

In Search of the Miraculous

October 16, 2021-January 15, 2022



Jason Dodge (b. 1969)

Courtesy the artist and Casey Kaplan, New York



Paul Pfeiffer (b. 1966)

Selections from the series *24 Landscapes*, 2000/2008

Digital Cibachrome prints

Dimensions variable

Courtesy the artist and Paula Cooper Gallery

In his sculptures, photographs, and videos, **Paul Pfeiffer** manipulates extent imagery, often erasing elements from found footage, to consider the ways in which mass media and celebrity culture shape modern consciousness. In the photo installation *24 Landscapes*, Pfeiffer digitally removes Marilyn Monroe from a series of glossy photoshoots, including the final portrait series shot by George Barris on Santa Monica beach in 1962. Without Monroe, the images—some of the most iconic of the twentieth century—are returned to semi-anonymous, if not romantic landscapes. Pfeiffer probes the idea of the empty landscape in and of itself, the cliché view of the sea, and the role that nature plays in staging a film star, in itself a cliché.

South gallery:



Dario Robleto (b. 1972)

Jimmie, Your Cheeks Will Never Lose Their Luster, 1999

Dissolved magnetic audiotape, resin, hand-set amethyst crystals, model paint; Geode rock created from a dissolved magnetic audiotape recording of Jimi Hendrix's guitar distortion sampled from his track "Purple Haze."

4 ½ x 2 ½ x 1 ½ inches (each) (11.4 x 6.4 x 3.8 cm)

Collection of Beth Rudin DeWoody



Richard Long (b. 1945)

A Line of 33 Stones, A Walk of 33 Days, 1998

41 x 61 inches (104.1 x 154.9 cm)

Private collection



Vija Celmins (b. 1938)

Blackboard Tableau #10, 2007-15

One found object and one made object: acrylic, alkyd oil, and pastel on wood

10 x 12 ½ x 11 ½ inches (25.4 x 31.8 x 29.2 cm)

The artist, courtesy Matthew Marks Gallery



Yves Klein (1928-1962)

The Painter of Space Cast Himself Into the Void!, 1960 (printed in 1990)

Photographic print

8 x 5 ¾ inches (20.3 x 14.6 cm)

Private collection



Ceal Floyer (b. 1968)

Mousehole, 1994

Ink on DIN Paper

8 ¾ x 11 ¾ inches (21 x 29.8 cm)

Edition of 30, with 10 AP

Courtesy the artist and 303 Gallery



Susan Collis (b. 1956)

Above and Beyond, 2011

White gold, white sapphires, red carnelian, amethyst, ruby, black diamond, and sapphire
½ inch (1.3 cm) (each)

Courtesy the artist and Lora Reynolds Gallery



Jeppé Hein (b. 1974)

Mirror Balloon #4 (light green, yellow, fern, and turquoise), 2015

Glass fiber reinforced plastic, chrome lacquer, magnet, and string
16 x 10 inches (40.6 x 25.4 cm) (each)

Private collection



Jim Hodges (b. 1957)

The Good News (Yediot Aharonot, Tel Aviv), 2005

24K gold leaf on newspaper
16 ½ x 11 inches (41.9 x 27.9 cm)

Private collection

Jim Hodges (b. 1957)

The Good News (Asahi Shimbun) 9/25/2005 (Tokyo, Japan), 2005

24K gold leaf on newspaper
21 ¼ x 15 ¼ inches (54 x 40 cm)

Private collection



Susan Collis (b. 1956)

Dancefloor Etiquette, 2008

wooden broom, diamond, white opals, turquoise, tourmaline.
49 x 14 1/8 x 5 ½ inches (124.5 x 35.9 x 14 cm)

Collection of Beth Rudin DeWoody

Susan Collis uses a variety of formal techniques and visual strategies to investigate issues of perception, craft, value, and labor. At first, Collis's workaday objects appear plainly unremarkable if not just the actual broom, stepladder, or plastic wall anchor accidentally left unattended in gallery space. Collis is interested in the shift of perception that takes place upon discovery that patches of wear or paint splatter are, in fact, carefully inset with materials traditionally valued for their financial or decorative properties: white gold, diamonds, sapphires, etc.



