



## Julian Stanczak and Brian Wills

Hunter Drohojowska-Philp discusses optics in art shows at Diane Rosenstein and Praz-Delavallade galleries.



The artist strings taut colored rayon and metallic threads across the fronts of wooden shadow boxes. Frontally, they can appear as solid bands of color. From the side, the color can all but disappear to reveal the space behind, the shadows or the wall. Wills' sensibilities range from soft pastel, including a lovely pink, to strident intensity.

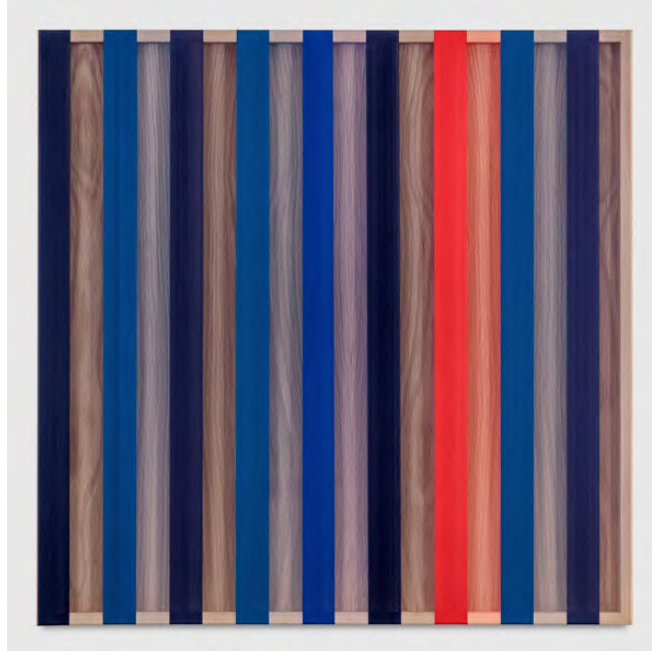


Brian Wills, "Untitled (Orange to Green Progression)," 2017  
Single-strand rayon thread and oil on basswood, 36 x 12 inches  
Photo by Joshua White

Courtesy of the artist and Praz-Delavallade Los Angeles

For one series, he paints the inside of each of five vertical boxes in a sharp orange, violet, blue, turquoise or green and stretches the strings in the same tones so that they meld together visually. His exploration of optics may not be done with paint exclusively but his idiosyncratic methods trick the eye into concentrating on the very act of perception.

# ARTILLERY



BRIAN WILLS: LINE LIGHT

Shana Nys Dambrot ·  
November 7, 2017 ·

Densely fretted and motion activated and crying out for every metaphorical use of the word string from art to design, music to physics, three new bodies of work by Brian Wills expand and deepen his relationship to his material muse—colored thread. A star in the painting-by-another-means cosmos, Wills has made a deep impression on the imaginations and intellects of audiences with his manipulations of thousands of painstakingly stretched, richly hued rayon threads, arranged so as to mimic the gradient pop of Op Art abstraction.

Wills iterates the Light & Space influences on his style by using his wood panels in reverse, so that the strings “hover” above the open box. The ambient light bounces around inside, glancing off their tensile, chromatic surfaces. This is a peacocking kaleidoscope of progression and sublimity in which every color on the visible and invisible spectrum seems to be represented. It should be a riot, but it’s a pageant. It should be a cacophony, but it’s a symphony. It’s almost synaesthetic. The discovery that the surfaces dramatically change with the viewer’s own movement not only engages the architectural space around them, but tends to elicit gasps of delight and a sudden onset of childlike wonder from even the most mature viewer.



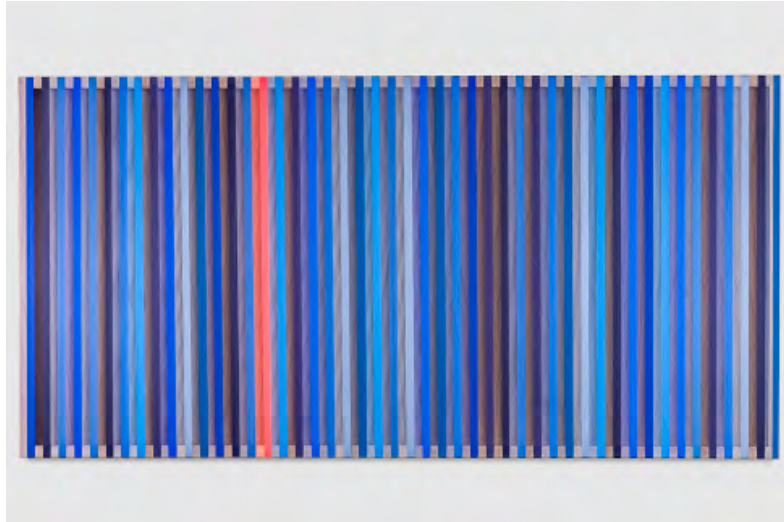
Brian Wills, *Untitled (Orange to Green Progression)*, 2017, photo by Joshua White, courtesy of the artist and Praz-Delavallade

For the intellect, Wills also articulates a profound affinity for the legacy of minimalist and hard edge painters. Art history lovers and especially students of the Los Angeles school of optically-charged, atmospheric and subtly variable abstract painting will recognize ideas about colors that are slow to emerge, surfaces designed to change over time, and the high drama of tonal half-steps. In the two newest series represented in this exhibition, Wills builds on that foundation to grow into more profoundly materialist directions. In many of the new works, he has painted the natural wood grain of the panel verso with radiant oil washes that transform the natural patterning without obscuring it, creating a heightened field over which the threads do their thing in a fresh, intense context. The most surprising evolution is the enamel and polyurethane series, in which the thread is embedded, rather than hovering above the grounds, so that the strings function like drawing within a conventional painting—almost. Not for nothing, but he worked on these new pieces with Jack Brogan, the legendary plastics and resin engineer responsible for executing the greatest works of the entire Light & Space generation—and Brogan knows more about this territory than anyone else alive. They too have a whole thing about coming to life with motion and ambient light/surface depth, but while that effect is familiar, the means by which he achieved it is beyond inventive. And that sense of discovery indelibly involves any viewer with a taste for magic on an emotional level, taking them on a journey from heart to head and back again.

# ARTFORUM

Helen Pashgian and Brian Wills

TOTAH



**Brian Wills, *Untitled (Blue and tangerine banded HT)***  
 2017, single-strand rayon  
 thread on wood, 24"x48"

A two-person show of Helen Pashgian and Brian Wills, “Transient” modeled the visual volatility characteristic of many 1960s Southland art practices. Despite its moorings in a Los Angeles vernacular of Light and Space—that likewise conjures a very specific horizon of military and commercial development and the coincident artistic appropriation of such technologies—this occasion eschewed historical specificity in favor of a formal, phenomenological dilation of temporality licensed by the same origins. (The press release casts “light” as atemporal, “as old as the universe itself,” and also as site-specific cosmology: “Both artists’ subject is the proto-light of the West, that blue, harsh light...reflecting and refracting off surfaces, smog, mist, casting shadows, and at times flashing brilliant diamond white, bright as an atom bomb.”) This critical regionalism presented with a contemporary orientation meant the privileging of recent works by Pashgian, some fourteen of which were collected with only two earlier polyester resin exemplars, *Untitled*, 1968, and *Untitled*, 1969–70, made just before her stint as artist-in-residence at the California Institute of Technology from 1970 to 1971. It also proposed the continuity of centered concerns of craft and refined surfaces, strategies that find their expression in Wills’s new gossamer-covered panels.

With pieces by Pashgian and Wills interspersed throughout the two main galleries, Totah insisted that the two artists be considered jointly. The first space offered some of Wills’s vibrating constructions, wooden supports across which he stretched thousands of infinitely hued rayon threads in an array of intervals, patterns, and densities; Pashgian’s adjacent contribution comprised her signature, comparatively diminutive spheres, here perched atop pedestals

mounted to the wall, where they assumed the look of orphic marbles or agents of something like a solar corona. She began these in 1968 using cast polyester resin; by the following year, she began inserting acrylic rods into the centers of her orbs to exaggerate the refractive possibilities of the translucent materials. Getty conservator Rachel Rivenc has written about Pashgian's intricate and labor-intensive molding, dyeing, sanding, curing, and pouring, describing the results as the consequence of a method "more akin to home cooking than dehumanized industrial processes." While a comparably gendered reading might have been obtained at Totah, the emphasis on reception mitigated such concerns, proposing still another emphasis, on the here and now.

