



"RED TERRACE" 1998 30x48 cement, glass, oxides

## LADDIE JOHN DILL



Laddie John Dill has been called the "archetypal California artist." A California native, he is well known for his innovative use of materials indigenous to the West Coast landscape. Through the years, his expressionistic sculptures and 3-dimensional wall paintings have been seen around the world.

Early in his career, Dill worked as a printer with the esteemed L.A. workshop Gemini G.E.L., which brought him into contact with such painters as Robert Rauschenberg and Jasper Johns ("a big influence"). His early pieces focused primarily on sand and light, creating what looked like an aerial view of a body of water or mountainous region. In 1971, legendary art dealer Ileana Sonnabend gave Dill his first solo exhibition, earning him much acclaim. Soon after, Dill edged towards what would become his own particular style.

Wanting to establish more of a permanence in his art, Dill incorporated silicone and a special cement with earth materials such as sulfur, volcanic ash, blue cobalt oxide, jade oxide and red iron oxide. As any visitor to the natural phenomena of the Painted Desert of Arizona or Yellowstone's Geyser Springs knows, nature's palette is diverse and vivid. When laid over a wood support, then laminated with sheets of plate glass, these materials create a unique 3-dimensional geological art form. The beautiful sculptures bring to mind aerial views of landscapes (The Boston Globe referred to his work as "beautiful chunks of planet").

It has been noted that Dill translates nature's larger themes into his works; not just the appearance of land and atmosphere, but visual metaphors for the basics of the earth: geology, oceans, the flow of tides and streams, and the telling effects of time. Furthering his works' strong connection to the earth, he often does commissions based on materials that are indigenous to certain areas.

Dill's impressive list of exhibitions runs 15 pages long. His work is represented by countless corporate collections and 22 national and international museums, including the Los Angeles County Museum of Art; Museum of Modern Art, New York; Smithsonian Institution, Washington, D.C. and The Norton Simon Museum, Pasadena. Awards include two National Endowment for the Arts fellowships and a Guggenheim fellowship.

More recently, he has been working with other 'construction' materials, including aluminum, steel and glass. He has also been incorporating his geometric style in more conventionally functional pieces, including the fountain for the central library in downtown L.A.; the Stammtisch table in Rockenwagner Restaurant in Santa Monica and a steel sculpture for the city of Santa Monica to be installed in December, 1997.

- Lisa Gooding

# LADDIE JOHN DILL



*Untitled*, 48 x 96 inches, Cement, glass, blue cobalt oxide

Laddie John Dill works with novel and unique materials: sealed plywood, cement with acrylic polymer emulsion, 1/4 inch thick plate glass, universal tinters and pigments that are compatible with alkali-based material. He works on the floor where the base structure is sealed and coated with water sealer, front and back, to prevent warpage caused by temperature change and moisture. The cut glass is arranged on the surface of the base structure. After the placement is marked, he proceeds to remove the glass to be cleaned and polished. Silicone is then applied with a caulking gun within the placement markings for the glass. A creamy cement-polymer is poured out evenly within the marked area, adjacent to and around the silicone areas. The glass is laid over the silicone and cement-polymer mixture and is followed by heavy pressure to remove air bubbles. Twelve hours later, the silicone and cement-polymer that were forced outside the glass are scraped off from the surface. The glass is sealed around the edges, and a shallow mold is constructed around the perimeter of the base structure. Oxidation is encouraged by dampening the base of the form to control the value of pigmentation. The piece is allowed to dry thoroughly and then sealed with Chloroseal, a clear lacquer-based industrial sealer, to prevent further oxidation. Finally, the glass is cleaned and polished. Dill's choice of material and process of construction is refined and decisive. His construction is essentially process work where the phenomena of the materials are instrumental in aesthetic decision-making.

Dill approach is non-objective — a totally abstract act. He declares that this abstraction brings him closer to nature by

working with oxides, alkalines and cements that are indigenous to specific areas in the topography of South Western United States, the Mohave Desert, and Central California. Although he works in an abstract sense with red oxide, black sulfur oxide and blue cobalt oxide, his creation creates a feeling of a place, an expansive landscape viewed from a distance. The aerial quality of his work alludes to an interest in light and space, a pervading interest of Southern California artists in the '60s and '70s. Robert Irwin stretched scrims across empty rooms; DeWain Valentine hung acrylic rods to bring daylight indoors; James Turrell filled picture windows with atmosphere of ambient light; Laddie John Dill during the early decade worked with sand which was mounded and scooped into a terrarium landscape. Standing sheets of glass is erected in an orderly fashion. A hidden argon light illuminates the top edges of the glass. This light appears to cut through the mounds of sand, or to float over the landscape. As Monet's haystack dissolved into an impasto of color, Dill's evolves to consciously ordered light and form which is sharply delineated. From the physicality of the form emerges a flicker of metaphysical light to be felt.

What is remarkable about Dill's work is his conceptual clarity and approach conceived with a sophisticated process. He manages to use basically the same materials to manipulate arbitrary situations and chance to stimulate new responses both from himself and the viewer. His desire for permanence led him to experiment with cement instead of sand. His strong connection to the earth often leads to commissions based on materials that are indigenous to certain areas.

# Living Arts

THE BOSTON GLOBE • THURSDAY, MAY 26, 1994

## Dill's 3-D paintings

LADDIE JOHN DILL

Aerial Perspectives and Portals  
At: Andrea Marquit Fine Arts, 38  
Newbury St., through June 4

By Nancy Stapan  
SPECIAL TO THE GLOBE

**L**addie John Dill, whose recent works are on view at the Andrea Marquit Gallery, has been called the archetypal California artist. Born in 1943 in Long Beach, Dill came of age in an era when California artists were creating an indigenous genre based on light, space and the environment.

**Galleries** Dill was influenced by such leading '60s conceptualists as Keith Sonnier, Dennis Oppenheim and Robert Smithson. The Los Angeles artist and theorist Robert Irwin, whose works deal with atmospheric light and color, was particularly instrumental in his development.

Dill worked as a printer with the esteemed workshop Gemini G.E.L., which brought him into contact with

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### ■ GALLERIES

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such painters as Robert Rauschenberg and Jasper Johns. Although Dill's early sculptures were composed of neon lights that created a dusky ambience, and later progressed to impermanent sand installations dotted with colored lights, it was evident early on that Dill's was a painter's sensibility. In 1971 Time magazine critic Robert Hughes described the sand and light works as landscapes: The lights, he wrote, "lie on the surface of the sand, spilling their unnatural polychrome radiance across its furrows and ridges so that the image hovers between landscape and abstraction." It was these works that caught the eye of legendary dealer Ileana Sonnabend, who gave Dill his first solo exhibition in New York in 1971, when he was 28.

Thereafter Dill shifted toward less ephemeral materials, eventually inventing a singular format for creating three-dimensional paintings that incorporate cement, glass and pigment into a mahogany base. In the initial works, Dill used oil paint for color; the best known of these were a series of studies for stage sets for a theatrical production of "Death in Venice" in 1984.

In keeping with the ecological tone of the times, as well as Dill's longstanding environmental concerns, the newest paintings employ, in Dill's words, "materials indigenous to the landscape." In addition to the glass which has been a staple of his vocabulary, Dill is now incorporating volcanic ash and ground mineral pigments, including red iron oxide, cobalt oxide, sulfur, basalt, blue cobalt oxide and jade oxide, all of which impart a spectrum of hues ranging from brilliant to muted.

These works read as aerial landscapes, or sometimes moonscapes. They are at once paintings, *objets d'art* and objects of nature — like beautiful chunks of the planet that have landed, inexplicably, on these gallery walls.

In works like "Blue Cobalt Lake" and "Jade Plane," wavelike patterns of intense aquamarines and cobalt blues "lap the shores" of fiery gold, red and sienna passages. There is a celebratory quality here, a contemporary version of the paradisiacal West envisioned by such 19th-century landscape painters as Albert Bierstadt. Neither earthquakes, fires, mudslides nor riots have dimmed Dill's enthusiasm for California's colors, light and space.

The "Portal Series" is more muted, with volcanic ash and bronze glass lending gray and earth tones. Space is divided into triangular configurations, producing a sense of depth that suggests entry into the Earth as well as illusionistic space. The contrast of transparency and opacity, of smooth and rough, evokes the sensual possibilities of both nature and art.

**Dill's landscapes are like beautiful chunks of the planet that have landed on the gallery walls.**

# VISUAL ARTS

## Geology becomes art under Dill's fingers

By HOLLY JOHNSON

Special writer, *The Oregonian*

**T**he artifice of stage sets and the flow of geological terrain seem strange bedfellows.

Yet when blended by Los Angeles artist Laddie John Dill (whose mixed-media works fill the S.K. Josefseberg Studio through September), visual tensions land the viewer somewhere between a sci-fi sunset and the reality of aerial topography:

mountains, glacial canyons and ocean bottoms where lava and plant life have been compressed over the eons into marbleized patterns.

Except that the artist speeds up the process, applying the same pressure and erosion in the studio that nature provides outdoors.

In Dill's untitled pieces of polymer cement, glass, volcanic ash, ground mineral pigments and liquid colored oxides another contrast unfolds: the mix of hard-edged and soft organic shapes — just as in landscape.



A blue-green tidepool nudges a jagged red desert ridge, which melts into the purple shadows of swirling craters. Surfaces twist, slide and shudder, evoking movement. Although physically solid, they express the mutability of weather, the inconstancy of land and sea.

At one angle, the works seem figurative. Step back and, presto, they're abstract expressionism.

"I've had people who own works of mine call and say, 'The pieces are changing,'" Dill comments. "And I say, 'Whoa, they're not supposed to change,' and they say, 'Well, there's this yellow part that I swear wasn't there when I bought it.' We check the original slide, and it's *there*."

Dill grew up in Southern Califor-

### REVIEW

#### Laddie John Dill

WHERE: S.K. Josefseberg Studio

ADDRESS: 403 N.W. 11th Ave.

THROUGH: Sept. 30

ADMISSION: Free

nia. He was drawn to the sea and the high desert, where colors and shapes come into focus only after you've spent a few hours gazing at the rock formations. He also became intrigued with stage and film sets.

In the late 1960s, he attended Chouinard Art Institute, which was a training center for Disney artists during World War II. He learned drawing, painting and art history (guest teachers such as Man Ray and Jasper Johns spoke casually with students). But he majored in film arts, specifically set design, an area requiring collaboration and "where the glamour wears off very quickly."

Happier working alone, in 1971 he started creating "environments" of sand and neon. His first one-man show at New York's Sonnabend

He found a temporary crash pad at Johns' studio in New York, and met Robert Rauschenberg ("a big influence"). Johns' practice of building up a painting or collage with layers, his tendency to "live in the surfaces, to lose yourself in them" and let the work live its own life, also affected Dill, who later became a printer for both artists.

"They always talked about the art being its own entity, how when things are really rolling in the studio a piece starts to tell *you* what to do, but in a positive way," Dill recalls.

Dill's process takes about 16 steps. On the floor he draws forms freehand on a mahogany base, then cuts or breaks sheets of glass to fit over certain areas. These surfaces are painted with oxide pigments and silicon, and later compressed under the glass: "I literally walk on it first to push the air out."

Then he applies a mold of polymer cement to remaining areas. The whole thing is dried, hoisted from floor to wall and finally carved and eroded with pressurized water, revealing different layers. As the work stands upright, the pull of gravity brightens the oxide colors. Dill likens the procedure to "doing a water-

## LADDIE JOHN DILL: A SURVEY, 1970-1992



CONEJO  
VALLEY

ART  
MUSEUM

Laddie John Dill, a Los Angeles native, was born in Long Beach and attended Santa Monica High School. He graduated from Chouinard Art Institute in 1968. By the time Dill was 28, he was offered his first one-man exhibit at the Illeana Sonnabend Gallery in New York.

Dill's talent and ingenuity have combined to make him a highly regarded national and internationally known contemporary artist. Dill's list of exhibitions is pages long, with galleries and museums listed from such venues as Seoul, Paris, Nogoya, Japan and Helsinki, Finland, to New York, Kansas City, Seattle, and throughout Northern and Southern California. His work is owned by many private collectors and is included in the permanent collections of more than 25 museums. Even he admits to not knowing exactly how many exhibitions he has done since his first one-man show.

In 1968, while Dill was still in school, he and Chuck Arnoldi formed a small framing business, "Acme Framing Company," and the artists engaged in many serious discussions concerning what they considered to be the death of painting.

