

**Lewis Baltz**

**John Divola**

**Christina Fernandez**

**CJ Heyliger**

**Exhibition Guide  
June 2020**

gallery **luisotti** at Bergamot Station 2525 Michigan Ave. number b2 Santa Monica California 90404

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**Artist:** Lewis Baltz

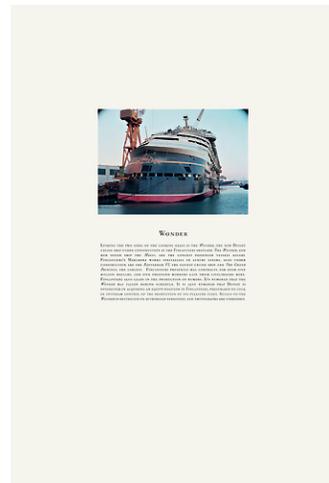
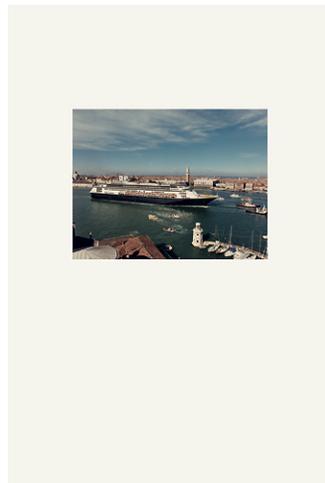
**Title:** Venezia Marghera, 2011

**Medium:** Suite of 16 photo screen-prints, plus two text offset-prints on Arches Velours paper, signed and numbered by the artist. Prints encased in a handmade, foil-stamped clamshell box. Includes text by the artist. Designed by Lewis and Gerhard Steidl. Published by Steidl, June 2012.

**Size:** Each print 15.75 x 23.62 inched / 16.5 x 24.5 inches framed

**Edition:** #33 of 35, plus 10 AP

**Price:** \$10,000 / \$12,000 framed with regular plexi



**Artist:** John Divola

**Title:** Enso: 36 Right-Handed Circumference Gestures, 2018

**Series:** George Air Force Base

**Medium:** 36, gelatin silver prints dry-mounted on to archival rag board, framed in white welded aluminum frames with setbacks and Optium museum acrylic

**Size:** 8 x 10 inch prints on 14 x 16 inch board / 14.5 x 16.5 inches framed

**Edition:** #1 of 4, each print signed, dated and editioned

**Price:** \$120,000 framed w/Optium glazing



Since 2015 I have generated a number of groups of photographs working in the abandoned housing tract of what was previously George Air Force Base in Victorville, California. "Enso: 36 Right-Handed Circumference Gestures" is a single work containing 36, 8x10 inch Silver Gelatin contact prints. These photographs are arranged chronologically and were exposed between June 7th and August 12th, 2018.

In each image I have attempted to draw a circle using spray paint and tracing the circumference of my right arm. Each drawing is in a different room generally in the morning. It is an index of a place and a time. It is an index and trace of my physical being.

In the 1995 film "Smoke" Harvey Keitel plays Auggie the owner of a smoke shop. One day Auggie brings out an album of photographs to show to his friend Paul, played by William Hurt. It seems that every afternoon Auggie goes out of his shop to photograph the same corner in front of his store. Looking at the images Paul exclaims that they are all the same. To which Auggie immediately protest that they are all different. ~John Divola

In the ancient ZEN practice "Enso" represents a circle that is hand-drawn in one or two fluid brushstrokes to express a moment when your mind is free to allow the body to create. As Baba Ram Das would say. . . "Be Here Now", the act of being completely present in your body when in action.



**Artist:** Christina Fernandez

**Series:** *Ruin (2-part series, Bend and Untitled Multiple Exposures), 1999-2000*

**Title:** "Bend" (Wall installation), 1999-2000/2020

**Description:** A wall installation with 7 elements.  
1 - Wallpaper mural, image and text (provided as digital file);  
5- mounted prints (4 – landscapes and 1 – self portrait,).

