

### Who's Your Birdy?

By Skylaire Alfvegren

Los Angeles is home to more bird species than any other U.S. city. For many, L.A. is a migratory pit stop, but honestly, when was the last time you eyed the sky and contemplated our feathery brethren? While soaking up 280 acres of a pure nature explosion? The Audubon Center at Debs Park, an urban wildlife sanctuary adjacent to the 110 freeway, does a smashing job of reaching out to the community of northeast L.A. — as does the Arroyo Arts Collective, a grassroots group of artists, musicians, writers and creatives who organized For the Birds, 18 site-specific installations relating to local birds, their habitat, health and migration. It's on view until May 7; you will no doubt encounter some of the nearly 140 bird species that call Debs Park home. Stay to bid on avian art donated by more than 30 local artists in "a truly unique blend of art and nature" while the bird-and-bee-friendly band Artichoke performs. Since California drivers nixed Proposition 21 last year — which would've kept state parks and beaches open via a small vehicle fee — thank your lucky stars for John James Audubon and the society that bears his name. Sat., May 7, 2-5 p.m., 2011



"Silent Spring" by Peter Hess



From Artcard Volume 2, 2014, pgs 44-45

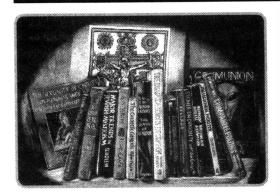
SUNDAY MARCH 31, 2002

Pasadena Star-News | San Gabriel Valley Tribune | Whittier Daily News

## fast forward

a look at the week ahead

MONDAY



"Peter Hess: Book Drawings," richly colored and detailed drawings of books, natch, are on display at Vroman's Bookstore, Monday through June 30. The exhibition is part of Vroman's Art on the Stairwell series. Vroman's is at 695 E. Colorado Blvd, Pasadena. Hours are 9 a.m.-9 p.m. Monday-Friday, 9 a.m.-10 p.m. Saturday and 10 a.m.-8 p.m. Sunday. Call (626) 449-5320.

### **Seven Days**



Thursday, April 4, 2002 PW 27

### **BOOK CRAZY**

Vroman's Bookstore will be exhibiting art depicting — what else - books. Peter Hess' "Book Drawings" will be on display through June 30. His work includes detailed drawings of still-life books, "a reminder of the beauty and quality the printed page possesses. Vroman's is open from 9 a.m. to 9 p.m. Monday through Thursday, 9 a.m. to 10 p.m. Friday and Saturday and 10 a.m. to 8 p.m. Sunday.

695 E. Colorado Blvd., Pasadena. For more information, call (626) 449-5320.

- By Shiva Homaeirad

### PETER HESS

Mosaic, the art of decorating surfaces with small, regular pebbles or tessarae, has existed since early Mesopotamian civilization. It did not, however, achieve major artistic significance until around the 4th century A.D. when decoration of churches for the newly legalized Christian religion was begun. Some of the richest examples of Early Christian/Byzantine mosaic still in existence are in the churches and baptistries of Ravenna, Italy, where large wall and ceiling mosaics depict Christ, the Virgin, the Saints, and Old Testament Prophets. The shimmering luminosity inherent in the technique of tesserae (usually enamel, glass or marble) mosaic imbues these devotional figures with a sense of majesty and other-worldliness befitting the most reverent worship.

In The Believer (1983), Peter Hess quotes, almost verbatim, the style and technique of Byzantine mosaic. The arrangement of the composition—the oversized figure, the ambiguous architectural setting, and the stylized, iconic-looking butterfly—is like a modern, condensed illustration of Byzantine motifs. The artist carefully adheres to the rules of Byzantine style, and concentrates on the rythmic representation of light, color and pattern.

In the more recent (1985) Primate series, there seem to be various levels of meaning associated with the quiet contemplation of apes. In Bullpen, a large gorilla is situated like a Byzantine icon before a radiating mosaic aureole. Hess places his figure in cramped, shallow space, imitating the Early Christian mosaicists who did not know, or at any rate acknowledge, pictorial space. By replacing a sacred image with that of an ape—the crowning affront to the Christian theory of Creation—the work is jarring, irreverent, and blasphemous.

The elevation of an animal to this extreme level of "reverence" hints, perhaps, at another possible meaning—that of the sometimes disturbingly fine line between man and ape. To a certain extent, the representation "accentuates the horror of seeing an animal caught, seeing a creatures pent-up rage at its failure to escape."

H.W.





