of Director of Exhibitions at the Los Angeles Municipal Art Gallery. In 2010 she was awarded a COLA Fellowship by the Los Angeles Department of



*Linda Arreola*



Cultural Affairs. Over the course of a number of studio visits, I was charged with following the progress of her work, a practice I've continued to this day. Her work draws on traditions of modernism, but employs something likened to a trademarked geometry that suggests boundaries beyond the paintings edge. She was recently featured in a solo exhibition at the Vincent Price Museum.

**Joan Carl** was a feminist before anyone ever knew what that word meant, and tenacious in her resolve to ensure that the work of women be recognized. Working in stone, wood, and bronze, her large scale sculptures are in numerous private collections. She was the past president of the board of the Los Angeles Art Association (aka Gallery 825) and was the major force in changing the mission of the organization in the direction of contemporary art.

Among the more recent graduates is **Calista Lyon** whose photographs are creating a buzz in the international art world. Hailing from Australia her work has elements of photo documentation, but handled in such a way as to cause the viewer to develop a sense of familiarity with her portraits. Her deeply personal relationship with her subjects comes through in ways that challenge heretofore held notions of the role of portraiture.



Joan Carl



Calista Lyon

La Monte Westmoreland introduced me to the work of **Ben Sakoguchi** some thirty years ago. At the time Ben was using orange crate labels as templates for statements about politics, religion, race, sports, injustice, and a myriad of social issues. His often-dense paintings are set in a format quintessentially Californian, and even more specific to Pasadena, his hometown. His work is almost fiendishly seductive, drawing the viewers in, and then slapping them with an unexpected reality. The works he's offered for Legacies have never been exhibited before.

**La Monte Westmoreland's** mixed media works have demonstrated the value of mastering a consistent formula, and they have almost achieved a status of trademark. I was first



La Monte Westmoreland



Ben Sakoguchi

exposed to his work in the early 70s and have been following with increasing interest ever since. Much the same as the work of Sakoguchi, Westmoreland explores social issues, art history, and the complexities of the African American experience. His multi-layered compositions employ elements of collage, assemblage, drawing, and painting.

I was first exposed to **Lisa Diane Wedgeworth's** video work, so you can only imagine my surprise when I attended her graduate exhibition a few years ago to find she had moved into abstract painting. Since then she's traversed the spectrum of art making, combining elements of video and installation, and often using herself as the subject. Intensely personal, her work presents biting – and sometimes humorous – commentaries on issues surrounding race, gender, and sexuality.



Lisa Diane Wedgeworth



*John T. Riddle, Jr.*

Perhaps the single most important person to my development as an artist was **John T. Riddle, Jr.** He was my high school art teacher and believed in my work at a time when I most needed belief. I never asked him where he studied and he never volunteered the information, so I was overjoyed to discover that he was an alumnus and that I could include his work in the exhibition. For Legacies we are exhibiting his ammunition boxes created during the height of the Vietnam War. This installation has rarely been shown in its entirety and is made possible through the generous cooperation of the California African American museum.

**Kim Dingle** and I exhibited together at LA Artcore in its early days on Mateo Street. Rarely have I come across an artist whose work



*Kim Dingle*



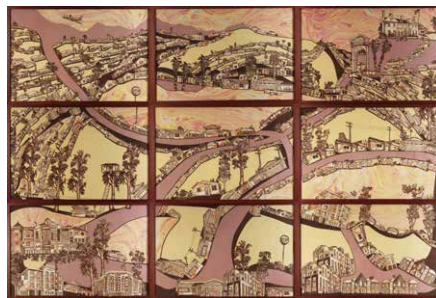
*Norman Schwab*

is as light hearted and tongue-in-cheek, yet intensely powerful and thought provoking as hers. She has become adept at turning stereotypes on their heads while maintaining an air of playfulness, thus buffering our reactions. Her signature mash-up paintings of little black and white girls in baby doll dresses tussling with one another leave no room for wasted metaphors.

I had the benefit of getting to know **Norman Schwab** as a colleague at Los Angeles City College, where he taught painting and printmaking. I was impressed with his teaching philosophy and would seek his advice on best practices, given his wealth of experience. His non-objective abstract paintings drive the viewer to interpretation, with their titles serving as starting points, but the conclusion is often challenged in the taking of a second look. For Legacies I elected to include some of his more objective works, but still loaded with mystery and narrative.

