

It's About Time

September 23 - November 22, 2023

Artists: Jamison Carter
Carolyn Castaño
Joe Davidson
Tibbie Dunbar

April Greiman
Ravi Gunewardena
Dennis Keeley
Mary Little
Stacie B. London
Maria Moyer

Sandeep Mukherjee
Jennifer Remenchik
Michael Rotondi

Shizu Saldamando
Adam Silverman
Pamela Smith Hudson
John Ziqiang Wu

Co-Curators:

April Greiman and Stacie B. London

To understand ourselves means to reflect on time.
But to understand time we need to reflect on ourselves.

—Carlo Rovelli, *The Order of Time* (2017)

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Time emerges from a quantum world without **time**. Once in our world, it regulates our daily lives, and helps us organize and understand interval, sequence, duration, and flow. We know **time** as a metric, an index, or a metaphor. The concept of **time** is intrinsic to everything we do, everything we know, and subsequently everything we make. It is a framework to perceive and experience change. **Time** is the fundamental dimension of change. Change is constant, continuous, expansive, and inevitable, but without **time**, change would have no context, and without change, **time** would not exist.

Time's arrow and time's cycle are concepts that relate to the perception and understanding of **time**, in different contexts and scales.

Time's arrow describes the linear progression of **time**, events unfolding sequentially, implying that **time** is irreversible and unidirectional.

Time's cycle recognizes the presence of repetitive and recurring patterns and rhythms, within that linear flow, in culture, society, and nature.

Knowing these concepts gives us a framework for exploring the complexities of **time** and its influence on every aspect of our lives.

The discovery of “**deep time**”, refers to the vast and almost incomprehensible expanse of time that encompasses the history of the universe, Earth, and life on the planet, timescales that span billions of years. While humans have developed tools and concepts to describe this vastness, our everyday perception of **time** is limited to a much shorter and more practical range. **Deep time** shifts beyond our capacity to readily imagine such a **time-space** continuum.

Paleontologist Stephen Jay Gould, wrote about this in *Time's Arrow, Time's Cycle* (1988), a book that presented the vastness of Earth's history. He threaded a line from the present to a past so ancient, we could only comprehend it metaphorically. **Time's arrow and time's cycle** are concepts that relate to the perception and understanding of **time**, in different contexts and scales.

It's About Time features 17 Los Angeles artists who make the complex subject of **time** more coherent through multidisciplinary, tactile, and visceral studies of materiality, process, and technique. The artists explore the metaphors of **time's arrow** (sequential events or narrative) and **time's cycle** (repetition or patterns and seasons), a subject often explored by scientists and artists, including paleontologist and science historian Stephen Jay Gould, who writes in his book, *The Flamingo's Smile: Reflections in Natural History* (1985):

“The human mind delights in finding pattern—so much so that we often mistake coincidence or forced analogy for profound meaning. No other habit of thought lies so deeply within the soul of a small creature trying to make sense of a complex world not constructed for it.”

By delving into humanity's short history within the enormity of all **time**, these 17 artists meet the challenge of representing the intangible threads of space and **time** through their diverse artistic expressions pushing the boundaries of sculpture, painting, photography, and video. Innovation and experimentation of thought, materials, and disciplines result in artworks that expand, play, and push past expectations to make these philosophical concepts physical.

—Stacie B. London



Past Inside The Present, 2022
Marker transfer on urethane resin
80 x 94 x 39 inches

Jamison Carter

My interests pull from many facets of astronomical and cultural information, the place where shared human experience become folklore, familial stories, belief, and the personal experiences that reinforce meaning. I enjoy the combination of pushing a material's given expectation with this kind of symbolic subject matter, in the attempt to display the fragility of human experience. Combined structures made from urethane resin, fabricated steel, painted wood, plaster, found objects and drawn and transferred elements are sculptural and textural modes I am currently working.

Capturing movement and negating its gravity conjure narratives of the supernatural while compositionally directing the viewers eye and energetic understanding of the work. The drawn and transferred elements personalize the abstractions of celestial objects and functionally turn the surface of black resin into celestial space. The romanticism of the night sky pushes these attempts toward personal reflection and memory. Steel and other fabricated materials give structure to otherwise ephemeral forms.

I enjoy toying with the unknown and assume that we, humans, tend to shore up our realities with. Whether it be life and death, religion and the supernatural, the ground we walk on and the unknown of outer space, the thing we know is often defined, in part, by the thing we can only hope to understand.



Sol Dorado, 2021
Watercolor on paper with gold foil
52 x 36.75 inches

Carolyn Castaño

For the exhibition *It's About Time* I've made four works that come from a series of mixed-media drawings and paintings entitled *Valley of the Sun*.