After graduation from Chouinard, Dill said, "I needed a job but I wanted to work where I could further my education as well." As an apprentice printer at Gemini, located in West Hollywood, Dill had the opportunity to work closely with such established artists as Robert Rauschenberg, Jasper Johns, Claus Oldenberg and Roy Lichtenstein.

Dialog between artists of the 1970s resulted in experiments with materials previously not considered traditional art media, such as neon, sticks, wax, cement and the relationship of those materials to each other. "It was a good

healthy time for experimentation," Dill explains. "I was influenced by Rauschenberg, Keith Sonnier, Robert Smithson, Dennis Oppenheim and Robert Irwin, who were working with earth materials, light and space as an alternative to easel painting."

Dill began experimenting first with neon and argon tubing, arranging the delicate, gas-filled, glass tubes into wall pieces. "I soon became interested in throwing the light against irregular surfaces such as brick walls, etc."

Dill moved on to working three-dimensionally and filled a room in his studio with 10,000 pounds of silica sand. It was there that he mixed light and sand to create pieces which were more like painting than sculpture. "It was very much like doing a painting, except that it was on the floor, and I used shovels and brooms instead of a brush."

During the 1970s Dill also began experimenting with wall pieces using cement in contrast with the smooth surface of glass. Using natural pigments he incorporates, in his work, a wide range of colors from brick reds derived from iron oxide, coal blacks from black sulphur, yellows and naturally mined cobalt blues. Combinations of these natural pigments create a variety of brilliant but still "organic" colors.

Dill considers his work, over the years, to be concentric rather than a linear chronology. "I never throw anything away," Dill says. "When I first went to New York in the early 70s, I lived with Jasper Johns for a few months. I noticed that he never threw anything away, image wise. He recycled images." Dill continues, "My studio always has a range of work from different times so when I'm working on new pieces, that information comes into play. The energy in the older pieces is very different than what I'm doing now, but I don't want to forget about that particular aspect of my work."

According to Dill, his current wall pieces are a combination of about "16 different processes, each process being fairly short. Carving cement has almost become second nature with me. I carve quickly so that the spontaneity of the gesture is there. There is a lot of energy in these pieces because of the immediacy and there is something magical going on in the ones that work."

Dill's biographical outline states, "One can see strong metaphors for the earth in Dill's choice of materials--cement, glass and pigments--and in his processes of casting, staining and eroding: visual metaphors for the geological, the ameliorating effects of time, the ebb and flow of water and land, and the changes of weather and season. We sense both in Dill's kinship with the Oriental artist's immersion in nature and his indifference to the Occidental predisposition to observe and analyze."

Many people say that they "just don't understand abstract or non-representational art." Dill explains abstract expressionism by saying, "Abstraction is emotion. Abstract expressionists work emotionally and want people to respond emotionally. There is no intellectual premise to abstract expressionism, though some will intellectualize the process. When you look at an abstract work, you have to allow what the piece is doing for you...on a gut level. If you block that feeling by expecting literal information, then you are going to cut yourself short. Abstract paintings can take the viewer to someplace they have never been before. It may not be a literal place. Once you accept the work as an abstract piece, you can allow the abstract imagery to feed messages back to you."

## MATERIALS AND PROCESS

To explain the physicalities of my paintings, I will describe the construction of one in outline form. The construction is essentially process work. The phenomena of the materials (described below) are instrumental in decision-making. Beyond the description of these phenomena, the making of aesthetic decisions will not be discussed.

## MATERIALS

**Base structure:** a mahogany grid structure with an exterior plywood face. The mahogany structure is identical to a stretcher-bar system, but instead of canvas, the grid is surfaced with half-inch plywood. The base structure is sealed with a water sealer, front and back, to prevent warpage caused by temperature change and moisture.

**Cement-acrylic polymer emulsion (Acryl 60):** The acrylic polymer emulsion transforms the cement into a high bond epoxy-like material which adheres to surfaces that will not normally adhere to cement. This material is used in various consistencies ranging from washes to a thick castable material. It retains the appearance and texture of cement, as well as the alkali characteristic of cement. Because of the alkali characteristic, the value system throughout the chroma range can be based on oxidation.

**Glass:** quarter-inch-thick plate glass. This thickness is ideal in terms of the relation between strength and obvious weight factor. Anything thicker than one-quarter inch would increase the weight but would not increase the strength.

**Pigments:** universal tinters that are compatible with alkali-based material. Occasionally dry powder pigments are used.

## PROCESS

All paintings are made on the floor.

1. The base structure is sealed and coated with thin acrylic-polymer mixture.
2. The glass is cut or broken and arranged on the surface of the base structure.
3. The placement is marked. The glass is removed from the surface, cleaned, and polished.

4. Silicone is applied, by use of a caulking gun, within the placement markings for the glass.

5. A cream-consistency cement-polymer is prepared and pigmented. The mixture is poured out evenly within the marked area, adjacent to and around the silicone areas.

6. The glass is laid over the silicone and cement-polymer mixture. A heavy pressure is applied to remove air bubbles. (The material under the glass is normally about one thirty-second of an inch thick.)

7. Twelve hours later, the silicone and cement-polymer that were forced outside the glass are removed from the surface by a scraping process.

8. The glass is sealed around the edges.

9. A shallow mold is constructed around the perimeter of the base structure. A thick cream-consistency cement-polymer mixture is poured into the non-glass areas. The depth of this casting is one-sixteenth of an inch. This height insures that the cement will be the same as the glass when dry.

10. When the cement is leather hard, these areas are shaved and carved to create what will be referred to as topography.

11. When the cement is totally dry, it is sealed by a thin cement-polymer mixture.

12. The cement-polymer is scraped off the glass surface.

13. The entire surface is wet, and a thin cement-polymer mixture is applied to the surface by brushing. The surface is immediately sprayed with water to move the cement-polymer to the lower areas of the topography. The glass is cleared of the cement-polymer by use of a squeegee.

14. The lower areas of the topography are dampened to promote oxidation. The longer the oxidation period, the lighter the area in pigment.

15. The piece is allowed to dry thoroughly. Then it is sealed with Chloroseal, a clear laquer-based industrial sealer, to prevent further oxidation.

16. The glass is cleaned and polished.

# **FOR IMMEDIATE RELEASE**

**CONTACT:** Frederick Spratt, Director



383 South First Street  
San Jose, CA 95113  
Phone 408/298-4141  
Fax 408/298-4542

**Art Exhibition:**

**Recent Mixed Media Paintings**  
**Laddie John Dill**

**Dates:**

**January 8 through February 16, 1991**

**Hours:**

**12 pm to 6 pm, Tuesday through Saturday**  
**Till 9 pm, Thursdays and by appointment**

**Public Reception for the Artists: Thursday, January 17, 5:30-9:00 p.m.**

## **Laddie John Dill**

One can see strong metaphors for the earth in Laddie John Dill's choice of materials--cement, glass and pigments--and in his processes of casting, staining, and eroding: visual metaphors for the geological, the ameliorating effects of time, the ebb and flow of water and land, and the changes of weather and season. We sense both Dill's kinship with the Oriental artist's immersion in nature and his indifference to the Occidental predisposition to observe and analyze.

In comparison to the Oriental, Western art records relatively few masters of landscape: the Englishmen Constable and Turner; Van Ruysdael and his Dutch followers, and of course the French Impressionists. Virtually all sought to depict the spirit of landscape through atmosphere and light and were inevitably caught up by the grandeur of sunlight, clouds and weather. And for the others, the Italians and Germans, landscape usually served as but a stage or background for human drama.

Not so with the Asian artist. Though the human figure was frequently present in Oriental landscape, it was usually subordinate to nature itself. Indeed, omnipresent nature and passing time laid Oriental art's foundation on ground well prepared by Zen Buddhism, Taoism and Confucianism. Chinese artists were trained to court chance in searching the pathways of art. The processes intrinsic to their primary painting materials--paper and ink--led to techniques that in themselves were eloquent metaphors for nature and time. The way ink and water flowed together re-enacted nature and lines which seemed to grow from the brush as they defined the horizon, or searched along hidden paths to create patterned space were more important as visual metaphors than they were devices to render nature's appearance.

Laddie John Dill also translates nature's larger themes into his works; not just the appearance of land and atmosphere, but visual metaphors for the earth's basics: geology, oceans, the ebb and flow of tides and streams, and the telling effects of time. His works relate more to cycles and epochs than to moments of individual experience.

The Dill exhibition will run through February 16 and there will be a public reception on Thursday, January 17 from 5:30 to 9:00 pm. The d.p. Fong Galleries are located in downtown San Jose at 383 South First Street (across from Camera One and Eulipia Restaurant and Bar). Gallery hours are noon to 6 pm Tuesday through Saturday, to 9 pm on Thursdays and by appointment. Phone 408/298-4141 for further information.



383 South First Street  
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### **Laddie John Dill**

Since his first solo exhibition in 1971 at the Sonnabend Gallery in New York City, Laddie John Dill has presented more than sixty solo exhibitions in public and private galleries throughout the U.S. and in Korea and Finland. In addition his works have been included in more than one-hundred-fifty group exhibitions in galleries and public museum in the U.S., Brazil, France, Germany, Japan, New Zealand, and Russia.

He is also represented in the collections of the following museums and public institutions:

Art Institute of Chicago  
Corcoran Gallery of Art, Washington, D.C.  
Greenville County Museum, S. C.  
Laguna Beach Museum of Art  
Los Angeles County Museum of Art  
Museum of Contemporary Art, Sao Paolo  
New York Museum of Modern Art  
Newport Harbor Art Museum  
Norton Simon Museum, Pasadena, Ca.  
Oakland Museum, California  
Palm Springs Desert Museum, Ca.  
Phoenix Art Museum.  
San Francisco Museum of Modern Art  
Santa Barbara Museum, Ca.  
Seattle Art Museum, Wa.  
Smithsonian Institute, Washington, D.C.  
Wm. Rockhill Nelson Museum, Kansas City, Mo.

# ARTSCENE

The Monthly Guide to Art in Southern California

## LADDIE JOHN DILL "UNTITLED (DEATH IN VENICE SERIES)"

### LADDIE JOHN DILL

(The Works Gallery South, Orange Co.) From his early luminous neon, glass and sand environments to his powerful new cement and glass paintings, Laddie John Dill continues to capture and refine ephemeral phenomena. Satellite views of the planets, aerial photographs of the landscape, and geological topography are all part of Dill's collective visual memory. Integrated with a loose geometric structure, layers of brilliant colors swirl through his compositions. Imaginary oceans, continents and atmospheric & geological strata are conjured up by his magical use of rich pigments and deft touch.

The conflict between hard-edge geometrics and the whirling masses of intense color, occasionally with muted earth tones, creates a strong tension that is adroitly manipulated. Dill increases the dynamics of each piece by juxtaposing the smooth glass planes covering the

marblized cement-polymer mixture with the rougher areas of cement relief.

By punctuating these compositions with subtle geometrics, Dill endows his abstraction with a fluid yet tight structure. This work could easily become mired down in empty gestures and gorgeous color, but the artist maintains a precarious balance between geometric form and abstraction that is the mark of a master abstract expressionist.

Dill's skillful use of color stems from early experiments with the vivid hues of pure neon light. In current work, crimson striations are wed to a tangerine colored triangle while a midnight blue wash is tinged with edges of deep violet. The process of oxidation is allowed to change and intensify the chromatic range of his work. In addition, muted grays, browns and his trademark silvery green or "celadon" appear. These understated colors gently jostle against each other, and they retain the geological look of a primitive and evolving earth.

One of the California origi-

ARTSCENE



*Laddie John Dill, Untitled (Death in Venice Series). mixed media, 84x60", 1977-89.*

February, 1990

nals, Dill has always managed to maintain and refine his unique aesthetic viewpoint, ranging from the restrained minimalism of early paintings to the high energy and lush hues of current work. He constantly experiments with color, form and materials, and as these new paintings demonstrate, never falls prey to art by formula. These potent works distill the natural elements—fire, water, earth and sky—so that they appear to coalesce in a cataclysmic explosion of light and color.

Kathy Zimmerer

# *Laddie John Dill lets his viewers see barren vistas from an airplane*

By Rick Deragon  
Herald art writer

The exhibition of Laddie John Dill's wall constructions called "Aerial Landscapes" at the Christopher Grimes Gallery, Carmel, presents thick "painting-like" rectangular pieces of rough cement and smooth, irregularly shaped glass.