San Vitale in Ravenna, S. Giacomo Alfeo, Sixth Century, A.D.



Peter Hess, Bullpen, 1985, Mixed media on canvas 80" x 60". Lent by Koplin Gallery, Los Angeles, California.

Fine Art

### L.A. Digital Artists Help **Define a New Medium**

Departments

by Stephen Beale, executive editor

os Angeles, we've all heard, is a cultural wasteland where art has been subsumed and corrupted by the entertainment industry and other diabolical forces. At least that's the cliche as promulgated by L.A.-bashers from New York to San Francisco. The reality is that Los Angeles has become one of the most important cities in the world of fine art-digital art included.

"I think L.A. is the new art city," says local digital artist Robert Lowden. "I don't think there's another city that equals Los Angeles as an art community."

Lowden notes that historically, "great cities where art has flowered were cities that went through serious upheavals. Paris flowered after the French Revolution, and New York after its huge immigration influx. Here you have the riots and the large amount of immigration taking place. It's made L.A. into a cauldron, and I think a cauldron makes great art.'

In addition to being a center for the arts, Lowden says that "the digital thing is really happening here." A self-described "subliminal digital artist," he recently completed "Wet Frames," a month-long exhibit of his computer-generated art at the EZTV Cyberspace Gallery in the Los Angeles Center for Photographic Studies in Hollywood.

While Lowden is upbeat about the art scene here, he is also critical of much of the digital creations he has seen. "I'm sick of the way digital artists are going," he says. "There are some very bright lights, but some of the stuff is so damn bourgeois it drives me crazy. People think that their art is really hot and good if they've got the nice Iris print. When I go to a digital show everything is so precise and goodlooking with the corners cut just right and the

What makes him especially mad, he says, is an attitude he sees among many artists that equates the quality of their art with the expense of their output devices. An artist who produces output on the Iris inkjet printer, for example, might look down on one who is limited to a Canon/Fiery. "It's elitist and it bothers me," he says. "Digital art will never come into the realm of fine art unless that stops. If the only people who were artists were people who could afford the stuff we'd be in sad shape."

Lowden also takes issue with the art itself, "I find a lot of it to be neo-abstract expressionism," he says. "That's over folks. That was the fifties."

Lowden's own work often features political and social themes. Subjects of his recent show, for example, included Oliver North, patriotism, dual sexuality, and race and family relations. He once stated in an interview that "I like to do typical stuff like hiding things in my work and weaving politically volatile messages into them. Let the Jesse Helmses look for them. The artist has a social duty to get away with things."

Lowden's favorite software is Adobe Photoshop, though he also uses Fractal Painter and Adobe Illustrator. Lately he's been getting into animation and video. "I really love Premiere," he says. "I've just gotten into the Amiga, and I'm very much in love with the [Video] Toaster. It's the most efficient motion machine I've encountered.'

One of his concerns as a digital artist is that the computer threatens the "one-

of-a-kind" nature of his work. His solution is to transfer his pieces to a variety of surfaces, such as stone, a cow's skull, or even human skin. He uses a variety of techniques for doing so, including photo emulsion and silk-screening. For example, in his recent show, he silkscreened images created on the Mac onto the skin of live models, creating what were essentially tattoos. With photo emulsion, he places a light-sensitive substance on the substrate, then exposes a Mac-generated slide or negative as if creating a photographic print.

"One of the things that makes gallery owners nervous about digital art is that they have no real ownership of the rarity," he says. "If he sells pieces of a big Iris print there's no guarantee that in 20 years I won't make another copy. I want one piece to be one piece, not ten prints of one. Emulsion is very tricky, and if you don't get things just right it's hard to reproduce.'

Another local digital artist, Peter Hess, has come up with his own solution to the repeatability of digital art: he strives to create oversized pieces that "aggressively defy reproduction. You have to be able to see it in its full scale."

Hess uses a inkjet printer to produce output on plastic sheets that he then tiles together. This results in pieces as large as four feet square. "When the piece is reproduced it looks like a painting, but it can only be experienced by looking at it in person," he says. "Only then can you see the images within the images." Hess describes himself as a "fine artist who does commercial work on the side." As a fine artist, he has worked with conventional paints and sculp-



This piece was created on a computer by Peter Hess, who nevertheless believes that digital art does not yet deserve to be regarded in the same light as traditional media.

ture, only recently moving to the computer. His commercial work has included video packaging and books. He earns half his income from each, "but I haven't made a penny off digital art," he says.

