



GEMINI G.E.L. AT JONI MOISANT WEYL

Ed Kienholz

Born:

Fairfield, Washington, 1927

Edward Kienholz spent his youth on a farm in eastern Washington and moved to Los Angeles in 1953. Although he had no formal artistic training, he had been painting and constructing reliefs for several years. Through the mid-1950's, Kienholz' work became more exclusively relief oriented, incorporating material salvaged from throughout Los Angeles. In 1958 he began working outdoors to accommodate his freestanding sculptures made of found debris. By 1960 he had begun constructing the large tableaux for which he is best known.

Kienholz' work confronts the hypocrisy and immorality he sees in politics and social history. Autobiographical undertones enter as well. Each tableaux ultimately presents the thoughtful viewer with a problem of personal as well as societal politics: the moral ambiguity of voyeurism, the dichotomy of physical presence and psychological detachment in sexual love, responsibility towards one's fellow man, and the mundane, desensitized portrayal by the media of man's inhumanity to man. Kienholz' collaborations with Gemini on sculpture editions and unique pieces date from 1971.

Kienholz' place in twentieth-century art history is augmented by his role in founding two of the earliest avant-garde galleries in Los Angeles – the Now Gallery (1956-57) and the Ferus Gallery (1957-59). Kienholz moved from Los Angeles to Hope, Idaho, in 1973; he split his time between there and Berlin until his death in 1994. His first museum show was at the Pasadena Art Museum (1961). Exhibitions of his tableaux have also taken place at the Los Angeles County Museum of Art (1966); the Moderna Museet, Stockholm (1970); the Städtische Kunsthalle, Düsseldorf (1970); the Kunsthhaus, Zurich (1971); and the Nationalgalerie, Berlin (1977).