



karen carson
joe goode
steve hurd
sister corita kent
kaz oshiro
richard pettibone
adam ross
ed ruscha

endless
western sunset

curated by Michael Duncan

january 06 / february 18 2007

LEO CASTELLI



Where Western crosses Sunset, there was a porno theatre but now it's a Walgreens. There are three supermarkets, two mega-hardware stores, one giant all-purpose emporium, a 24 hour laundry mart, a 3 Day Blinds, four bus stops, and five palm trees along a McDonalds' drive-through. Options are open and our enterprise seems to generate the rest. If you don't want Panda Express, there's Carl's Jr. If you can't find it at Osh, they have it at Home Depot where day labseers cluster at the gate. In the afternoons, the unlucky jobless drift to the side of 3 Hermanos to play cards. LA is a melancholy system but convenient, temperate, and well lit.

Here, as you gaze into Karen Carson's motivational mirror, you are free to be number one or no one. A fly that has landed after the word "no" determines your fate. Offering relief from providence, Carson's light-box is a saloon-lit public service announcement, exhorting a collective breath of sadness, relief, and rejuvenation all at once.

endless western sunset

We live in the New Millenium, spelled out in Kaz Oshiro's blue mercury, a tag that takes our air-conditioned temperature. These are cosily gothic times in need of more spiritual cleansing than Donald Judd can offer. Oshiro provides a more literal purity in his stark white front-loading stack. The paint-on-canvas appliance assumes its subject matter, consuming its essence. What you see is both what it is and what it is not.

Richard Pettibone's faceless clock ticks away, marking the seconds without counting them. He still keeps time with his birthplace. Here, under perfect skies, spring and fall seem the same moment. Pettibone's appropriation of Brancusi's *Endless Column* repeats a perfect form intended by the Romanian artist to be replicated as a symbol of timelessness, in commemoration of the war dead.

In our war time we are startled from a computer haze to squint at Steve Hurd's pixilated flag-draped coffins. We see an image that we are not supposed to see, floating towards a distant vanishing point far beyond the picture-frame. Offscreen, the Decider grins, his face melting in the dark. Someone left the cake out in the rain.

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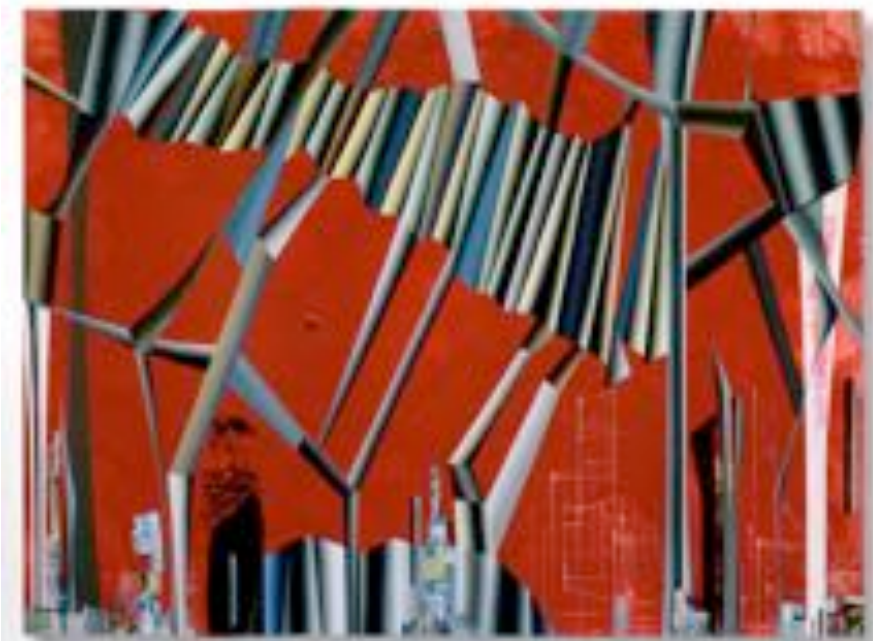
It is crucial to remain focused, to keep to the speed limit. To stop the shadows from increasing, we apply steady pressure on the accelerator, watching Ed Ruscha's speedometer like a hawk. Right on the money, we're safe in the middle lane. Midway along the pathway, we stick to a constant "Thirty Five." A shaft of mysterious light indicates "Miracle #71." Ruscha executes the act in rose oxide, a white that is brittle, transparent, and slow-drying. Not recommended for paintings, but perfect for an act of god.