Digital art, Hess believes. "hasn't come face to face with the same issues that traditional artists have dealt with. Digital art these days is basically a visual experience, a surface experience." As a result, he says, much of the critical resistance to digital art is justified. "It still hasn't encompassed the experience that one gets with looking at or living with a painting. There's something about a painting that when you look at a reproduction you can "Ma Never Got a sense it is a reproduc-Break" by Robert tion. You have to be in Lowden.

ing to get the experience." Hess believes that many digital artists get carried away with exploring all the special effects made possible with today's graphics software. "You lose the idea that maybe content and style have importance," he says, "You can dazzle people with special effects, but by now people have seen everything. I think you have

the room with a paint-

Although he's tried to transcend the medium. Hess is not entirely happy with his own efforts at digital art. "It will be a long time before I feel that I'm ready to exhibit a group of work I've done on the computer and have it stand with work I've done in the last 10 to 15 years in traditional media." he says.

to stay with basic good drawing.

For all his criticisms of digital art, Hess says that the computer offers a degree of convenience and spontaneity that cannot be found in traditional media. "One thing that never happens is that you run out of cadmium red at four in the morning," he says. "There's also the ability to see things quickly. If I have a large painting with a red background and I want to see it blue, it's a matter of days. With the computer you can see a multitude of variations within minutes. I've also found the ease of including outside materials through scanning."

Hess is optimistic that some day, digital art will gain greater respect. "But to be accepted I think people have to be able to look at digital art, forget that it is digital art, and experience it simply as art," he says. "It's just as when people started using synthesizers in music. It had a very artificial sound, and there was a very self-conscious use of that medium. I think people now accept it, and you can't even tell

when a synthesizer is being used or whether it's a traditional instrument. They have found their voice and their place within music.

Carol Girardi of Canoga Park believes that digital art is following a path similar to that of photography, which took years to be accepted as fine art.

"Artists have to push beyond what they're doing now," she says. "We need to reach the point where no one worries about how it was done, and it's just a visual image. You'll just put your work up and people will look at it just because of the vision or sense of beauty or point of it."

Girardi makes her living primarily as a commercial illustrator but also has a degree in photography from the Rochester Institute of Technology. Much of her digital fine art involves modifying scanned photographs. "I'm trying to come out with an image that people can recognize as beautiful or moving or meditative or spiritual," she says, "and I think that's really hard to do."

In some cases, she says, her commercial work can take on aspects of fine art. "Sometimes they meld," she says. "Occasionally a client will give you a little more of an open-ended project so you can include a little more of your own creativity as opposed to some project that's very cut and dried. It somewhat depends on the client. Normally it seems to me that as clients become more creative I become more creative."

In order to reach the above artists, call Carol Girardi at (818) 712-0071, Peter Hess at (213) 255-2191, or Robert Lowden at (213) 669-1284.



Friday, December 13, 1985 Vol. 8, No. 9 LOS ANGELES'S FREE WEEKLY



### Critic's Choice:

### **PETER HESS**



If apes make you think of your own contained violence, your own fragile relationship to animals, your own threatened territoriality, you will be drawn to Peter Hess's work. Although a departure from

his previous historical references to Byzantine mosaics and early Christian icons, these images remain consistent with the artist's interest in intense subject matter—here a trip down an evolutionary path via the safe environment of a zoo. In Bullpen, a powerful ape looms from behind a rock, glaring confrontingly at the viewer, its eyes seeming to comprehend the forces that threaten to hold it captive. The presence of a rickety chain-link fence introduces a symbolic civilized human element opposite of nature that accentuates the feeling of fear and horror of an animal caught and its pent-up rage. We identify with the anger, realizing the cage is as frightening as the aggressive animal, and the confrontation reminds us of the innate connection we endeavor to deny. Not all the images are violent ones. In Niche, mixed media on canvas, a majestic ape in low relief sits proudly like an Egyptian ruler, profile face and frontal body, against a pink frescolike background. Flegantly preened and spotlighted, the iconoclastic figure is an ironic reference to man's egocentric worship of kings and gods. Peter Hess: Paintings, Drawings, and Prints is on display thru December 29 at Koplin Gallery, 82251/2 Santa Monica Bl. Phone: 656-3378.—Marge Bulmer

Niche

umer

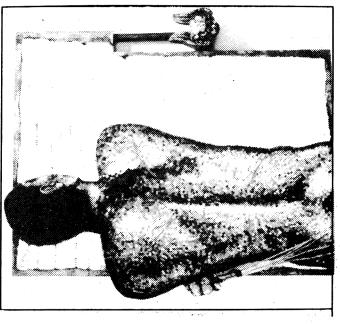
os Angeles c

# ART REVIEW

By SUZANNE MUCHNIC, Times Staff Writer e st. mort sefth wort on ame is gets away with the because he presents art as a living, imperfect being.