In this series, watercolor, gouache, and acrylic works on paper, are cut up and collaged on canvas to combine landscape and hard-edge geometric abstract painting. Named in honor of Sogamoso, Colombia—*City of the Sun* to the Muisca, one of Colombia's indigenous peoples—*Valley of the Sun* uses a speculative visual vocabulary to envision how regions that are threatened by extractive capitalism might look under different, more equitable conditions. Rather than a literal depiction of an alternate Sogamoso. The paintings are a visual tone poem where modern pattern making, landscape painting, and traditional textile patterns combine to yield new possibilities.

Valley of the Sun's sun is not just a celestial object but a marker of time. More than one painting features engorged or double suns, projecting the viewer into an unexpected future, while the use of geometric shapes inspired by traditional textiles signals a form of resistance against the depredations of colonialism and climate change as well as showcasing elements of Neo-Concrete painting and modernist design are also present.

The drawings' geometric features—traditional and modernist—engage the landscape's flora and fauna but also sit in separate planes, proposing an open-ended simultaneity of cultures, times, and ecologies which undermines the Western fantasy of the sublime and serve as guides and inspirations for the next age of exploration.



Compressor, 2023
Graphite on cast hydrocal and charred wood
53.5 x 18 x 18 inches

Joe Davidson

In the end, gravity always wins. It is the blunt, immutable force that has a constant effect, keeping us on the ground and ultimately pulling us into it. Sculpture by its very nature is in conversation with this pull, at times enjoying and acknowledging it, and at times trying to hide and defy it.

My work recognizes the force of gravity, sometimes tacitly and sometimes overtly. It is a practice of mixing the delicate with the ordinary. I have mined the contrasts of sculpture, relishing the materiality while also attempting to address the ephemeral. Because sculpture is so heavily rooted in the ground, one must accept its materiality. Yet, some of the most effective work I have witnessed is that which attempts transcendence. It is that steady push and pull between mass and lightness, solidity and absence, form and void.

Additionally, I am drawn towards familiar objects and associations that are embedded within them. Current work references visual anchors such as bodily forms, sagging, or bloating. Whether the product is a still life created in Scotch tape, or a bouquet composed of plaster flowers, I look to the fantastic as a goal in my work. The work is intensely representational in content but without clearly assigned meaning, thus creating a disquiet. In this way I think in a surrealist vein, looking to traditional figures like Eva Hesse and Piero Manzoni, and contemporary figures like Robert Gober and Matthew Barney.

The juxtaposition of the seemingly simple streamline objects with this disquiet adds a powerful force to the work, again symbolic of the contrast between the emotional life which defines us as humans and the compulsions and minutia that compose our daily lives.



Untitled (_____ in the Grass), 2023

Mixed media assemblage

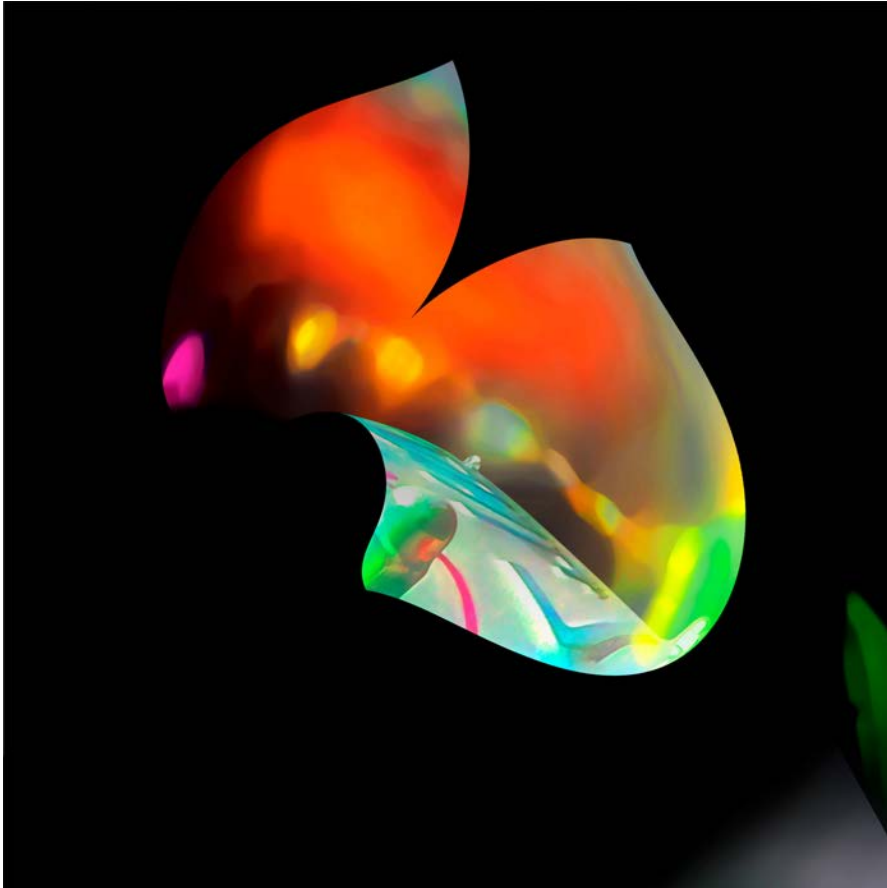
5 x 12 x 5 inches

Tibbie Dunbar

My art time is interstitial, residing in the in-between. In-between job, family, everything else.

