

The image is an abstract graphic design featuring a black background. On the left side, there are large, overlapping organic shapes in bright pink and orange. A vertical line of black and orange runs down the center. On the right side, there is a solid pink rectangular block in the upper right and a solid orange rectangular block in the lower right. The text is located in the bottom right corner of the orange block.

San Francisco
20th Century Art & Design Show
2008

20sf

show information



san francisco
20th century
art and design
show & sale

9.10 – 9.14 2008

herbst pavilion, fort mason center

thursday saturday 11am 7pm
sunday noon 5pm

admission \$20 [includes show catalog and re-entry]
valet parking \$10

featuring 50 premier national and international
exhibitors presenting decorative and fine arts from
all design movements of the 20th century.

preview gala

benefiting the san francisco
museum of modern art

wednesday, september 10
7pm 9pm

honorary co-chairs: heleen and charles schwab

preview gala guests will enjoy the decorative stylings of stanlee
gatti and fabulous culinary creations by paula le duc fine catering,
including full open bar guests will also be provided with free
admission to sf20 lectures, complimentary valet parking, a show
catalog, a gift bag and unlimited weekend admission

platinum circle entry at 4pm
gold circle entry at 5pm
silver circle entry at 6pm
supporter entry at 7pm



dolphin promotions

for modernism show information contact dolphin promotions, inc
florida po box 7320, fort lauderdale, fl 33338
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The San Francisco Museum of Modern Art is delighted that Dolphin Promotions will be producing the 1st Annual San Francisco 20th Century Art & Design Show (SF20) from September 10-14, 2008. For five days, San Francisco and the Bay Area will host the first ever, high-end exhibition and sale exclusively dedicated to 20th century decorative and fine arts. We at SFMOMA believe that this show will not only be of great interest to those in the art and design community, but also a broad audience of collectors and patrons of the arts.

SF20's opening preview gala on Wednesday, September 10th, promises to be one of the major social events in San Francisco. SFMOMA is thrilled to be the benefactor of the event.

All of us here at SFMOMA look forward to this inaugural show and the opportunity to help foster greater awareness and appreciation of 20th century art and design.

Sincerely,

Neal Benezra
Director
SFMOMA

honorary committee & sponsors

we thank the sf20 honorary committee along with our corporate and media sponsors

Helen and Charles Schwab, Co-Chairs

Jill and Andrew Barnett
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WELCOME TO SF20



Welcome to the 1st Annual San Francisco 20th Century Art and Design Show & Sale (SF20). We are proud to bring this amazing exhibition to San Francisco—a city with a long history of support for the arts. We are so pleased that you could join us for this inaugural event!

We would like to thank the San Francisco Museum of Modern Art (SFMOMA) for supporting SF20 as the beneficiary of our preview gala, and Helen and Charles Schwab for serving as Honorary Co-Chairs. We also wish to thank all the members of the SF20 Honorary Committee for their support—especially Elaine McKeon and Jill Barnett for their encouragement and involvement in the planning sessions for the event.

Our special thanks to Stanlee Gatti for believing in SF20 from its inception, and of course for his amazing decorative styling that has transformed Herbst Pavilion into an incredibly chic and modern oasis. Also thanks to Allison Speer for her creative and tireless efforts to help us organize and publicize this new and unprecedented event and to Paula Le Duc Fine Catering for their incredible culinary creations.

We also wish to thank our corporate sponsors: 1st Dibs, Boucheron, Ferrari & Maserati of San Francisco, and Wright; and media sponsors: California Home & Design, Modernism Magazine, San Francisco Magazine, and 7X7 Magazine. A very special thanks goes to Michael Bruno of 1st Dibs for traveling cross-country to present our keynote lecture. We appreciate Martine Newby of Didier Antiques and Peter Fetterman of Peter Fetterman Gallery for sharing their experience with us by hosting booth chats.

We want to thank Jacques-Pierre Caussin for publishing such an elegant show catalog, Cara Greenberg and Jo Lauria for their fascinating articles, and all the advertisers who supported this effort.

Thank you to Ken Fulk for his fantastic interpretation of 20th century modern in his designer vignette, and to Gerard O'Brien for conceptualizing and coordinating the very special J.B. Blunk exhibition.