Pashgian's glassy, continuous surfaces quite literally reflect it. The artist's flatter, cast epoxy squares that encircled the second room similarly responded to ambient fluctuations in atmosphere and solicited the physical movement of the viewer before them. Almost holographic, they shift from deep, opalescent blackness to nebular bursts: a shaft of emerald light in one, an aqueous square of chartreuse in another, and cruciform shafts of icy white, teal, and leaf in still more (all Untitled, 2009–11). Where Pashgian continues to mine spectral qualities, forcing not just an optical but a bodily response, Wills similarly conjures works that appear wholly different from themselves when seen from straight on, or obliquely from the sides, much less up close or farther back. From a distance of even a few feet, the constitutive threads dissolve into bands of dematerialized color, which obdurately reassert themselves only at a nearer range. This effect was produced in two examples: one where the grain is preserved and another where it is willfully overwhelmed by a fiery crimson. Untitled (Wood poly), 2007, and Untitled (fire red poly), 2016, featured ligneous grounds and embedded rayon threads within an overall coat of polyurethane, whereas others, including Untitled (yellow on walnut hovering thread), 2017, maintain a gap between fiber and background and leave the former untreated. Like the Pashgians, they are simultaneously portals and closed surfaces. But first and foremost, they are built, manifestly made things. They admit a human aspect that cosmic framing obscures, perhaps suggesting a scale of response that is appropriately contingent.

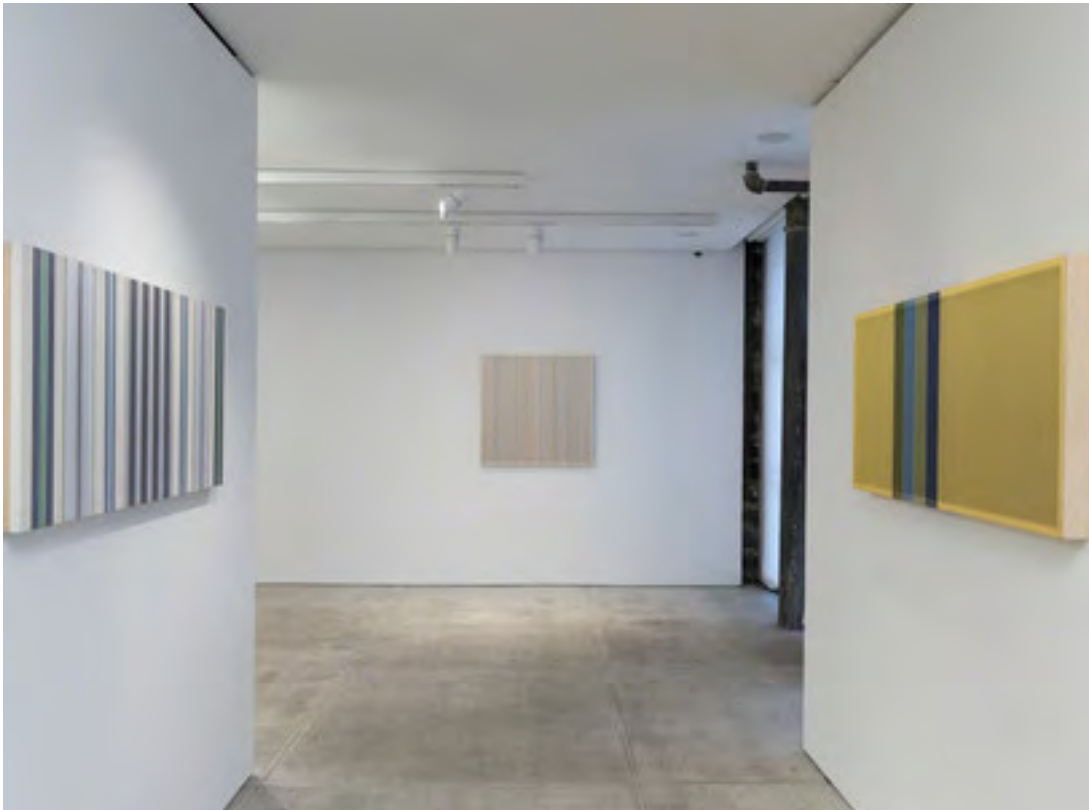
—Suzanne Hudson, October 2017

# Wall Street International

ART

## Transient

3 May — 30 Jul 2017 at the Totah in New York, United States  
17 JULY 2017



Totah is proud to present *Transient*, an exhibition of California Light and Space artists Helen Pashgian and Brian Wills, which will open May 3rd, 2017. Both Pashgian, pioneer of the original Light and Space movement, and Wills, of its next generation, traffic in obsessive experimentation with the conditions of vision. Seeking patterns of line and color, depth and motion, transparency and opacity, reflection and refraction, their true medium is light itself. *Transient* slices across physics and neuroscience, optics and vision; requiring of the viewer to navigate the tension between the eye, the brain and the body. Space is arguably incalculable without Light - oscillating between wave and particle - but most certainly indiscernible without movement, with which we travel around and through a work of art and take possession of it as our own.

Pashgian and Wills share a trademark of testing the boundaries of their craft, laboring over their materials until they disembody, abandoning their very mundane physicality. With skills approaching scientific exactitude, Wills stretches thousands of infinitely hued nylon and rayon threads against wood frames, while Pashgian relentlessly drives epoxy into molds that defy all previous applications. Both artists' subject is the proto-light of the west, that blue,



harsh light ... reflecting and refracting off surfaces, smog, mist, casting shadows, and at times flashing brilliant diamond white, bright as an atom bomb. Light is as old as the universe itself, and yet, as new and exciting as ever. Pashgian and Wills explore alongside the likes of Kepler, Copernicus, Galileo, and (literally for Pashgian) Richard Feynman, using abstraction, instead of mathematics or music, to confront new possibilities of understanding color, movement and spatial relationships – whether immediate or cosmological. Uniting Pashgian and Wills' works is the singularity, that point of no return where only artists and scientists go, with endless curiosity and passion, in the name of discovery. So Wills spans myriad multicolored strings against shallow depths, aggregating integers of transparency - the surfaces of his work so infinitesimally varied in resolution as one moves across them - as to approach eternity. While Pashgian casts shadows of nebulous origin deep within her unfathomable plasmic substances – so that one dances around guessing at the source of their emanating light, and of their changing colors, hues and forms. This then occurs, the hallmark of great art: suddenly we are close looking; we've surrendered seeing; the object disappears and we are left with just ourselves; vibrating, pulsating, engaged, entranced in deep play with that mother of all creation: wonder.

## ARMORY SHOW 2017, NEW YORK

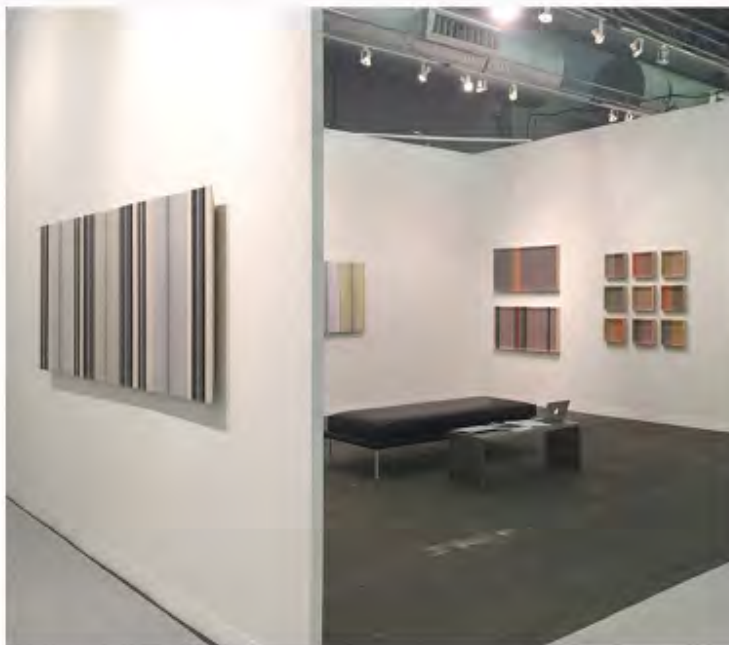
## The 20 Best Booths at The Armory Show

[PAGE D'ACCUEIL ET SOMMAIRE DU BLOG](#)

## PRAZ-DELAVALLADE

Galleries Section, Booth 712

With works by Brian Wills



Installation view of PRAZ-DELAVALLADE's booth at The Armory Show, 2017. Photo by Adam Reich for Artsy.

Just a month after Paris mainstay PRAZ-DELAVALLADE opened its second gallery in Los Angeles, it features young L.A.-based artist [Brian Wills](#) in a spacious solo booth. In one of the fair's most elegant presentations, Wills's minimalist abstractions line the walls with curiosity-piquing striations of color. Depth is evident in the works, but the eye can't immediately discern how they're constructed. It turns out that Wills covers wooden armatures with strands of string in different colors. The result: brilliant gradients that resemble computer-generated images but are in fact assembled meticulously by hand.



# PORCH GALLERY O J A I

Front | Side: Selected Works by Deborah Salt & Brian Wills  
April 6 – May 14, 2017



Porch Gallery Ojai presents *Front | Side: Selected Works by Deborah Salt and Brian Wills*. Like a chef simultaneously achieving a savory and sweet delicacy, Salt and Wills straddle the fine line of minimalism paired with a complex visual palette. At first glance the works appear duo-chromatic, constructed of blocks of color devoid of shading. As the viewer moves around the pieces, the colors glow and intensify with each new step and angle.