Concurrently in the north gallery, newcomer Peter Hess shows a strangely intriguing assortment of paintings and drawings. He combines references to everything from Greek, Byzantine and primitive iconography to the writings of Dante and Goethe. Among the 22 works on view are images of a fallen winged figure, statuesque people standing in arched doorways and an aerial view of legs, planes, bows and arrows swirling toward the center of a spiral in a bordered composition. None of these pieces can be read quickly; if they aren't crawling with detail, they are rich in visual toward.

Perhaps the most successful are two works called



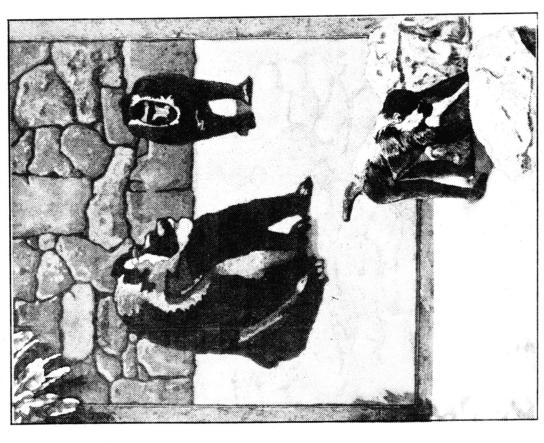
Peter Hess' "The Flagellator I" depicts mosaic nude man holding a switch in his right hand.

"The Flagellator." In the first is the mosaic back of a nude man. His right hand—wrapped around his body—holds a switch, while a cherub hangs from the edge of a notched background. In the second painting, the same figure seems to be cut out of an inscribed, metal-banded panel. Open a little door on one side and you see the remains of a burned candle. Amid a confusing array of images, "The Flagellators" probably register strongest because they call up memories of self-flogging Iranians, televised from the streets during the hostage crisis. The subject is loaded with religious, political and historical baggage, but it has an effective resonance.

Saunders and Hess make an odd pairing. Saunders is an artist of degrees and an impressive resume who retains such an artistically free spirit that people are often surprised by his credentials. Hess, self-taught, is a fastidious craftsman who composes mosaic-style paintings by assembling tiny squares of painted paper. The very laboriousness of Hess' work gives some of it a naive look, as does the stiffness of his figures. Yet, his debut is promising because he isn't a product of a school or a fashion. His form of figurative expressionism often seems more authentic than the trendy stuff of current prominence.

# GALLERIES THE ART

LA CIENEGA AREA



Peter Hess' "The Outing" is among his works at Koplin Gallery.

Peter Hess, who appropriates mo-tifs from Byzantine and early In an adjoining gallery is work by

have an anthropological buzz that's distinctly Jungian. In "Beggar in squatting in an open temple, clutching a white crock. Fans of Werner Herzog should love this Employing mosaic tiles and bronze the Garden II," for instance, we look down into a jungle clearing to see a nude, androgynous figure Christian art to examine primitive behavior with a detached eye. powders, his pictures of monkeys and men are crafted like altars and stuff.

er across the front of his pictures, a the barrier, Hess' subjects come the vaguest clue as to why they behave as they do. device that lends them the stagy quality of dioramas in a natural history museum. With or without across as caged curiosities without Hess occasionally builds a barri-

(Koplin Gallery, 8225 Santa Monica -KRISTINE MCKENNA Blvd., to Dec 29.)

December 14, 1985 / Volume 16, Number 42 / \$1.50 per copy

# A CONJUNCTION OF OPPOSITES

Los Angeles / Marge Bulmer

The Peter Hess and Rick Ripley exhibits at Koplin Gallery are an adventure in opposites. Hess's dark, earthy palette pulls the viewer into sober contemplation of humanity's beginnings and connection to other primates; Ripley joyfully displays brightly colored wooden sculptures of people who are ecstatically, assertively participating in athletic activities and interpersonal relationships in a cheertul world.