SF20 brings together fifty of the most prestigious exhibitors from across the U.S. and Europe specializing in decorative and fine arts that represents all design movements of the 20th century. They are amongst the most knowledgeable authorities in their fields, and we hope you will take time to meet them, ask questions and take advantage of their expertise.

Finally, we wish to express our great appreciation to all of the SF20 exhibitors, many of whom have traveled great distances to be here—for all their efforts to make this one of the most beautiful tributes to 20th century art and design that we have ever seen.

Again, thank you for your support! We hope you enjoy SF20 and look forward to seeing you again next year at our 2nd Annual San Francisco 20th Century Art and Design Show & Sale on September 9-13, 2009.

Sincerely,

Rosemary Krieger



Rosemary Krieger
President
Dolphin Promotions



Gordon Merkle
Media Director
Dolphin Promotions



Charles Walter
Executive Assistant
Dolphin Promotions



Jacques-Pierre Caussin
20th Century Consultant
& Catalog Publisher

lectures & contributors

WELCOME TO SF20



CARA GREENBERG is a longtime writer and editor specializing in interior design, furniture, antiques, and collecting. She is the author of *Mid-Century Modern: Furniture of the 1950s* and *Op to Pop: Furniture of the 1960s*, among other books; a contributing editor at Metropolitan Home and Home Miami, and a frequent contributor to many other national magazines and newspapers. She also scouts and styles locations for several design magazines, and is an avid gardener in Brooklyn and upstate New York.



JO LAURIA is an independent curator and an art and design historian with a degree in art history from Yale University and in studio art from Otis College of Art and Design. She was the former assistant curator of decorative arts at the Los Angeles County Museum of Art (LACMA), specializing in modern and contemporary decorative arts, craft, and design. She has published widely in the field, organized numerous museum exhibitions, and produced and directed multimedia presentations and documentary films.

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sf20 lecture schedule

michael bruno, 1stdibs

do the planet a favor

buy antiques and vintage design

thursday, september 11 • 10am

fort mason conference center

meet michael and learn how the former san francisco real estate sensation transformed the world of design with the creation of his website, 1stdibs.com

martine newby, ba mphil fsa

the unexpected art: jewelry by artists

friday, september 12 • 10am

sf20 booth #219 didier antiques

martine's lecture will be an introduction to the influence major post-war painters and sculptors worldwide had on the art of adornment

peter fetterman, peter fetterman gallery

collecting fine art photography

everything you've always wanted to know

saturday, september 13 • 10am

sf20 booth #207

peter fetterman, a major international expert and collector of fine art photography, will be lecturing on collecting fine art photography; everything you've always wanted to know

admission: \$10 per lecture*

*lecture series included with platinum, gold, and silver ticket purchase.

searching for the light

by Jo Lauria Independent Curator and Art Historian



The histories of art and science have intersected at many points along the continuum of time. The Age of Enlightenment aptly marks the opening chapter in the story of how scientific and technological discoveries about light affected art making. Some of the first theories of the properties of light were published by the English physicist Isaac Newton in 1704. In his book, *Optiks: Or a treatise of the reflections, refractions, inflections and colours of light*, Newton sets forth his experiments with light, explaining “ways to reflect, focus, bend, split, and project rays of light, which, he theorized, moved in straight lines according to geometric laws.”¹

Through his scientific explorations and “revelatory definition of light as a ray composed of particles,” Newton launched an era of investigation into the science of light, illuminating the path for artists in the “modern era.”² Within decades of Newton’s discoveries, European painters were incorporating principles of optics into their landscapes by using brush and palette to carefully delineate the effects of transient light -- how it governed the luminosity of the landscape relative to the time of day. Understanding the light properties prompted painters to modulate the intensity of the “atmospheric” brightness to convey a morning, afternoon, or an evening scene true to known scientific principles and enhanced by painterly observation. The artistic quest to record the evanescent effects of sunlight and shadow led naturally to the practice of *plein air* painting (begun as early as the 1850s) and was the inspiration for the vivid color experiments and dynamic brushstrokes of the French Impressionists who evolved a more dramatic method of “painting light.”