Time: There is a beauty in detritus – the discarded (we don't have time for). These plastic shards have undergone a metamorphosis (this takes time) during their gutter life (an ignored time); transmogrified by trauma (transcends time). Collecting them and giving them new form, I position them back in the world (a new remembered time).

For almost four years, multimedia artist Tibbie Dunbar collected plastic debris from the streets of Los Angeles, composing, and assembling them into small sculptures. The medium of plastic trash can be interpreted as political, but Dunbar's work is not meant to be political. She finds there is a beauty in detritus. The shapes, colors, and material qualities of these plastic pieces compel her to assemble them; to transform them, resulting in forms that hope to transcend their combined elements. These plastic shards, in most cases, have undergone a metamorphosis during their gutter life; run over by cars or transmogrified by other trauma. Collecting them and giving them new form, Dunbar positions them back in the world with fresh meaning.



***Avatar in Flight*, 2023**

Giclée print on Hahnemühle photo rag
44 x 44 inches

April Greiman

From the beginning, I saw everything, (bodies, color, light, things, words) as 'objects in space'. Pursuing design and photography, as well as painting and typography, in my art education, the exploration and fascination with layering and spatializing, and eventually hybridizing these 'objects', has been of major focus as I continue my creative journey.

In a process of discovery, much like a scientist or archaeologist, I attempt to study the nature of light - how it shapes and defines objects, how it transforms in motion over time, how it becomes an object in and of itself.

I push the limits of technology to explore the boundaries of photography to see how the dynamic qualities of light and color influence one's perception of space.

In the beginning, the first act of creation begins with the word 'light'. This was the commencement of spacetime. This concept helps us understand how the fabric of the universe is interconnected and how the motion of objects is influenced by both spatial and temporal dimensions. All material was present in time - materialized, dematerialized, materialized again, and again and again.

'Light Objects' explore the interplay of light, motion, and the environment, both physical and abstract, seeking to create a transformative and new experience for the viewer, while blurring the lines between the physical and the ephemeral.

'Avatars', existing in various spaces, are embodiments of spirit, interacting with the virtual environments they inhabit. They may be vessels that carry the spirit within, exploring their relationship with the space-field they inhabit. They are free to roam, creating the landscape and giving it form as the avatar and its emerging habitat intertwine, overlap, move through fields of interference, reflecting, transmitting, and emitting.



Detached Landscape, 2021
Various wood branches and plants
42 x 140 x 38 inches

Ravi GuneWardena

Ravi GuneWardena's *Borrowed Landscape* makes references in many ways to the concept of *shakkei*, a borrowed scenery incorporated into Japanese landscape design. *Shakkei* takes into account the distant landscape, beyond the confines of one's own property, which are carefully positioned in considered views in the design of a private garden. Historically, the borrowed scenery of gardens at Kyoto and Nara included foreign landscapes from northern Japan, perhaps even introducing exotic plants of those regions.

A cursory survey of the gardens surrounding Brand Library & Art Center reveals an eclectic mix of indigenous and exotic plants from diverse original habitats, including Southern California, Mexico, the tropics, and even Japan, with a complete Japanese garden and teahouse inserted to the campus in 1974. The architecture of Leslie C. Brand's modest but ostentatious home was itself inflected by a foreign flavor, being a period attempt to mimic the East India Pavilion at the 1893 World's Columbian Exposition in Chicago, which in turn conjured orientalist fantasies of Mughal architecture.

Ravi's ikebana landscape composition appraises the above histories, creating a work in the gallery interior which considers views of the garden outside, visible through the gallery windows. It is an eclectic mix of plants, some of which are literally borrowed from the Brand garden, added to fragments collected from other historic gardens of the Los Angeles area. The work brings to consciousness the often-distant origins of the region's plants, people, and cultures. An element of decay marks the passage of time through a change of seasons.



Measurement, 2017
Archival pigment print
15.5 x 30 inches

Dennis Keeley

A Survey of the Quotidian Landscape

“I learned to drive in order to read Los Angeles in the original.”

This quote by the British architectural critic and writer Reyner Banham in his essay *Architecture of Four Ecologies* (1971) made me begin to wonder about the interesting complexity of Los Angeles as a labyrinthian landscape. Banham’s attempt to comprehend the diversity of connections point to a desire for a better understanding of our nuanced relationships with the land.