If apes make you think of your own contained violence, your own fragile relationship to animals, your own threatened territoriality, you will be drawn to Hess's work. And if you admire skill in rendering a strong image, you will appreciate Hess's low-relief, mixed-media paintings. Although departing from his previous works' historical references to Byzantine mosaics, early Christian icons and Romanesque architecture, these images are consistent in that they also take us back along an earlier path but, this time, in the safe environment of a zoo.

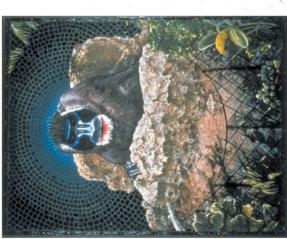
In Bullpen, a huge, powerful ape with a red hint of blood in its mouth looms behind a rock, glaring confrontationally at the viewer, its eyes seeming to express under-

Artificial-looking leaves in low relief, coupled with the filmsy fence that holds it back, introduce a symbolic, civilized, human element in opposition to nature. This heightens the sense of threat and accentuates the horror of seeing an animal caught, seeing a creature's pent-up rage at its failure to escape. Yet we know the strength of the animal and know it is capable of escaping at any moment. The constraint of the cage symbolizes distance from an animalistic violence, external or internal, yet also reminds us that we are connected to it.

Not all of Hess's primates are violent. In Niche, a majestic ape sits proudly, like an Egyptian ruler, its face in profile, its body frontal, against a pink frescolike background. Spotlighted, preening itself elegantly, this iconoclastic image is an ironic reference to humanity's egocentric worship of kings and gods. In Outings, a family of apes interact innocently with one another. The viewer becomes a voyeur invading their privacy, a reminder of the need for compassion and respect—for ourselves and for our not-so-distant relatives. This exhibit continues Hess's inquiry

into the failure of moral and religious impulses and his search for a deeper spirituality through the investigation of our untamed past.

In contrast to Hess's somber works, Ripley's wooden sculptures of people are brightly colored, light, vibrant and playful.



Peter Hess, Bullpen, 1985, mixed media on canvas, 80"x 60", at Koplin Gallery, Los Angeles.

wonderful shadows and communicating a These figures hang from the ceiling, lean against the wall and pop up engagingly in a variety of activities. In an installation itled Broadway, a quantity of stick figures that jut out from the wall are falling, sitting, reaching and stretching, all casting sense of vitality. In Beyond the Burn, a oversized, bilious green anthropomorphic giant made up of rockets and poles, leans but Brat, an abstracted, bright yellow open and arms outstretched, like a screaming child wanting comfort. Here is a positive world of magnetic energy. The Olympic games come to mind with their implications of acrobatic balance and an optimistic possibility of reaching goals iny, nude crimson figure stands on stilts, ng produced by exercise. Ranger, an against the wall benevolently watching, figure, hangs from the ceiling with mouth seeming to experience an invigorated feelbeyond previous limits.

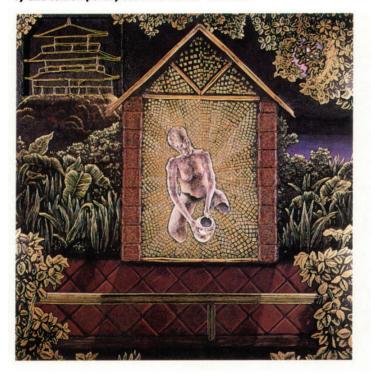
What unites these two exhibits is the simultaneity of their contrariness—the paradox of light and dark and the feeling of embracing both sides of human nature as it pulls us backward, yet pushes us

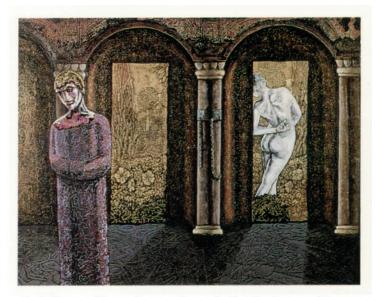
In retrospect, modernism has been characterized by trends that necessitated the formulation of a completely new, definitive language. The works of Kandinsky, Malevich and the Russian avantgarde, Mondrian and de Stijl, and the abstract expressionists formed drastic breaks with the academic traditions of the past. The second half of this century has witnessed major trends of abstract expressionism, pop art, minimalism, super-realism and conceptualism, among others. Art has moved from a cool, evasive, intellectual stance to a more readily understandable, figuratively inclined, humanistic expression of social turmoil, specifically evident in recent neo-expressionist work. With the advent of neo-expressionism, there was a sudden awareness of a retrogressive drift within the continuum, a return to styles and attitudes dredged up from the past. The parameters of neo-expressionism did not cry out for definition by a newly created language - the vocabulary was already established. Current values needed only to be manipulated to fit its design. The critical question should have been one of purpose why this return to an outmoded style?

