

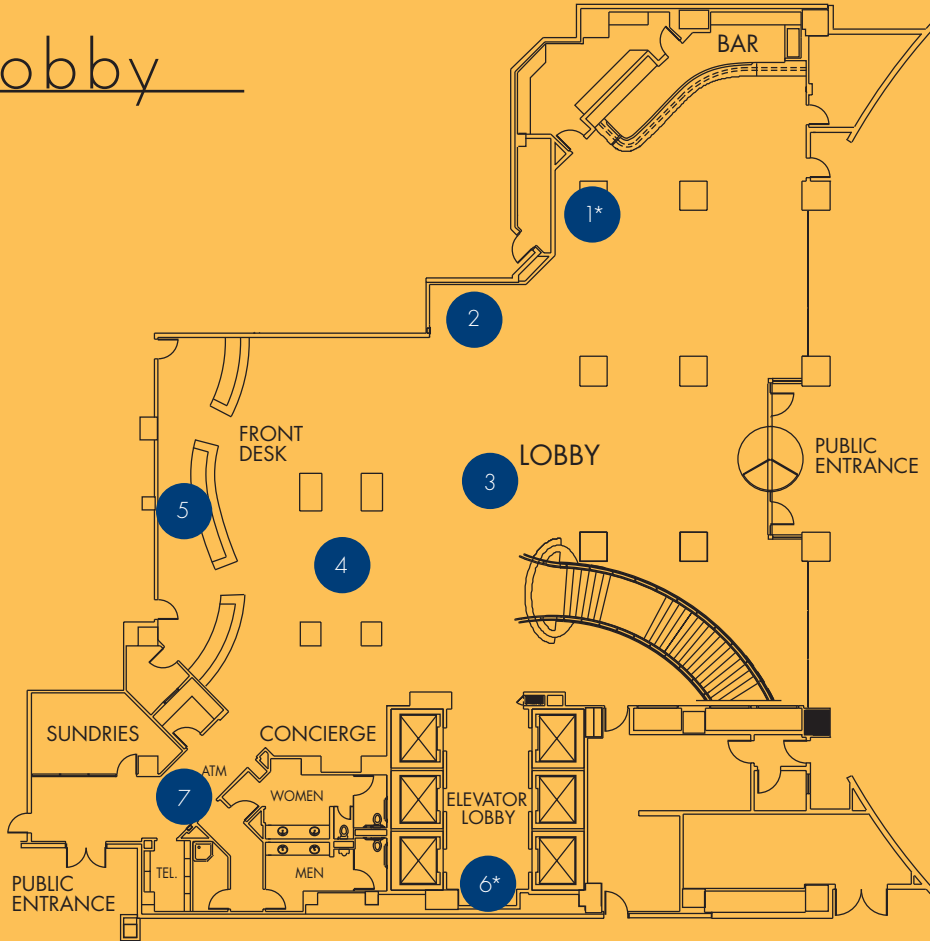
Buckler • Correa • Eoff • Estes • Exposito • Grant • Hashimoto • Haun • Katano • Lodato • Mizuno • Okun • Price • Rhoads • Ross • Yek • Willis • White • Van Tran • Van Genderen • Tomaselli • Ruscha

