GEMINI G.E.L. AT JONI MOISANT WEYL

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Edward Kienholz and Nancy Reddin Kienholz at Gemini G.E.L.: A Survey Exhibition

A survey of works created at the Los Angeles-based artists' workshop, Gemini G.E.L., first solely by Edward Kienholz and then later in collaboration with his wife, Nancy Reddin Kienholz, will be on view at **Gemini G.E.L. at Joni Moisant Weyl** from February 7th through March 30th, 1996.

The exhibition begins with Edward Kienholz's *The Marriage Icon* (1972). Through the use of reproduced postcard images collected by Kienholz, the timeline of an old-fashioned romance is depicted, from courtship to marriage and family. Placed in an antique wooden frame and dripping with resin, these images explore sexuality and human relationships, questioning personal and societal ideals. In 1977, and for the next ten years, the focus of the Kienholz work at Gemini shifted to a love-hate relationship with television, and especially broadcast news. In the exhibition are eight T.V.-sculptures, including three *Tin T.V.'s* (1977), Ed and Nancy's first collaborative Gemini project, plus three sculptures created in 1981 and two from 1984 and 1987. In all of these works, the Kienholzes urge the viewer to consider television's power, both blatantly obvious and sinisterly hidden. Recurrent themes of religion, politics, war, cultural homogenization and consumerism are addressed with the simultaneous anger and rebellion yet humor and compassion that is the Kienholz trademark. In two final works dating from 1991 seen in the exhibition, *One Duck Hung Low* and *Bound Duck Black*, the Kienholzes return to the theme of the human condition, with all of its imperfections and hidden secrets.

Edward Kienholz was born in Fairfield, Washington, in 1927; Nancy Reddin Kienholz was born in Los Angeles, California, in 1943. After their marriage in 1973, they collaborated and worked together for many years, dividing their time between Berlin, Germany and Hope, Idaho, where Edward Kienholz passed away in June of 1994. Their works are included in numerous important public and private collections and have been exhibited extensively, both in the United States and abroad. A Kienholz retrospective will be on view at The Whitney Museum of Art in New York from February 28, through June 2nd, 1996, and will travel to the Museum of Contemporary Art, Los Angeles and the Berlinische Galerie, Germany.

Visuals and additional information are available by contacting the gallery.