Salt applies thick pigment to the sides of her works leaving the front of the canvases stark white or black. The room's ambient light ignites the color causing it to radiate out from the piece, making the traditionally passive walls conspirators in the artwork. The paintings are installed "tipped" on their sides, giving them added movement and breaking the customary static horizontal and vertical fields.

On the other hand, Wills' wall sculptures, constructed of rayon thread wrapped around wood boxes, are hung in concise grids. When viewed head-on, the thin strands of thread wrapped around the structure with obsessive craftsmanship, devour light and flatly expose the architecture of the box. The gaps in the thread reveal the infrastructure of the piece to the viewer. When viewed from the side, the slits disappear, causing the colors to pop and magnify to extreme density. The box that once seemed empty and bare magically appears to be filled with a neon light.

Brian Wills (b. Lexington, Kentucky) holds both a JD and SSP from Harvard University (1995) and BA from Denison University. Wills has exhibited both nationally and internationally. Most recently, he was listed by Artsy.net as one of the 20 best booths at the 2017 Armory Show. His work are included as part of the The Jarl Mohn Family Foundation, the Dallas Price Van Breda collections and the Palm Springs Art Museum. Wills lives and works in Los Angeles.

**artnet**news**Art Guides****Must-See Art Guide: New York****Tatiana Berg, May 4, 2017****TRANSIENT Helen Pashgian and Brian Wills****183 Stanton Street New York, NY 10002, USA Wednesday, May 3,  
2017–Monday, July 31, 2017**

For Immediate Release (New York, NY) - TOTAH is proud to present Transient, an exhibition of California Light and Space artists Helen Pashgian and Brian Wills, which will open May 3rd, 2017.

Both Pashgian, pioneer of the original Light and Space movement, and Wills, of its next generation, traffic in obsessive experimentation with the conditions of vision. Seeking patterns of line and color, depth and motion, transparency and opacity, reflection and refraction, their true medium is light itself. Transient slices across physics and neuroscience, optics and vision; requiring of the viewer to navigate the tension between the eye, the brain and the body. Space is arguably incalculable without Light - oscillating between wave and particle - but most certainly indiscernible without movement, with which we tangle around and through a work of art and take possession of it as our own. Pashgian and Wills share a trademark of testing the boundaries of their craft, laboring over their materials until they disembody, abandoning their very mundane physicality. With skills approaching scientific exactitude, Wills stretches thousands of infinitely hued nylon and rayon threads against wood frames, while Pashgian relentlessly drives epoxy into molds that defy all previous applications. Both artists' subject is

the proto-light of the west, that blue, harsh light ... reflecting and refracting off surfaces, smog, mist, casting shadows, and at times flashing brilliant diamond white, bright as an atom bomb. Light is as old as the universe itself, and yet, as new and exciting as ever. Pashgian and Wills explore alongside the likes of Kepler, Copernicus, Galileo, and (literally for Pashgian) Richard Feynman, using abstract ion, instead of mathematics or music, to confront new possibilities of understanding color, movement and spatial relationships - whether immediate or cosmological. Uniting Pashgian and Will s ' works is the singularity, that point of no return where only artists and scientists go, with endless curiosity and passion, in the name of discovery. So Wills spans myriad multicolored strings against shallow depths, aggregating integers of transparency - the surfaces of h is work so infinitesimally varied in resolution as one moves across them - as to approach eternity. While Pashgian casts shadows of nebulous origin deep within her unfathomable plasmic substances – so that one dances around guessing at the source of their emanating light, and of t heir changing colors, hues and forms. This then occurs, the hallmark of great art: suddenly we are close looking; we've surrendered seeing; the object disappears and we are left with just ourselves; vibrating, pulsating, engaged, entranced in deep play with that mother of all creation: wonder.

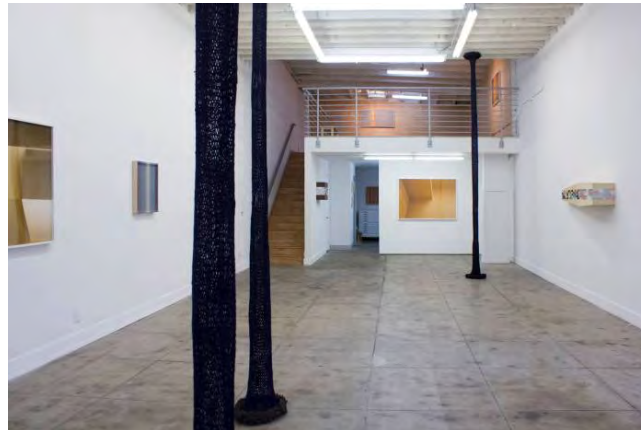
## ART AND CAKE

A Contemporary Art Magazine with a Focus on the Los Angeles Art Scene

### OCHI Projects: Abstract Works Redefining Form

December 31, 2016

By Genie Davis



At OCHI Projects through January 15th, *Unstructure* takes architectural form and turns it inside out. The exhibition includes work of three artists Brian Wills, Connie Walsh, and Claudia Parducci, whose mediums may vary but whose points are well expressed across the board; structure can be redefined, constraints can be removed, our definitions of known quantities revoked.

The exhibition successfully interweaves the work of each artist as their pieces contrast and compare. Claudia Parducci's fragile columns dominate the room at first glance, but serve as a terrific counterpoint to the other works. Parducci's swaying, alien-like, slender black weavings subvert what a column is "supposed" to be. They are not sturdy or supportive; rather they are suspended, reaching from floor to ceiling. They appear to float, their Jute twine becoming an other-worldly and ethereal substance. So loosely woven that light permeates them, viewers are drawn to the idea that construction itself is potentially mutable rather than sturdy, vulnerable rather than strong.

Making a strong contrast to Parducci's work are Connie Walsh's sculptures and photographic paintings. Here are mixed media works shaped from yarn, canvas, and beeswax. The shapes are altered, distorted. There is a perceptual battle here as to the outside and inside, the world we inhabit and the world that inhabits us. The thick composition of many of the pieces adds to the concept of depth within as a defining characteristic of outward shape. Witness Walsh's interior facade 23, 2015, a pigment print that is so dimensional it feels like a full constructed form. Her pigment print interior facade 25, 2015 is a softer piece, a broken shell.

Likewise, artist Brian Wills asks the viewer to consider what a structure truly consists of. Wills melds painting with wall sculpture, using wood and rayon thread in his mixed media works. Both abstract and minimalist, his works invite contemplation. He is playing less with the concept of architecture itself than with the definition of a broader landscape and its horizons. These 3-D works take viewers into a new plane, a kind of alternative spatial existence, perhaps as far as a different dimension. His Untitled (Red, Gold, Silver, Wall Sculpture) uses precisely woven multi-

colored rayon thread on thick walnut wood. The paler front and brighter woven sides play with what is the center of the work, what is the heart of it. Likewise, his Untitled (Tangerine and Navy HT), using the same medium, creates vibrating stripes of color, a television test-pattern of sorts.

The exhibition itself is based on a fascinating idea that each of the artists gives full play. The idea overall is that structure itself depends upon perception. Hence each artist's work "un-structures" the traditional, upends the conventional. It is architecture as art without gravity, classical forms turned inside out. This is myth as form, function as art. There is a bit of a fun-house-mirror sensation from these works, an unexpected twist to what a viewer thinks he or she is witnessing. The multi-layered textures of these works, particularly evident in Walsh's works, add even more depth to the experience. Freeing and cathartic, this is an exhibition that creates perceptive puzzles and allows the viewer the space to solve to them. The show runs through January 15th; the gallery is located at 3301 W. Washington Blvd.







A Jonathan Adler light fixture crowns the living room, where Room & Board sofas are grouped with a high-back chair designed by Powell & Bonnell for Dennis Miller Assoc., Arteriors nesting tables, and a bespoke Trace Lehnhoff cocktail table; the blanket is by Hermès. An artwork by Brian Wills is mounted over the mantel, the small orange painting between the windows is by Noah Davis, and the seascape on the wall at right is by Annie Lapin; the rug is by ABC Carpet & Home.



art ltd.®

July/August 2014 artist profile

brian wills



LA-based artist Brian Wills grew up in Kentucky, attended Harvard Law School, and moved out to LA in the late 1990s to become an artist. Wills painted from a young age, and when asked why he chose to attend law school, he jokes "I'll call my therapist and we can have that conversation." But, he is quick to add, "It really taught me how to think and problem-solve. I use the education in every piece I make." In Kentucky, he was influenced by the minimalist aesthetic of Quaker villages, and his grandmother, whom he describes as "a master quilt-maker" and to whom he attributes his notable "sense of color." While studying art history in college, Wills was naturally drawn to the SoCal minimalist and Light and Space artists. After law school he settled in LA and worked in production, saving up money so he could work full-time as an artist.

It is known that photography cannot capture the fleeting and ephemeral nature of Light and Space art. Outside of Robert Irwin's work, perhaps this is not more evident than when confronted with the subtlety and complexity of Brian Wills' minimalist paintings and wall sculptures. Currently, "Brian Wills: Seemingly" at Quint Gallery represents three bodies Wills refers to as: hovering thread, polyurethane, and column pieces.

