



Sidney B. Felsen and Stanley J. Grinstein, co-founders of Gemini G.E.L., in Gemini workshop

"For some strange reason, artists from the East Coast love coming to Los Angeles in February."
Sidney B. Felsen

"There's a sense of optimism in Los Angeles and of a future, maybe because of the frontier society mentality; there is a belief that there will be new discoveries and that things will work out... There's also a lack of history and no precedent that's so crucial that you must fit in a certain way. People make their own history I think. There aren't any rules."
Stanley J. Grinstein



Robert Rauschenberg on a bike, 1969

"I love Los Angeles. I once said publicly that one of the reasons I like Los Angeles is that it is a thousand miles wide and a quarter of an inch deep. I find Los Angeles both innocent and stimulating. It has that kind of Western feeling, a controversial rawness. The city works with my renegade feelings about what art is, both of what it's not supposed to be and what it could be."

Robert Rauschenberg



Ken Price at Gemini

"There wasn't a big art economy, or any potential of selling work, or any museum or gallery support. It was a bunch of people who had to make art, art that didn't have any market. There was a comradery in those days because it was like defending a fort."

Ken Price [on California in the 1960s]

"I never go anywhere to work that I think of

as a vacation. I feel too much anxiety about my work. But I enjoyed it very much, working at Gemini. It was there, I guess, that I developed a pattern of working in series, because I would go out there for a certain length of time. Here in New York I was used to going to a print workshop just a day. At Gemini, I usually thought of a group of related works that I could concentrate on during several weeks."

Jasper Johns



Jasper Johns in front of the *Color Numerals Series*, 1968



Proofs of *Weather Series* at Gemini, 1973

"The reason I made the *Weather Series* is that Los Angeles doesn't have any weather."
David Hockney



Roy Lichtenstein drawing on a limestone, 1978

"Each shop has a particular character I think my initial interest was in going out to the West Coast in the middle of a New York winter, to live at the Marmont, to have a rented car, that sort of thing... You lived in a bright, sunny way, and your phone wasn't ringing. That was great. I liked that experience a lot."

Roy Lichtenstein



Claes Oldenburg with Irving Blum looking at *Notes*, 1968

"Los Angeles was sort of a paradise of technology; you had the feeling that all you had to do was look something up in the yellow pages, drive for three hours, and there would be some guy who would make whatever you wanted. Gemini was a focal spot too, for people coming through Los Angeles, which at the time was a fairly unknown place for New York artists. Los Angeles had been even more unknown when I first went in 1963. There was a well-established school of Los Angeles artists, who looked with disapproval on outsiders; they were the important ones on the scene, and you immediately had to deal with that and prove yourself. I always felt a little overshadowed by them because they could do things like surf and ride motorcycles and they all seemed to smoke cigars."

Claes Oldenburg

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