The colors on the grainy, topographical surfaces tend toward rich earth tones and somber reds and oranges. Patterns, placement of shapes, and contrasting textures strongly resemble barren vistas seen from an airplane.

To understand and appreciate the Los Angeles-based artist's recent work, it might be useful to consider the artistic imperatives that prompted his approach.

#### **Identities**

By the late 1960s, contemporary painting had assumed a number of stylistic identities. Each new step was another move in an adventurous exploration of painting's possibilities. And each step owed much to the previous step as painters absorbed or reacted against what had been put forth already.

The artists referred to here based their thinking on early Modernist approaches: the liberated color of the Fauves; the dissection of form by the Cubists; the sublime organization of elements by the Russian Constructivists; the art of the absurd of Dada; the automatic painting of some of the Surrealists; the use of found objects by Kurt Schwitters and others.

These post-World War II artists were decidedly not concerned with making attractive, pretty pictures. Rather, theirs was a dynamic assertion of the emotional and intellectual self to approximate the soul, question habitual experience, pass through the doors of perception.

#### **'Happenings'**

In rapid succession, and in sometimes unharmonious coexistence, different sets of artistic concerns developed in Abstract Expressionism, Pop

Art, Minimalism, Op Art, Neo-Constructivism, Photorealism and Performance Art (the early "happenings" by Oldenburg, Warhol, Dine, and others).

Consider the formal extremes — the total involvement of the artist with paint and visual elements in Abstract Expressionism versus the elimination of all but essential visual elements in Minimalism. Or, the appropriation of actual everyday objects in Pop Art to the meticulous painting of photographs of everyday objects or scenes in Photorealism.

Eventually, some artists eliminated all formal means — canvas, paint, sculptural objects — and explored the idea of "event" as art. After all the radical forms painting assumed in the '40s, '50s and '60s, the artists removed the means altogether to create, with some theatrical flare, transitory events, multi-media performances, as art.

This was the scene into which Dill entered in the late '60s. He, a painter, concluded that painting was dead, played out.

#### **Tubes of neon**

Dill's career took off soon after when he developed sculptural works with sand, glass, and neon. Asked to exhibit at the Sonnabend Gallery in New York when just 27 years old, Dill began his period of installations. Thick sheets of plate glass were placed in rooms full of sand; the glass was subtly illuminated by tubes of neon which were buried at the bases of each sheet of glass.

The play of light across the sand granules and faces of glass was controlled and manipulated by altering the shapes and heights of the "dunes" with brooms. The works were ever-changing.

From this early focus on "experiencing" the installation, which changed from gallery to gallery in addition to changing during the exhibition, Dill sought a more permanent form for his interest in topography, light and texture.

He devised a method of "painting" with cement,

incorporating smooth sheets of glass that contrast to the varied topography of the cement.

The alkaline properties of cement provide the basis for color. Colors are applied and kept wet by spraying; the longer a color remains wet, the whiter it oxidizes. Alkalies and limes in the Portland cement eventually dry and remain on the surface; when the color is right, Dill seals the surface to prevent further oxidation.

The new works, then, are the result of Dill exploring a range of materials and effects. Born of the freedom of the late '60s, the sand-floor installations combined an interest in finding new means and methods and the experiencing of art as an "event."

The early sand-floor installations, though temporary, played with texture and light. Similar concerns for unusual materials to create textures and colors, and to suggest depth or space, exist in this new work, but the visual expression has been refined, solidified, made permanent.

Constants running through both formats are topography, landscape, and an exquisite arrangement of parts.

#### **Presence**

As objects, Dill's wall constructions have an unquestionable presence. Thick and encrusted with varying textures, the works simulate the geological diversity seen from 20,000 feet.

Taken as aerial views of earth, they possess a grandeur and awe-inspiring richness, like a first glimpse earthward from a plane as the cloud cover breaks.

Rippled mountain ranges rise out of pock-marked desert floors, dried-out salt beds meander through sandy hills, lava oozes from volcanic wounds, forgotten seas wash unknown shores. Weather and tectonic movement have left their traces everywhere.

The viewer, in this realm of associations, takes on the non-starting roll of a speck, an inconsequential dot on the face of the earth.

But, the cement constructions also reveal a more dynamic human presence. Across several of Dill's aerial landscapes can be seen a grid pattern of "worked earth," as if some group dared to till fields, confront the geological magnitude around them.

#### **No boundaries**

This earthly space is without country boundaries, devoid of politics. The work, in this light, is concerned with planetary vastness.

However, Dill's cement and glass constructions do not rely on these associative responses.

Dill is a formalist — an artist primarily concerned with the construction and placement of non-narrative elements. How materials can be brought together is of great interest to the artist. The characteristics of glass and cement, the interplay of smooth and grainy surfaces, and the effect of color on these materials guides the artist.

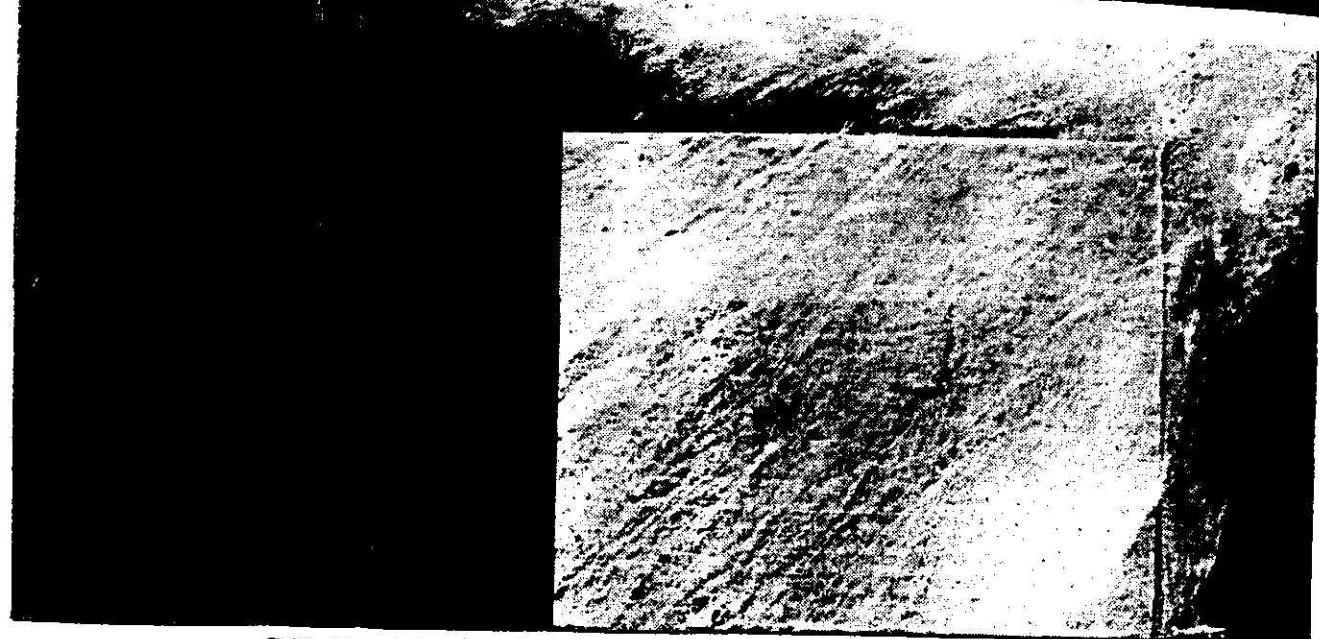
#### **Rhythms**

Additional concerns are the rhythms created by repeating forms and the vitality of interacting planes. The formalist wants to compose elements so that a sublime balance is achieved, so that nothing can be added or removed without negatively affecting the work.

The encrustation of cement has the quality of rough stone; the terrain suggested by the textural variation is vast. One result is that the works seem cool, distant. The smooth glass and hard cement do not invite intimacy.

Dill's considerable craftsmanship in melding these diverse materials into one work reveals no gesture, no sign of the artist's hand. They might be huge cut stone slabs fitted together according to mineral color. They do not seem to aspire to a personal and intimate impression, but these complex works nevertheless engage us as a great panorama captures our attention.

The exhibition continues through Sept. 16.



# A VISIT WITH LADDIE JOHN DILL

The GAC commissioned print this year has been created by nationally renowned artist Laddie John Dill. It will be available in May. There are 35 unique works, monotypes and additional work after printing. There will be a Sunday brunch on May 15 to view the prints.

GAC member Adele Smolen, who made the commissioned print arrangements with the artist, conducted this interview with Laddie John Dill during a recent visit to his studio here in Los Angeles.

**AS:** Tell me a little bit about your background...where you went to school.

**LJD:** I was raised out here, Malibu, specifically. I went to Santa Monica High School, which was actually a very art conscious school. I remember, they have a gallery there called the Roberts Gallery. They actually had a Jackson Pollock show when I went to high school. There were some influences like that.

Then I went to Chouinard Art Institute in the middle and late Sixties. I lived downtown when I was going to Chouinard and I maintained a studio down there... shared it with Chuck Arnoldi actually.

And I worked as a printer at Gemini after graduating from Chouinard and worked pretty closely with Jasper Johns and Bob Rauschenberg...obvious influences.

I was working with sand and glass at the time and I did large installations in my studio. I had a place down on Pico and Olive. Bob Rauschenberg came by and saw the piece and introduced me... through Rosamund Felson actually...to the Sonnabends in New York and I was offered an exhibition there.

So I went back to New York and I started living back there in the early Seventies and did a series of exhibitions at various museums and galleries, mainly on the East Coast.

Then I came back out here to do a show at the Pasadena Art Museum when Barbara Haskell was running the museum. I think Rosamund was there too. Rosamund was very instrumental in a lot of things that happened to me. Both she and Bob Rauschenberg were very helpful in the early days.

Then I moved back to New York for a couple of years and I got involved in some of the materials that I'm still working with today. I came back out here because... well, first of all more adequate studio space was available and also because of the nature of the materials I was working with. I needed much even humidity patterns. And I've been out here ever since. I go back and forth to New York and have a lot of friends there but I'm based here.

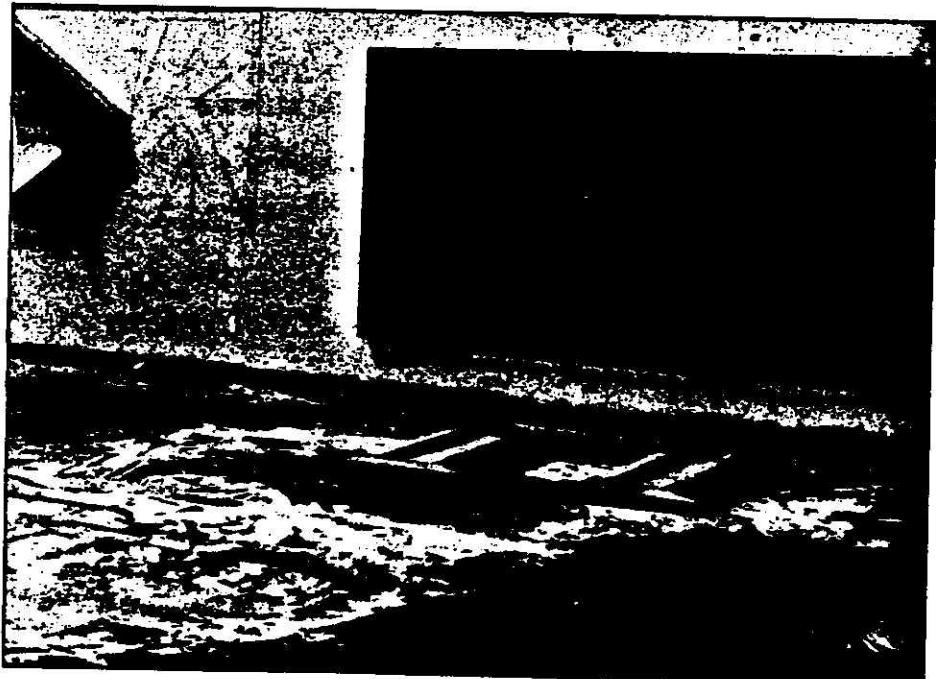
**AS:** What led you from lithography to doing these big wall sculptures and your sand?

**LJD:** Printing, in general, is process and print making went through an incredible renaissance during the Sixties. There were artists like Rauschenberg and Johns who used the medium...not as reproductions or lesser objects that one could acquire...but really started to open up a new dialogue with print making. That interested me. These works here are obviously process works.