**Kathi Flood** and I graduated in the same class and we've shadowed each other for years, always making a point to add "MFA" to our correspondence as an acknowledgement of our mutual baptism. I've always liked her two-dimensional work with its allegorical references, but her installations – often room-sized – are nothing less than stunning, incorporating multiple stories and layers of narrative. She skirts the edge of nostalgia in ways that command curious engagement. Her modest contribution to Legacies is limited due to space, but it still offers the viewer multiple opportunities to unpack its meaning.

I remember my first impressions of "Freeway Lady" in my twenties and the firestorm surrounding the building that ultimately obscured it. It was one of my first lessons in the politics behind murals, but by no means my last. **Kent Twitchell**, the mural's creator, is a Los Angeles icon and some of the ordeals he's experience have provided lessons for artist locally and nationally. His massive, larger than life full-body portraits stand like sentinels over the city, and have served to inspire generations of artists and muralists. We are pleased to include one of his studies for "Freeway Lady" in Legacies.



*Kathi Flood*



*Kent Twitchell*

It is by no means unusual for an artist to elude recognition in his or her own hometown. Indeed, an unspoken truth is that familiarity can sometimes breed apathy. Such is the case with **Daniel Douke**. A highly respected educator, he taught at Cal State LA for over 30 years and mentored literally hundreds of students during his tenure, while perfecting a style that draws from Pop/Minimalist traditions. His supremely crafted paintings, often reimagining the mundane, stand alone as a testament to the degree to which everyday objects have dropped from our vision. Through a method akin to artistic alchemy, Douke reintroduces us to that we've come to ignore. His work was recognized in an exhibition entitled *Endless Instant* at the Luckman Gallery in 2006.

**Frank Romero** is arguably among the most famous graduates from Cal State LA's art program, and the vibrancy and energy of his murals and paintings have come to define Los Angeles. With a strong background in design, his paintings have a documentary quality that depicts subjects ranging from L.A.



*Daniel Douke*

neighborhoods to personalities. He, along with Gilbert Lujan, Carlos Almaraz, and Beto de la Rocha, formed "Los Four" in the early 1970s and were the first Chicano artists to exhibit at the Los Angeles County Museum of Art. Many of his paintings involve elements that are iconically Angeleno, such as palm trees, cars, and freeways.

**Kaz Oshiro** has been described as a "master of deception." Much like the work of Daniel Douke, Oshiro's takes the ordinary, renders it hyperrealistically in paint, on materials that are not what they appear to be, and presents it for analysis. It forces us to engage his objects emotionally, while suspending our intellectual recognition of their importance. When steel is rendered out of canvas, we know it doesn't weigh the same, it's fragile and feels different, so our interaction with it adjusts accordingly.



*Kaz Oshiro*



*Frank Romero*

This exhibition would not have been possible without the assistance of a small, but dedicated group of people who shared my vision of recognizing a few of the artists who have brought honor to Cal State LA. I'd like to thank and acknowledge the work of Sherry Yuen-Ruan, Communications Specialist, Richard Wearn, Department of Art faculty, Maria Magolske, Senior Director for Stewardship and Donor Relations in University Advancement and Mika Cho, Director of the Gallery and Special Assistant to the President for the Arts and whose contributions to the realization of this exhibit during her tenure as chair of the Department of Art have been significant. I would also like to thank the artists and collectors who generously loaned work for the exhibition. We are the beneficiaries of knowledge that has been handed down to us. We have the responsibility to do the same for the artists that come after us, as they will for the artists succeed them. It is my hope that this exhibition will serve as a reminder of the value of maintaining Legacies.

# LEGACIES

**AN ART EXHIBITION FEATURING THE WORK OF  
CAL STATE LA ALUMNI OVER SEVEN DECADES**

*Curated by Mark Steven Greenfield*

**August 15 through September 30, 2017**

Linda Arreola  
Joan Carl  
Kim Dingle  
Daniel Douke  
Kathi Flood  
Mark Steven Greenfield  
Calista Lyon  
Kaz Oshiro  
John Thomas Riddle, Jr.  
Frank Romero  
Ben Sakoguchi  
Norman Schwab  
Kent Twitchell  
Lisa Diane Wedgeworth  
La Monte Westmoreland

# ACKNOWLEDGEMENTS

It is my great pleasure to acknowledge the contributions of the participating alumni and all those others whose work has made this exhibition possible. As we celebrate the 70th anniversary of the founding of California State University at Los Angeles, the entire community is delighted to recognize the outstanding contributions of the many gifted and creative people who have studied here and have helped to change the world for the better.