My work addresses what happens in the moment in between what one sees and what might appear to some as the most common experience in Los Angeles. With our experience of the freeway, there is a perception of traffic, motion, direction, congestion and maddening intervals of waiting.

These photographs were made through the window of my car, commuting from home to work and back. The size of these images evokes the frame of my car window. I didn’t take a particularly scenic route, go to any special place, or wait in a place for something to happen. Over time, I noticed destination was almost secondary to the experience of the journey.

Roads no longer merely lead to places;
they are places.

—J.B. Jackson, *The Westward-Moving House* (1953)

My photographs look at segments of the journey, each as a unique place exhibiting qualities of contemplation and beauty. The work becomes an invitation to be more conscious of the changing vistas and temporal moments at 80mph. These images find meaning in new spaces while discovering new places, but more than just places, they feel more like ways of being.



Whitechurch, 2019
Unbleached cotton canvas
73 x 80 x 7 inches

Mary Little

I am a sculptor who makes forms with cloth through tailoring and sewing. My work explores the interaction between light, surface, and gravity. I like to experiment with my material—unbleached cotton canvas—to explore themes and techniques of elasticity, volume, scale, and texture. The work is ritualistic in its process: making patterns, cutting, sewing. The repetition of gesture that turns into reliefs.

My works are also interconnected. Ideas worked through in one piece are often the basis for a next one. Each work breeds a new one. There is an ever-present sensibility of landscape, the Irish countryside, to be exact. The Irish landscape of my childhood is innate within me, but my works are not inspired by or representations of landscape. The material is my focus and my inspiration.

My work evolved from a twenty-five-year furniture practice. As I grew as an artist, I became motivated to strip away function from the objects I was making, which at the time were mostly chairs. I realized, and others noticed, that what stood out about my furniture was what I created through the manipulation of fabric. I removed the function element as an artistic intervention and now focus on form making.

The completed works are an interplay between precision planning, my emotions, and the unpredictability of the canvas.



Leaf Relief I-VIII, 2007
Cast cement
8.75 x 8.5 x 2 inches each

Stacie B. London

Within
the balance of
Opposites
Exists a threshold
similar to the Eye
of the Storm.
The safety of this calmness
Inspires
and
Provokes gentle Introspection
which is Comforting
and
Invigorating.

Inspired by the natural world, my process makes a practice of looking for and finding commonalities between seemingly disparate elements and exposing this hidden information, or information that is often overlooked. Simple yet complex forms emerge by studying, controlling, and abstracting nature's microscopic geometry.

Rapid prototyping and industrial manufacturing techniques are used to analyze and scale these complex structures with precision. Using "nature as data" delicate narratives emerge: nature vs. technology, micro/macro, inside/outside, and humans within space-time are just a few.

Ethos merge with the code through common materials like cement to make work that informs, inspires, and relieves. Subtly stirring and simple gestures illustrate the fragile balance between opposites and the relationships that exist between them, us, and each other. Reminding us that everything is linked to everything.



Untitled 12, 2023
Porcelain, stone, and steel
51 x 9.5 x 8 inches

Maria Moyer

My work is an act of reverence for natural systems including human sensory perception.

For decades I have used clay to make sculpture. Clay offers a direct connection to pan-cultural-human traditions and a personal and haptic collaboration with heat, minerals, and water.

In this exhibition, in both my ceramic objects and works on paper, I deploy carbon, copper, and iron. These elemental metals are found in healthy human (and non-human animal) plasma, in Earth's soil and water, and in asteroids.

I use copper and iron oxides to visually amplify the topographical cracks formed in the ancient Roman ceramic surface treatment I use called *terra sigillata*. The inks are also made from the copper and iron that I find on my walks around Malibu.

Gallery Representation: Curator's Cube, Tokyo



Tree skin 3, Side A, Side B, 2023
Acrylic and piercings on hand molded aluminum
72 x 48 inches

Sandeep Mukherjee

Porous Skins, Spectral Visions

The suspended tree skins create an immersive environment for the viewer to move through and around. Viewers can experience them as uncanny aspects of darkness, luminosity, color, apparition, and texture. What begins as a spectacle - an immersive encounter - soon demands an intimate reading. The perforation in the tree skins create diverse spatial and optical effects by dramatically changing the visual perception of the object and the space around it.

The perforated view makes new formations of what is seen through it and what can be seen as image on it. Is the viewer looking at a luminous flux or at a vista beyond it? Is one seeing an image on the screen or the making of the image itself? Visual perception is thus deconstructed and re-arranged in two ways: first, by conjuring blind spots within our line of sight, and second, by incorporating movement (a recoil of sorts) into ways of seeing.

Abstraction is no longer a noun - a site, an aesthetic, or a style - but transforms into a verb. This movement allows one to approach different perspectives (and materials) to render the previously invisible, and at the same time, recognize the limits of each perspective. This approach to abstraction approaches "limits" from oscillating vantage points.