"Hovering thread" highlights his recent body of stunning wall sculptures. *Untitled (Red Hovering stack)* consists of four rectangular wood open boxes projected from the wall in the manner of a Donald Judd construction. Wills taps into the Minimalism of Judd, but his use of material and color palette infuses his work with a depth that pushes the boundaries of Minimalism. Wills describes the "investigation" and physical engagement often required for viewers to experience the full impact of his work. When viewing *Untitled (Red Hovering stack)* straight-on, the wood frames appear to be covered with a sheer iridescent scrim lightly tinted with color; but when viewing the work from the side, the color shifts to a dramatic, richly saturated, solid red. Wills notes, "I want to use color to literally make you stop to think." From closer inspection, one realizes that instead of a scrim, Wills has painstakingly laid out individual strands of thread to create this dazzling effect. Wills also leaves a single empty bar in each center to cast a shadow, and was pleasantly surprised to find that gallery lighting added further shadowed bars where the "materials began to have a voice on their own."

Portrait of Brian Wills by Eric Minh Swenson

"UNTITLED (MULTI-COLORED SPECTRUM)," 2014  
OIL AND SINGLE-STRAND RAYON THREAD ON WOOD,  
36" x 48" x 1 1/2"

*Untitled (Peacock Blue)* represents Wills' polyurethane body produced over the past three years working with renowned fabricator Jack Brogan, whose "studio is typically filled with Donald Judds and McCrackens." Wills sketched out 35 different polyurethane pieces for Brogan, and *Untitled (Peacock Blue)*, 2013, represents around number 21 in the process. The bright blue, slick glossy painting taps into the finish fetish style of John McCracken and SoCal surfboards. Playing with color, "the paint is all the same color, but these five panels look very different, the only difference is each section has different thread—red, yellow, blue, green." Through the vertical stripes of thread laid down, it appears as if the work consists of varying shades of blue bars; when in reality it is the contrasting colored thread against the blue that tricks the eye—playing with our visual perception.

Wills' third body—his column works—use thread in a push-pull manner, so that they seem to pulsate off the wall. *Untitled (Navy Vertical Horizon)*, 2014, gives the impression of a technologically produced neon work. In reality, as with Wills' other works, he created the piece by hand in a focused, precise, and meditative manner. Wills states, "This work seems digital, it seems like it's glowing, but there is no pant on it, it's just thread laid down in a certain order that creates the effect that it almost seems machine-made."

The fact that Wills has put considerable thought into his works, grounding them in careful consideration of 20th-century modernist practice, but also has taken the time to produce them by hand, testifies to his seriousness, and commitment to his vision, his technique goes so far as to embrace the unpredictable light to inform their presentation. Despite their seeming fragility, the work resonates on multiple levels; in his words, "It has almost a heartbeat... a sense of life to it."

—LAUREN BUSCEMI



December, 2013

17



Brian Wills, "Unruffled," 2013, single strand rayon thread on wood, 4 panels, each 12 x 24", is currently on view at Nye + Brown. Photo: Robert Wedemeyer.

point that just about anything was possible. In contrast to the intimate scale of the "Dream Drawings" is the highlight of the exhibition, "Mississippi River Mural," a vast work spanning 18 by 40 feet. A dilapidated theater backdrop depicting the Mississippi River functions as the container for a painted frieze of larger than life-size black and white cut-out figures. These boy toys range from action heroes to mythological figures, many of whom seem spoiling to engage in battle. In the upstairs gallery are works on paper, many studies for the larger works, where one finds clues to Shaw's process. Comparing the studies to the final works, it becomes evident that nothing is left to chance. Each element in the final works is drawn and redrawn until its proportions and placement are just right. A Jim Shaw show always feels like an event because he works in a myriad of mediums and styles that manage to inform and play off each other. A drawing leads to a sculpture which leads back to a series of paintings, all taking us on a journey through the inner working of the artist's mind (Blum and Poe, Culver City).

Jody Zellen

**Brian Wills'** formalist abstractions have distinguished themselves by merging over into sculpture, but more particularly by his use of rayon

thread, which makes for a particular quality of stripe. His investigation of the rayon thread's potential in various implementations – traditional vertical stripes; crossing vertical-horizontal square mandala patterns; strung across hollowed out sections of subtly painted or stained wood panels – has here led to its most visually dazzling iteration: two-sided wall works that jut out towards the viewer like the corner of a cube or column. Each side presents patterns that liquidly shift and modulate as you move across them. You can't get the effect just by moving your eyes, you have to physically move around the piece, for which you're rewarded not only with several 'paintings' in one, but their respective transformations along the way. They firmly proclaim a key property of sculpture, while still being wall-bound. There are four such objects here, and they make the show. Their mesmerizing and ingenious effects are so charming that you'll forgive suspecting them of only being novel visual ploys (Nye + Brown, Culver City).

MS

"State of the Union" is a new series of (mostly) black and white paintings by **Martin Mull**, who inserts his ironic wit into banal images of suburbia. His juxtapositions are carefully constructed from myriad source imagery - including family photographs from the 1950s - that lend the paintings an immediate sense of history. The tone is satirical while calling attention to psychological tensions between the subjects and their environs. Mull paints from photographs so as to render his images with exacting detail. While it is not always clear what element came



Martin Mull, "Family Man," 2013, oil on linen, 38 x 32", is currently on view at Samuel Freeman.

ART & CULTURE |  
PROFILE



GET IN LINE An untitled piece by artist Brian Wills, currently showing at NyeHaus.

# POSTMODERN PATCHWORK

MIXED-MEDIA ARTIST **BRIAN WILLS** BRINGS HIS ABSTRACT, QUILT-LIKE WORKS TO THE NYEHAUS GALLERY THIS MONTH.

by Jung Phipps

An early Brian Wills piece was constructed of tape that he painted and cured, then wrapped around wood.

"It's absolutely quilt-like," he says. The Los Angeles-based artist sees the masters of the California light and space movement as his creative parents, but his seminal influence was his Cherokee grandmother, Eva Wills. Her quilts were well-known in her central Kentucky community, where Wills also grew up.

The work on exhibit this month at NyeHaus extends the development of an enigmatic body of art that is, in a sense, a consonance of dissonances.

One of these is that he's a Harvard Law graduate who's taken a rigorous, analytical education into a studio filled with wood, colored thread and other craft materials. It's here that he

spends months making these mysteriously beautiful objects.

Another is that these glowing, handmade fields of color and texture appear machine-made, or possibly digitally generated. And—American to the bone—they could be seen to have a European formal order.

"I painted through my years in Cambridge," Wills says. "The tools I've used since then have been chosen to take the paintbrush out of the painting, out of my hand. I wanted to achieve the effects of the artists I admired, but do it my way."

Having had no art education, Wills uses a technique that models what he calls the "wisdom" of

master artists—James Turrell, Robert Irwin, Gene Davis, John McLaughlin, Bruce Nauman and Agnes Martin.

"Their work is abstract and highly conceptual, but in first seeing it, there's an elation, an excitement and a beauty that comes before the understanding," he says.

The same experience happens when you stand before a Brian Wills piece. You have to peer into it to begin to get what he's doing.

"I'll use wood grain and thread, with the thread at different levels from the surface so the thread is hovering in air," he says. "You create different planes

or fields so there are four or five different surfaces, so when the light gets caught in that 'box' it changes color pretty dramatically."

On another piece he uses paint and thread encased in polyurethane. It's a very smooth surface, but one that creates a very deep image. At night you may be able to see yourself and the room around you; during the day you can see the juxtaposition of orange and pink and yellow. It all changes depending on the light.

"It's that play with light that adds that heartbeat to the work," he says.

Hand, heart and mind are the warp and weft of Wills' creations. Following in his grandmother's footsteps, he makes "quilts" for the 21st century.

*NyeHaus Gallery, Greatest Hits, beginning Nov. 5, 358*



# ART & CULTURE

---



"The tools I've used have been chosen to take the paintbrush out of the painting, out of my hand. I wanted to achieve the effects of the artists I admired, but do it my way."

**-BRIAN WILLS, ARTIST**



## LINEAR EQUATION

Brian Wills' untitled piece, created with oil paint and rayon thread on wood, will be on display at the Nyehaus Gallery's Greatest Hits exhibition this month.





## Los Angeles Times



### Brian Wills shows his invigorating stripes at Nye + Brown

By Christopher Knight, Los Angeles Times art critic  
December 5, 2013

From Gene Davis in the 1960s to Tim Baylinton in the 2000s, stripes have been a resilient format for abstract paintings. That's surprising, given the seemingly limited range of possibilities of parallel straight lines on a canvas.

Now, add Brian Wills to the list of inventive practitioners. The most satisfying of a dozen recent works at Nye + Brown are five striped works on flat, square wood panels. (The others are more sculptural, including shallow boxes, wedges and cubes.)

Wills alternates stripes of textured enamel paint in various widths and colors with stripes made from dense rows of single-strand rayon thread stretched taut across the surface. Some are further coated with polyurethane.