This exhibit is, first and foremost, deeply indebted to its curator, Mr. Mark Steven Greenfield. I would also like to thank the outstanding artists who have agreed to participate and the University administrators, especially Dr. William Covino, President of the University; Dr. Janet Dial, Vice President for University Advancement and Executive Director of the Cal State LA Foundation; Dr. Jose Gomez, Executive Vice President and Chief Operating Officer; Dr. Lynn Mahoney, Provost and Vice President for Academic Affairs; and Dr. Rennie Schoepflin, Dean of the College of Arts and Letters. This event would have not been possible without their support and encouragement.

Ms. Maria Magolske, Senior Director for Stewardship and Donor Relations; Ms. Christina Gubala, Stewardship Manager; Ms. Jocelyn Stewart, Director of Communications and Public Affairs; and Mr. Robert Lopez, Executive Director of Communications and Public Affairs, were instrumental in structuring many facets of this exhibit. We owe them our appreciation and gratitude. Ms. Sherry Yuen-Ruan, the Communications Specialist for the catalogue; Mr. Nery Orellana, Graphic Designer with Communications and Public Affairs; and Mr. J. Emilio Flores, the University photographer, worked tirelessly and for many hours creating the publicity materials. The Department of Art is grateful to be able to acknowledge their support.

This acknowledgment would not be complete without expression of our appreciation to Ms. Sandra Rodriguez and Mr. Frank Mejia for their clerical work, and to Mr. Brandon Hudson for transporting and installing the works. Last but not least, the Fine Arts Gallery's student staff, Alexander Rodriguez and Yamizel Curiel, and indeed the volunteer student, Audrey Perez, have worked tirelessly and contributed immensely to the realization of this exhibit.