Susan Collis (b. 1956)

Untitled (Wall Anchors), 2007

Brown goldstone
¼ inches (0.6 cm) (each)

Collection of Beth Rudin DeWoody

North Gallery:



Wolfgang Laib (b. 1950)

Milkstone, 1998-2001

Carrara marble and milk
2 ¼ x 22 x 17 ¾ inches (5.7 x 56 x 45 cm)
Private collection

"It's [*Milk Stone*] one of my very early pieces," said artist **Wolfgang Laib**. "It's a small slab of pure white marble which has a very, very fine indentation on the top with a rim. I work first with a small machine, but most of the rim and everything I grind by hand with sandpaper and water, which is a lot of work. But it's a very beautiful, meditative work, which I always like to do. I participate in something which I feel is very independent of myself and also has a universal meaning. And you pour milk into this on the surface, which is only for some hours, and then it has to be replaced. I mean the stone is like millions of years old and the milk is just there for some hours. It's a very, very simple thing, but the milk surface can contain everything you can think of."



Hugh Hayden (b. 1983)

Zelig 3, 2014

Adolescent India Blue Peacock feathers on reinforced canvas

12 x 14 x 20 inches (30.5 x 35.6 x 50.8 cm)

The artist, courtesy Lisson Gallery



Jimmie Durham (b. 1940)

THERE'S PLENTY MORE WHERE THESE CAME FROM, 2008

Objects from the artist's studio, acrylic paint, and ink on wood panel

40 x 27 ½ inches (101.5 x 70 cm)

Courtesy the artist and kurimanzutto, Mexico City / New York

Predominantly known for his sculptural practice, artist and activist **Jimmie Durham** often combines found objects and natural materials and incorporates text to expose Western-centric views and prejudices hidden in language, objects, and institutions. Calling himself an "interventionist," Durham is oftentimes critical in his analysis of society but with a distinctive wit that is simultaneously generous and humorous.



Sarah Cain (b. 1979)

\$ talisman, 2015

Acrylic and mixed media on U.S. dollar bill

10 ½ x 6 ¾ inches (26.7 x 17.1 cm) (framed)

Collection of Iris Z. Marden

Sarah Cain (b. 1979)

\$ talisman: group twenty-two, 2015

Acrylic and mixed media on U.S. dollar bills (set of five)

10 ½ x 6 ¾ inches (26.7 x 17.1 cm) (each) (framed)

Private collection



Jeffrey Vallance (b. 1955)

Orange Crush, 2006

Mixed media

10 1/8 x 8 ½ x 8 3/8 inches (25.7 x 21.6 x 21.3 cm)

Private collection

One night during the summer of 1966, our family went to the Canoga Park Drive-In Theater to watch Fantastic Voyage. My stepfather brought along bottles of Orange Crush soda. He did not explain why, but instead of a bottle opened he had brought along a pair of pliers to open the bottles. At a certain point during the movie, he said that he would open everyone's bottles with the pliers. But for some reason, I didn't want my drink just yet. Later, when I got thirsty, my stepfather refused to open the bottle -- after about 15 minutes I managed only to shake it up, real good.

At last, in one violent cataclysm, the bottleneck exploded, sending sharp shards of glass and sticky orange soda all over the seats, the ceiling, the windows and the rest of the family. Boy, was I in trouble now! And still thirsty. I was so horrified that I saved the fateful Orange Crush's broken bottleneck, with the scraped-up cap still attached. The bottleneck fragment now rests on a purple pillow in a reliquary lined with orange crushed velvet.



