

6 SEPTEMBER THRU 20 OCTOBER 2007

LYN FOULKES



Kent Gallery is pleased to present recent works by the seminal "sixties" California pop painter Llyn Foulkes. Foulkes' tableaux may be read as an emotional response to the political and economic climate of our time. Using found objects laminated into the painting surface, Foulkes expresses a sense of an aborted utopia. With the newest tableau under construction since 2005 entitled Enough of this Micky Mouse Art, his unique manipulations of materials and perspective convey a moral imperative to come to terms with extraordinary states of distress and alienation. While the key painting is still under construction, Kent has prepared a scrapbook pocketbook illustrating the various studies which have been created these past several years which will accompany the new painting to be unveiled in New York in September.

Biographical Sketch

Concurrent with completing his studies at Chouinard Art Institute (now CalArts), Foulkes began exhibiting with the Ferus Gallery (established in 1957 by Walter Hopps and Edward Kienholz) Los Angeles in 1959, with his first one-man exhibition there in 1961. Emotionally charged expressionism combined with assemblage quickly migrated to a pop response to the American landscape and the vanishing dreams of American opportunity that typified the optimistic growth of Los Angeles. By age 30, Foulkes had been given one person exhibitions at the Pasadena Art Museum (1962), the Oakland Art Museum (1964) and further gallery exhibitions with a new gallery across the street from Ferus (exhibiting Jess, Georgia O'Keefe, Irving Petlin, and others) named the Rolf Nelson Gallery (1963, 64) in a political move away from the finish fetish embraced by Ferus. By 1967, Foulkes had been awarded the Prize for Painting at the Paris Biennale, Musee d'Art Moderne de la Ville de Paris followed by a European exhibition there. The Los Angeles County Museum of Art would be the first museum to acquire his work for the collection in 1964 as the original building was still under construction. Demetron would select Llyn Foulkes to represent the United States in the IX Sao Paulo Bienal, Museu de Arte Moderna, Brazil also in 1967

Through the late sixties into the seventies, Foulkes would create trademark landscape paintings that utilized the iconography of postcards, vintage landscape photography, and Route 66 inspired hazard signs transformed into sly symbols of the broken promise of freedom once embedded in the American fantasy of the open road. This period resulted in his first retrospective organized by the Newport Harbor Art Museum (1974). Music also became a major catalyst in Foulkes work at this time, playing drums with City Lights

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