Dr. Mika Cho  
Director, Cal State LA Fine Arts Gallery

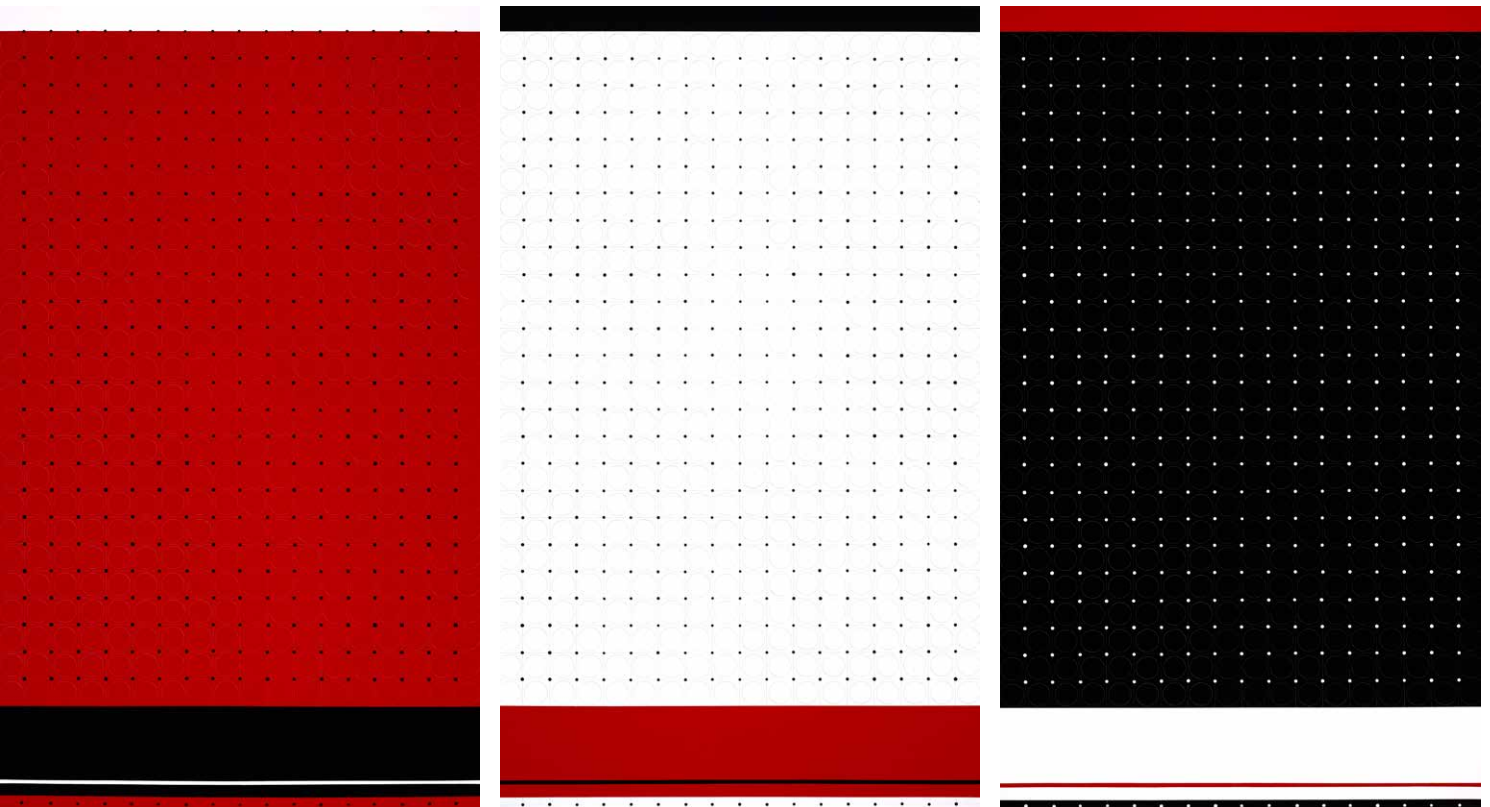
# LINDA ARREOLA

*The Three Graces (triptych), 2012*

Acrylic on wood

60 x 36 inches

Courtesy of the artist



*The Three Graces* Photo: courtesy of Linda Areola

# LINDA ARREOLA

*Confederate Flag Reconfigured, 2015*

Acrylic on wood

48 x 36 inches

Courtesy of the artist





*Confederate Flag Reconfigured* Photo: courtesy of Linda Areola

# JOAN CARL

*Joshua Made the Sun Stand Still, 1982*

Italian marble

51 x 10 x 18 inches

Courtesy of the artist



*Joshua Made the Sun Stand Still* Photo: J. Emilio Flores/Cal State LA

# JOAN CARL

*My Brother's Keeper, 1987*

Cedar wood

25 x 23 x 22 inches

Courtesy of the artist



*My Brother's Keeper* Photo: J. Emilio Flores/Cal State LA

# JOAN CARL

*The Greek Spirit, 1963*

Painted terracotta

27 x 15 x 18 inches

Courtesy of the artist



*The Greek Spirit* Photo: J. Emilio Flores/Cal State LA

# KIM DINGLE

*Study for The Last Supper at Fatty's (1 of 3), 2006*

Oil on polyester

19 x 24 inches

Courtesy of the artist





*Study for The Last Supper at Fatty's (1 of 3)* Photo: courtesy of Kim Dingle

# KIM DINGLE

*Study for The Last Supper at Fatty's (2 of 3), 2006*

Oil on polyester

19 x 24 inches

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# DANIEL DOUKE

*Noodle, 2006*

Acrylic on stretched canvas

7 x 9 1/2 x 14 inches

Collection of the artist



Noodle Photo: courtesy of Daniel Douke

# DANIEL DOUKE

*Dottie, 2008*

Acrylic on stretched canvas

11 x 8 1/2 x 9 1/4 inches

Collection of the artist





*Dottie* Photo: courtesy of Daniel Douke

# KATHI FLOOD

*End of Suburbia, 2016*

Mixed media

36 x 70 inches

Courtesy of the artist



*End of Suburbia* Photo: courtesy of Kathi Flood

# MARK STEVEN GREENFIELD

*I Sing the Body Technecric, 2014*

Ink and acrylic on Duralar

40 x 65 inches

Courtesy of the artist



*I Sing the Body Technecric* Photo: courtesy of Mar Steven Greenfield

# CALISTA LYON

*Joanna, 2013*

From the series: Living Home, 2015

Archival pigment print

30 1/2 x 23 inches

Courtesy of the artist



*Joanna* Photo: Calista Lyon

# CALISTA LYON

*Phil, 2013*

From the series: Living Home, 2015

Archival pigment print

30 1/2 x 23 inches

Courtesy of the artist





*Phil* Photo: Calista Lyon

# CALISTA LYON

*Celina, 2013*

From the series: Living Home, 2015

Archival pigment print

58 1/2 x 44 inches

Courtesy of the artist



*Celina* Photo: Calista Lyon

# KAZ OSHIRO

*Three Steel Beams, 2016*

Acrylic on canvas

10 x 96 x 48 1/2 inches (in three parts)

