

15 ARTISTS FROM LOS ANGELES

ROGUE WAVE 2013

L / A LOUVER

18 July - 23 August

45 N Venice Boulevard, Venice, CA 90291
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SUMMER HOURS (Jul 8 - Aug 23)
Mon - Fri , 10am - 6pm / Thus, 10am-8pm
Validated parking available



KIM SCHOENSTADT

Source Material List:

1. Prefabricated Model House, early 1930s, Richard Neutra Architect*
2. VonSternberg House, Los Angeles, 1935, Richard Neutra Architect*
3. Tehranchi House, Malibu, 1993, Fred Fisher Architect[□]
4. Gorilla Husbandry Facility, Los Angeles Zoo, 1989, Fred Fisher Architect[□]
5. Arnoff Guest House, Tarzana, 1991, Eric Owen Moss Architect*
6. Ince Theater, Culver City, 1993, Eric Owen Moss Architect*
7. Sighvatsson House, 2005, Rem Koolhaas Architect*
8. Life Guard Tower, Santa Monica, 2009, Thom Mayne*
9. Fell Residence, Beverly Hills, 1963, John Lautner*
10. Children's Museum Los Angeles, 2009, Thom Mayne*
11. Morris Residence, Los Angeles, 1963, John Lautner Architect*
12. Akers Residence, Malibu, 1961, John Lautner Architect*
13. Rehak House, Los Angeles, 1990 Coop Himmelblau Architect*

I created this guide to share my research and provide some insight into the forms I used to create the drawings. It is for educational purposes only, and not intended for publication. Special thanks to the Getty and UCLA and all the architects for creating and maintaining such wonderful resources for research.

* Richard Neutra Papers, UCLA Special Collections

□ Images courtesy of Fred Fisher Architects

* Images courtesy of Eric Owen Moss Architects

* Image courtesy of Rem Koolhaas Architects

* Images courtesy of Morphosis Architects

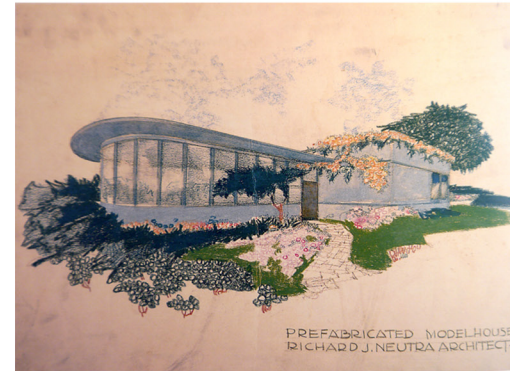
* Images from John Lautner Archive, Getty Research Institute Archives

* Image courtesy of Coop Himmelblau Architects; photo copyright Tom Bonner

cover image:

Parallel Version Series: Los Angeles (with extended sight lines), 2013

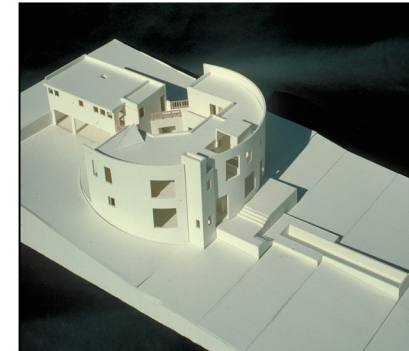
exterior wall drawing with snaplines and acrylic paint