A lot of the work that was done in the late Sixties, Seventies and Eighties was process oriented work, and the art of print making lent itself beautifully to that because print making is a process.

**AS:** I see. What was the evolution of your sand pieces to the cement you're using now?

**LJD:** Okay, the sand pieces were mainly room installation pieces... large room installation pieces... museum rooms. The cement had obvious qualities that were related to the sand. One of the things I



# A VISIT WITH LADDIE JOHN DILL



like about it was it still retained that sort of granular look, that kind of dirt like quality.

But I was really attracted to it also because all of my work up to that point was totally impermanent work. I mean sand is like a dry liquid and it moves just from the slightest vibration so I could never keep anything very long. Miraculously these things last about the length of an exhibition and then they were just a mess.

The first show I had with the sand pieces was at Sonnabends in early '71. It was on 74th and Madison. Just the vibrations from the subways and the streets made it impossible for me to keep the piece in one state so I'd have to go up there every day and maintain the piece. Just keep it fresh or else it would just want to float out.

So, working with the cement was kind of like working with the same material except it had obviously different qualities. I made a couple of pieces that were sand like pieces with the cement and I didn't find them to be particularly successful...looked like hard

sand pieces. So, I started to use the cement in a much more formal way and working with architectural references which was something I had learned from Rauschenberg. . .to try to keep materials in their same context. They go a lot further. Like cement. We are very used to seeing cement in architectural forms.

Another thing that interested me about the cement. When working on the floor you would read the surface with the water marks and all the things that happen just like on a cement floor. . .you just sort of take it for granted. But once it is sort of taken out of context and put up on the wall on white space or whatever, those marks and everything start to become very important...almost painting. . .spatial interactions. That dialogue going from sculpture to painting is interesting to me. So I started using the cement in a pictorial way as one would use paint. Just part of a paint vocabulary.

**AS:** One of the things I noticed is you've been doing some monotypes again. You are doing one for us. You seem to have gone back a little bit to your roots so to say. Is there any particular reason?

**LJD:** One thing I like about doing monotypes is it sort of speeds up the creative process. Chuck Arnoldi and I call it print prison, because you are sort of trapped there for a few days and you can't do anything else but make art. What it does is force you through a lot of problems. It is the closest thing to painting. It is one on one.

What I'm doing is something that I'm very familiar with. It actually goes on throughout all my work. That's where I set up a relatively formal structure and then I have a material that lends itself to a much more expressionistic mode juxtaposed against it or interacting with it. So I still have the structure of the picture.

This is nothing new. I'm not inventing anything new, but you do find out things about how you work when you do work with things like monotypes. We have the structure of the shape, which is a repetitious given. We have these shapes of copper that are cut out and used again and again. . .painted on in different ways but still become formal elements that are used repetitiously. But then, juxtaposed over that, is just a complete expressionistic non-objective approach to the surface, which interacts with it and clings to that structure. So you have the two. I mean that's what I'm doing on it anyway.

**AS:** When we had talked about doing the monotypes for the GAC, you were telling me about this unique process you were using where you were using the handmade paper. Could you tell us about that?

**LJD:** First of all, I've got to plug Garner and Richard, Garner's son. Garner started out with Experimental Press which is still up in San Francisco. He's kept the tradition of that very well. . .Experimental Press. . .I mean anything goes. What we do is we take this paper that is handmade. . .beautiful paper. . .that is made in Italy through a connection that Garner has. Garner also has an operation somewhere near Florence, I think. He has some connections for some terrific paper. I take the handmade paper and bring it back to the studio. I actually

# A VISIT WITH LADDIE JOHN DILL

prime the surface of the paper with a lot of the materials that I use every day in the studio. I literally take 25 sheets of paper and spread them out all over the studio floor and while I'm working on my other pieces I'll start to work the surfaces into the paper. So when I go up to the shop I've actually got the ground for these monotypes to interact with.

So then, as I explained before, I'll cut out these pieces of copper. We use copper up there because it is much more sensitive to oil paint than zinc. I'll paint on them and then the painted copper goes down on the paper and then it's pressed in this special press that Graner has to 600 tons. That's a lot of pressure. It is pressed right down into the paper and into the sized material that I laid on there. Some of the material that's on that paper is like the cement polymer washes. . .the oxide washes. . .so they are quite reminiscent of some of the painting surfaces that I have in the studio. Then this shape that I painted at Garner's is then interacted with that. Then I bring the whole piece back to the studio and once again introduce some of these washes.

So that the monotype printing aspect of it is almost the middle process in making these pieces. They are sort of unique, and then they're printed and then they're unique again.

**AS:** Very unique!

**LJD:** I mean I cheat like hell. If I didn't like the way that was printed, I'll add a brush stroke, believe me.

**AS:** One of the other things I wanted to ask you about was this very large sculpture piece you have out here in the front yard. I had never seen you do anything like that before.

**LJD:** There are a few things dotted around the studio that usually are. . .I do a lot of commission work and I paint, which is the most traditional thing and of course I do the printing. But I also try to keep at least 50 percent of my time on an experimental edge. That free standing piece, which is probably half way resolved at the moment, is just something I'll pick up and see through, you know. Eventually, if things start to work with it I'll get into making a couple more and improving those and getting into the structure of them. It is an interesting piece for me. First of all, I haven't done too many free standing three dimensional actually walk-around-the-piece kind of sculpture. And that one. . .one of the things that's interesting to me is it's balanced on its own. There are a few screws, in there holding it together but it's not as if we had a big rod running through it that allows all that cantilevering. The thing is just sitting like a balance act.

It is just screwed in a couple of places only because if the wind hit it. . .but we could take the

screws out and it would just sit there. I think that's part of its grace. It's like a human body. I taught figure painting at UCLA for thirteen years and these things through osmosis travel on. The human body is always in balance. . .unless it happens to be in the air. This incorporates a lot of the ideas of contrapposto. . .balance and counterbalance.

**AS:** Is there anything you want to add?

**LJD:** I like the (GAC) project. Sometimes we enter into these projects with a lump in our throat and then it turns out to be a very worthwhile thing artistically. I was really glad. Like I said, the monotypes really push you along and this was really a great experience for me. It really was.

I think you'll be very happy with them. One thing about them is that each one is totally unique. When I came back to the studio and start reworking them I take them individually and work on them, so the one to the right is not like a lighter version of the one on the left.



Laddie John Dill, Untitled, 1983. Mixed media on canvas, 48 x 120".  
Courtesy Charles Cowles Gallery.

## LADDIE JOHN DILL

In Thomas Mann's *Death in Venice* Gustave Aschenbach, the central figure, proclaimed, "For not to be able to want sobriety is licentious folly." Aschenbach, after all, was a somber literary artist, having emerged from obscurity by writing a 'lucid and vigorous prose epic' on the life of Frederick the Great.

Laddie John Dill, in contrast, paints with light. Although he no longer uses glass tubes and neon to paint dots and dashes or bars of brightly articulated color, prismatic light shines from his work nonetheless. In his latest show, Dill's canvases are studies for stage sets for the theatrical version of *Death in Venice*. These cogent scenographic abstractions employ large triangles and forced perspective trapezoids to lead the viewer into an illusion of stage volume. The projected orthographics of the artist's imagery is enhanced by high contrast at the form boundaries. The overall effects refer to Turner's sky, fire and water seascapes, particularly the ones set, appropriately, in Venice. The theatergoer or gallery viewer could easily imagine a silent gondola carrying Aschenbach through narrow canals.

Deep royals flowing into lazy aquamarines, supplanted by vibrant alizarins and cadmiums, elicit a mood of expectation. Would the protagonist

survive? Gustave's resistance was wearing down, "... and art was war—a grilling, exhausting struggle that nowadays wore one out before one could grow old. It had been a life of self-conquest, a life against odds, dour, steadfast, abstinent; he had made it symbolical of the kind of overstrained heroism the time admired." Aschenbach's time in Germany produced the Expressionist art heroes. Dill's colors attribute to the German artists of that period, especially Kokoschka, Heckel, and Marc, although his compositions are much more rectilinear. It is Abstract Expressionism turned end over end, that is, Expressionist Abstraction. Converging forces, equal and opposite, are obtained by the artist's use of sections, painted separately and applied as marquetry to the canvas. Reticulated sand and foam images recall Dill's lyrical cement and polymer work of the mid to late 70s.

Although he still employs some polymer and cement pigment mix applied to canvas, Dill uses abstract color and form to project dimensionality, whereas some years back, he built his highly textural landscapes by casting a solid area and carving back to reveal topography through a reductive process. In his minimalist days, Dill explored light and volume in a way re-

lated to Larry Bell and Robert Irwin. Although his sand and neon and his sand and glass pieces were theoretically three-dimensional environments, the issues revealed were more aligned with painting than with sculpture. Those environments emanated from the floor plane and evolved to emerge from the wall. Now, in another end over end, Dill's two-dimensional paintings serve as flat maquettes for three-dimensional theater in the round. Stage right and stage left are counterbalanced in many of these works. Although the 'flats' themselves are the focus of attention, interstitial triangles help the sense of interior space and mood.

Inside the geometric shapes, curvilinear movement takes place. Fire leaps toward an edge, channeled water circulates, while blue sky and thin wisps of clouds float. Color as form is carefully directed—urged but not forced or pressed. Shadows appear in places, adding to the contrast. In other places brightly hued spotlights play down and in, bouncing and reflecting. The marks seem to be laid down easily, but also with intensity. There is nothing lazy about this work.

Although most of Dill's work in the show exhibits adroit use of bold primary colors, there are some pieces

that contain more subdued grays or copper red-browns. The play, after all, is not just a bright and shining presence. Some scenes are contemplative and a few even melancholy. But they should convey a rhythm and balance not unlike the gondola boatman, gliding his ship home. The paintings also contain curtains from which the players can emerge or retreat to. These curtains serve as veils, separating the world of the visible from that of the mental or subtle.

Mann's description from *Death in Venice* is apt: "At the world's edge began a strewing of roses, a shining and a blooming ineffably pure; baby cloudlets hung illuminated, like attendant amoretti, in the blue and blushing haze; purple effulgence fell upon the sea, that seemed to heave it forward on its welling waves; from horizon to zenith went great quivering thrusts like golden lances, the gleam became a glare; without a sound, with godlike violence, glow and glare and rolling flames streamed upwards, and with flying hoof-beats the steeds of the sun-god mounted the sky."

The stage is strongly set. The backdrops will get the curtain calls. What can the players do now? (Charles Cowles, November 5-26)

Jon Meyer

## Laddie John Dill

Many museums have progressed from their traditional roles of preservers of objects and interpreters of art history to function in a more dynamic way—to introduce the work of younger artists to the community. Often this is a difficult and controversial phase of museum programming but ultimately, perhaps, the most rewarding, for it maintains a process of human interaction in the present tense.

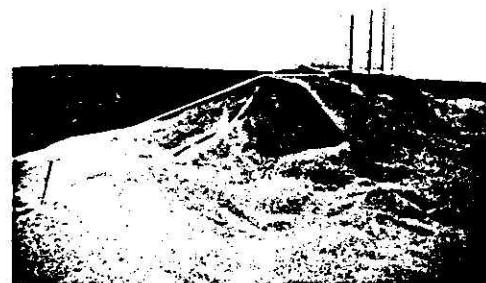
Living artists are creating works to be seen by viewers who inhabit the same earthly environment. From time to time it is appropriate to follow up those initial exhibitions with a survey of an artist's work. This affords the artist and the viewer the opportunity to examine individual artworks within the context of the artist's development.

What is revealed in the work of Laddie John Dill is a remarkable consistency of concept that is derived from an essentially intuitive approach that has been refined and restated in a continuing, sophisticated process. With keen perception, he uses basically the same materials to logically manipulate arbitrary situations, even chance, into relationships with given constructions and underlying structures which constantly stimulate new responses both from himself and the viewer.

Dill was introduced to the southern California community in a small exhibition organized by Barbara Haskell at the then Pasadena Art Museum in 1971. A sense of raw immediacy pervaded the sparsely elegant installation. Three gas-filled, glass, light tubes (see catalog #2) were installed horizontally along the wall just above the floor.