**Medium:** 5 - Archival digital pigment prints mounted to Dibond  
1 - paper wall mural with text

**Size:** - Wallpaper mural approx.. 19.5ft x 11.5ft, (can be customized to space)  
- Each photograph 20 x 30 inches

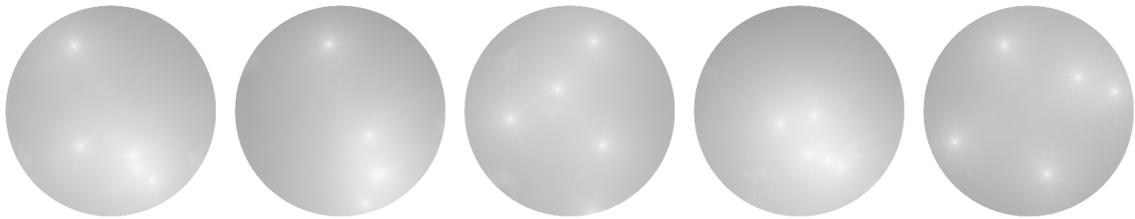
**Edition:** Edition of 2 plus 1 AP

**Price:** \$28,000 (includes Dibond mount)

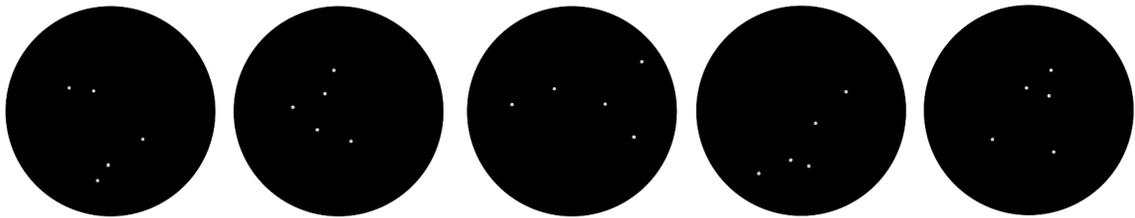


Bend is a rumination on travel and legacy and connections between the past and present. Originally conceived after Fernandez photographed the Zapotec ruins of Oaxaca, Mexico during multiple trips, where she developed a narrative that connected her personal family story with the ancient ruin photographs. "Bend" is one of two sub sections from the series titled, RUIN, begun in 1999, came out of the artists travels to Oaxaca, Mexico. "Bend" seeks to bridge the gap between body and landscape by intertwining a personal travel narrative with documentary photographs of the Zapotec landscape and a performance for camera-self-portrait. ~Christina Fernandez

**Artist:** CJ Heyliger  
**Title:** Targets #1-20, 2015, 2017  
**Series:** Targets, 2015 - 2019  
**Medium:** Archival inkjet prints (sold in sets of 5)  
**Size:** 24 x 30 inches each  
**Edition:** Edition of 5  
**Price:** \$8,000 Set of 5 (with discount) / \$14,000 framed with Optium



Targets #1-5: El Mirage Dry Lake – May 10, 2015



Targets #6-10: Lake Los Angeles - August 29, 2015



Targets #16-20: Winter Sun, Leadville, CO, January 1, 2017

*Targets* began as an experiment celebrating fallibility and questioning the criteria used to qualify a photograph as either successful or unsuccessful. Inspired by Herrigel's *Zen and the Art of Archery* and the *Mental Exercise* drawings of Mel Bochner, I place a sheet of film in my camera and make five attempts at placing the sun in the exact center of the frame.

In making this series, I hold a view camera in my hands—a somewhat cumbersome instrument that normally requires the use of a tripod to obtain predictable results—and rely on my physical orientation to make an attempt at the desired composition. A unique feature of this tool is that once a sheet of film has been loaded into the camera, the image on the ground glass becomes obscured—“viewing” and “taking” must take place consecutively. I am unable to see what the camera sees when making *Targets*—I am working “blind”.

Once a site has been identified, the camera is loaded with film and five attempts are made at placing the sun in the center of the frame. After five exposures have accumulated on the surface of the film, it is replaced with a fresh sheet and I continue working until five sheets have been exposed—making for 25 attempts in total.

As the “composition” of each piece is designed around a central point, the images are printed as circles radiating from the center while the paper retains the proportions of the sheet of film itself. The prints are made on deacidified newsprint putting them in conversation with common paper targets. When hung from the top corners, this lightweight paper moves in response to the viewer as they approach the piece. These reactions are a visual continuation of the consequence of the minute movements that are so integral to the creation of the photographs themselves.

The resulting images are endlessly perplexing. They take on false volumes—appearing at times to be convex and concave simultaneously. Additionally, there are analogies to celestial bodies that have no direct referent. They are fraudulent constellations that have been fabricated by the camera. I am intrigued by the idea that these images rely on failure in order to be successful. A camera is a tool that relies on precision, yet the beauty of the work stems from our human imperfection and the virtue of the attempt itself. ~CJ Heyliger