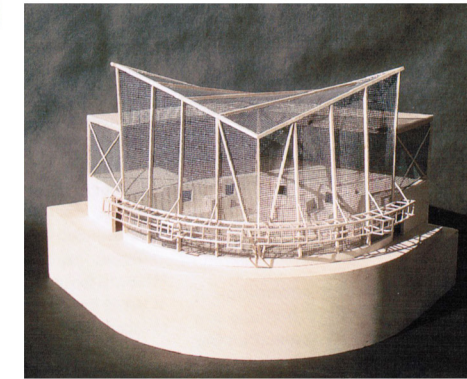
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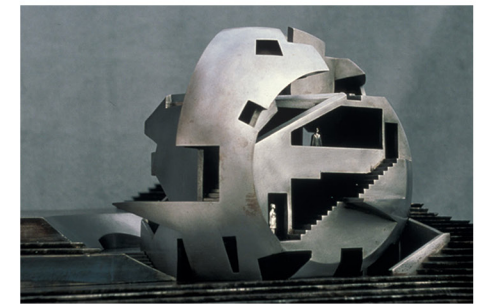
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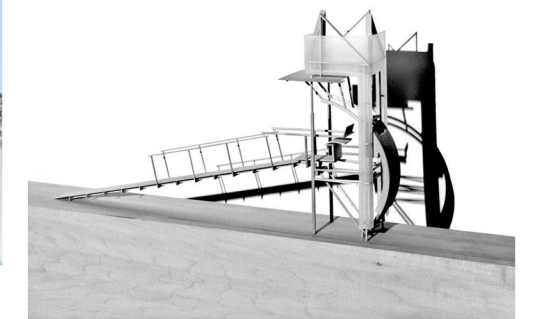
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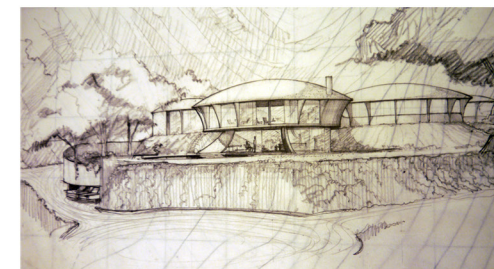
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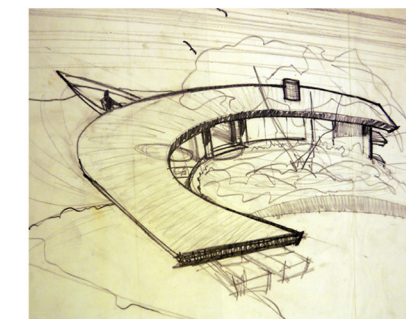
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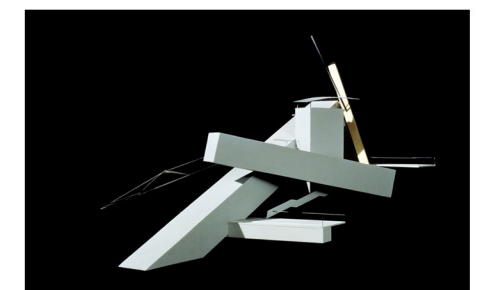
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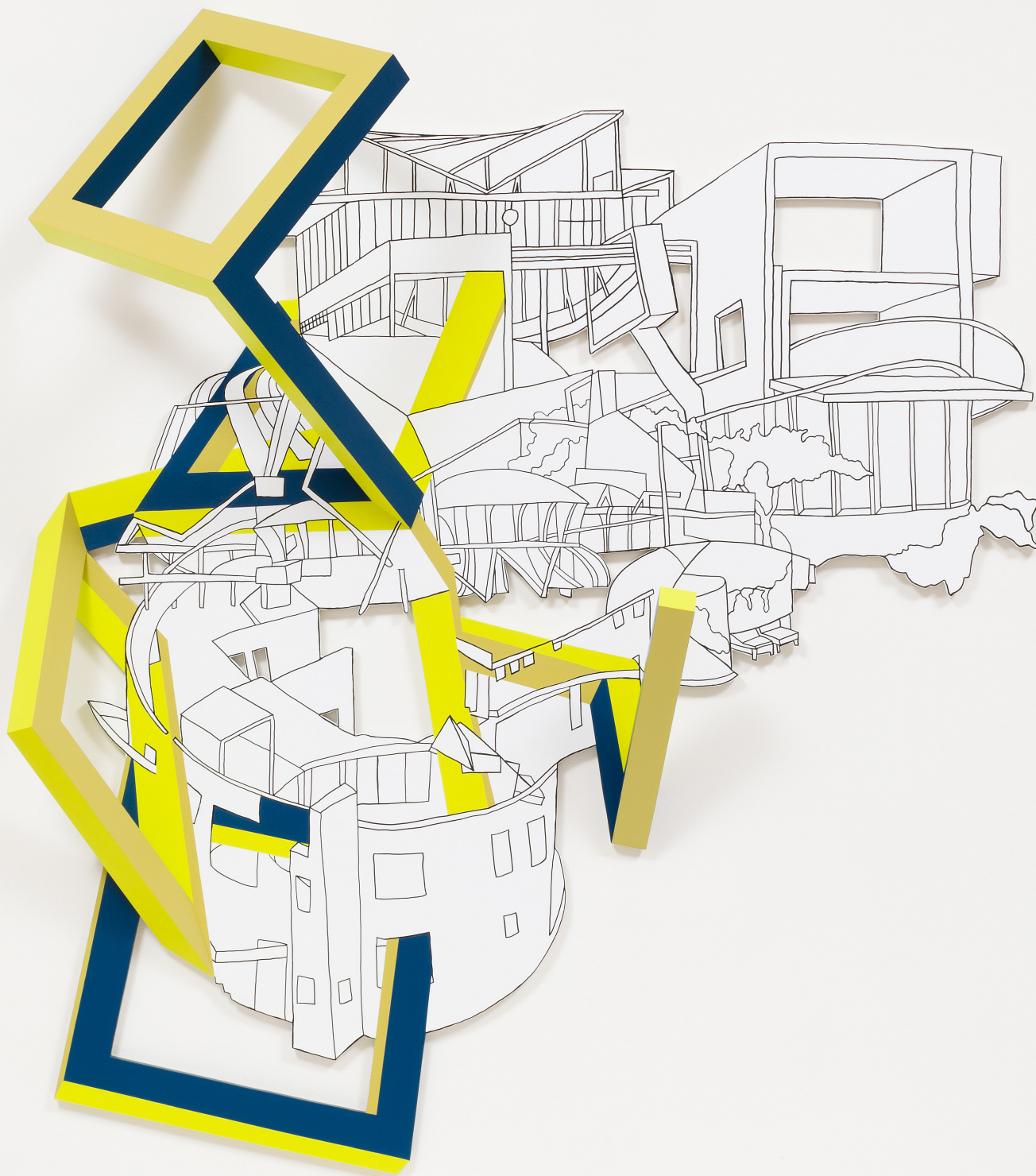
12.