Fast-forward to the late twentieth and early twenty-first centuries: Light is still critical to the process, interpretation, and presentation of art. For telling evidence of the crucial role that light plays in art making in the post-modern era one needs only to survey the works of artists associated with



Top Left: fig.1 Craig Kauffman “Green Red” 1965

Left: fig. 2 Craig Kauffman “Untitled” (Loop Series) 1969

Above: fig. 3 Craig Kauffman “Untitled” (Bubble Series) 1968-1969



the California Light-and-Space art movement that emerged in the late 1960s in and around Los Angeles. Key among this group are contemporary artists Craig Kauffman, Larry Bell, and Helen Pashgian who are recognized as pioneers in the field of perceptual aesthetics; an improvised term attempting to describe their enduring embrace of creation and invention in utilizing light properties as source material and spectacle.

These three L.A. artists began their artistic careers as painters, and all attended illustrious schools in the area. Their shift from generating 2-dimensional art tied to opacity (paint on canvas and/or paper) to creating 3-dimensional sculptures comprised of transparent materials came in the mid-to-late 1960s when perceptual inquiry-- light as subject -- became the primary focus of their art making. Experimentation with new materials and technologies developed by the aerospace, electronics, auto, and film industries engendered the production of their technically and aesthetically innovative sculptures: luminous and seductive objects made of industrial materials and born of factory processes that had never before been imagined, could never before have been fabricated. Kaufman's work with vacuum-formed and painted plastics, Bell's application of vacuum coating and vapor depositing on glass and paper, and Pashgian's experiments with casting and molding the translucent materials of resin, industrial epoxy, and acrylic represent a fusion of art and science un-

dreamed of during Newtonian times. Reflecting on the regional culture and distinctive energy of Southern California during this period, art historian Bolton Colburn makes the following observations:

"One important notion was the sense that boundaries could be transcended and that new paradigms were needed to replace the old. Concurrent with this idea came the belief that it was possible to realize heretofore only imagined creative possibilities. These new thoughts and imaginings took physical shape in plastic (resin and fiberglass in particular) because of its potential for absolute moldability. The West Coast, with its space-age technological materials and its lack of encumbering traditions, provided the perfect atmosphere for such experimentation."³