Courtesy of the artist and Honor Fraser Gallery



*Three Steel Beams* Photo: courtesy of Kaz Oshiro and Honor Fraser Gallery

# JOHN THOMAS RIDDLE, JR.

*Pieces at Hand, Spirit versus Technology Series, 1973*

Mixed media

35 x 11 1/2 x 7 1/2 inches

Collection of Friends, the Foundation of the California African American Museum. CAAM Foundation purchase, with funds provided by the City of Los Angeles, Cultural Affairs Department.



*Pieces at Hand* Photo: courtesy of the California African American Museum

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*Mail Order* Photo: courtesy of the California African American Museum

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Hoe Photo: courtesy of the California African American Museum

# JOHN THOMAS RIDDLE, JR.

*Sticks, Spirit versus Technology Series, 1973*

Mixed media

35 x 11 1/2 x 7 1/2 inches

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*Sticks* Photo: courtesy of the California African American Museum

# JOHN THOMAS RIDDLE, JR.

*P.O.W., Spirit versus Technology Series, 1973*

Mixed media

34 x 11 1/2 x 7 1/2 inches

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P.O.W. Photo: courtesy of the California African American Museum

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*Bird and Diz, Spirit versus Technology Series, 1973*

Mixed media

34 x 16 1/2 x 7 1/2 inches

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*Bird and Diz* Photo: courtesy of the California African American Museum

# JOHN THOMAS RIDDLE, JR.

*Made in Mississippi, Spirit versus Technology Series, 1973*

Mixed media

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*Made in Mississippi* Photo: courtesy of the California African American Museum

# JOHN THOMAS RIDDLE, JR.

*Ken and Barbie, Spirit versus Technology Series, 1973*

Mixed media

33 x 11 1/2 x 7 1/2 inches

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*Ken and Barbie* Photo: courtesy of the California African American Museum

# JOHN THOMAS RIDDLE, JR.

*Pandora's Box, Spirit versus Technology Series, 1973*

Mixed media

33 x 11 1/2 x 7 1/2 inches

Collection of Friends, the Foundation of the California African American Museum. CAAM Foundation purchase, with funds provided by the City of Los Angeles, Cultural Affairs Department.



*Pandora's Box* Photo: courtesy of the California African American Museum

# FRANK ROMERO

*Recuerdo, 1982*

Acrylic on canvas

69 x 108 inches

Courtesy of the artist





*Recuerdo* Photo: J. Emilio Flores/Cal State LA

# FRANK ROMERO

*Red Chevy, 1984*

Oil on wood

48 x 96 x 3 inches

Courtesy of the artist



*Red Chevy* Photo: J. Emilio Flores/Cal State LA

# BEN SAKOGUCHI

*Chinatown, 2014*

Acrylic on canvas

53 x 91 inches (15 panels)

Courtesy of the artist



Chinatown Photo: J. Emilio Flores/Cal State LA

# BEN SAKOGUCHI

*Towers, 2014*

Acrylic on canvas

53 x 91 inches (15 panels)