These palpable (and pulsating) borders of materiality and meaning morph into unexpected sources of desire, wonder, and uncertainty. For the artist, abstraction becomes the visual key to unravel a radical potential within the extreme edges of material, thought, and time. Here, material is no longer constrained as a medium or metaphor, but rather, transforms into an active agent within his process of making, and subsequently, into our ways of seeing. And woven into his approach to materiality, lies our paradoxical (but inevitable) relation to nature.



This is a
Personal Revolution

Still from This is a Personal Revolution, 2017

Digital video

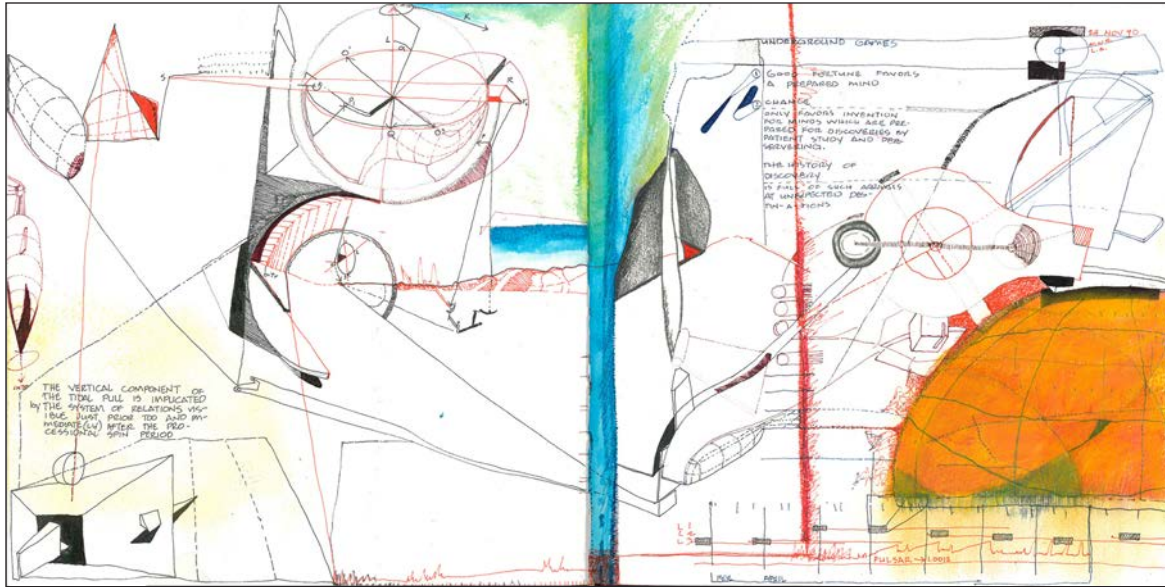
1:16 minutes

Jennifer Remenchik

I originally saw the three pieces included in the exhibition as mock advertisements that would be slotted between the sequences of “Mourning Letters,” a four-part video essay based on letters I wrote to a deceased loved one at the suggestion of a grief therapist. Eventually, I came to see them as their own individual works. These three videos trace a line of thought from the choice to make an individual change in “This is a Personal Revolution” to a critique of society in “You are the Spectacle” to an acceptance of what is in “Manifest Reality.”

While the pieces are sincere there are elements of trickery or manipulation at times, in the way the narrator of “This is a Personal Revolution” is enticing you to subscribe to their video channel while offering to change your life, for instance. This mirrors the way the road through self-discovery to substantive personal and societal change is full of potential “booby traps”- pitfalls that can be navigated but must be paid attention to.

Far from cynical, the work explores the quotidian and elements of the hero’s journey, ultimately highlighting the joys of moving forward and continuing on. In this sense, my work holds space both for chance, the events we go through in life, and response, the way we choose to handle them.



RED BOOK 4 (1990), 2023
Giclée print
19 x 24 inches

Michael Rotondi

It's About TIME

Time emerged from a world without time.
—Carlo Rovelli, Physicist

Time's arrow (linear progression)
and
Time's cycle (repetitive patterns within the linear flow)

Deep time and shallow time describe different concepts,
scales, and structures of time.

When....I see vacant land, in the city, (Los Angeles)
I see *shallow time*, present to future, *time's arrow*,
progressive and linear flow.
I think of a creative process beginning, once again,
in the minds' eye, and ending in the space and form
of architecture.
I think of *time's arrow*, repetitive patterns of precise
work, recurring within the linear flow.

When....I see vacant land, in the desert, (Death Valley)
I see *deep time*, a broader, expansive view of *spacetime*.
I think about geologic or cosmic *timescales*.
I think of vastness, irreversibility and
unidirectionality - *time's arrow*.