The juxtaposition of paint and thread emphasizes the surface as a physical skin. One result is a disconcerting sense of line and color as material objects, as something you might be able to reach out and hold in your hand. Wills' debut solo at the gallery last year focused on cruciform shapes, which echoed the weave of traditional canvas; the austere stripes here feel more elusive — more mercurial and buoyant and thus more engaging.

The differences between light reflection and absorption in the two materials disrupts optical continuity across the surface. The bars of rayon thread seem to glow from within, advancing and receding in space depending on your physical proximity to them and creating three-dimensional curves where none exist. The painted bars lie flat, establishing a fixed plane that the thread stands on or, by turns, slips behind.

More than mere eye-candy, Wills' striped constructions open a new and potentially invigorating avenue within the rich phenomenology of Light and Space art. It will be interesting to watch where his work goes from here.



## ARTSCENE™

December, 2013

17



Brian Wills, "Untitled," 2013, single strand rayon thread on wood, 4 panels, each 12 x 24", is currently on view at Nye + Brown. Photo: Robert Wedemeyer.

point that just about anything was possible. In contrast to the intimate scale of the "Dream Drawings" is the highlight of the exhibition, "Mississippi River Mural," a vast work spanning 18 by 40 feet. A dilapidated theater backdrop depicting the Mississippi River functions as the container for a painted frieze of larger than life-size black and white cut-out figures. These boy toys range from action heroes to mythological figures, many of whom seem spilling to engage in battle. In the upstairs gallery are works on paper, many studies for the larger works, where one finds clues to Shaw's process. Comparing the studies to the final works, it becomes evident that nothing is left to chance. Each element in the final works is drawn and redrawn until its proportions and placement are just right. A Jim Shaw show always feels like an event because he works in a myriad of mediums and styles that manage to inform and play off each other. A drawing leads to a sculpture which leads back to a series of paintings, all taking us on a journey through the inner working of the artist's mind (Blum and Poe, Culver City).

Jody Zellen

Brian Wills' formalist abstractions have distinguished themselves by merging over into sculpture, but more particularly by his use of rayon

thread, which makes for a particular quality of stripe. His investigation of the rayon thread's potential in various implementations - traditional vertical stripes; crossing vertical-horizontal square mandala patterns; string across hollowed out sections of subtly painted or stained wood panels - has here led to its most visually dazzling iteration: two-sided wall works that jet out towards the viewer like the corner of a cube or column. Each side presents patterns that liquidly shift and modulate as you move across them. You can't get the effect just by moving your eyes, you have to physically move around the piece, for which you're rewarded not only with several 'paintings' in one, but their respective transformations along the way. They firmly proclaim a key property of sculpture, while still being wall-bound. There are four such objects here, and they make the show. Their mesmerizing and ingenious effects are so charming that you'll forgive suspecting them of only being novel visual ploys (Nye + Brown, Culver City).

MS

"State of the Union" is a new series of (mostly) black and white paintings by Martin Mull, who inserts his ironic wit into banal images of suburbia. His juxtapositions are carefully constructed from myriad source imagery - including family photographs from the 1950s - that lend the paintings an immediate sense of history. The tone is satirical while calling attention to psychological tensions between the subjects and their environs. Mull paints from photographs so as to render his images with exacting detail. While it is not always clear what element came



Martin Mull, "Family Man," 2013, oil on linen, 38 x 32", is currently on view at Samuel Freeman.





**1. Peter Alexander**  
*Artist*

Los Angeles-native Alexander burst onto the public stage during the Light and Space movement of the '60s and '70s. Nye + Brown on La Cienega often showcases his pieces, as did Yale University with a recent installation. So who is on the artist's radar? "Brian Wills is part of the new generation shouldering the mantle of the Light and Space movement," he says. "His work, constructed of wood wrapped with thread, is deceptively simple. But the play of light and color over them is mesmerizing and seductive."

**2. Cliff Fong**  
*Interior Designer*

The creator of dynamic residential and commercial spaces, and co-owner of the design emporium Galerie Half, Fong, who has long bought art to finish the rooms of his clients, including Ellen DeGeneres and Postle de Rosa, is known for his impeccable eye when it comes to spotting new talent. "Matthew Brandt has a very interesting process," he says. "His work is composed of photographs but they're treated more like paintings. Every time, he does something different to them. There are some recent works in which he etches an image in velvet with acid that are just incredibly beautiful."

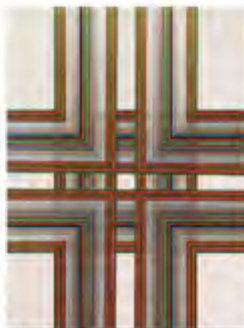
**3. Peter Fetterman**  
*Owner, Peter Fetterman Gallery*

Fetterman's Santa Monica gallery, located at Bergamot Station, represents classic 19th and 20th century photography, specializing in black-and-whites with an emphasis on human imagery. "Gregori Maiotis is a young photographer who divides his time between Los Angeles and St. Petersburg," says Fetterman. "I'm very excited about his work. It's really fresh and special. We're doing a big show with him in 2015."



**COLLECTOR'S EDITION**

We asked a cross-section of people in the Los Angeles art scene, from gallery owners to critics to interior designers, to reveal the local up-and-comers currently commanding their attention. Take note and invest now—these emerging artists may just be tomorrow's superstars.



**1 BRIAN WILLS**



**4 JESSE STECKLOW**



**2 MATTHEW BRANDT**



**5 FIONA CONNOR**



**3 GREGORI MAIOTIS**



**6 HEATHER GWEN MARTIN**



**4. Benjamin Trigano**  
*Owner, M+B Gallery*

After leaving Paris more than a decade ago, Trigano settled in Los Angeles and opened M+B Gallery, which represents both new and established artists, including Matthew Brandt. "Someone new we're very excited about is the 20-year-old wunderkind Jesse Stecklow," Trigano says. "He's still finishing his B.A. at UCLA, but look out for an exhibition soon!"

**5. Steven D. Lavine**  
*President, California Institute of the Arts*

According to Lavine, who has been president of renowned art school CalArts since 1988, "the newest star is 33-year-old New Zealand-born sculptor Fiona Connor. Her work is very conceptual and exciting. By creating replicas of actual environments—such as the double of the Hammer's staircase she exhibited at the museum's *Made in L.A.* show—and duplicating them almost exactly before returning them to their original environment, she challenges the viewer's conceptions of space and their relationship to the objects around them. We think she's going to have real impact."

**6. Edward Goldman**  
*Art Critic, Art Talk, KCRW*  
Goldman, who came to L.A. from St. Petersburg's Hermitage Museum, has been the host of KCRW's popular *Art Talk*, a weekly art review, since 1988. "My choice of an intriguing, emerging L.A. artist would be Heather Gwen Martin," he says. "I recently saw her work at the L.A. Louver gallery's *Regue Wine* exhibition, which emphasizes the city's best young artists. She spoke at her solo exhibition at Luis de Jesus Los Angeles, and proved to be not only a very good artist, but an interesting and eloquent speaker."

PHOTOGRAPHS COURTESY OF THE ARTISTS; CLIFF FONG: COURTESY OF GALLERIE HALF; GREGORI MAIOTIS: COURTESY OF PETER FETTERMAN GALLERY; MATTHEW BRANDT: COURTESY OF GALLERIE HALF; BRIAN WILLS: COURTESY OF NYE + BROWN; JESSE STECKLOW: COURTESY OF M+B GALLERY; HEATHER GWEN MARTIN: COURTESY OF LA LOUVER GALLERY; FIONA CONNOR: COURTESY OF CALIFORNIA INSTITUTE OF THE ARTS

# ARTS POWER

FROM TOP-NOTCH CURATORS TO EXCITING NEW  
TALENTS, WE EXPLORE SOME OF THE MOST  
INTRIGUING INDIVIDUALS SHAKING UP THE L.A. ART SCENE.

By Amy Collins, Laura Eckstein, Amanda Friedman, Juan Martín, Julie Proger,  
Caroline Rimon, Anghel Stern and Christopher Wyrick.

Forget Paris, New York and even Berlin. These days, it's Los Angeles that's being defined as the new center of the art world. Douglas Christens, of the city's famed Ace Gallery, notes, "Wherever you are, be it Zurich, New Delhi or Mexico City, if you ask where the new energy is, without question, the answer will be Los Angeles." Economic factors may be one reason young artists have flocked here; after all, there are still pockets of space that can be had at a reasonable price. Then, of course, there's the sunshine and a strong creative community. Whatever the cause, the City of Angels has become the City of Artists, exploding with painters, sculptors and mixed-media masters. Following this proliferation of new and exciting talent are the collectors who are swarming to our shores in droves, like bees to honey (or perhaps, more accurately, a honey pot), looking for the next big thing.

Many L.A. artists—such as Aaron Curry, whose sculptural installation at Lincoln Center in New York is a critical smash—are enjoying their local profile while also finding success beyond the city's reach. Drumming up big sales at auctions this year, art stars like Raymond Pettibon, Mark Grotjahn, Mark Ryden and Sterling Ruby are bringing even more attention to new work coming out of SoCal. And at 76, David Hockney, the adopted art patriarch of light-drenched L.A., is back in town and better than ever.