Courtesy of the artist



Towers Photo: J. Emilio Flores/Cal State LA

# NORMAN SCHWAB

*By My Side, 1997*

Mixed media

62 x 24 x 3 inches

Courtesy of the artist





*By My Side* Photo: courtesy of Norman Schwab

# NORMAN SCHWAB

*Linger Long, 1997*

Mixed media

62 x 24 x 3 inches

Courtesy of the artist



*Linger Long* Photo: courtesy of Norman Schwab

# KENT TWITCHELL

*Study for Freeway Lady Mural, 1974*

Graphite on wood

47 1/2 x 35 1/2 inches

Courtesy of the artist



*Study for Freeway Lady mural* Photo: J. Emilio Flores/Cal State LA

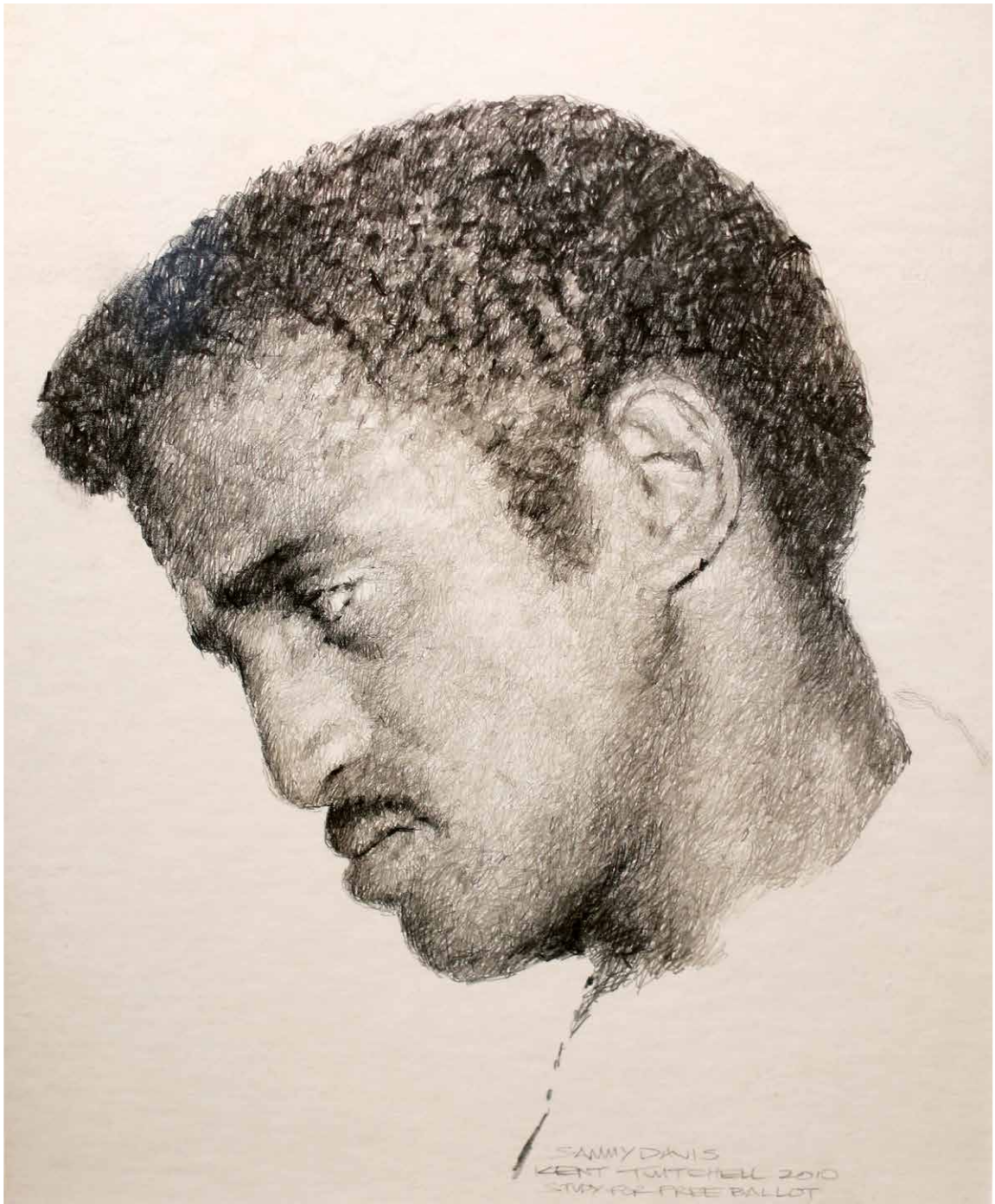
# KENT TWITCHELL

*Sammy Davis, 2010*

Pencil on board

18 x 15 inches

Courtesy of La Monte Westmoreland



Sammy Davis Photo: J. Emilio Flores/Cal State LA

# KENT TWITCHELL

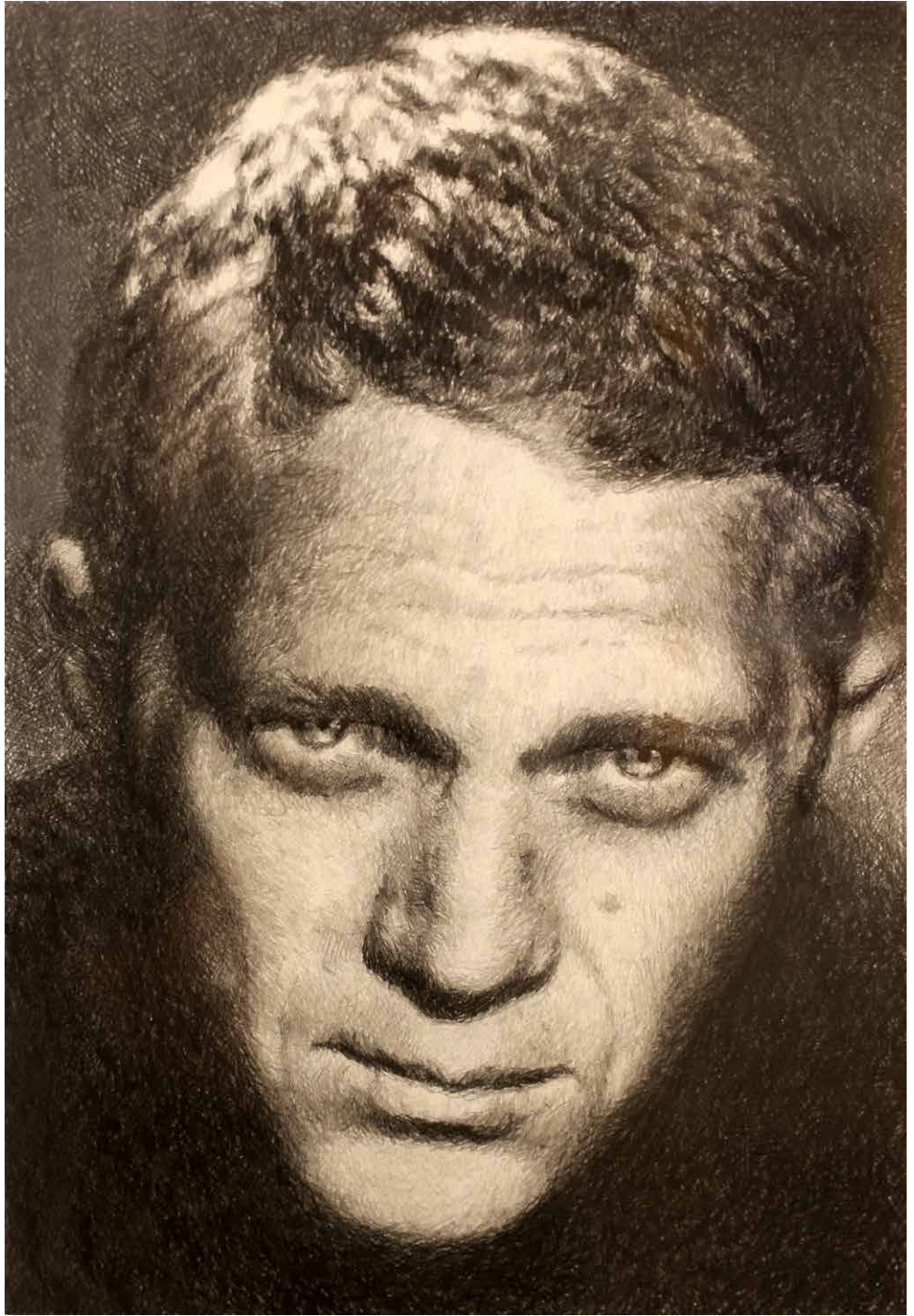
*Steve McQueen, 1998*

Pencil on board

20 1/2 x 16 inches

Courtesy of La Monte Westmoreland





Steve McQueen Photo: J. Emilio Flores/Cal State LA

# LISA DIANE WEDGEWORTH

*Been Such a Long Time, 2015*

Acrylic and oil on canvas

72 x 72 inches

Courtesy of the artist



*Been Such a Long Time* Photo: courtesy of Lisa Diane Wedgeworth

# LISA DIANE WEDGEWORTH

*Sex Lies and Brooklyn Spies, 2015*

Acrylic and oil on canvas

72 x 72 inches

Courtesy of the artist



*Sex Lies and Brooklyn Spies* Photo: courtesy of Lisa Diane Wedgeworth

# LA MONTE WESTMORELAND

*Self Portrait with Trip's Eyes, 2008*

Mixed media and collage

23 ½ inches diameter

Courtesy of the artist



*Self Portrait with Trip's Eye* Photo: courtesy of La Monte Westmoreland

# LA MONTE WESTMORELAND

*Self Portrait with Martina's Eyes, 2008*

Mixed media and collage

23 1/2 inches diameter

Courtesy of the artist





*Self Portrait with Martina's Eyes* Photo: courtesy of La Monte Westmoreland

# LA MONTE WESTMORELAND

*Silence, 2008*

Mixed media and collage

23 ½ inches diameter

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*Silence* Photo: courtesy of La Monte Westmoreland



# EXHIBITION CHECKLIST

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*The Three Graces (triptych), 2012*  
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60 x 36 inches  
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Mixed media  
34 x 16 ½ x 7 ½ inches  
Collection of Friends, the Foundation of the California African American Museum. CAAM Foundation purchase, with funds provided by the City of Los Angeles, Cultural Affairs Department.