This post-modern esthetic is present in the works of Peter Hess, Jon Swihart, Tommasi Ferroni and Masami Teraoka. But theirs is not so much an imitation as it is a grafting of elements of classicism, successfully inscribed with their individual, contemporary signatures.

Peter Hess's historical influences leap out of Byzantine mosaics, early Christian icons and Romanesque architecture. His paintings often contain hieroglyphic patterns, incorporating brick dust, bronze powders and gold leaf to attain a surface texture that appears ancient. Gardens, staircases, arches with open passageways and other architectural references comprise his palette of metaphors.

Station II, 1984, by Peter Hess reflects the extremes of implied sanctity and contemporary social concerns. Joel Holzman





The influence of Byzantine mosaics, early Christian icons and Romanesque architecture is apparent in Hess's richly textured *Two Postures*,

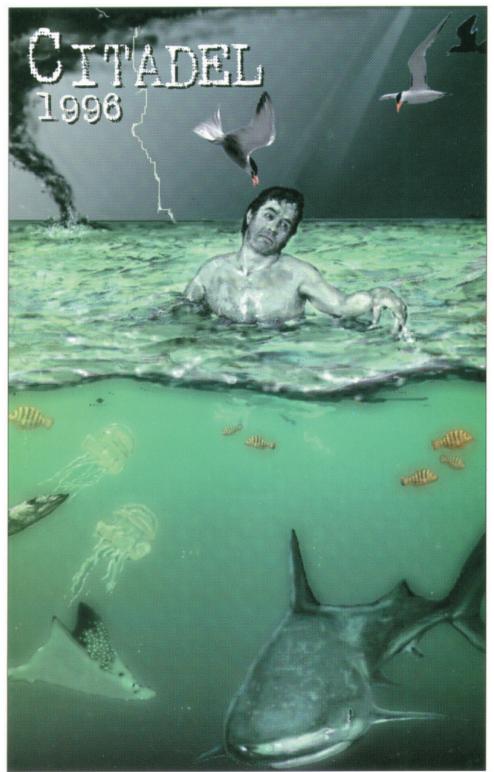
1984. Courtesy of Koplin Gallery

Yet an overriding concern for content lends a truly modern quality to his work.

In his painting *Two Postures*, Hess evokes a mysterious and spiritual atmosphere. A pious frontal figure seems to embody a celestial presence, while behind him, through an arched doorway, stands the modeled pose of a nude amidst a lavish golden garden. Her stark whiteness beckons toward a world of uncertain expectations. The surrounding foliage has a surreal, devouring quality, and she is like a frozen statue engulfed where she stands. A broken chain affixed to the central column not only represents a breaking away from old values and traditions, but alludes to seductive entrapments.

Station II is Hess's ongoing exposé of his Beggar in the Garden theme. The dismembered asexual figure crops up regularly in his work. Housed within a shrine of gold mosaic, it is particularly haunting in this piece. The penetrating, mummified presence reaches out with a silent voice, recounting sacrifices, requesting offerings. Thick foliage, applied to the canvas in cut-out relief, surrounds the altar while a barrier psychologically forbids the viewer from entering the zone. A wire pagoda floats suspended in the background, the site of a sacred relic, a place of worship. The work becomes a reflection of extremes.

Jon Swihart's devotion to detail stems from Flemish painting. The highly glazed surfaces and rich palette reflect an inherited old masters' technique. Some of his compositions are Renaissance and tripartite in form, his landscapes reminiscent of those of Claude Lorraine. But the iconography is his own. Many of his small paintings have a quality of sanctity, containing mysterious symbols of worship that belong to no theological order that can be pinpointed. Plebian subjects are endowed with a reverence akin to godliness, and the mystery of what has transpired in his scenes remains within the consciousness of his players.