Despite all that miraculousness – or maybe because of it – you've come down with "Wonder Sickness." To purge yourself, climb Joe Goode's winding white staircase into the wall and emerge through the pock-marked portal of another nebula. Fall into art, dodging the paint-ball bullets that attack Goode's sharp focused photo collages. The splats of acid green, vermilion, and sprayed gold bring the black and white world to life.

We are back on the freeway. A steel-grey sun pierces the toxic glow of Adam Ross's city. The towering corrugated metallic canopy of "Life at Rainbow's End" clamps us in place. Under the tentacles of industrial structures, precarious slivers of buildings sprout like weeds while fantastic grids fade into the background. A tar-scented glow permeates the metallic smog.

It is time again for Sister Corita Kent's reminders of where we came from and who we are. We came from water. We are balls of meat. Pillaging shiny bits of advertising copy, she flew through the 1960s like a magpie translating her type-set booty into idealistic exhortations intended to lift us up. Aware of our foibles and naiveté, we laugh along with Corita's "Ha." In the background, the Life magazine logo in reverse can be read in Carson's mirror. At sunset, we are number one and no one, everything and nothing. When Sunset ends, we reach the coast.

asset



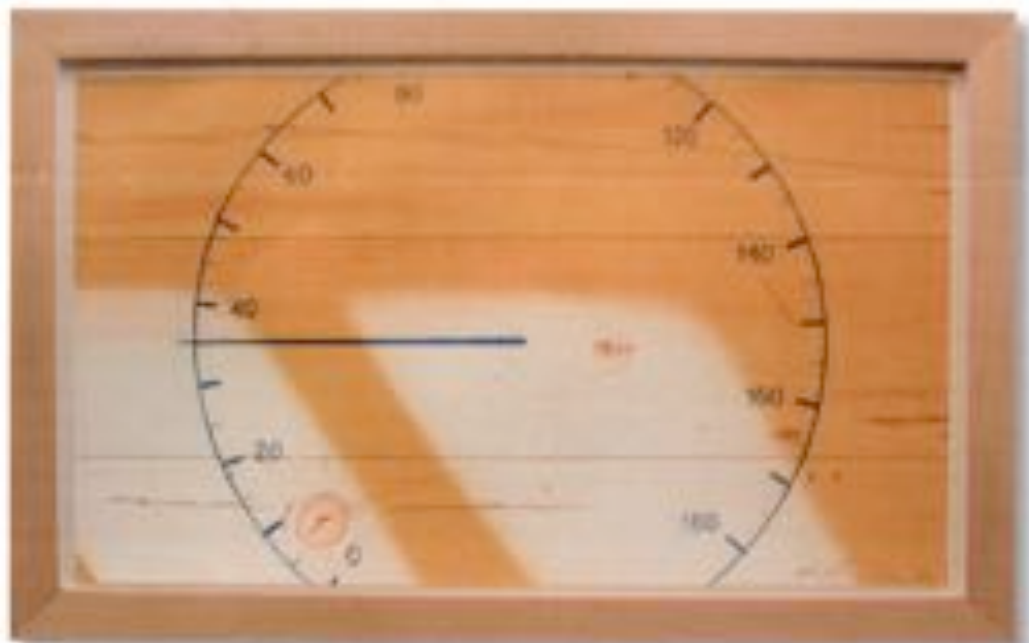
111 adam ross



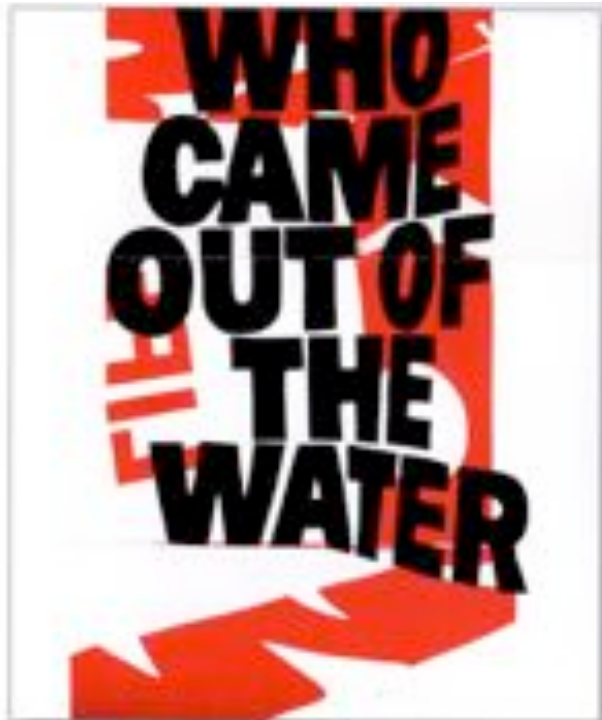
111 steve nard



[4] richard pettibone



[1] ed ruscha



[2] sister dorothy kern



(A) Robert Rauschenberg



(A) Joe Goetz

LEO CASTELLI

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(A) jaeger+smith

Exhibition Checklist:

Karen Carson

Free To Be No 1 or No One 2006
vinyl and plastic on mirror
30 x 28 inches [n]

Breathe 1994
light box
12 x 24 inches [k]

Joe Goode

Three Point Perspective 2006
acrylic on photographic collage
45 1/2 x 41 1/2 inches [o]

Puck (from the series *Suns of
Bitches, Moons of Dogs #2*) 1997
oil on canvas, painted wood
21 x 25 x 25 inches (large stair),
14 x 24 x 7 (small stair),
35 x 30 inches (painting) [g]

Azzurra Collection 3 2006
acrylic on digital archival print
30 1/2 x 24 1/2 inches [not illustrated]

Steve Hurd

Untitled (Mouthpiece series) 1 2004
oil on canvas
19 1/4 x 29 1/2 inches [j]

Untitled (R.I.P. series) 3 2004
oil on canvas
32 1/4 x 41 3/8 inches [d]

Sister Corita Kent

Ha 1966
serigraph
30 x 36 inches [f]

Who Came Out of the Water 1966
serigraph
36 x 30 inches [m]

Magnie in the Sky #2 1966
serigraph
35 x 29 inches [not illustrated]

Song About the Greatness 1964
serigraph
30 x 36 inches [not illustrated]
collection of Jason Simon

Kaz Oshiro

Combo Washer/Dryer #3 2006
acrylic and bondo on stretched canvas
71 3/8 x 24 x 26 1/2 inches [p]

New Millennium (Blue) 2003
airbrush on paper
22 1/2 x 33 1/8 inches [e]

Richard Pettibone

Constantine Brancusi, *Column of
Infinity*, 1918-1937 1988
wood maquette for bronze
117 x 14 x 14 inches [k]
edition of 6

Time is Not 1990-91
maple and clock mechanism
40 x 87/8 x 45/8 inches [b]
collection of Ruth and Bill Ehrlich

Adam Ross

Life at Rainbow's End #1 2005-6
oil and alkyd on canvas over panel
36 x 48 inches [i]

Life at Rainbow's End #2 2005
oil and alkyd on canvas over panel
10 x 28 inches [not illustrated]

Ed Ruscha

Thirty Five 1996
color pencil on lithograph
141/8 x 23 15/16 inches [l]

Wonder Sickness 1984
dry pigment on paper
23 x 29 inches [c]

Miracle #71 1975
zinc oxide and pastel on paper
29 1/2 x 38 5/8 inches [a]

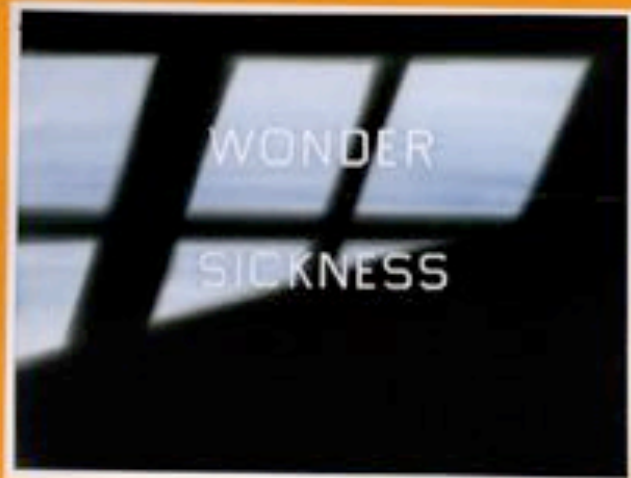
end 1



[4] ed ruscha



[5] richard pettibone



[6] ed ruscha



[7] oetari adam ross

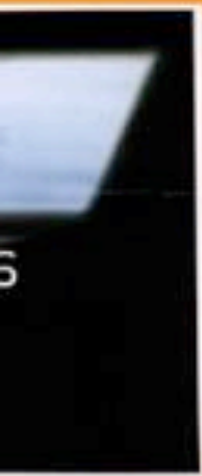


[8] artemi corra karr



e s s

wes t e



[c] ed ruscha



[d] steve hurd



[e] kaz oshiro



[f] joe goode



[g] karen carson

er n