John Thomas Riddle, Jr.  
*Made in Mississippi*, *Spirit versus Technology Series*, 1973  
Mixed media  
34 x 11 ½ x 7 ½ inches  
Collection of Friends, the Foundation of the California African American Museum. CAAM Foundation purchase, with funds provided by the City of Los Angeles, Cultural Affairs Department.

John Thomas Riddle, Jr.  
*Ken and Barbie*, *Spirit versus Technology Series*, 1973  
Mixed media  
33 x 11 ½ x 7 ½ inches  
Collection of Friends, the Foundation of the California African American Museum. CAAM Foundation purchase, with funds provided by the City of Los Angeles, Cultural Affairs Department.

John Thomas Riddle, Jr.  
*Pandora's Box*, *Spirit versus Technology Series*, 1973  
Mixed media  
33 x 11 ½ x 7 ½ inches  
Collection of Friends, the Foundation of the California African American Museum. CAAM Foundation purchase, with funds provided by the City of Los Angeles, Cultural Affairs Department.

Frank Romero  
*Recuerdo, 1982*  
Acrylic on canvas  
69 x 108 inches  
Courtesy of the artist

Frank Romero  
*Red Chevy, 1984*  
Oil on wood  
48 x 96 x 3 inches  
Courtesy of the artist

Ben Sakoguchi  
*Chinatown, 2014*  
Acrylic on canvas  
53 x 91 inches (15 panels)  
Courtesy of the artist

Ben Sakoguchi  
*Towers, 2014*  
Acrylic on canvas  
53 x 91 inches (15 panels)  
Courtesy of the artist

Norman Schwab  
*By My Side, 1997*  
Mixed media  
62 x 24 x 3 inches  
Courtesy of the artist

Norman Schwab  
*Linger Long, 1997*  
Mixed media  
62 x 24 x 3 inches  
Courtesy of the artist

Kent Twitchell  
*Study for Freeway Lady Mural, 1974*  
Graphite on wood  
47 ½ x 35 ½ inches  
Courtesy of the artist

Kent Twitchell  
*Sammy Davis, 2010*  
Pencil on board  
18 x 15 inches  
Courtesy of La Monte Westmoreland

Kent Twitchell  
*Steve McQueen, 1998*  
Pencil on board  
20 ½ x 16 inches  
Courtesy of La Monte Westmoreland

Lisa Diane Wedgeworth  
*Been Such a Long Time, 2015*  
Acrylic and oil on canvas  
72 x 72 inches  
Courtesy of the artist

Lisa Diane Wedgeworth  
*Sex Lies and Brooklyn Spies, 2015*  
Acrylic and oil on canvas  
72 x 72 inches  
Courtesy of the artist

La Monte Westmoreland  
*Self Portrait with Trip's Eyes, 2008*  
Mixed media and collage  
23 ½ inches diameter  
Courtesy of the artist

La Monte Westmoreland  
*Self Portrait with Martina's Eyes, 2008*  
Mixed media and collage  
23 ½ inches diameter  
Courtesy of the artist

La Monte Westmoreland  
*Silence, 2008*  
Mixed media and collage  
23 ½ inches diameter  
Courtesy of the artist

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# LEGACIES

**AN ART EXHIBITION FEATURING THE WORK OF  
CAL STATE LA ALUMNI OVER SEVEN DECADES**

*Curated by Mark Steven Greenfield*

**August 15 through September 30, 2017**

Linda Arreola  
Joan Carl  
Kim Dingle  
Daniel Douke  
Kathi Flood  
Mark Steven Greenfield  
Calista Lyon  
Kaz Oshiro  
John Thomas Riddle, Jr.  
Frank Romero  
Ben Sakoguchi  
Norman Schwab  
Kent Twitchell  
Lisa Diane Wedgeworth  
La Monte Westmoreland



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