Across the large gallery was a vast, undulating pile of sand that supported four parallel planes and one tangential plane of glass. The sand was literally poured by the artist to confront and surround the glass, with the excess allowed to spill out across the floor. Formally, this presented a paradox, as the sand, which is "liquid" and transitory, formed the foundation for the rectangular paneled glass structure, which is solid but transparent. The reflective and transparent qualities of glass allowed the artist to engineer another subtle paradox. By burying a light source beneath the sand, Dill caused the edges of the glass to glow. Visually, the edges functioned like shining frames on the individual panes, and at the same time, the reflected light created linear drawings on the surfaces of the other sheets of glass. In this way the edges were both a fixed, rigid structure and an arbitrary compositional element as the viewer moved around the sculpture.

If it can be said that the simultaneous functions of the elements brought about a horizontal unity to the sculpture, then a vertical unity was achieved through a hierarchic evolution of materials. The sand that formed the base is a natural substance of the earth. Glass is a man-made product of sand, and with the light the artist created a metaphysical halo. Perhaps this was not meant in the spiritual sense. Nonetheless, the metaphor does not seem inappropriate

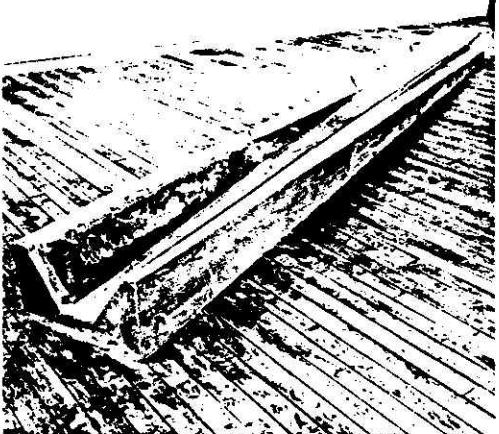


*Untitled*, 1971.  
Installation, Pasadena  
Art Museum, 1971.



BRANCUSI, Constantin  
*Bird in Space*. (1928 ?).  
Bronze (unique cast), 54" high.  
Collection, The Museum of Modern  
Art, New York.  
Given anonymously.

*Untitled*, 1972.



when one considers Dill's high regard for the special properties of light.

This concept is similar to the way Constantin Brancusi would typically present his sculpture. As with *Bird in Space*, (1928 ?), his bases were often roughly carved wood upon which there would be a section of worked stone that supported the finished, highly-polished, bronze sculpture. Even if the bases were simply bases as Sidney Geist,<sup>1</sup> the noted Brancusi scholar and artist, holds, the fact that Brancusi chose to exhibit the sculpture in this manner demonstrates his interest in separating the elements and building to a climactic gesture. In Dill's work it should be noted that the sand is definitely a part of the sculpture, but, as discussed earlier, the sand serves as a literal foundation and most certainly makes reference to the traditional sculptural base.

The horizontal light pieces are analogous to drawing, and they represent one of the few times the artist's work might be considered as "process art." In these pieces the wires and transformers are formal elements of the work, but it was not the artist's intent to emphasize the power source. Rather, it seemed a natural, less contrived thing to do.<sup>2</sup> And while it is true the shape of the tube is a sectioned straight line, Dill is not drawing with glass; he is drawing with light and color. The line is a neutral structure from which flows rhythmic and arhythmic color that spills out like the sand, only in this case across the wall.

Prior to the exhibition at Pasadena, the artist made many works composed of the light tubes semi-buried in great expanses of sand. These works were actually a way of painting, for the artist found that the colors could be collected in pockets or, if desired, dispersed across the surface of the sand (see color plate, page 25). The problem with these installations was that they were extremely cumbersome and almost always required assistance.<sup>3</sup> Even worse, they were all temporary, existing today only in photographs. But the artist benefited from this information and four or five years later found a way to use related materials to create a similar effect in lasting works of art (see color plate, page 25).

Dill's desire for permanence led to experiments with cement as a replacement for sand. His first successful cement pieces in 1972 were static configurations that provided more information for his continuing investigation into the relationship of the materials. He cast a wedge of cement into which he inserted a trough of glass. He then used the trough to cast a wedge in the opposite direction on top of the first wedge and the glass. Like Marcel Duchamp's *Door, 11 Rue Larrey*, 1927, which singly served two doorways and could, therefore, be both closed and open simultaneously, Dill's cement and glass functioned as both container and contained.

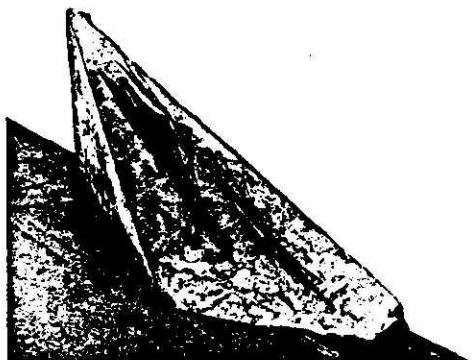
Duchamp's acceptance and use of chance as a formal element was also of interest to Dill. With the sand and glass sculptures, the sand was allowed to flow and assume its own shape in contrast to the predetermined geometric structure of the glass. In the next series of cement and glass sculptures, however, Dill reversed the role of glass from the earlier work. The glass was inserted into a hardening shape of cement, and after the cement dried, the glass was shattered to become the arbitrary partner.

Through this transitional period the weight of the materials continued to be a limiting factor. Seeking a solution, Dill consulted with Jack Brogan, who has served as a technical advisor to many artists working with non-traditional materials. The compound they devised lightened the material considerably, but what proved to be more significant was that the solution could be thinned and applied in the manner of paint.

Since beginning in 1973 Dill has been primarily concerned with making paintings and drawings composed of this cement compound, and consistent with his process, he proceeded to investigate the meanings of the new material. In the fall of 1973 at the Mizuno Gallery in Los Angeles, he exhibited a large, 6 x 12', grey cement painting on plywood support. A prominent diagonal divides the surface from the upper left to the lower right corner. There is also a faint diagonal in the opposite direction which recalls the artist's earlier wedge sculptures. But the use of the diagonals and the "weathered" softness also hints at linear and aerial perspective that are illusionistic devices of painting, and the earthiness of the material serves to further the association to traditional landscape painting. Still, the dominant feature of the object is its literal nature. To this end, the artist treated the edges like the sides of stones used in the printing of lithographs. As a result, many viewers wonder how the wall can sustain the almost monolithic slab of rock.

Although some drawings are as large as 40 x 60", most are approximately 30 x 40", considerably smaller than the paintings. Scale is not, however, the principal distinction in the painting and drawing concepts. Where the paintings assert themselves as objects, the drawings dematerialize. Everything the artist did played on fragility. First the cement drawings were created on a support of paper, and then framed in the traditional manner with thin wood and put behind glass for protection. The abstract imagery is much the same as the paintings, but in the drawings the airiness overbalances the quality of cement. One is surprised at the actual weight when the drawing is lifted from the wall.

In an effort to push the material to extremes, Dill applied more cement and began to work the surfaces of his next paintings in a vigorous Abstract Expressionist manner. Like Jackson Pollack, Dill created these paintings on the floor as he has all the cement works.

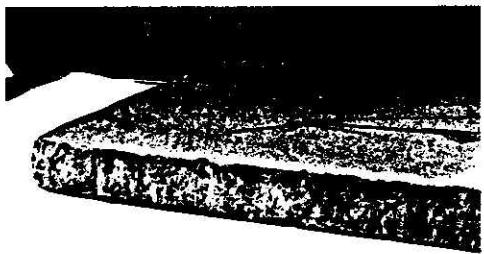


*Untitled*, 1972 (destroyed),  
1978 (reconstructed for exhibition).  
(catalog #4)



*Untitled*, 1973. (catalog #6)

Lithography stone at  
Gemini G.E.L., Los Angeles.



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However, the source for these topographical gestures is not to be found in the work of Pollack or any of the other Abstract Expressionist painters. Rather, it is his own work: the early sand installations where he dug pockets to collect the light. In the cement paintings he literally flooded the surface with color. Those areas that were deeply rutted became saturated with pure color that is derived from sulphur, iron oxide, and other mineral substances.



detail, *Untitled*, 1970.



detail, *My Friend Bowman*, 1974.

Dill resolved this direction with a dazzling series of paintings that are marked by the reintroduction of glass as a compositional element. He perceived that both the cement and the glass could be predetermined, static structures and active, arbitrary elements as well. Although the glass had been broken, its shape was not arbitrary like the "shatter pieces." The shape of glass was selected by the artist to engage the rectangle of cement in a figure/ground conflict in which the field or ground of cement appears to have been activated by the cutting edge of glass. The process disturbed the surface and gave color and seeming texture to the transparent glass figure. Furthermore, unlike the overt violence expressed by the glass in the "shatter pieces," the polar strength of both the figure and ground in the paintings results in a transformation where the literal qualities give way to the poetic and the glass becomes a diver's mask for the viewer to explore beneath the surface into an azure sea or upon a teeming coral reef.

Two major paintings from 1975 evoke this lyricism that one would not normally associate with the cold industrial materials from which they were created. *Untitled*, 1975, in the collection of the Los Angeles County Museum of Art (see color plate, page 8), is reminiscent of a stormy Caribbean watercolor by Winslow Homer; and *Untitled*, 1975, in the collection of Joan and Monty Simon, contains all the vibrant vitality of a Delacroix warrior.

Another important painting from this period, *Untitled*, 1975, in the collection of the Frederick Weisman Company (see color plate, page 28), demonstrates a more symbiotic figure/ground relationship.

The field of cement and the figure of glass retain their individuality as before, but they also share a linear structure that makes them dependent upon each other for the unity of the painting.

This figure/ground relationship is perhaps easier to see by first looking at the example of Henri Matisse's monumental bronze, *Back I*, ca. 1909. Without the figure, the ground is a rectangular slab of bronze with no pretensions of being any other shape or dimension. The figure introduces the traditional notion of illusionistic space into which the figure moves. The ground has become an infinitely deep field, and because there must be more to a figure that has been presented cropped, we may assume that the boundaries of the ground are also not fixed. The tension is generated between the illusion and the literal by the woman who ironically denies the space her presence created. By grasping the top of the relief sculpture, she acknowledges the limit of the rectangular field and describes the depth of the slab.



MATISSE, Henri.  
*The Back I*, ca. 1909.  
Bronze (edition of 10, cast no. 0).  
H: 188 cm (74 in).  
Collection, Norton Simon Inc.  
Foundation, Los Angeles.

We understand that the human figure in art is capable of any pose the artist directs. The gesture of Matisse's woman appears arbitrary, but it is crucial to the concept of the work. In the Weisman painting Dill broke the glass to achieve the effect of randomness—an effect that is denied by the precise structure the glass and cement describe.

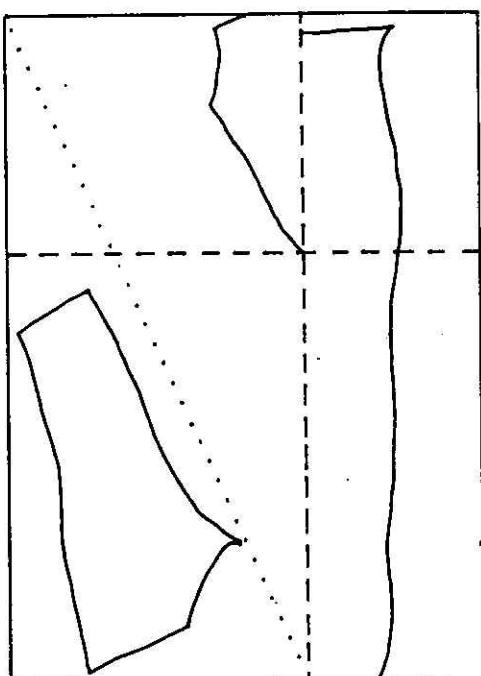
Like the ground in the Matisse relief, the cement could flow to any shape, but again, it is the structural relationship with the interior figure that gives meaning to the specific format.

The geometry of Dill's painting is indicated by the full-length straight edge composed of two sections of broken glass that divide the painting vertically into two unequal rectangles. That the placement of the glass creating the line is a calculated gesture is demonstrated by the fact that if a line is drawn through the point indicated by the lower tip of the smaller piece, parallel to the top edge of the painting and perpendicular to the dividing line, the rectangles formed in the upper right and lower left have approximately equal proportions which are in turn similar to the proportions of the overall painting.