Jeffrey Vallance (b. 1955)

Juliet's Balcony, Verona, 2006

Mixed media

24 ½ x 8 ½ x 8 ¼ inches (62.2 x 21.6 x 21 cm)

Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles

In 1982, an ex-girlfriend found out that I was planning a trip to Europe and asked if we could meet there. I wanted to say no, but I said okay, thinking that she would never show up. But she did arrive, and she wanted to tour the traditional European romantic destinations. I wasn't sure how I should handle sharing a hotel room with my ex while my new girlfriend waited faithfully at home. There were some awkward moments. Somehow we ended up going to Verona, Italy, to the historic site of Juliet's Balcony (Casa di Giulietta). I felt sad that the façade had been defaced with graffiti; nevertheless, I rubbed the polished right breast of the bronze statue of Juliet Capulet for good luck.

As I rubbed, a man pulled up in a little pushcart full of the worst kind of kitsch Romeo and Juliet souvenirs—postcards, stickers, ashtrays, plates, dolls, etc. For some unaccountable reason, right next to the other souvenirs was a tray of Dead Kennedy's punk buttons (I recognized the "DK" logo). How in the world? It was so incongruous that I deemed it the perfect souvenir of my "romantic" pilgrimage to Juliet's Balcony.



Jeffrey Vallance (b. 1955)

Paul Mitchell Road Trip Mousse, 2007

Mixed media

18 ¼ x 10 5/8 x 10 5/8 inches (46.4 x 27 x 27 cm)

Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles

In August 2002, Vicky and I were leaving San Antonio, moving back to Los Angeles after 10 years on the road. Vicky drove her gold 1983 GMC Sierra pickup, and I drove my 1971 Pontiac Firebird 350. As we cruised across the baking desert, there was a record heat wave, with temperatures reaching 117°F. Neither of our cars had air conditioning, so we drove with our windows open to avoid getting heatstroke. With all the windows open, the air mercilessly whipped our hair into our faces and eyes. We quickly remedied the situation by obtaining a can of Paul Mitchell Extra-Body Sculpting Mousse and plastering the contents onto our heads, sculpting our hair into solid hair-helmets. In this manner we drove in style through the desert. Here, preserved in a Lutheranesque reliquary is that treasured can of Paul Mitchell mousse.



Harry Gould Harvey IV (b. 1991)

Collective Individuation, 2020

Charcoal and colored pencil on paper, carved acrylic, Black walnut from the Newport Mansions

10 ½ x 6 ½ x 1 ¾ inches (26.7 x 15.2 x 4.4 cm)

Courtesy the artist and Bureau, New York



Harry Gould Harvey IV (b. 1991)

Seraphim Blinded In A World Ablaze, 2020

Black Walnut from the Newport Mansions, reclaimed zebra wood, MDF, Colored pencil and charcoal on paper

12 x 6 ½ x 2 inches (30.5 x 16.5 x 5.1 cm)

Courtesy the artist and Bureau, New York



Harry Gould Harvey IV (b. 1991)

Erythronium Americanum, 2020

Charcoal and colored pencil on paper, MDF, Black Walnut from the Newport Mansions

10 ½ x 6 ½ x 2 ¼ inches (26.7 x 15.2 x 5.7 cm)

Courtesy the artist and Bureau, New York

Based in Fall River, MA—a once prosperous textile manufacturing center and port city—**Harry Gould Harvey IV** melds the history, architecture, culture, and ecology of the south coast region through mystical, devotional, and diagrammatic drawings inset into ornate, handmade frames cobbled from foraged wood. The Victorian Gothic vernacular of the intricate, hand-wrought reliquaries and their contents reference materials salvaged from demolished Gilded Age mansions in neighboring Newport, RI, as well the many Catholic churches that serve the Portuguese, Latinx, and Cape Verdean communities that worship in these 19th-century structures.