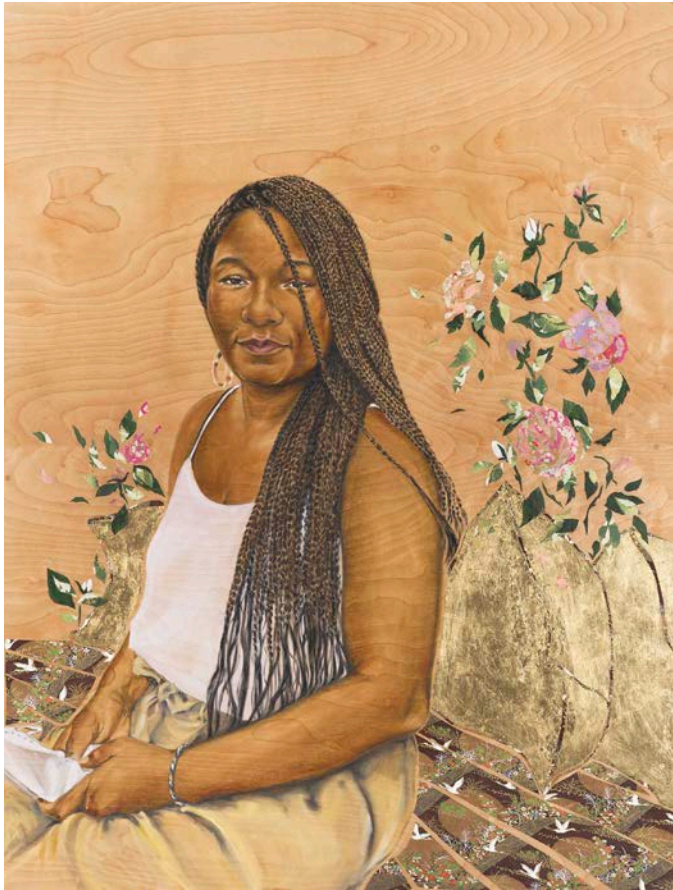
On exhibit are selected pages from my journal and
sketchbooks, spanning 30 years, from the late 80's to
the present. They record whatever was in my mind at
that moment.

I write and draw throughout the day. It feels good as it
aligns and shapes my thoughts or as my mind focuses on a
problem or pursues and unpacks my curiosities. Curiosity
attracts me to the unfamiliar. I write and draw and initiate
projects, preliminary research, or mere speculations.

These drawings are also visual improvisations and often
surprise me. Each thought is embodied in a line and
anticipates the shape of an idea.

I began to think and sketch: "*What is the architectural
equivalent of those thoughts?*" Focused on the practical
and poetic dimensions of architecture, I began to think
about past, present, and future simultaneously. In macro
view, I saw arrows and in micro view, I saw cycles.

Memories permeate all thoughts, present and future,
adjusting to context. Change is sequential; linear by day,
and reflective and rhythmic by night. Drawing allows me to
live and speculate in various timescales and experience life
giving form to architecture.



***Angela in Miami*, 2023**

Oil, washi paper, and gold leaf on wood panel

48 x 36 inches

Collection of Ever Velasquez

Shizu Saldamando

Shizu Saldamando is a Los Angeles based artist who depicts American social spaces through portraiture. Her practice employs painting, drawing on wood, paper, and cloth as well as tattooing, video, and sculpture. Her work often celebrates peers and loved ones through artworks that honor the brief moments of connection that occur throughout daily life. Painting from personal snapshots taken at art events, music shows, backyard kickbacks, and more, she venerates feelings of kinship and her relationship to each subject through portraiture of her own diverse art community while giving nod to the respective art and creative practices each person generates.

Utilizing crafting and collage while painting on wooden panels is both a minimal contemporary reference to traditional Asian landscape painting, and to the sculptures her grandfather would make out of scrap wood he found in the Japanese American Prison camps during World War II. Honoring varied artistic traditions born out of scarcity and incarceration deconstructs hierarchical notions within art history and attempts to highlight the commonalities that exist within communities fighting against systemic racism and xenophobia. Saldamando acknowledges the overriding historical and political context of subjecthood and portraiture overall, through the craft and details of her work. She invites the viewer to consider their own relationship to loved ones and how we might honor them in everyday life.



Embracing Time, 2023
Wood and stoneware
17 x 18 x 18 inches

Adam Silverman

The three pieces in the gallery address the notion of time as experienced in a human life. The first part of life, youth, when time embraces us, and we are barely aware of its existence. The middle of life when we become aware of time and move alongside it. And the last part of life, when time becomes a presence in our lives that we learn to respect and embrace.

The two pieces outside reflect on the effects of time, in a long, almost geological time scale.

Known for his sculptural vessels and richly textured glazes, Adam Silverman is among the most dynamic practitioners dedicated to ceramics today. Silverman brings an architect's sense of structure to his objects and utilizes personal and sophisticated techniques to glaze and fire his works.