It is also not chance that the point that generated the interior rectangle lies on the painting's diagonal. Furthermore, a diagonal for the large rectangle on the left side of the divider is indicated by the right edge of the large, irregularly shaped piece of glass in the lower left of the painting. The straight portion parallels the diagonal while the tip of that edge coincides with a point on the diagonal. Certainly, there are additional significant features of this symbiosis, but to belabor the point robs the painting of the freshness that the literal qualities of flowing cement and floating glass create. It should be sufficient to suggest that such relationships exist.

In February 1977 at the James Corcoran Gallery in Los Angeles, Laddie Dill introduced a new series of monumental works that he

diagram, *Untitled*, 1975. (catalog #13)  
(See color plate, page 28)



refers to as "Doors." The direct source for these works was Matisse's painting, *Open Window, Collioure*, 1914; however, it is more important that the "Doors" are another logical step in his own development. What is significant about his selecting a painting as his source is that it raises an issue that has underlined his work in this area. In sculpture, even sculptural relief, it is often difficult for the viewer to apprehend the two-dimensional qualities because the artist works hard to establish a three-dimensional purpose. In Dill's artworks the materials are so assertive that it is a measure of his success that one is able to see through the concrete to perceive a planar relationship. By regarding his work as a painting, one has accepted a transformation process that pendulates the viewer between the physical construction of cement and glass and a two-dimensional concert of line, form, color, and texture. Prior to this time, only in the paintings shown at the Mizuno Gallery in 1973 did the artist utilize illusion. The "Door" paintings are Dill's boldest step into architectural/sculptural relief, and it is the painting device of illusion, derived from the Matisse painting, that contributes to the complexity of the information the objects project.

The angled glass represents the door that is opened towards the viewer to reveal an atmosphere beyond the cement door frame. Dill turned Matisse's image upside down and changed the interior of the painting to an exterior view. This is the illusion that is created.



Installation, "Doors,"  
James Corcoran Gallery, 1977.  
(center painting catalog #16)

Literally, the glass participates with the cement-constructed border to frame the interior surface of the painting. Because the glass is transparent, it also serves as an entry for the viewer into the interior core. Dill further synthesizes the illusion and the literal by means of the post and lintel architecture that figuratively supports the idea of a doorway while providing the two-dimensional structure for the format of the painting.

L A D D I E J O H N D I L L

Laddie John Dill

I think my own personal methodology perhaps started around 1970 and since then it's been an evolutionary process of one piece leading me to the next, the previous piece lending enough information to go on to make the next piece. I progress relatively slow and I don't jump into another radical form or anything like that, but if you look at the work over a period of years, you can see the progression from working with pure light sources and natural materials in their natural state, like sand, up until relatively geometric architecturally based forms dealing with cement and plate glass.

The technical aspect of my work is uniquely mine. Some artists are able to manipulate guache or oil paint or work with video or dance. My interest lies in the use of systems of materials.

Sometimes I'll be explaining my work and I'll lapse into these long technical dissertations. I don't think of it that way, but people come back to me and say, "Your work is so technical", but it isn't to me. My father was a lens designer, a scientist. He helped me with some of my early work when I was a teenager, and the idea of analysis and a scientific approach comes quite naturally to me, but I like to use it in a creative sense..

I insist on a fairly large studio because I have one area of the studio where I'm making pieces and another area which is purely experimental. It enables me to separate the ideas of making art and just experimenting with materials and seeint what relationships I can get between myself and the materials.

I have a tendency to think out mentally and never physically make them. That's exciting to me, working out a game plan. I also paint, and I think the reason I paint is just pure expression, to counterbalance the more scientific side of the work.

I come from a generation where the idea for a sculpture was completed before the execution. But what I'm trying to do is incorporate expressionistic methodology in relationship to that. A classic example would be an early piece that I did with sand and glass. The glass was set up in a very highly complex geometric pattern, simple in its arrangement but complex in its finality -- the way the light went through it. The whole piece was suspended in seven tons of sand that was arbitrarily spread out, but the sand was very important to the structure of the piece. It actually was the substance that held the piece together. And so as arbitrarily as these mounds appeared, they were very integral to the structure of this architectural form.

My present work reflects this approach. There is a strong geometric feeling and at the same time, an emotional or exressionistic edge that's introduced.

L A D D I E J O H N D I L L

To explain the physicalities of my paintings, I will describe the construction of one in outline form. The construction is essentially process work. The phenomena of the materials (described below) are instrumental in decision-making. Beyond the description of these phenomena, the making of aesthetic decisions will not be discussed.

#### MATERIALS

Base structure: A mahogany grid structure with an exterior plywood face. The mahogany structure is identical to a stretcher-bar system, but instead of canvas, the grid is surfaced with  $\frac{1}{2}$  inch plywood. The base structure is sealed with a water sealer, front and back, to prevent warpage caused by temperature change and moisture.

Cement - Acrylic polymer emulsion (Acryl 60): The acrylic polymer emulsion transforms the cement into a high bond epoxy-like material which adheres to surfaces that cement will not normally adhere to. This material is used in various consistencies ranging from washes to a thick castable material. It retains the appearance and texture of cement, as well as the alkali characteristic of cement. Because of the alkali characteristic, the value system throughout the chroma range can be based on oxidation.

Glass:  $\frac{1}{4}$  inch thick plate glass. This thickness is ideal in terms of the relation between strength and obvious weight factor. Anything thicker than  $\frac{1}{4}$  inch would increase the weight but would not increase the strength.

Pigments: Universal tinters that are compatible with alkali-based material. Occasionally, dry powder pigments are used.

#### PROCESS

All paintings are made on the floor.

1. The base structure is sealed and coated with thin acrylic-polymer mixture.
2. The glass is cut or broken and arranged on the surface of the base structure.
3. The placement is marked. The glass is removed from the surface, cleaned and polished.
4. Silicone is applied, by use of a caulking gun, within the placement markings for the glass.
5. A cream-consistency cement-polymer is prepared and pigmented. The mixture is poured out evenly within the marked area, adjacent to and around the silicone areas.

-2-

6. The glass is laid over the silicone and cement-polymer mixture. A heavy pressure is applied to remove air bubbles. (The material under the glass is normally about 1/32 inch thick).
7. Twelve hours later, the silicone and cement-polymer that were forced outside the glass are removed from the surface by a scraping process.
8. The glass is sealed around the edges.
9. A shallow mold is constructed around the perimeter of the base structure. A thick cream-consistency cement-polymer mixture is poured into the non-glass areas. The depth of this casting is 1/16 inch. This height insures that the cement will be the same as the glass when dry.
10. When the cement is leather hard these areas are shaved and carved to create what will be referred to as topography.
11. When the cement is totally dry, it is sealed by thin cement-polymer mixture.
12. The cement-polymer is scraped off the glass surface.
13. The entire surface is wet, and a thin cement-polymer mixture is applied to the surface by brushing. The surface is immediately sprayed with water to move the cement-polymer to the lower areas of the topography. The glass is cleared of the cement-polymer by use of a squeegee.
14. The lower areas of the topography are dampened to promote oxidation. The longer the oxidation period, the lighter the area in pigment.
15. The piece is allowed to dry thoroughly. Then it is sealed with Chloroseal, a clear laquer-based industrial sealer, to prevent further oxidation.
16. The glass is cleaned and polished.

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LADDIE JOHN DILLBIOGRAPHY

1943 Born in Long Beach, California  
 1964 - 1968 Attended Chouinard Art Institute  
     Los Angeles, BFA 1968  
     Lives in Venice, California

AWARDS

1975 National Endowment for the Arts, Artists Fellowship  
 1979 John Simon Guggenheim Fellowship  
 1982 National Endowment for the Arts, Artists Fellowship  
 1983 California Arts Council, Art in Public Buildings Program Grant

ONE MAN SHOWS

1971 Sonnabend Gallery, New York  
     Pasadena Art Museum, California  
     Portland State University Art Gallery, Oregon  
 1972 Morgan Gallery, Shawnee Mission, Kansas  
     Sonnabend Gallery, New York  
 1973 Mizuno Gallery, Los Angeles  
 1974 James Corcoran Gallery, Los Angeles  
 1975 Douglas Drake Gallery, Kansas City, Kansas  
     James Corcoran Gallery, Los Angeles  
 1976 Kansas State Union Gallery, Manhattan, Kansas  
     Dootson-Calderhead Gallery, Seattle, Washington  
     Seder-Creigh Gallery, Coronado, California  
 1977 James Corcoran Gallery, Los Angeles  
     Grapestake Gallery, San Francisco  
 1978 Landfall Press Gallery, Chicago  
     James Corcoran Gallery, Los Angeles  
     Dobrick Gallery, Chicago  
     Baxter Art Gallery, California Institute of Technology, Pasadena (catalogue)  
     Douglas Drake Gallery, Kansas City, Kansas  
     James Corcoran Gallery, Los Angeles  
 1979

Continued...

1980 Linda Farris Gallery, Seattle  
Osuna Gallery, Washington, D.C.  
James Corcoran Gallery, Los Angeles  
University Art Gallery, California State University,  
Dominguez Hills: "Laddie John Dill:  
An Installation." (catalogue)

1981 Charles Cowles Gallery, New York  
Peppers Art Gallery, University of Redlands,  
California (catalogue)  
Zolla/Lieberman Gallery, Chicago  
Landfall Press Gallery, Chicago  
Thomas Babeor Gallery, La Jolla, California  
Grapestake Gallery, San Francisco

1982 Linda Farris Gallery, Seattle  
Los Angeles Institute of Contemporary Art  
James Corcoran Gallery, Los Angeles

1983 University Art Museum, California State University,  
Long Beach: "Centric 7: Laddie John Dill/  
Designs for Death in Venice."  
James Corcoran Gallery, Los Angeles  
Thomas Babeor Gallery, La Jolla, California  
Charles Cowles Gallery, New York  
West Beach Cafe, Los Angeles: "Helium, Argon  
and Sand."

1984 Zolla/Lieberman Gallery, Chicago  
Fuller Goldeen Gallery, San Francisco  
Ochi Gallery, Boise, Idaho  
Linda Farris Gallery, Seattle

1985 Thomas Babeor Gallery, La Jolla, California  
Union Gallery, San Jose State University:  
"Selections from Death in Venice Series."  
San Jose, California

1986 James Corcoran Gallery, Los Angeles  
Charles Cowles Gallery, New York  
Long Beach Museum of Art, Long Beach, California  
Cirrus Gallery, Los Angeles: "Monotypes and  
Woodcuts." Cirrus Editions

1987 SITE 311, Pacific Grove, California  
Fuller/Goldeen Gallery, San Francisco  
Santa Monica Heritage Museum, Santa Monica,  
California

1988 Thomas Babeor Gallery, La Jolla, California  
Ochi Fine Art, Boise, Idaho  
Sun Gallery, Seoul, Korea  
Sena Galleries West, Santa Fe, New Mexico  
Mixografia Gallery, Los Angeles, California:  
"Aerial Landscapes"/Monotypes  
Galeria Joan Prats, New York, New York  
Ochi Fine Arts, Sun Valley, Idaho  
Gensler and Associates, Los Angeles, California

- 1989            Smith Anderson Gallery, Palo Alto, California  
               Cypress College/Fine Arts Gallery, Cypress, California  
               Persons & Lindell Gallery, Helsinki, Finland  
               Sun Gallery, Seoul, Korea  
               Christopher Grimes Gallery, Carmel, California  
               Ochi Gallery, Sun Valley, Idaho
- 1990            Works Gallery South, Costa Mesa, California  
               Sam Francis Gallery/Crossroads School for the  
               Arts and Sciences, Santa Monica, California  
               Municipal Art Gallery/Mixografia Gallery and  
               Workshop, Los Angeles, California  
               Linda Farris Gallery, Seattle, Washington.  
               Sena Galleries West, Sante Fe, New Mexico.
- 1991            d.p. Fong Galleries, San Jose, California.  
               Works Gallery South, Costa Mesa, California/  
               Ernie Wolfe Gallery, Los Angeles, California
- 1992            Stremmel Gallery, Reno, Nevada.  
               Conejo Valley Art Museum, Thousand Oaks, California  
               d.p. Fong & Spratt Galleries, San Jose, California
- 1993            Ochi Gallery, Sun Valley, Idaho
- 1994            Andrea Marquit Fine Arts, Boston, Massachusetts  
               Steven Josefsberg Gallery, Portland, Oregon  
               Parchman Stremmel Galleries, San Antonio, Texas
- 1995            Ochi Gallery, Sun Valley, Idaho.  
               Valerie Miller Fine Art, Palm Springs, California
- 1996            Chac Mool Contemporary Fine Art, Los Angeles, California
- 1998            Parchman Stremmel Galleries, San Antonio, Texas.
- 1999            Ochi Gallery "Recent Works". Sun Valley Idaho