Adding to all of this is a strong collaborative spirit, something that has always permeated this city and set its art scene apart. In the words of painter Lari Pittman, who is currently exhibiting at Highland's Regen Projects, "Los Angeles still feels artist-driven; we all watch each other's back. I think artists have power here—not individually, but as a collective—whereas, maybe in other cities individual artists have power. It's a nice thing."

As L.A.'s art scene continues its evolution, *Angeleno* takes an inside look at its burgeoning world: the artists, galleries and curators helping to change the local landscape with bold moves and even bolder strokes.



FEB 2011

## Brian Wills

NYEHAUS

For Brian Wills, a Los Angeles artist, modernist abstraction—its East and West Coast modes alike—is still fertile territory. Fourteen of his exactly crafted geometric paintings, wood panels layered with rows or grids of colored rayon thread and pigmented varnishes and enamels, made up his New York solo debut. Most are modestly sized, but a few extend to eight feet wide; some feature vibrant strands on pastel or neutral fields, though a number of supports are covered in electric hues; several have allover patterns, while the lines in still others cluster irregularly or mass toward the center, as if by centripetal pull. The work is unassuming, even quiet, but its effects are knockout.

Wills encounters, and plays up, the oppositions endemic to his subject. Lines chart recession or depth even as they map the confines of the surface, as in *Untitled*, 2010, in which the intervals between individual horizontal threads decrease incrementally from the top and bottom edges toward the middle, where a thicker band of prismatic stripes shimmers, horizon-like. In *Untitled (Five Flavors)*, 2010, geometry's presumed antinaturalism betrays itself: Two halves of the composition, one scored with vertical black lines and the other with rainbow striae, appear to fold into a central zip that comes to stand in for an upright body, now coterminous with the field of vision. Any didactic quality one might impute to these works—noticing that one color seems to ebb against a given ground while another pops, for example, or that the mind autocorrects for perspectival discrepancy—

is overwhelmed by the very real physical sensations of vertigo and retinal vibration they induce.

What is particular to Wills's approach, and the source of its great interest, is the way in which his means literalize the links between the grid and opticality, redoubling their tensions. The latticed rainbow filaments of *Untitled (White Plaid)*, 2010, for instance, are interleaved with coats of enamel, activating a surface whose gleaming patina seems to simultaneously admit and reflect light. This combination of attraction and repulsion, exterior sheen and interior strata, is equally striking in more opaque works such as *Untitled (Peacock Blue)*, 2009, and *Untitled (Navy Blue)*, 2010. And as much as the artist's threaded axes suggest planes beyond the margins of the panels, the perfection of their facture (made especially apparent by rare imperfections, a mar in the polish here or a wavering fiber there) returns attention to them as finite objects. A trio of works on wood that have not been lacquered with color is unusually lovely; flawless lines overlay knotting, discoloration, and grain marks, distilling a confrontation of design and accident.

These paintings channel, unequivocally, some of linear abstraction's leading lights. *Untitled (Red #2)*, 2010, is less an homage to Barnett Newman's *Vir Heroicus Sublimis*, 1950–51, than a revisiting of it, and it's impossible to look at *Untitled (Graph Grid)*, 2009, without thinking of Agnes Martin. (Compositions of unevenly distributed, chromatically discordant vertical stripes summon another forebear, one less mentioned these days—Gene Davis.) Even more proximate is the LA context. On a formal level, Wills recalls the clean geometries of painters such as Lorser Feitelson, John McLaughlin, and Karl Benjamin, and, in the register of sensibility, SoCal Minimalist and finish-fetish work: art that married a fastidiousness of craft to industrial materials (Wills employs a varnish used to polish boats and surfboards), that annexed light in the service of dramatic perceptual effects, and that was frank about its own beauty, whether pale or neon. This exhibition proved Wills a worthy legatee.

—Lisa Turvey

NYEHAUS



# The Providence Journal

**Art scene: West Coast artists brighten dog days of summer at Providence's 5 Traverse Gallery**

01:00 AM EDT on Thursday, August 14, 2008



Works by Los Angeles conceptual artist Patrick Lahey are on view at Providence's 5 Traverse Gallery. Other artists include Mary Healy, Brian Wills, Scott Hill, Robert Shapiro and several of Providence's own artists. (Reporting by David O'Neil for the Providence Journal Staff)

Though it's barely a year old, Providence's 5 Traverse Gallery has quickly emerged as one of city's most innovative, if unconventional, art spaces. (One of the gallery's first exhibits, for example, featured a selection of artist-decorated bikes and skateboards. A more recent show highlighted the work of local print-makers, with most of the pieces selling for under \$50.)

Now owner Jesse Smith has found a way to perk up what is typically one of the slowest months on the local art calendar. Faced with a gap in his regular summer schedule, Smith invited the owners of The Happy Lion, a like-minded gallery based in Los Angeles' newly trendy Chinatown neighborhood, to take over his small Fox Point space for the month of August.

The resulting show, "Happy Lion: Patrick Lahey and Brian Wills at 5 Traverse," features the work of two of Happy Lion's best-known artists: painter and mixed media artist Brian Wills and photographer Patrick Lahey. It's also a chance for Rhode Islanders to sample some top-notch West Coast art without having to worry about things like baggage fees and frequent flier miles.

Wills' work, in particular, gives off a distinctly West Coast vibe:

A piece called Standard Candies, for example, consists of a grid of smaller block-shaped works, each sporting a different stripe pattern. Sometimes the stripes are packed closely together, creating a dense, almost crystaline effect. At other times, the stripes are thinner and farther — more like the pattern on a faded pin-striped shirt. In both cases, the stripes are rendered in an array of pastebushed pinks, reds and blues that would not look out of place on a California beach umbrella.

Yet while it's possible to enjoy Standard Candies on a purely visual level, color isn't the work's only virtue. For one thing, those stripe patterns aren't drawn or printed on; rather, they're composed of hundreds of strands of rayon thread that Wills has carefully affixed to blocks of painted wood. Seen from the front, the threads look like flat lines; but seen from the side, they provide a subtle, almost subliminal texture. Look long enough and the lines almost seem to vibrate. The work's title adds another layer of meaning. In astronomy, the term "standard candles" refers to the process of using light to measure the distance between stars, planets and other heavenly bodies. What's more, Standard Candies itself belongs to a larger series of works dubbed "String Theory" — a reference both to Wills' actual use of string and to a controversial scientific theory that suggests the universe is composed entirely of tiny vibrating strings of energy.

Other works employ a similar array of lines, stripes and grid patterns. A pair of untitled pieces near the gallery's entrance, for example, echo the colors and patterns found in Standard Candies, though on a slightly larger scale. In another untitled work, this one located in a small alcove off the main gallery, a series of brightly colored lines stretch across a piece of varnished wood.

According to a gallery note, the lines, which twist and tilt in many different directions and suggest a kind of Pop Art calligraphy, were made using bits of colored dental floss.

By contrast, it's hard to discern much of a Californian connection in Lahey's "German Photographs" series. Indeed, the series of large-format color photographs focuses entirely on sites associated with prominent German philosophers, among them Karl Marx and Friedrich Nietzsche.

Unfortunately, the results sometimes verge on cliché. One photograph, for example, features a fog shrouded view of Switzerland's Lake Silvaplana. As it turns out, the lake was a favorite haunt of Nietzsche, whose dandy, elitist musings on the nature of good and evil, the death of religion and the will to power seem reflected in the lake's crooking gray depths.

On the other hand, there's a wonderful shot of the main reading room at London's British Museum. It was here that Marx began jelling down the ideas that would ultimately culminate in books such as Das Kapital and The Communist Manifesto. Still, it's a challenge to picture the father of Communism in his post-, grasshocking space — almost like trying to picture Andrew Carnegie or John D. Rockefeller trying to organize a 30-mile-a-day workers' collective.

\*Happy Lion: Patrick Lahey and Brian Wills at 5 Traverse\* runs through Aug. 25 at the 5 Traverse Gallery, 5 Traverse St., Providence. Hours: Fri-Sun, noon-5. Contact: (401) 275-4800 or [www.5traverse.com](http://www.5traverse.com).

[bvanelid@projo.com](mailto:bvanelid@projo.com)

Los Angeles Times  
**ARTS & MUSIC**  
 CALENDAR  
 Saturday, December 10, 2011

**45 PAINTERS UNDER 45**

Everywhere you look, there are colorful canvases waiting to be painted. But wasn't painting declared dead? Christopher Knight on a bright palette of fresh artists. *Page B1*

Pope Ar'n Powers loved Led Zeppelin. They stole his soul and self-indulgent. But the Times critic wanted to love 'em — and their reason has her own way. *Page C7*

DRIVING NOTESBOOK

# Painting gets a broader brush

The art form has been given up for dead many times. But just because New York no longer dominates the scene doesn't mean it's falling. Check out the galleries around Los Angeles, where young artists pump it with life.