While his practice is rooted in the centuries-old tradition of throwing clay, he often approaches the work as an installation artist, creating whole environments rather than singular objects. Many ceramic works sit atop bases that he constructed himself. Prejudices about art and the boundaries between mediums are present, but today, discerning collectors are realizing that art doesn't exist simply as a painting on the wall or a sculpture on a pedestal. In a larger context, Silverman compares ceramics to photography "which took decades to be taken seriously as an art form, and now is part of the establishment." Silverman is not only pushing the boundaries of his chosen medium but is helping to push his medium forward.



ever never after, 2016
Encaustic mixed media
60 x 48 inches
Courtesy of the artist and Craig Krull Gallery

Pamela Smith Hudson

My work combines printmaking, layers of paint, wax, and collage to build textured surfaces on panels, canvas, and paper. I rely on the physical process to create my abstract landscapes and topographical works, where each layer is constructed, then deconstructed. Manipulating the materials with spontaneous and intuitive interactions and methods helps me explore limits. While it may be hidden, the energy of each layer is present within the work.

Pamela Smith Hudson is a Los Angeles-based mixed media artist. Before she began exhibiting in 2016, Smith Hudson worked for 20 years in the art material industry as an art educator and consultant for some of the most innovative art material manufacturers across the globe. Smith Hudson has collaborated with the Broad Museum and the Getty Museum on educational videos on encaustic painting. Her works are included in the collections at the Los Angeles County Museum of Art and the California African American Museum. Smith Hudson is represented by the Craig Krull Gallery.



Where Is Coming From and Where Is Heading To, 2023

Oil and acrylic on canvas

80 x 60 inches

John Ziqiang Wu

My artistic practice includes drawing, painting, installation, and storytelling. It reflects the results of my observations of the overlap between institutional and personal experiences. Over the years, I have been both a student in different kinds of institutions and an art teacher for a wide range of people, from kids to adults. The multiple perspectives gained as a learner and teacher, along with encountering different institutional pedagogies, have profoundly shaped my view of making and valuing art.

Painting and drawing are my main media, and I explore various forms such as watercolor painting, chart drawings, painting words with images, and creating abstract and representational paintings on paper and canvas. Many of my drawings and paintings have also been incorporated into my books. I love to tell stories through this method, allowing me to reconceptualize my works into a new form with words and sequence.

The moments of every life can be both banal and exquisite. I have observed familiar places with a sense of unfamiliar discovery, and unfamiliar places with a hint of familiarity. Amidst the hustle and bustle of life, it's challenging to slow down and organize our thoughts. However, through careful observation of my surroundings—the home, family relationships, the neighborhood, the interplay between the old and the new, ideologies, and everything around me—I endeavor to rethink what I may have overlooked and gain insight into my current place and the person I am becoming.



**Mr. & Mrs. Leslie C. Brand,
Circa 1910, National Automobile
1910**

Images courtesy of Glendale Library, Arts & Culture,
Brand Library & Art Center



**Miradero,
Old gate with bicycle
1910 or 1911**

History of the Brand

Leslie and Mary Louise Brand

Brand Library & Art Center is the former home of real estate developer Leslie Coombs Brand, often called the “father of Glendale.” Leslie Coombs Brand was born May 12, 1859 in Florissant, Missouri. Starting as a recorder for Randolph County he eventually created a small real estate business with partners upon moving to Los Angeles in 1886. His first attempt failed and he moved to Galveston, Texas where he met and married Mary Louise Dean in 1891.

The couple returned to Los Angeles, and in October 1895, Brand and partners established the Los Angeles Title Guarantee and Trust Company. Brand worked with Henry Huntington and Edgar Goode to bring the electric rail to connect Glendale to Los Angeles. He established municipal services for the community including power, water, and phone.

Miradero

In 1904, builder and architect Nathaniel Dryden, Leslie Brand’s brother-in-law, designed the Brand home. The 5,000 square foot mansion was named “Miradero,” which means “vantage point” in Spanish. The architecture was inspired by the East India Pavilion at the 1893 World’s Columbian Exposition in Chicago, which contrasted with the late-Victorian style interior.

The grounds housed a garage, stables, greenhouse, hot house, pool, tennis court, and an airfield. Leslie Brand became an airplane enthusiast in part to reduce his commute to his property in Mono Lake. He purchased fifteen acres and built the airstrip below Miradero for his special ordered army surplus Curiss JN-6H, called Hisso Jenny.

Becoming a Library

The Brands’ left their home to the City of Glendale to be used exclusively as a park and public library, which opened in 1956. In 1969, a 20,000 square foot addition designed by Raymond Jones and Charles Walton was built including a recital hall, gallery, and studio space. In 2012, the City of Glendale engaged Gruen Associates and Offenhauser/Mekeel Architects to lead a two year renovation. The mansion was rehabilitated, revealing and restoring original decorative details. Original wall colors and ceiling murals were reproduced, pocket doors were uncovered and restored, windows, doors and the main fireplace were reconstructed. The Library reopened in 2014.