SELECTED GROUP EXHIBITIONS

- 1970                   Art Gallery, California State University,  
                          Los Angeles: "Venice, California '70."
- 1971                   Los Angeles County Museum of Art: "Twenty-four  
                          Young Los Angeles Artists."  
                         Walker Art Center: "New Works for New Spaces."  
                         Minneapolis, Minnesota (catalogue)  
                         La Jolla Museum of Contemporary Art: "Earth,  
                          Animal, Vegetable, Mineral." California  
                         Henry Gallery, University of Washington:  
                          "Ten New Works from The Walker Art Center."  
                         Seattle, Washington
- 1972                   Betty Gold Gallery: "Chuck Arnoldi, Laddie  
                          John Dill, Ron Cooper - Drawings." Los Angeles  
                         Govett Grewster Art Gallery: "The State of  
                          California Painting." New Plymouth,  
                          New Zealand (catalogue)  
                         Pasadena Art Museum: "West Coast Art from the  
                          Permanent Collection." California  
                         ACA Galleries: "Looking West." New York (catalogue)  
                         Art Gallery, California State University,  
                          Fullerton: "Guy Dill/Laddie John Dill."  
                         Margo Leavin Gallery: "Sculptor's Drawings."  
                         Los Angeles
- 1973                   Loretto-Hilton Center, Webster College Art  
                          Gallery: "Some California Artists."  
                         St. Louis, Missouri  
                         Art Gallery, California State University,  
                          Northridge: "Jerry Anderson, Greg Card,  
                          Laddie John Dill and Peter Lodato."  
                         San Francisco Museum of Modern Art: "A Selection  
                          of American and European Paintings from the  
                          Richard Brown Baker Collection."
- 1974                   Art Gallery, University of California, Irvine:  
                          "Irvine Faculty."  
                         Santa Barbara Museum of Art: "Fifteen Abstract  
                          Artists." California (catalogue)  
                         Lang Art Gallery, Scripps College: "Light."  
                         Claremont, California  
                         Jack Glenn Gallery: "Fifth Annual Summer Show."  
                         Corona del Mar, California  
                         Art Gallery, Boise State University: "Richard  
                          Yokomi and Laddie John Dill." Boise, Idaho

Continued...

- 1975                    Newport Harbor Museum: "Modern and Contemporary Sculpture." Newport Beach, California  
                          Rose Art Museum, Brandeis University: "Three California Painters." Waltham, Massachusetts  
                          Los Angeles Institute of Contemporary Art: "Current Concerns, Part 1."  
                          Margo Leavin Gallery: "Drawings." Los Angeles University Art Museum, California State University, Long Beach: "A View Through." (catalogue)  
                          Frederick S. Wight Art Gallery, University of California, Los Angeles: "18 UCLA Faculty Artists." (catalogue)  
                          Newport Harbor Art Museum: "New Acquisitions, Extended Loans, and Selected Works from the Permanent Collection." Newport Beach, California  
                          Los Angeles Institute of Contemporary Art: "Collector's Choice."  
                          La Jolla Museum of Contemporary Art: "University of California, Irvine: 1965 - 1975." La Jolla, California (catalogue)  
                          Otis Art Institute: "Hecho en Mexico." Los Angeles  
                          Mount San Antonio College Art Gallery: "Expressions in New Media." Walnut Creek, California  
                          James Corcoran Gallery: "Selected Sculpture/Objects." Los Angeles  
                          Dootson-Calderhead Gallery: "California Show." Seattle  
                          San Francisco Museum of Modern Art: "Painting and Sculpture in California: The Modern Era." Also: Smithsonian Institute, Washington, D.C. (catalogue)  
1976                    Security Pacific National Bank: "Large Scale Paintings from the Collection of the Security Pacific National Bank." Los Angeles (catalogue)  
                          Charlotte Crosby Kemper Gallery, Kansas City Art Institute: "Spectrum '77 (Painting-Sculpture)." Kansas City, Missouri (catalogue)  
                          Otis Art Institute: "Corporate Art Collection." Los Angeles  
                          Laguna Beach Museum of Art: "Selections from Private Collections - Orange County." California

Continued...

1977 cont'd      Douglas Drake Gallery: "Laddie John Dill/  
Gary Sutton." Kansas City, Missouri  
Seattle Art Museum: "Recent Acquisitions '77."  
Washington

1978      University Art Gallery, California State University,  
Long Beach: "Black Dolphin Prints."  
galerie d + c Mueller-Roth: "Bildhauerzeichnungen."  
Stuttgart, West Germany (catalogue)  
Grapestake Gallery: "Three from L.A."  
San Francisco  
Indianapolis Museum of Art: "Painting and Sculpture  
Today." Indiana (catalogue)  
Trisolini Gallery, Ohio University: "Contemporary  
Prints from Landfall Press." Athens, Ohio  
Albright-Knox Gallery: "Painting of the '70s."  
Buffalo, New York (catalogue)

1979      Art Museum, California State University, Long  
Beach: "Selections from the Frederick Weisman  
Company Collection of California Art."  
Also: Corcoran Gallery of Art, Washington, D.C.  
(catalogue)  
E.B. Crocker Art Gallery: "Aspects of Abstract."  
Sacramento, California  
Art Gallery, California State University, Fullerton:  
"California Perceptions: Light and Space."  
(catalogue)  
American Academy of Arts and Letters: "Hassam  
Purchase Fund Exhibition." New York  
Dobrick Gallery: "Group Show - New Space."  
Chicago

1980      Joseloff Gallery, University of Hartford: "California  
Drawings." Connecticut  
Los Angeles Municipal Art Gallery: "It's All Called  
Painting." Los Angeles  
Landfall Gallery: "Drawings." Chicago  
Charles Cowles Gallery: "Group Show." New York  
James Corcoran Gallery: "Group Show." Los Angeles  
Zolla Lieberman Gallery: "Group Show." Chicago  
Gensler Associates: "Michael Todd/Laddie John Dill."  
Los Angeles  
University Art Gallery, California State University,  
Dominguez Hills: "Laddie John Dill: An  
Installation."

Continued...

- 1981      Museum of Contemporary Art: "Twentieth Century North American Painters." Sao Paolo, Brazil  
La Jolla Museum of Contemporary Art: "Artists Quilts: Quilts by Ten Contemporary Artists in Collaboration with Ludy Strauss." California  
Also: Los Angeles Municipal Art Gallery, San Jose Museum of Art, San Jose, California, and University Art Gallery, University of Texas, Arlington, Texas (catalogue)  
Art Center College of Design: "DECade: Los Angeles Painting in the '70s." Pasadena, California  
Fox Graphics Gallery: "Selected Prints Published by Landfall Press." Boston  
Washington Project for the Arts: "Neon Fronts: Luminous Art for the Urban Landscape." Washington, D.C.  
James Corcoran Gallery: "Summer Group Show." Los Angeles  
Thomas Baberor Gallery: "A California Summer." La Jolla, California  
Tower Gallery, Inc.: "California Artists: Sculpture and Paintings." Southampton, New York  
Judith Christian Gallery: "Forty Famous Californians." New York  
Montgomery Art Gallery, Pomona College: "Professor's Choice." Claremont, California  
Sheldon Gallery, University of Nebraska: "The Kansas City Show." Lincoln, Nebraska  
Art Gallery, California State University, Northridge: "Abstraction in Los Angeles, 1950-1980: Selections from the Murray and Ruth Gribin Collection."  
1982      Montgomery Art Gallery, Pomona College: "Contemporary Triptych." Claremont, California (catalogue)  
Nagoya City Museum: "L.A. Art: An Exhibition of Contemporary Paintings." Nagoya, Japan (catalogue)  
Art Museum, Sonoma State University: "Sculpture '82, A Contemporary Survey." Sonoma, California (catalogue)  
Musee d'Art Moderne de la Ville de Paris: "Exchange entre Artistes 1931-1982, U.S.A." Paris, France  
Contemporary Arts Museum: "The Americans: The Collage." Houston, Texas (catalogue)  
James Corcoran Gallery: "For Los Angeles Public Theater." Los Angeles

Continued...

1982 cont'd      Palos Verdes Art Center: "Relationships."  
                          Palos Verdes, California  
Los Angeles Municipal Art Gallery: "Selections  
                          from the Security Pacific Collection."  
Thomas Babeor Gallery: "Group Summer Show."  
                          La Jolla, California

1983                 Corcoran Gallery of Art: "Second Western States  
                          Exhibition: 38th Corcoran Biennial." Washington, D.C.  
                          (Traveled through August 1984)  
Linda Farris Gallery: "Drawings by Ed Ruscha,  
                          Billy Al Bengston, Tom Holland and Laddie John Dill."  
                          Seattle, Washington  
Welton Beckett Associates: "Art in L.A." Los Angeles  
Gumps Gallery: "Monotypes and Etchings from 3EP  
                          Publications." San Francisco  
Art Gallery, California State University, Fullerton:  
                          "Charles Arnoldi and Laddie John Dill."  
                          (catalogue)

1984                 Helen Lindhurst Gallery, University of Southern  
                          California: "3EP Ltd. - Selected Prints, 1979-1984."  
                          Los Angeles  
Museum of Contemporary Art: "The First Show:  
                          Painting and Sculpture from Eight Collections  
                          1940-1980." Los Angeles  
Koplin Gallery: "Olympiad: Summer 1984." Los Angeles  
Philippe Bonnafont Gallery: "The Artist and the  
                          Theatre: Set and Costume Design by Artists."  
                          San Francisco  
Hunsaker/Schlesinger Gallery: "Major Works by  
                          California Artists." Los Angeles  
Madison Gallery: "Neon on My Mind." Albuquerque,  
                          New Mexico  
Santa Barbara Museum of Art: "Art of the States:  
                          Works from a Santa Barbara Collection."  
Welton Beckett Associates: "Interactive Arts: Art  
                          and Architecture." Santa Monica, California  
Fine Arts Gallery, University of California, Irvine:  
                          "Selections from the Bill and Merry Norris  
                          Collection."  
World Headquarters, Bank of America: "Selections  
                          from the Bank of America Corporate Art Collection."  
                          San Francisco  
Ruth Bachofner Gallery: "Original Work on Paper by  
                          Southern California Artists." Los Angeles  
Fuller Goldeen Gallery: "Stars." San Francisco  
Gloria Luria Gallery: "Selected Works." Bay Harbor,  
                          Florida

Continued...