By Debra Criswell-Gillett

On the cover

Don't look in the cover's matrix of images for an all-time, soaring, show-up-it-all, long-erit, you-are-there. What's new? The work emerged from the impetus for the placement of the artworks in the room, and the viewer's eye is not allowed to rest on any one of them. To see the 45 paintings in their entirety, go to [www.ochi.com](http://www.ochi.com).

1	2	3	4	5
6	7	8	9	10
			11	12
13	14	15	16	17
18	19	20	21	22
23	24	25		
26	27	28	29	30
31	32	33	34	35
36	37	38	39	40
41	42	43	44	45

- 301 **Stanley Minkler** "Untitled," M&M Center for Art and Architecture.
- 311 **Wade Minkler** "The Girl With Jaguar," Joshua White.
- 321 **Roberto Campbell** "Send the Lady to the Moon," Vargas Gallery.
- 331 **Ryan Gable** "I Can't Find It So I'm Searching On TV," The Arts Project, The Arts Center.
- 341 **David Dwyer** "Portrait No. 4," David Dwyer Art Studio.
- 351 **Debra White** "Untitled," Joshua White.
- 361 **Greg Cabral** "Open Again, Open Again," Greg Cabral Gallery.
- 371 **Richard Hoover** "The Red House," Richard Hoover Gallery.
- 381 **Max Jensen** "The Last Day of the Second and Third," James White.
- 391 **Timothy Tompkins** "Lullaby in Autumn," Timothy Tompkins.
- 401 **Joan Collins** "Myself and Myself," Suzanne Rosenberg Projects.
- 411 **Alison Roberts** "Black & Blue," The Paper Lion.
- 421 **Robert Knott** "Dying Bird," Alison Roberts Gallery.
- 431 **Yves M. Van der Meer** "Untitled," Suzanne Rosenberg Projects.
- 441 **Barry Epstein** "Standoff," Black Dragon Society.
- 451 **John Filler** "B.M.," LA Levee.
- 461 **Wesley Hines** "Sons of Hebe and the Garden of Eden," Sage Ogden.
- 471 **J. Hines** "The Glass House," Sage Ogden.
- 481 **Philip Argente** "Orange Juice," POST Projects.
- 491 **Michael S. Hines** "Savvy," Suzanne Rosenberg Projects.
- 501 **Rob Lerner** "Untitled," Black Dragon Society.
- 511 **Francesca Cochran** "Mighty Deeds," Frances Cochran.
- 521 **Andy Woodson** "The Glass House," Black Dragon Society.
- 531 **Wesley Hines** "Orange Juice," POST Projects.
- 541 **Michael P. Woodson** "Glass House," Black Dragon Society.
- 551 **Scott Conroy** "The Post," Black Dragon Society.



# The Art Universe

From the V.F. Observatory High Atop Times Square

## THE HEAVENS

THOMAS AMMANN JEAN-MICHEL BASQUIAT JAMES LEE BYARS LEO CASTELLI  
KEITH HARING PATHEAUX SWA HESSE DONALD JUDY WARTN KIPPENBERG

### ASTEROID BELT

AMPHIVE BOESK GALLERY  
DANKS 2001 BRISAU GALLERY  
D. J. KOPPEL CO'S  
MAGNETIC REALITY  
AMIGON KETNER GALLERY  
E. H. KASIN MALLER  
LUDWIG AUGUSTINE  
METRO PICTURES  
ANDREA TOSER GALLERY  
BIRKEMA JENKINS & CO.  
302 GALLERY

### SPACE EXPLORERS

DIRECTORS  
MADON BLAZWICK  
PHILIPPE DE MONTEBELLO  
LISA DENNISON  
SHERI GOLDIN  
THELMA GOLDEN  
MICHAEL GOWAN  
LUDWIG GRAD-OG  
ALVARO LEEER  
MAX HOUTEN  
WASE KAHNUN  
THOMAS KAPINS  
DEBRA L. LEVAY  
MARC MARTEL  
AUTIEN TROJANEMENT  
JULIA PEYTON-JONES  
ANNIE PHIBBS  
I. SAFFI LIPS  
TERENCE RILEY  
SIR NICHOLAS BEROTA  
JEREMY STRICK  
ADAM WEINBERG

### RISING STARS

DAVID ALTHELD  
ANDREW SUPRACKI  
NATHAN ENOCH  
MURRAY LANS  
DINES TO GRIMWIC  
MATHIAS RILEY  
PAUL CHAN  
DAVID COLIN  
NATHAN DUNBERG  
JULIANA HERRLITZ  
MARK GROOMER  
DARRIN HALL STAY  
TERENCE KOOH  
ANNY LI  
WANG YONGHUI  
DAVID OEDAKE  
MIKA ROTTENFELD  
STERLING RILEY  
DAVID SCHULTZ  
BEDI SICHNY  
BANKSY COLETTE  
NEHEMIAH WILEY  
MARC YOUNG

### SUPERNOVAS

KWILDCOFF  
MARIANO CASTELAN  
MAGLIE DUMYS  
OLAVUR ELIASSON  
TOMER BARAN  
FRANK AND PAUL KESSI  
THOMAS HESSE JOHN  
JOSWALD GILBERT  
JULIE WILKINSON  
WIKMINK  
ELKARH IHTYICHN  
NEED NIKH  
THOMAS TITTE  
WILHELM SARKAI  
SARAH SZE  
FRED TOMASELLI  
LUC TILLYMANS  
KARA WALKER  
LISAYUSKAWBE  
ANDREA ZITTEL

### ALPHA STARS

MATTHEW BARNEY  
DUSTY BOLLINGER  
CHUCK CLOSE  
JOHN CUNNIN  
CAMERON POST  
DAVID HOOKNEY  
JASPER JOHN  
ALEX KATZ  
JEFF KOONS  
ELIZABETH MURRAY  
ERLICE N. MAX  
RICHARD PRINCE  
ROBERT RAUSCHENBERG  
GERHARD RICHTER  
RICHARD SETRA  
CINDY SHERMAN  
THOMAS STRUTH  
RICHARD TUTTLE  
CYRIL ZUKOBY

### SPACE STATIONS

BAR FINE  
BOITANO  
CENTENI MARMONT  
C. HEADONAT  
ZYSLAWO  
THE GROUNDHOLE  
THE MARMON HOTEL  
PASSERBY  
SAMANTHEROUS



### SPACE TROOPERS

DOALERS  
DICK AND ROAD  
FEATHER INC.  
ROBERT WILSON GALLERY  
D.P.O.W.  
PERIODIC TABLE  
POSTMASTERS  
MAX PROTECTOR  
SPEERONE WESTWATER

### ARTISTS

DOUG ATKEN  
DONALD BACHLER  
JAMES CASEBERE  
W. J. CELMINS  
GREGORY CREWSON  
W. J. HUBBARD  
KRA. TRUJILLO  
A. JAK FLESS  
KARIN HILL  
JON KESSLER  
JONATHAN LASKER  
LOUISE LAMLER  
FRANZ MARCACCIO  
MARTIN MAYER  
SARAH MORRIS  
TOM NODZKOWSKI  
TOMY CURSLER  
JACK PERSOY  
MATTHEW RITCHE  
TOM SAGIS  
AMY SHAWAN  
WOLFGANG TILMANS  
ROB WANN

### COLLECTIVES

INTERNATIONAL COOPERATION  
D. AND C. FORWARD FRONT  
PHILADELPHIA  
DEPT. 5  
OTAFERNA, CNES &  
ASSOCIATES  
PAPERTRAC

### EXTRATERRESTRIALS

STEVEN KAPLAN  
MARK KOSIAR

### METEORS

D. RISTOS BOUTIS  
TAKAS-HILU BAKVI

### PARALLEL UNIVERSE

ART PROJECT ONE AND  
BRUNNEN FLOODWAYS  
CLAYTON OFFICE  
DENCH PROJECTS  
HYPERUS  
SALON 24  
KERRY SCHACHTER/ROVE

### INNER SOLAR SYSTEM

TRANS-ILLUMINATION  
TRANS-ILLUMINATION  
TRANS-ILLUMINATION

### CENTER OF THE UNIVERSE

LARRY GAGOSIAN

### GLADSTONE GALLERY

TER MOONS  
MARTIN BURNLEY  
CARROLL DUNN  
ANDY HAYSON  
S. M. HENNING  
CATHEDRAL ONE  
RICHARD PRINCE

### SONNENBILD GALLERY

HER MOONS  
RITING & HILLIER  
DANACE BRITZ  
ELZEBETH  
JEFF KOONS  
GUFFORD ROSS  
HROSHI SUGIMOTO

### MARSH GOODMAN GALLERY

JEFF MOONS  
JOHN BALLESSARI  
RINKEE JAKSTRY  
WILLIAM RENT RIDGE  
G. STUART RIDGE  
JULIA WIL  
WILHELM WERTH

### SPACE TILDENSTEIN

HER MOONS  
CHUCK CLOSE  
SO. EAST  
E. DORIS M. L. HAY  
CLAUS OLDENBURG  
ROBERT RAUSCHENBERG  
KUNST HYMN  
TOMAS SPANIAS  
KIRK SMITH  
JAMES TILDELL