# art and architecture tour



RENAISSANCE  
HOLLYWOOD HOTEL  
CALIFORNIA

# lobby

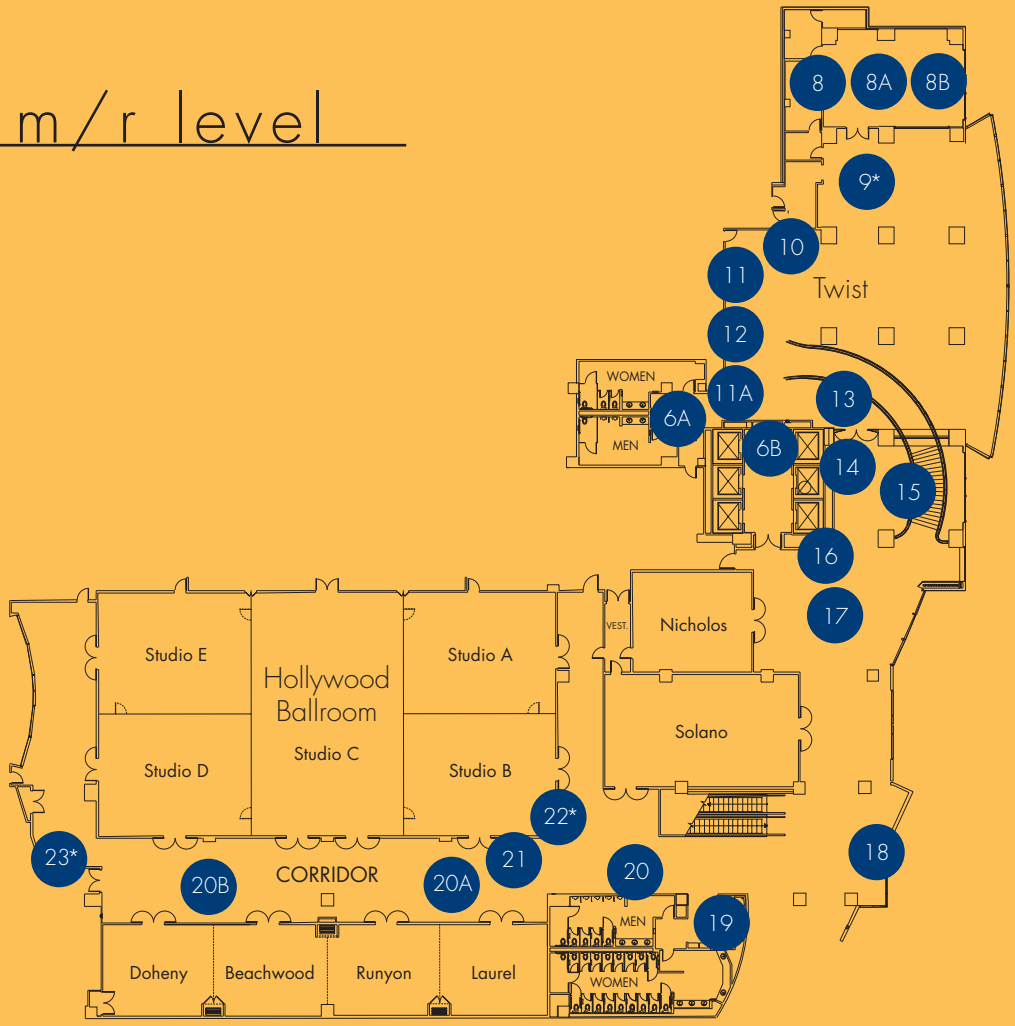


\*6A and 6B located on the M/R level and 1A located on 3rd Floor.

# about the art

1. **“Pop Rock Test Site (A)” and 1A “Pop Rock Test Site (D.C.)”–JASON EOFF (Lobby, Bar & 3rd Floor):** Jason Eoff’s color-saturated abstract images sum up influences that include minimalism and post-minimalism, finish fetish, pop-art and unusual energy of new digital technologies.
2. **“Moonless Mountains”–DAVID GRANT (Lobby):** Grant’s wall-mounted relief sculptures of various materials stretched over steel and fiberglass frames on which he has constructed hidden assemblages of objects beneath result in a provocative 3-dimensional field of camouflaged or revealed familiar objects.
3. **“Botanical Series, Iris -T”–FLETCHER BENTON (Lobby):** Benton’s sculptures are invariably finely crafted, lucid statements, firmly rooted in art historical constructivist tradition but overwhelmingly American and contemporary as well.
4. **“Moving Pictures”–CHARLES ARNOLDI (Lobby):** This work of simple abstract shapes of high-key color with complementary and secondary colors of lighter shades in inventive combinations is rooted in the Southern California school of Light, Color and Space. Though each panel in the mural can exist independently, the ensemble gains force and complexity by grouping.
5. **“Chakra Series”–PETER LODATO (Lobby, Reception):** Articulating and delineating reductive and pure spatial relationships, Lodato’s paintings seemingly glow from within, and their sparse geometry, either bands of color or compositions of shapes, suggests 3-dimensional space.
6. **“Untitled Commission #1” (Restaurant & elevators), 6A “Untitled Commission #2” and 6B “Untitled Commission #3”– YEK ( M/R Level):** The *New York Times* explained: “the paintings of Yek are painted on square panels whose edges curve slightly in and corners curl slightly forward. They appear to be unbelievably light, almost weightless.”
7. **“Heatwave”–KENNETH PRICE (Lobby, 3rd Floor & 20th Floor):** His originality of composition and flat, saturated color anticipated the Japanese “Anime” style.