Natural History

Peter Hess

### PETER HESS

The family art collection played a great part in my development as an artist. Although they are scarcely a dozen pieces, none of which are distinguished artistically, these oil paintings, sculptures, and etchings comprised the art world for me in my forma-

tive years. I originally regarded our art objects as little more than furniture. The family eventually moved from Holland to America, from apartment to apartment, and from house to house. We discarded many possessions, replacing them with new ones. It soon became evident that, while sofas may come and go, our modest art collection was a permanent feature which would follow us wherever we moved. I learned that these things had some intrinsic worth greater than the value of most of the other things we owned. It was a fact that held true even when you took into consideration their mediocrity. At some point it struck me that the making of such things was a worthwhile endeavor, and my relationship with

art was cemented.



from:

INSIDE THE L.A. ARTIST by Marva Marrow, Peregrine Smith Books, 1988



In the late 80s—eons ago in computer years—when I first showed people the pictures I had tentatively begun to make on the computer, I found it somewhat vexing that they often referred to my art as "computer-generated." I couldn't help but feel that the phrase implied a shortcut; that the lazy artist simply pushed a button, then sat back sipping coffee while the machine willed an image into being. A few years later, when much of the populace had become aware of photo manipulation software, the knowing, slightly condescending comment, "Photoshop, eh?" was often substituted. It seemed to me that one might as well be standing before a freshly painted canvas while winking at the artist, "oh, paint and brushes, eh?" The medium was never the message as far as I was concerned. I felt much more kinship with photomontagist John Heartfield or Max Klinger than I ever did with George Lucas. I viewed the Mac as simply another tool to be accorded no more (perhaps even a bit less) respect than



Nellie's Day Off

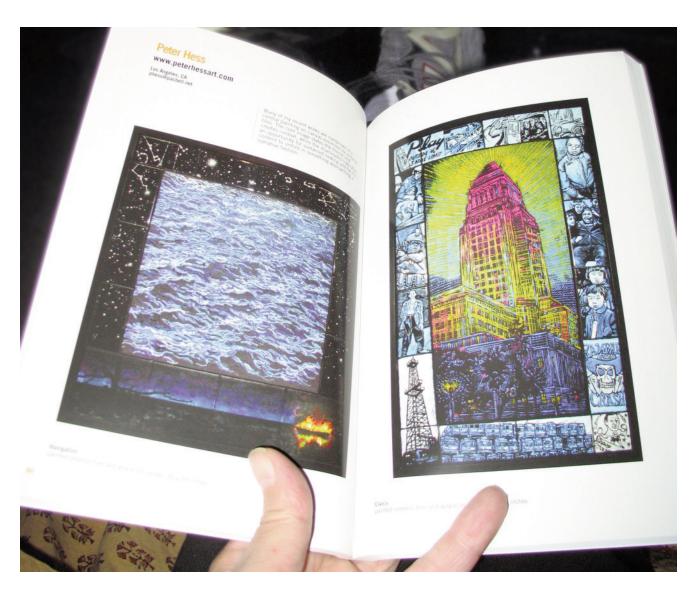
a paintbrush or a pastel stick. At the time, I had become depressed over the notion that the artist becomes the warehouser of his own work, forever condemned to carry on his back an accumulation of the bulk with which he has cluttered an overcrowded and uninterested planet. I loved the idea that an ambitious picture could be created and then stored on a disk, to be called forth in the unlikely event that a demand ever arose. And, perpetually cash-strapped, it was no small attraction that running out of cadmium red Liquitex at one a.m. ceased to pose a minor crisis.

It is unlikely that my pictures "Lift" and "Nellie's Day Off" would ever have seen the light of day had I not made them on the computer. I suppose they could have been assembled by hand, but I am a painter, not a collage artist. On the screen the act of creating them had much in common with the tools and techniques I traditionally associated with painting. On a table or on the wall the act would have been quite different, and so would the result. These two pictures are like scenes from a movie never made. "Lift" is a mystery non-motion picture, so you'll have to figure it out for yourself. "Nellie's Day Off" may appear to be some sort of statement about race, but I prefer to think of it as a love triangle.

Peter Hess



Lift



From Studio Visit Volume 32, 2016

### PETER HESS

www.PeterHessArt.com

### SELECTED SOLO EXHIBITIONS

Avenue 50 Studio, Los Angeles

Koplin Gallery, Los Angeles

Los Angeles Municipal Art Gallery, Los Angeles

Book Drawings, Vroman's Bookstore, Pasadena

Biola University Art Gallery, La Mirada

### **SELECTED GROUP EXHIBITIONS**

Criers for Hire

Exhibition to complement the Giovanni Ortega/East West Players Production LA Artcore @ The Brewery

Back to the Roots: Richard Duardo Tribute The Southwest Museum, Los Angeles, CA

Cut & Paste
Art Share, Los Angeles, CA

Hendrik Stooker Memorial Exhibition Weingart Art Gallery, Occidental College, Los Angeles

Sacred Memories
Pico House Gallery at
El Pueblo de Los Angeles Historical Monument

Luna Moods Avenue 50 Studio, Los Angeles, CA

Brand 40: Works on Paper
Brand Library Art Gallery, Glendale, CA (cat.)