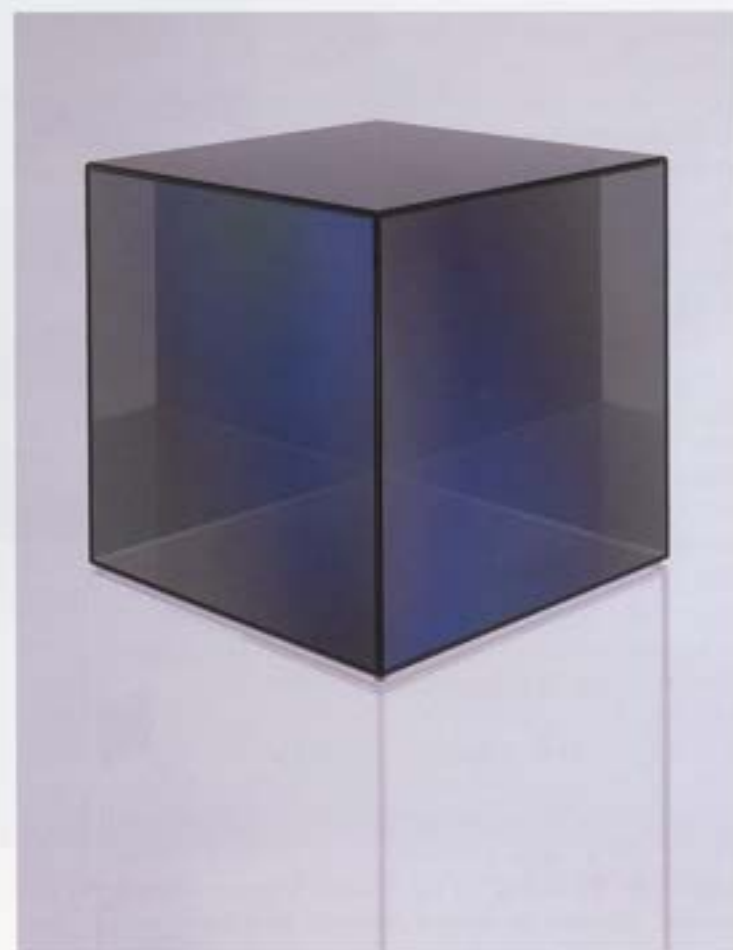


fig. 5. Larry Bell "Cube 17" 2008

Craig Kauffman has explored various shapes and painterly effects in his vacuum-formed Plexiglass sculptures since he began working with this material and process in the 1960s. In fact, Kauffman is credited with pioneering the use of plastic as material appropriate for art.⁴ Kauffman's work with plastics began with the so-called "erotic thermometer" and "hockey-stick" silhouettes (fig. 1 "Green Red," 1965) that were vacuum-formed in low-relief Plexiglass akin to dimensional letters on commercial signs). In this series, Kauffman emphasized strong figure-ground relationships in the single-object-based compositions through jarring color juxtapositions. Kauffman progressed to the "Loops," the more lyrical, ethereal, and seemingly dematerialized rectangular sheets of acrylic which are looped and folded over a suspended wire, and hung a strategic distance from the wall. The inward-facing surfaces of the acrylic sheets are air-brushed in gradations

of Kool-Aid shades (imagine electric-colored, supercharged Rothko compositions) so as to cast rays of colored light on the wall directly behind (fig. 2, "Untitled," 1969).

Since the 1970s, Kauffman seems to have settled on biomorphic, deliciously color-radiant, expansive relief sculptures that float on the wall (fig. 3, "Untitled," (Bubble Series 1968-1969). Spray painted on the inside with layered auras of opalescent lacquers, and formed into variously rounded geometric shapes resembling bubbles, lozenges, doughnuts, dishes, and ellipses, these hollow plastic sculptures glow from within and alter the light and space in the room. Commenting on the visual effect of the "Bubbles," art critic Susan L. Jenkins noted, "Together the layers of colors create a delicately ethereal yet translucent appearance by allowing light to pass through and integrate with the object. The consequence of these experiments was the introduction of an ambient perceptual phenomenon into the experience of Kauffman's objects that was similar to that found in the work of such artists as Robert Irwin and Larry Bell."⁵

Although the sculptures of Craig Kauffman and Larry Bell share the commonality of amplifying sensate experience, Bell's exploration of optical properties followed a very different course. The seductive, fragile beauty and visual lightness of glass, not plastic, became Bell's source of inspiration, and the cube became his iconic form. "Glass does three things quite beautifully," Bell explained, "it transmits light, it reflects light, it absorbs light. and you can play with the reflections."⁶ In Bell's earliest glass boxes, some sections of the four sides are mirrored and other sections remain clear (fig. 4, "Untitled," 1962-63). In this way, Bell exploited both the reflective and transparent qualities of glass, and provided the viewer with a partial glimpse through matter to the limit of the other side. By setting up the tension between transparent and opaque, this work becomes a collage in glass that reveals a subtle perceptual shift upon close scrutiny. Viewers are coaxed to experience the inside of the cube while simultaneously encountering the outside of the structure. Further, depending on the viewer's position relative to the cube, they encounter their own reflected image.

Further probing the possibilities of altering a viewer's perceptual experience of the cube, Bell began to experiment with a vacuum evaporation process, referred to as inconel-coating, that was employed in the movie business to tint optical lenses. Essentially, inconel-coating is a method of applying a thin, iridescent film of chemicals to a glass surface through vacuum evaporation. The "sleight of hand magic" of the coating is that it changes the way light impacts the surface without changing the surface of the glass. Since 1963, Bell has been running through the "infinite number of permutations" the six sides of the cube present to create optical illusions, mainly varying the color of the glass, the

saturation and graduation of the coating, and its positioning: sometimes the inside surface of the glass is coated, sometimes the outside, and other times both surfaces are coated, rendering each cube "similar but different" (fig. 5, "Cube 17" 2008). By varying the opacity and reflective capacity of the panels, multiple light experiences are possible, including the most theatrical of effects, visual dematerialization. Thinking outside the box, Bell has engineered the vacuum coating process to deposit layers of aluminum and silicon monoxide to paper, a technique that

imparts a shimmering iridescence to the surface of the paper. Bell refers to these as the "Vapor" and "Mirage" drawings (fig. 6, "MSHFBK 7," 1978 – mixed media on paper). Characteristic of all of Bell's artworks, these paper pieces evoke the illusion of depth and volume, and vibrate with luminosity.