13.

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KIM SCHOENSTADT
Parallel Versions Series: Los Angeles
(with incomplete dimensional objects), 2013
three-dimensional drawing with acrylic paint
and ink on board
60 x 60 x 18 in. (152.4 x 152.4 x 45.7 cm)

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Parallel Versions Series: Los Angeles (with extended sight lines), 2013
Exterior wall drawing with snaplines and acrylic paint

Parallel Versions Series: Los Angeles (with incomplete dimensional objects), 2013
Three-dimensional drawing with acrylic paint and ink on board

This new series of work is based on unrealized architecture for Los Angeles. I've lived in Los Angeles for nearly 20 years and have seen lots where buildings are built, demolished and a new building goes up. Coming from Chicago where this doesn't happen that often - this idea of architectural impermanence became interesting. In a town where props and set design became an industry, it seemed to me the relationship to architecture was more malleable.

In previous projects, I've used Los Angeles architecture as a comparison or contrasting idea - for example Soviet Brutalist architecture versus California Modernist architecture. For this project, I focused on the alternate version of Los Angeles which could have existed. My research began by working with Chris Alexander at the Getty who pointed me in the direction of several architects and archives. Then speaking with Fred Fisher (architect of L.A. Louver's space) who also was very helpful in advising on architects. I also wanted to get an idea of how L.A. could have looked over time, so I combined a range of architects and projects throughout L.A.'s history.

The series title "Parallel Versions Series" is a reference to Hugh Everett's theory "Multiple Worlds Interpretation of Quantum Mechanics." (Yeah this sounds fancy but the theory is really fascinating!) In lay terms, the hypothesis states: "There is a very large - perhaps infinite - number of universes, and everything that could possibly have happened in our past, but did not, has occurred in the past of some other universe or universes."¹ Another way to say this, is all possible alternative histories all exist - like branches from a tree. This series approaches this through the lens of works that were merely proposed in this version of events but theoretically exist in others.

Here is a link to the NOVA documentary:
<http://www.pbs.org/wgbh/nova/physics/many-worlds-theory-today.html>

The shaped three-dimensional work inside [L.A. Louver's entryway] has geometric interruptions weaving through the work. These shapes are based on Sol Lewitt's "Incomplete Open Cube" series. I became interested in these while I was researching for my project at the Wadsworth Atheneum Museum Matrix [Hartford, CT] a few years ago. For the Wadsworth exhibition, I incorporated one of Tony Smith's sculptures to interrupt the drawing. These elements formally function as an architectural "buttress" and this piece is only the second work of mine that sculpturally pulls these shapes off the wall.

The exterior work [featured on the outer walls of L.A. Louver's Skyroom] uses ink snap-lines to extend the vanishing points or sight lines of the pieces of architecture incorporated into the drawing. "The Snap Line" is a construction tool often used to create long straight lines on surfaces. Like the three-dimensional aspects of the wall relief this element attempts to pull the composition outside the flat space of the wall. The shadow shapes in the work are derived from the silhouettes of the architecture used in the drawing, while the purple shapes reinforce sightlines from the drawing.

KIM SCHOENSTADT, 2013

¹ (Osnaghi, Stefano; Freitas, Fabio; Olival Freire, Jr (2009). "The Origin of the Everettian Heresy" (PDF). *Studies in History and Philosophy of Modern Physics* 40: 97-123. doi:10.1016/j.shpsb.2008.10.002.)