# m/r level



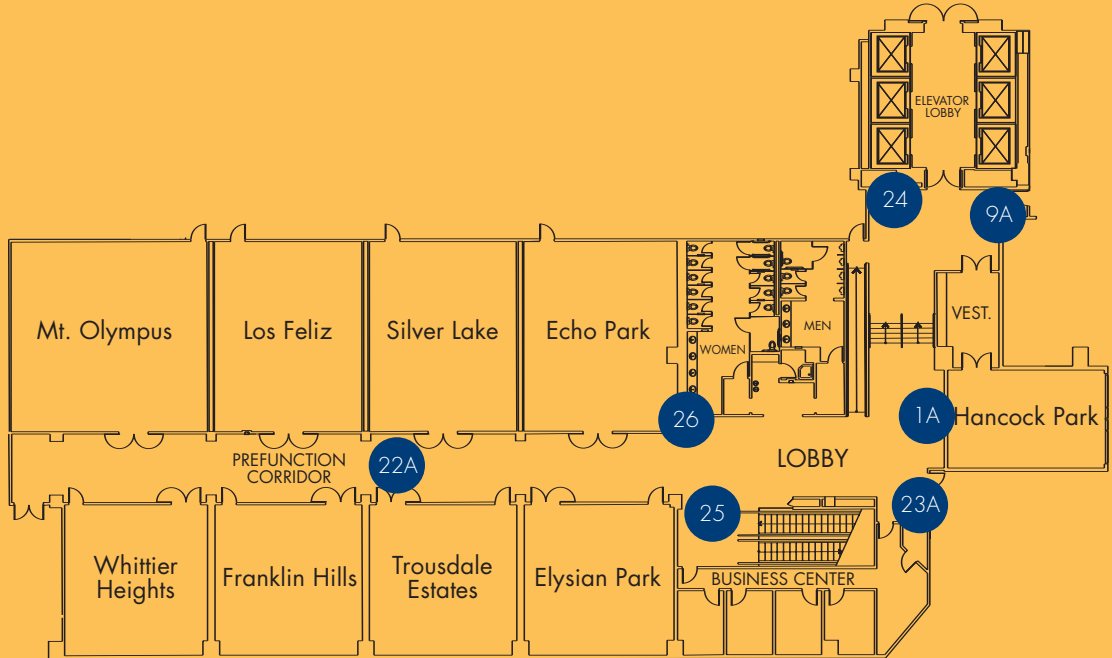
\*9A, 22A, 23A are located on the 3rd Floor.

# about the art

8. **"Little Later", 8A "JB-1" and 8B "JB-2" – MARC KATANO (M/R, Restaurant – Private Dining):** By utilizing multiple layers of shapes in various tones Katano creates an illusion of depth. Simultaneously, Katano allows his paint to drip down the surface of the canvas on each layer, reinforcing the two dimensionality of the surface. In this way, the work illuminates the dichotomous tension between imaginary and physical realities.
9. **"Untitled 2001" and 9A "Untitled 2000" – BART EXPOSITO (M/R, Restaurant & 3rd Floor):** Black outlines and flat expanses of solid color on stark white background canvas incorporate the "superflat" aesthetic popular here and in Asia.
10. **"Untitled-3 plates" – MINEO MIZUNO (M/R, Restaurant):** Mizuno has created a wide range of ceramic works from early utilitarian objects evolving into freestanding sculpture and assemblages of mounted wall pieces. All his works have highly expressive, abstract and painterly glazes.
11. **"16x14 to a High Power" and 11A "50 'v's for the Center of Your Face" – FRED TOMASELLI (M/R, Restaurant):** Tomaselli's visually dazzling works blur the boundaries of opposites: figuration/abstraction, art/decoration, art/craft. He assembles his works out of industrial pharmacological products and photo-collages.
12. **"Cliché Japanese" – JOHN BALDESSARI (M/R, Restaurant):** Baldessari's conceptual yet humorous work is characterized by a consciousness of language evident in his use of puns, and by the incorporation of material drawn from popular culture wherein lie multiple connotations.
13. **"Hookin Up" – CHRISTOPHER HAUN (M/R, Restaurant):** In an unusual collage/found object combination the artist explores color's physical relationship to space, movement, time and distance through architectural arrangements of fragmented images.
14. **"...caught up in the tangle created by a full blown me..." – MONIQUE VAN GENDEREN (M/R, outside Restaurant):** Van Genderen's works have garnered attention for their lyrical use of materials in combinations and compositions that recall color-field painting.