Helen Pashgian had also been casting about for the means to achieve the transmission of light through a transparent material that would allow a view to the inner dimension. "I was looking for a material that would be all about light," Pashgian asserted in a recent interview, "the transferring, transmitting and capturing of light."⁷ In the late 1960s Pashgian made the leap from painting to plastic when she "stumbled upon" polyester resin, an industrial material developed for aerospace applications. Fascinated by the potential of this high-tech, newfangled, transparent

substance, Pashgian began to experiment with resin and acrylic. Her investigations were further intensified by participation in the artist in residency program at Cal Tech (Pasadena) in the early 1970s. The residency program promoted the marriage of art and science, and Pashgian was teamed with chemical engineers and fabricators who facilitated the realization of her artworks.

Pashgian's experiments in pouring, painting, and casting resin resulted in her first bodies of work, the "domes" and "spheres" (figs. 7 & 8, "Untitled," 1969; "Untitled," 1969 – four views of a single piece). Small, sensuous, colorful, and translucent, these orb-like pieces with embedded abstract forms glimmered from within, creating haloes of luminous hues and the illusion of infinite dimensionality. As much substance as void, these cast resin objects tweaked the viewers' perception of color, light, and space.

Pashgian's pursuit of deploying ambient and transferred light as her basic compositional component appears in her later wall sculptures comprised of frosted Plexiglass sheets that frame or surround internal elements—vessels made to hold and reveal what's inside. The interior forms, simple and geometric, are composed of industrial epoxy and/or shaped metal. Behind the translucent scrim of the Plexi, these shapes absorb and reflect the surrounding light, eventually dissolving into infinite space as the viewer changes perspective (fig. 9, "Untitled #10" 2006). Crisp, geometric, and reductive, these light-filled sculptures exult the ethereal, and reveal the intangible.



fig. 6, Larry Bell "MSHFBK 7 1978)



fig. 7 Helen Pashgian Untitled (1968)

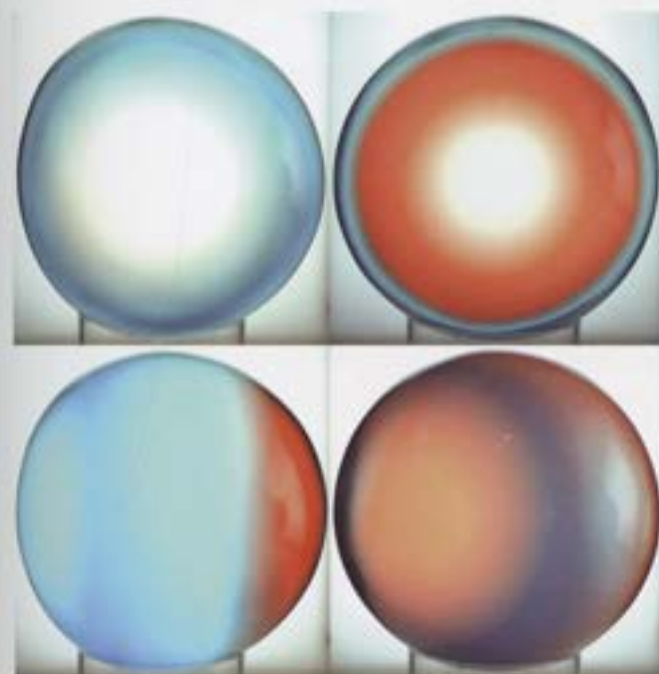


fig. 8, Helen Pashgian Untitled (1968)