### TWIN MOONS

MATTHEW BARNEY & BUCKS  
ANN. DAVIS & JULIA LITTLE BRIDGE  
SAMIRA GIBANI & JEREMY SCHY  
PATY & CUSTARD GIBNER  
DAVID GOR & JUDY FINE  
STEEPER, CHEVASSON & JIM SHAPIRO  
JOHN CUNNIN & TAD HELFENSTEIN  
CARROLL DUNN & LAURIE MANNING  
ERIK SCHULZ & APRIL BORNH  
MICHAEL BROWN & KATHLEEN E. ROSS  
WYNDYUNG & SARA TAYLOR WOOD  
NOM LINDENBAUM & ANDY DARRIN  
BRICE Z. E. H. WITKOP  
MATTHEW MARKS & JACK DANWING  
NICHOLAS BOJWY & JENNIFER GREENBERG  
ROBERT ROSS & JANE PLOUGH  
THOMAS TITTE & JANE PLOUGH

## HOLLYWOOD

### PLANET HOLLYWOOD

ARTISTS  
JOHN BALLESSARI  
ROBERT BRANAW  
DAVID HOOKNEY  
TENNIS HOPPER  
MIKE KELLEY  
PAUL MCCARTHY  
JASON MATHIAS  
D. B. MURPHY  
JAMES MURPHY  
BRAD WILSON

### DEALERS

ACME  
BLACK PAPER SOCIETY  
BLUM & COE  
CHINA ART OBJECTS  
LARRY GAGOSIAN  
GERMINE LIL  
LA LOUVER  
MARTIN LARIN  
MILBROOK PARKER  
ARTS PROJECTS  
REGEN PROJECTS  
ROBERTS & TILTON  
ROSS  
TODD

### COLLECTORS

JAKE & ALTHEA BLOOM  
JAMES B. BRUCE  
BLAKE BYRNE  
DAVID GERREN  
STEVE MARTIN  
JACK NITELSON  
MICHAEL OWEN  
TIMOTHY LUIS  
DAVID SHERIDAN  
SAMUEL WAINZ  
BETH SANDFORD  
DEAN VALENTINE

### DIRECTORS

KLAUS BIESENBACH  
FRANZESCA BOYAM  
LYNNE COCKE  
CLAIRISSA DUNRYMPLE  
KIMRACE CORRELL  
DANIEL CANTON  
MICHAEL D. DODD  
DAVID GAGOSIAN  
ANN GOLDBERGER  
DANIEL LEE  
KLAUS REITHESS  
SERGIU L. JOPES  
ROSA MARTINEZ  
DOMINIC MICHON  
BRADY MOYER  
HANE JURICH OBYST  
JACQUES RIBAUDO  
PAUL SCHUMER  
ROBERT STURM  
ANDY TANK  
LUCY TILSON  
PHILIP WACHNE

### SPACE Cowboys

CHRIS LORDE  
ROBERT RAYN  
MIKE KELLEY  
PAUL MCCARTHY  
LUDWIG VEZZUDO

### ANTI-MATTER

DYLAN WOOD  
FRANCOIS GUY



# Los Angeles Times

Friday, July 14, 2006

## Complexity from a familiar formula

**Brian Wills** works within a strikingly narrow set of parameters, producing sleek abstract compositions that consist solely — as far as I've seen, since first encountering his work several years ago — of very thin vertical stripes, typically arrayed over a succession of plank-like horizontal registers.

There are those who gravitate to repetition out of complacency and those who do so in the interest of rigor. Wills, judging from the solo show now at the Happy Lion, appears to be one of the latter. Employing the same basic compositional formula to explore a variety of media, he achieves an impressive degree of nuance and complexity.

All six works are composed on medium-to-large wood panels whose surfaces Wills has divided into 1- or 2-inch horizontal registers. In two of these, the ground is a vivid turquoise, with slender, multicolored lines painted at uneven intervals along each register.

Another piece involves subtly varying shades of iridescent white and pearl. And another has thin strips of paint-brushed vinyl tape wrapped around each register, like so many rubber bands.

The most spectacular work, however, moves away from paint altogether and uses different types of wood to create a variety of shades among the registers. The stripes in this case are made with dental floss, suspended luxuriously in multiple layers of varnish. It's a beautiful piece — stately, even majestic from a distance and utterly absorbing at close range.

**The Happy Lion**, 963 Chung King Road,  
Los Angeles, (213) 625-1360,  
through July 29. Closed Sundays through Tuesdays.  
[www.thehappylion.com](http://www.thehappylion.com).



JOSIEKA WHITE

**RIGOROUS APPROACH:** *Brian Wills uses his customary thin vertical stripes in all of his six works that are being displayed at the Happy Lion but still manages to achieve nuance and complexity.*

# Nye + Brown

## ARTS

### Haiku Reviews: Paper Hearts And Harpsichords

HuffPost Arts' Haiku Reviews is a monthly feature where invited critics review exhibitions and performances in short form. Some will be in the traditional Haiku form of 5x7x5 syllables, others might be a sonnet and others might be more free-form. This week George Heymont, Laurence Vittes and Peter Frank give their quick takes on performing, musical and visual art. Is there a show or performance that you think people should know about? Write your own "haiku" with a link and shine a light on something you think is noteworthy too.



**Peter Alexander's** reputation as an innovator with materials has tended to obscure his accomplishments as an object- and image-maker - although the reputation itself doesn't give Alexander enough credit for his technical innovation. His new work sums up that conundrum with spectacular yet self-effacing beauty. Alexander is currently doing these squarish, relatively small sheets of urethane, fluidly uneven at the bottom and suffused with solid but ethereal color, that seem to float in front of the wall. They convey a kind of vest-pocket perceptualism, but they are not mere souvenirs of the light-and-space Alexander and his Los Angeles cohort have cultivated for so long; rather, they compress an infinite space into a panel, a thing that brings you the universe without enveloping you in it. A generation younger, Brian Wills practices material manipulation with less obvious magic but no less obvious skill and formal inspiration. His structures, dense and intricate yet reassuringly lucid - like good architecture - recapitulate high-dudgeon geometric modernism without relying on constructivist or minimalist tropes (although you sense subtle parody of Mondrian, Albers, Stella, et al). Working with polyurethane, hardwoods, and thread, among other odd substances, Wills devises an optically charged but relaxed visual discourse, rarely repeating his motifs but always building on them, and marrying painting to object without a bit of fuss.

(Nye & Brown, 2685 S. La Cienega Blvd., LA; closed. [www.nyeplusbrown.com](http://www.nyeplusbrown.com))

- Peter Frank

BRIAN WILLS, Untitled, 2012. Oil, rayon thread, basswood on wood, 36 x 36 x 12in

2685 LA CIENEGA BLVD. LA, CA 90034 | [GALLERY@NYEPLUSBROWN.COM](mailto:GALLERY@NYEPLUSBROWN.COM) | 310 559 5215



February 2016  
**qboro**  
 ARTS, CULTURE & LIVING

# ILLUSIONS of GRANDEUR

by Cristina Schreil

**INTERACTIVE PIECES FROM EIGHT ARTISTS CHALLENGE VIEWER PERCEPTIONS**

As Long Island City seems to sprout new buildings at breakneck speed, one gallery beckons viewers to slow down.

"An Aesthetics of Slowness," at the nonprofit Dorsky Gallery, Curatorial Programs on 45th Avenue, weaves together paintings, sculptures, drawings, photographs and photograms. The thread that binds the diverse mix is an invitation inherent in each piece for viewers to physically move to decipher exactly what one sees — or doesn't see.

For instance, "Untitled," by Brian Wills, is a group of four rectangular wooden frames wrapped with vertical rows of thin rayon thread. From the front, the frames appear to be almost transparent boxes lightly tinged with color. But when a viewer pivots around to the side of the frames, the new perspective causes bright, opaque colors to pop out of nowhere, like a Tolkien-esque enchantment.

Curator Chuong-Dai VO, who has culled pieces from eight different artists for the exhibit, said she focused on works that require individuals to activate them by moving, sometimes having to zoom in, almost walking right up against the work, or to zoom out, trespassing into another work's space to unlock a piece across the room. VO walked over to Wills' threaded frames and navigated to the right spot.

"The form starts to emerge but you have to figure out which angle," she said. Two grayscale tree paintings by artist Chris Freeman face three wooden, square screen frames by Sandy De Lissovoy, which are meant to be walked around and through. The frames are playfully adorned with colored and clear Plexiglas, metal sheets, paint, dye, varnish and other materials, and juxtapose with Freeman's nature-inspired work in a fresh way.

In three works by Margaret Honda, nearly pitch-black chromogenic prints of extinct or endangered animals displayed in Paris' Muséum national d'Histoire naturelle activate an eye-straining guessing game; it's difficult without moving around to pinpoint where the figure — if there is a figure at all — emerges from the background's inky void. The experience created by Honda mirrors how eyes play tricks in the dark.

*Continued on page*