Brand Library for the Public

Brand Library & Art Center is a branch of Glendale’s Library, Arts & Culture Department, specializing in visual arts and music. Anyone with a photo ID and current California address can get a library card. There are over 110,000 art and music related items in the collection, including books, scores, CDs, DVDs, LPs and Learning Kits. Specialized Art and music Librarians are on staff to assist with your questions. Visit brandlibrary.org for more information.

Programs

Brand Library & Art Center provides a wide-range of free visual and performing arts programming, including two music concert series, dance performances, gallery exhibitions, artist talks, and interactive art and music programs for families!

About the Curators

April Greiman

is a transmedia artist, whose projects actively challenge interdisciplinary boundaries, investigating the parallels and intersections between art and design.

Greiman's digital photography and transmedia work have been the subject of solo and group exhibitions at the Pasadena Museum of California Art (2006), Visual Arts Museum, School of Visual Arts, NY (2008), Arc En Reve, Centre d'Architecture, Bordeaux, France (1995), among others.

In 2011, Greiman was featured at Centre Pompidou where she exhibited a video-still/offset-lithographed journal *Does it Make Sense?*, *Design Quarterly #133* in the group show, *Elle*.

In 2007, Greiman completed her largest single work to date: *Hand Holding a Bowl of Rice*, a public art mural that marks the entrance to the Los Angeles Metro Station of Wilshire / Vermont, spans two building facades, and seven stories.

Greiman's work has also been recognized with numerous awards including the AIGA Medal and the Chrysler Award for Innovation. She is in the permanent collections of MOMA, LACMA, the Cooper-Hewitt, the National Design Museum, SF MoMA, the Centre Pompidou, and the Library of Congress.

Greiman's monographs include *April Greiman: Floating Ideas into Time and Space*, *It'snotwhatAprilyouthinkitGreimanis*; *Hybrid Imagery, the Fusion of Technology and Graphic Arts*, and 'Something from Nothing', among others. *WhiteSpace, April Greiman Photography* showcases her recent photography and the written contributions of 25 female colleagues-artists, designers, curators, architects, and poets.

Stacie B. London

is a Brand staff member, Arts Administrator, and Renaissance woman with over 15 years experience in gallery and museum exhibition production and fabrication; including seven years as the Exhibition Designer and Production Coordinator at The Museum of Contemporary Art, Los Angeles. Stacie has also worked at The Autry as an Art Preparator and Fabricator and has assisted in the opening and operation of several galleries; including Subvecta Motus where she curated an exhibition of April's work, and her own: SBLONDON: Exhibit of Industrial Art, in Silver Lake, where she showed many of the artists featured in *It's About Time*.

At MOCA Stacie executed over 80 exhibitions and worked with esteemed curators including *Louise Bourgeois* curated by Brooke Hodge, *Collection: MOCA's First Thirty Years* curated by Paul Schimmel, *Arshile Gorky: A Retrospective* curated by Paul Schimmel, *Suprasensorial: Experiments in Light, Color and Space* curated by Alma Ruiz, *Art in the Street* curated by Jeffrey Deitch, Roger Gastman, and Aaron Rosef, and *Mike Kelley Retrospective* curated by Ann Goldstein and Bennett Simpson, to name a few. While at MOCA, one of Stacie's favorite projects was restoring and operating Chris Burden's *Big Wheel*, providing the opportunity to hang out with Chris, one of her favorite artists.

Stacie has a MS in Industrial Design from ArtCenter College of Design where she won the Best Thesis award and completed part of her thesis in the Nano Labs at the Jet Propulsion Laboratory. Her BA in Theater Arts is from UCSC where she focused on Directing and Theater Production. Stacie's fascination with time extends to her past pursuits as a vintage motorcycle racer; in 2016 was awarded Lady Roadracer of the Year, and in 2018 Stacie set five land speed records on a motorcycle she built.

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Thank you to Brand Library & Art Center exhibition staff
who are able to complete ambitious exhibitions
with quality and refinement through their abilities and perseverance:
Chloë Course, Stacie B. London, Jennifer Remenchik,
and Stephanie Sherwood.

Thank you to all the mentors and teachers.

As you think, so shall you become.
—Bruce Lee



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Catalogue, exhibition graphics, and postcard designed by April Greiman and Stacie B. London

Brand Library & Art Center has been a cornerstone for the arts in Southern California since 1956.

This unique public library focuses on visual arts and music and provides free services and programs for a diverse community, including a collection of over 110,000 items, subject specialist librarians, exhibitions, concerts, dance performances, films, and craft programs for children and adults.

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