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## GEMINI G.E.L. AT JONI MOISANT WEYL

**PACIFIC STANDARD EDITIONS:** An East Coast Look at the West Coast Celebration of Pacific Standard Time  
October 6 – November 5, 2011

Gemini G.E.L. at Joni Moisant Weyl presents **PACIFIC STANDARD EDITIONS**, a look back at the early days of Los Angeles-based artists' workshop Gemini G.E.L. and the its role in the flourishing Southern California art scene from 1966 through 1980. Joining the West Coast celebration of *Pacific Standard Time*, this exhibition will be on view from October 6 through November 5. **PACIFIC STANDARD EDITIONS** features work created by an array of internationally acclaimed artists; Parisian resident Man Ray, and East Coast artists Josef Albers, Willem de Kooning, Philip Guston, Jasper Johns, Donald Judd, Ellsworth Kelly, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg and Frank Stella, are exhibited alongside the soul of the West Coast scene, represented by Ronald Davis, Mark di Suvero, Sam Francis, David Hockney, Edward Kienholz, Bruce Nauman, Ken Price and Ed Ruscha.

Gemini G.E.L. began its operations in February 1966 in an atmosphere of enthusiasm for print and sculpture editions. Many artists of prominence had already acknowledged the possibility of extending their ideas by collaborating on editions and were drawn to the sense of excitement building in Los Angeles. The warm, bright and cheerful climate of LA was – and continues to be – an important factor, creating an environment for artists to work 365 days in minimal shelter. This aspect of the city's character contributes enormously to the workshop's ability to get just about anything done, as well as Gemini's colorful style and its popularity with artists.

During the early years, the Gemini workshop played a significant role in facilitating communication between New York and Southern California artists. As East Coast artists came west, there was a meaningful interchange of ideas. Deep, life-lasting relationships were formed – with the city and its cultural institutions, with the local collectors, and especially with the local artists, as they shared experiences about the art each was creating.

Robert Rauschenberg and Jasper Johns first collaborated with Gemini in 1967 and 1968, respectively, and helped set the tone of excitement around printmaking as a "special, exclusive, self-contained activity." Rauschenberg's first collaboration at Gemini was the *Booster and 7 Studies* series. *Booster*, an unprecedented 72 inches long, was not only a powerful feat in printmaking, but is considered one of the artist's most emblematic works. Johns followed up by applying a variety of printing methods to his "0-9" motif, guiding the creation of each number with an objective set of rules that amounts to an extraordinary lesson in technique. Rauschenberg's *Test Stone #1* from the *Booster and 7 Studies* series and Johns' *Figure 1* are included in this exhibition, alongside Oldenburg's first Gemini editions, *Notes*, David Hockney's classic lithograph, *Sun*, and one of Frank Stella's early *Black Series* prints, *Zambesi*.

The Gemini workshop and its artists burst onto the West Coast scene in the late 1960s, and made a rich and unique contribution to this burgeoning period in the history of art in Southern California. Ongoing collaborations with California-based artists complimented the steady arrivals of East Coast artists. The artistic and social convergence taking place between the two coasts continued into the 1970s and 80s, when artists such as Ellsworth Kelly, Isamu Noguchi and Richard Serra traveled to Los Angeles for their first collaborations with the Gemini workshop. Kelly's 1970 lithograph *Black Green*, Donald Judd's elegant and minimal *Untitled* sculpture (1971) and Philip Guston's brooding *Rug* (1980) are a few of the highlights from this period featured in **PACIFIC STANDARD EDITIONS**.

**\*\*For more information on Pacific Standard Time, visit [pacificstandardtime.org](http://pacificstandardtime.org)\*\***