Naudline Pierre (b. 1989)

Lead Me Gently Home, 2019

Oil on canvas

96 x 120 inches (243.8 x 304.8 cm)

The Dean Collection



Betye Saar (b.1926)

Dr. Damballa Ju Ju, 1989

Mixed media assemblage

47 x 18 x 17 ½ inches (119.4 x 45.7 x 44.5 cm)

Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

Throughout the 1960s, **Betye Saar** created assemblage-based works that brought together a variety of visual and symbolic ideas, from personal history and cultural heritage to mysticism and the occult. In a continuation of those aesthetic explorations, works from the 1970s and 80s were inspired by ancestral rituals, with references to Africa and the African Diaspora, incorporating artifacts from Haiti, Louisiana, and the Caribbean. “*Dr. Damballa’s Ju-Ju* [sic] was completed after Saar’s second trip to Haiti in 1984,” writes art historian Jane Carpenter. “Again she used a palm frond table for the base, to set the mood for a primitive ritual object. A painted twig snake slithers up the base to cross another snake on the wooden box. Atop the box, the figure of Ju-Ju sits suspended by bamboo dowels with carved figures. Two disks wrapped in copper wire provide the power of technology; the plastic wire extension projects the ‘ju-ju.’”



Melvin "Milky" Way (b. 1954)

20 ballpoint pen, marker on paper, and Scotch tape drawings created between 2000-2019
Dimensions variable

Courtesy Andrew Edlin Gallery, New York

Melvin "Milky" Way creates exquisite, strikingly complex ballpoint-pen and ink on found paper drawings that employ a mysterious patchworked networks of scrawled text, mathematical and chemical equations, astronomical shorthand, mechanical diagrams, maps, and a succession of redactions—all safely preserved under Scotch tape. Composed and altered over days, weeks, or years, Way treats many of the drawings as protective talismans, carried and concealed in the pocket over his heart. Though titles such as *CHCOOCH2*, 2016, *erythroxylyum*, 2019, and *Neurococaine*, 2019, seem to connote specific chemical formulations, Way's drawings ultimately contain an indecipherable methodology and meaning to anyone but the artist.



Egyptian Glazed Steatite Scarabs

XII-XVIII Dynasties, approx. 1938-30 B.C.

90 scarabs, dimensions variable

Formerly in the collection of Natacha Rambova

Courtesy Phoenix Ancient Art

Revered in ancient Egypt, the scarab beetle (*Scarabaeus sacer*) was a sacred symbol of immortality, resurrection, and transformation. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Most common inscription for these scarabs was the owner's name. However, as on both of these objects, the incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer.



Natacha Rambova (January 19, 1897, Salt Lake City, UT–June 5, 1966, Pasadena, CA), neé Winifred Kimball Shaughnessy, was an American ballerina, silent-era actress, playwright, costume and set designer, and art director who was active in Hollywood throughout the 1920s. Following her marriage with actor Rudolph Valentino, Rambova abandoned design to pursue the study of ancient religion and Egyptology. Rambova first visited Egypt in 1936, sparking what would become the focus of her later scholarly pursuits, and during her stay she met Howard Carter, who had discovered the tomb of the 18th Dynasty Pharaoh, Tutankhamun in November 1922. Though Rambova did not have formal training in ancient religions or Egyptology, her interest in the fields stemmed more from an abiding fascination with spiritualism and astrology.

Rambova was an active collector of antiquities and would go onto donate more than 300 objects to the Utah Museum of Fine Arts (UMFA) in the 1950s and '60s, creating the bulk of its Egyptian collection. Rambova's unpublished manuscripts and over 10,000 additional items, including photographs, drawings, notes, and letters, form the Natacha Rambova Archive, housed at Yale University.



Chris Oh (b. 1982)

Figment, 2021

Acrylic on amethyst crystal

7 x 5 ½ x 4 inches (17.8 x 14 x 10.2 cm)

Courtesy the artist and Fortnight Institute, NYC

In his practice, **Chris Oh** appropriates and recasts imagery from Western art history on found and sourced objects, including seed packets, crystals, bookstacks, terrariums, etc. In *Figment* (2021), Oh painstakingly recreates a detail from Jan van Eyck's *The Annunciation* (c.1434-36)—a depiction of the very instant that, for Christian believers, the word is made flesh, Jesus is given earthly life, and God's plan for salvation is set in motion—all on the jagged but shimmering interior of an amethyst geode.