For the Birds Installation at Audubon Center, Los Angeles, CA

Day of the Dead Planet Avenue 50 Studio, Los Angeles, CA

Drawing Los Angeles
Center for the Arts, Eagle Rock, CA
2001: An Art Odyssey, Laguna Art Museum

CONTINUED



### SELECTED ARTICLES & PUBLICATIONS

Alfvegren, Skylaire. "Who's Your Birdy?" *LA WEEKLY*, May 5, 2011 (illus.)

*ARTCARD*, Vol. 2, Pgs 44-45. Published by LA-Artist.com (illus.)

ARTISTS, ART and STORY: Southern California, Karrie Ross, editor, 2016 pgs 140-142 (illus.)

Beale, Stephen. "L.A. Digital Artists Define A New Medium," *MICROPUBLISHING NEWS*, February, 1995 (illus.)

Boutelle, Patricia L. and Wilson, Holly. "Uncovering the Past: Tribute and Parody" CATALOG. Long Beach Museum of Art, 1986 (illus.)

Bulmer, Marge. "Critic's Choice," LOS ANGELES READER, Vol. 8, No. 9 (illus.)

"A Conjunction of Opposites," *ARTWEEK*, Vol.16-No.42 (illus.)

CITADEL, 1996. Painting reproduced on front cover

Cline, Mary Alice. "Asking a Friend," THE PRESS - ENTERPRISE, August 13, 1989

Frank, Peter. "Brand 40: Works on Paper" CATALOG. Brand Library Art Gallery, Glendale, CA (illus.) "His form of figurative expressionism often seems more authentic than the trendy stuff of current prominence."

- LOS ANGELES TIMES

"If you admire skill in rendering a strong image, you will appreciate Hess' lowrelief, mixed media paintings."

- ARTWEEK

"...His painting evokes a mysterious and spiritual atmosphere... an overriding concern for content lends a truly modern quality to his work."

- ARTS + ARCHITECTURE

Garris, Laurie. "Painting Today: The Present Past," ARTS & ARCHITECTURE, Vol. 4, No. 2 (illus.)

Levin, Kim. The Art Galleries, VILLAGE VOICE, July 25,1995

LOS ANGELES TIMES, Inland Empire edition. Page 1, August 13, 1989 (illus.)

Marrow, Marva. *INSIDE THE L.A. ARTIST*, Peregrine Smith Books, 1988 (illus.)

McKenna, Kristine. The Art Galleries, LOS ANGELES TIMES, December 6, 1985 (illus.)

CONTINUED



### **SELECTED GROUP EXHIBITIONS**

### CONTINUED

DPI: Digitally Propelled Ideas
W. Keith and Janet Kellogg University Art Gallery
Cal Poly Pomona (cat.)

Profusion of Digital Art Center for Visual Art, Oakland, CA

Untitled Group Show Alternative Museum, New York, NY

Novel Ideas Laguna Art Museum

Uncovering the Past: Tribute and Parody Long Beach Museum of Art, Long Beach, CA (cat.)

Untitled Group Show Koplin Gallery, Los Angeles, CA.

Miracles and Mysteries
Art Gallery, California State University Dominguez Hills

Animal Magnetism Century Gallery, Sylmar, CA

*Yard Art* Laguna Art Museum

Spiritual Eve

Loyola Law School Art Gallery, Los Angeles, CA

Cultural Excavations
One Market Plaza, San Francisco, CA

California Dreaming
Los Angeles Municipal Art Gallery

California Bookworks: The Last Five Years
Otis Parsons Art Institute, Los Angeles, CA (cat.)

Show III

Los Angeles County Museum of Art, Rental Gallery

Small Images

Atkinson Art Gallery, Santa Barbara City College

Untitled Group Show

Orange County Center for Contemporary Art, (cat.)

### **SELECTED ARTICLES & PUBLICATIONS**

### **CONTINUED**

Muchnic, Suzanne. Art Review, LOS ANGELES TIMES, June 20, 1984 (illus.)

PASADENA STAR-NEWS. Page 3, U Entertainment, March 31, 2002 (illus.)

STUDIO VISIT magazine. Volume 32, pgs 83-84, 2016 (illus.)