1985

Palo Alto Cultural Center: "Unity of Opposites:  
Art About Architecture." Palo Alto, California  
Functional Art Store: "Screens by Artists."  
Los Angeles  
Art Gallery, California State College, Stanislaus:  
"California: A Celebration of the Land."  
San Jose Art Gallery: "Works on Paper." San Jose,  
California  
Charles Cowles Gallery: "Abstract Relationships."  
New York  
Cedars-Sinai Medical Center: "Selections from the  
James Corcoran Gallery." Los Angeles  
San Francisco Museum of Modern Art: "art +  
architecture + landscape: The Close Pegase  
Design Competition."  
James Corcoran Gallery: "California: Sculpture."  
Los Angeles  
Ruth Bacherfner Gallery: "Accent on Glass."  
Los Angeles  
Fine Arts Gallery, California State University,  
Los Angeles: "Black and White Drawings from the  
David Nellis Collection."  
Chrysler Museum: "Contemporary American Monotypes."  
Norfolk, Virginia  
Rancho Santiago Community College Art Gallery: "Art  
Aglow." Santa Ana, California  
Bernice Steinbaum Gallery: "AdoRnmenTs." New York  
Pace Gallery: "Monotypes." New York  
Art Gallery, St. John's College: "Foundry/Process"  
Santa Fe, New Mexico  
Loyola Law School Gallery: "Lawyers Collect."  
Los Angeles  
Art Center College of Design: "Pasadena Collects:  
The Art of Our Time." Pasadena, California  
Thomas Baberor Gallery: "Selected Works." La Jolla,  
California  
Wallace Wentworth Gallery: "Paperworks Now."  
Washington, D.C.  
The Works Gallery: "Artists/Works."  
Long Beach, California  
Chemical Gallery: "A Mixture of Mediums. Selections  
from the Chemical Bank Art Collection." New York  
Wight Art Gallery, University of California, Los  
Angeles: "Teaching Artists. The UCLA Faculty of  
Art and Design."  
Cirrus: "A Southern California Collection"  
Los Angeles

1986

- 1987            Allied Arts Council of Southern Nevada/First  
                  Interstate Bank Regional Art Collection,  
                  Las Vegas, Nevada  
The Works Gallery. "A View Through/Revisited",  
                  Long Beach, California  
Korean Cultural Service: "CURRENTS - Eight  
                  Contemporary Artists, American & Korean",  
                  Los Angeles  
University of Hawaii at Manoa: "Glass: Another  
                  View". Honolulu, Hawaii  
Pence Gallery: Works on Paper". Santa Monica,  
                  California  
Yurakucho Asahi Gallery: "Prints by Los Angeles  
                  Artists", Tokyo, Japan (travelling exhibition)  
Sena Galleries West. "Arnoldi/Cooper/Dill",  
                  Santa Fe, New Mexico  
Stanford University Museum of Art. "The Anderson  
                  Collection/Two Decades of American Graphics,  
                  1967-1987. Stanford, California.  
Scott Hanson Gallery. "Summer/Selected Works",  
                  New York  
James Corcoran Gallery: "From the Sixties and  
                  Seventies". Santa Monica, California  
Elizabeth Leach Gallery. "Cirrus Editions, Ltd.",  
                  Portland, Oregon  
1988            Parallel Gallery. "California Gold", Del Mar,  
                  California  
Erie Art Museum. "Paper Thick/Forms and Images in  
                  Cast Paper", Erie, Pennsylvania  
Spaso House. "Twentieth Century American Art",  
                  Moscow USSR  
Thomas Babeor Gallery. "Summer 1988/Selected Works",  
                  La Jolla, California  
James Corcoran Gallery. "Lost and Found in California:  
                  Four Decades of Assemblage Art", Santa Monica,  
                  California  
Santa Monica Heritage Museum. "Art and Architecture",  
                  Santa Monica, California  
Roberts Art Gallery/Santa Monica High School. "Four  
                  Artists - Guy Dill, Laddie John Dill, Peter  
                  Alexander, Francine Matarazzo", Santa Monica,  
                  California  
Galleries of the Claremont Colleges. "Professors'  
                  Choice III", Claremont, California  
The Art Store. "Vessels", curated by Sharon Truax,  
                  Los Angeles, California  
California Arts Council and The Phebe Conley Gallery,  
                  The President's Gallery, California State University,  
                  Fresno. "Art in Public Buildings".  
1989            Works Gallery. "Three American Artists/Peter Alexander,  
                  Charles Arnoldi, Laddie John Dill", Long Beach,  
                  California  
Site 311. "Selections: 9 Los Angeles Artists", Works  
                  on Paper, Pacific Grove, California.

- 1989 (cont.) Kornbluth Gallery. "Collector Prints and Drawings", Fair Lawn, New Jersey  
Lincoln Plaza Art Gallery. "State of California: Art in Public Buildings, 1978-88", Sacramento, California  
Angeles Press/Westside Arts Center. "A Collector's Afternoon", Los Angeles, California  
LJ Gallery. "1ST Summer Group Show", Newport Beach, California  
Madison Art Center. "Coming of Age: Twenty-One Years of Collecting by the Madison Art Center", Madison, Wisconsin  
Andrea Marquit Fine Arts/Boston, Massachusetts.  
Gensler and Associates. Selected Works from the Corporate Collection of Pacific Enterprises, "Contemporary American Artists & Sculptors", Los Angeles, California  
Galeria Joan Prats/Ediciones Poligrafa. "Daylight Savings", Barcelona, Spain  
Sena Galleries West. Group Show, Santa Fe, New Mexico  
Interni Design, Inc. Group Show, Irvine, California  
Linda Farris Gallery. "20th Anniversary Year". Seattle Washington.
- 1990 Old City Hall Gallery. "Art in Public Buildings, 1978-1989." Redding, California  
Phoenix Art Museum. Contemporary Forum. Ianuzzi Gallery. Laddie John Dill and Harry Bertoia.  
United State Embassy, Ankara, Turkey. Frederick Weisman Art Foundation.  
Transamerica Building. "Artists Quilts". San Francisco, California.  
Eve Manes Gallery. Group Abstraction Show. Atlanta, Georgia.  
Christopher Grimes Gallery. Gallery Artists/Group Exhibition--Paintings, Sculpture, Works on Paper. Carmel, California.  
Santa Monica Heritage Museum. "Prints." Santa Monica, California  
Sena Galleries West. Group Show. Minneapolis, Minnesota.  
LJB Gallery. "2nd Annual Group Show." Newport Beach, California  
Andrew-Shire Gallery. "California, Now." Los Angeles, California  
Works Gallery South. Laddie John Dill/Lita Albuquerque. Costa Mesa, California.  
Greg Kucera Gallery. "Pilchuck Print Program 1990/ Monotype Exhibition." Seattle, Washington.  
1991 Sharon Truax Fine Art/Art Store Gallery. "Vessels." San Francisco, California  
Riverside Art Museum. "One over One: Contemporary Monotypes from Smith Andersen Press." Riverside, California

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| 1991 cont'd | Ersgard Gallery: "Constructive Concepts."<br>Santa Monica, California.   |
|             | The University of Hawaii Art Gallery: "The 4th International Shoebox Sculpture Exhibition."<br>Honolulu, Hawaii (Travelling exhibition)                                |
|             | Tacoma Art Museum: "Glass: Material in the Service of Meaning." Tacoma, Washington   |
| 1992        | Stremmel Gallery: "Small Works."<br>Reno, Nevada.  |
|             | U S WEST NewVector Group: "Prints from Pilchuck and Centrum." Bellevue, Washington.  |
|             | Valerie Miller Fine Art: "New Works, Charles Arnoldi, Woods Davy, Laddie John Dill, Michael Rubin." Palm Desert, California.   |
|             | Museum of Contemporary Art: "Recent Acquisitions: Selected New Works in the Permanent Collection and The Marcia Simon Weisman Collection."<br>Los Angeles, California. |
|             | Patricia Correia Gallery: "Point of View."<br>Venice, California.  |
|             | The Works Gallery: "The Spirit of Matter." Long Beach, California.   |
|             | Remba Gallery: "Different Places, Different Views."<br>Santa Monica, California.   |
|             | Gallery at the Plaza: "The Last Picture Show."<br>Los Angeles, California.   |
|             | Laguna Art Museum: "Sticks and Stones." Laguna Beach, California.  |
|             | Gallery of Functional Art: "Magnetism: Force Follows Function." Santa Monica, California.  |
|             | Magidson Gallery: Group Show/Selected Works, Curated by Susan Rush. New York, New York.  |
| 1993        | Whatcom Museum: "Clearly Art: Pilchuck's Glass Legacy." Bellingham, Washington. Traveling exhibition through October, 1995.  |
|             | Laguna Art Museum: "75 Works, 75 Years: Collecting the Art of California." Laguna Beach, California.   |
|             | BankAmerica Gallery/South Coast Metro Center: "5 GUYS." Costa Mesa, California.  |
|             | Charlotte Jackson Fine Art: Group Show. Santa Fe, New Mexico   |
|             | The Chrysler Museum: "Clearly Art/Pilchuck's Glass Legacy." Norfolk, Virginia.   |
|             | Stremmel Gallery: Group Show/"All Things Great but Small." Reno, Nevada.   |
| 1994        | Spring Street Gallery: "L.A. Rhythms." Los Angeles, California   |
|             | Boritzer/Gray/Hamano: "Big Littles." Santa Monica, California  |

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- 1994 con'd      Gallery Eden: "Jewels in the Heights." Rowland Heights, California  
                   Stremmel Gallery: "All Things Great But Small." Reno, Nevada
- 1995            Frederick R. Weisman Museum of Art, Pepperdine University: "Selections from the Frederick R. Weisman Museum of Art." Malibu, California  
                   UCLA Art Rental and Sales Gallery at the Armand Hammer Museum of Art and Cultural Center: "New Visions: Los Angeles Art in the 90's." Los Angeles, California  
                   Deanna Miller Fine Art: "Together Again for the First Time." Santa Monica, California  
                   F.A.C.T. Contemporary Exhibition Space: "Quintessential California." Laguna Beach, California  
                   UCLA Art Rental and Sales Gallery at the Armand Hammer Museum of Art and Cultural Center: "LA Current: Works on Paper." Los Angeles, California  
                   California State University, Fullerton: "Shape: Forming the L.A. Look." Fullerton, California.  
                   Deanna Miller Fine Art: "Big Artists Small Works." Santa Monica, California  
                   Gallery 258: "Four." Beverly Hills, California
- 1996            Deanna Miller Fine Art: "Paperworks." Santa Monica, California  
                   The Irvine Museum: "The Golden Land: Then and Now." Irvine, California.  
                   Santa Barbara Contemporary Arts Forum: "Acquiring Minds: Contemporary Art in Santa Barbara Collections." Santa Barbara, California  
                   Santa Monica College of Design, Art & Architecture: Faculty and Student Exhibition. Santa Monica, California.  
                   Artcore Brewery Annex: "Art You Can Live With." Los Angeles, California.  
                   Deanna Miller Fine Art: "Far East Meets West/Collaborative Art Works." Santa Monica, California.  
                   Frederick R. Weisman Museum of Art, Pepperdine University: "California Art from the Frederick R. Weisman Museum of Art." Malibu, California.  
                   Milwaukee Art Museum: "Landfall Press: 25 Years of Printmaking." Milwaukee, Wisconsin.  
                   Palm Springs Desert Museum: Steve Chase Art Wing and Education Center. Palm Springs, California.  
                   Gallery 258: "MASTERPIECES "R" US"". Beverly Hills, California.
- 1997            Bakersfield Museum of Art and the Todd Madigan Gallery: "Process Art West Coast, 70s, 80s 90s." Bakersfield, California.  
                   Susan Street Fine Art: "Artscape '97". Solana Beach, California.  
                   Susan Rush Fine Arts. "California '97". Sag Harbor, New York.

- 1997 cont'd      Frederick R. Weisman Museum of Art. "5th Anniversary Celebration: Contemporary Art from the Frederick R. Weisman Collections". Malibu, California.
- Stremmel Gallery. "all things great but small". Reno, Nevada.
- Armand Hammer Museum. "L.A. Currents". Los Angeles.
- 1998              Downey Art Museum. "Full House". Downey, California.
- Ochi Gallery. "Best of the Best". Sun Valley, Idaho.
- Gallery 258. "Faculty Show/Santa Monica College of Design, Art & Architecture". Beverly Hills, California.
- Nevada Museum of Art. "The Art of Collaborative Printmaking: Smith Anderson Editions". Reno, Nevada.
- Skidmore Contemporary Art. "Gold". Malibu, California.
- Cal State L.A. "Coastal Abstraction - Transcedence". Los Angeles, California.
- 1999              Addison/Ripley Fine Art. "10 x 10". Washington, D.C.
- California Center for the Arts. "THE ECLECTIC EYE: Selections from the Frederick R. Weisman Collections". Escondido, California.
- Watts Tower Arts Center. "LIVING WITH ART: Selected Works from the Collection of Alitash Kebede". Los Angeles, California.
- Armory Center for the Arts. "radical past: contemporary art & music in pasadena, 1960-1974". Pasadena, California.
- Norton Simon Museum. "Selections From Permanent Collection." Pasadena CA.

MUSEUM COLLECTIONS:

Corcoran Gallery of Art, Washington, D.C.  
Chicago Art Institute  
Greenville County Museum, South Carolina  
Laguna Beach Museum of Art, California  
Los Angeles County Museum of Art  
Museum of Contemporary Art, Los Angeles  
Museum of Contemporary Art, Sao Paolo, Brazil  
Museum of Modern Art, New York  
Museum of Modern Art, San Francisco  
Norton Simon Museum, Pasadena  
Oakland Museum  
Orange County Museum of Art  
Palm Springs Desert Museum  
Phoenix Art Museum  
Santa Barbara Museum  
Seattle Art Museum  
Smithsonian Institution, Washington, D.C.  
William Rockhill Nelsen Museum, Kansas City  
San Diego Museum of Art  
Louisiana Museum, Denmark  
Phillips Collection, Washington, D.C.  
Frederick Weisman Museum of Art, Malibu  
Museum of South Texas, Corpus Christi