15. **"Giant Yellow"–JACOB HASHIMOTO (M/R, outside Restaurant):** The small paper kites on slim bamboo rods suspended in vertical rows from above shift and move with the flow of air, creating an environment of dappled light and shimmering shadow.
16. **"Solar Oscillation"–LITA ALBUQUERQUE (M/R, near Restaurant):** The use of gold and depiction of the moon reveals Albuquerque's ongoing odyssey into physical and philosophical dimensions.
17. **"The Mystery of Dee Man Inside"–JAY WILLIS (M/R, outside Restaurant):** In these works, images and structures are often based on issues referring to the human struggle and the search for inner peace.
18. **"Sylkie's Skin"–KAIT RHOADS (M/R):** This "skin" acts as a buffer zone between the outer world and the self. Inside of it an area of peace is created, a haven that changes one's perceptions of the outside world.
19. **"Nest" and "Crane"–DIANE BUCKLER (M/R, Restroom Foyer):** In her own words... "As a feminist project, it is my goal to include the subjective experience of the figure, particularly the figure of woman, in the narrative of my images."
20. **"Trellis", 20A "Hidden Agenda" and 20B "Sunflower"–MERION ESTES (M/R):** Estes' lush, layered collage paintings relate to the post-modern tradition of nature-based abstraction.
21. **"Reciting Chlorophyll"–TAM VAN TRAN (M/R, studio B):** The *Los Angeles Times* writes: "From the top edges, Tran has suspended thousands of fine orange lines, whose superimposed grids recall the streets of city maps. Tran clusters together solid blocks and spheres of bright color to form structures at once organic and techno."
22. **"Hollywood" and 22A "The Neighborhood & Canyons"–RICHARD ROSS (M/R & 3rd Floor):** "Gathering Light" (which is also the title of a recent book of his work), Ross has brought his selective and quixotic eye to each composition, all of which were commissioned for the Renaissance Hollywood Hotel.
23. **"Hourglass" and 23A "Home with Complete Electronic Security System"–EDWARD RUSCHA (M/R & 3rd Floor):** From his early powerful "word" pictures and influential books he has moved through experimentation with language and imagery, popular media, abstraction and representation.

# 3rd level



# about the art

24. **"Skedakor Dracula" – BILLY AL BENGSTON (3rd Floor, wall across from Hancock Room):** Bengston "took much of the inspiration for the look and feeling of his early work from the car and bike cultures of Southern California", using repeatedly the forms of the chevron and the iris ('Dracula') as centralized, iconic images.
25. **"Isozaki's LA MOCA Pyramid" – JENNY OKUN (3rd Floor, top of escalator):** Over the course of Okun's 28-year career, she has been creating highly experimental photographic images of boats, landscapes, and buildings. Okun's more recent work of highly abstract images using colored plastic cutouts achieves an intense, extravagant range of high-keyed color.
26. **"Web Sampler 28, 29, 30, 2001" – PAE WHITE (3rd Floor):** Pae White has become known for her design-referencing artwork and transformation of the ordinary through artistic intervention.
27. **"Ten Stair Black Rail" and "Red Stair" – MARIO CORREA (outside Fitness Center, 5th Floor – not shown on map):** "Red Stair" and "10 Stair Black Rail" were featured in Correa's first solo show at the highly regarded Acuna-Hansen Gallery. With a cutting-edge urban vision, Correa reveals a painting language within landscapes of handrails, stairs and ledges viewed from the vantage point of a skateboard.