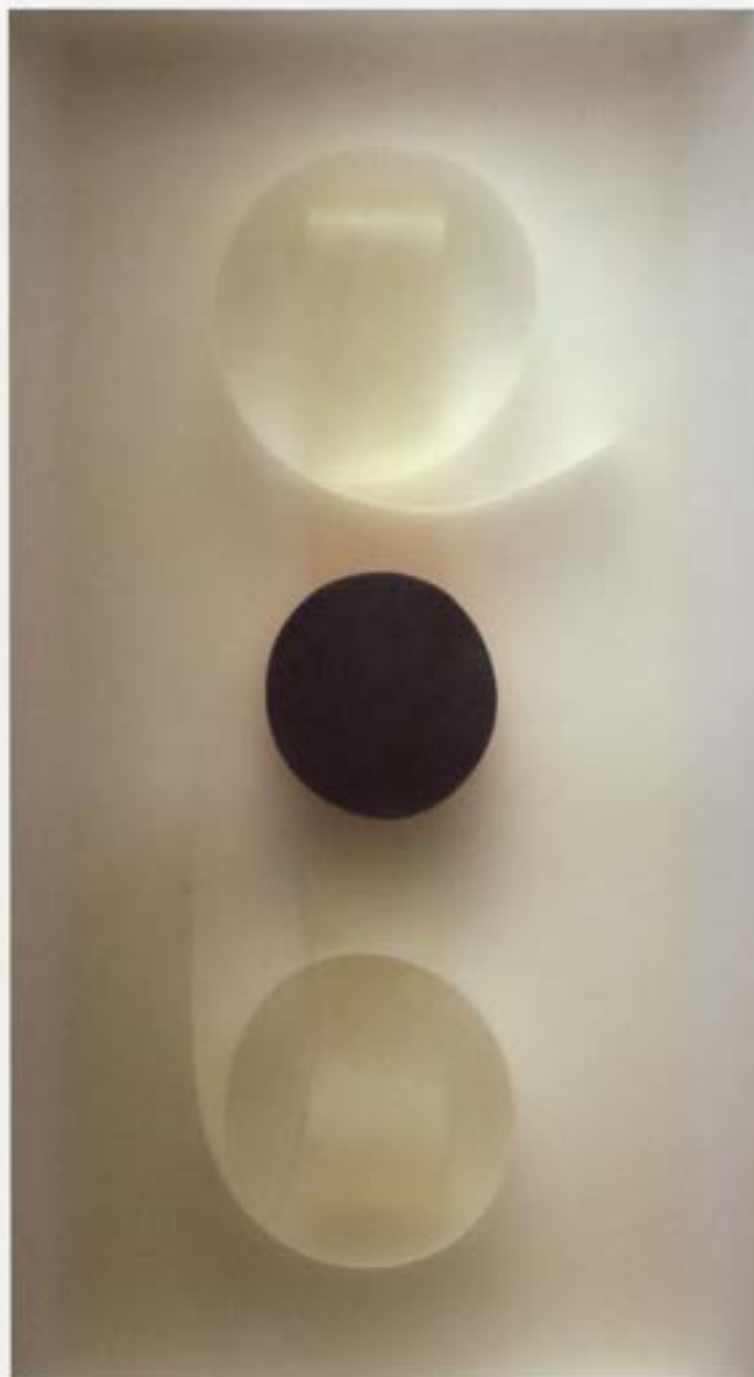


fig. 9, Helen Pashgian Untitled #10 (2006)

As if touched by a lightning rod, these three artists sparked a new way to perceive light, and exploited new technologies to realize their vision. Each chose the material for its immutable qualities -- transparency, fragility, clarity; its ability to change and bend, capture and release, reflect and refract light; and each innovated processes to control its optical properties. The resulting effect conveyed through the sculptures is the heightening of the viewer's perceptual awareness of color, light, and space--especially space, in all its manifestations, encompassing both the architectural (surrounding), and volumetric (interior) space. These artists discovered early in their careers that the interface of light and surface was their medium, that the invocation of optical sensations was their creative objective. Like the scientists of light who come before them, they have made the dynamics of perception their constant investigation and creative muse.

NOTES

1. Joyce Henri Robinson, "Let There Be Light," *Museum News*, (November/December 2001): 27
2. *Ibid.*
3. Bolton Colburn, essay in *Shape, Forming the L.A. Look*, exh. Cat. (Fullerton, California: Main Art Gallery/Visual Arts Center, California State University, Fullerton, 1995): 8
4. Robert MacDonald, essay in *Craig Kauffman: A Comprehensive Survey, 1957-1980*, exh. Cat. (La Jolla, California: La Jolla Museum of Contemporary Art, 1981).
5. Susan L. Jenkins, "Craig Kauffman," *Arts Magazine*, (March 1967): 264-265.
6. Anthony Haden-Guest, "Reflections of a Glass Master," *Financial Times* (June 23/June 24, 2007): Life and Arts Section II--Collecting.
7. Conversation with Helen Pashgian, July 2008, Pasadena, California.

- Fig. 1, 90 x 46.5 x 8 inches, Courtesy of Frank Lloyd Gallery
 Fig. 2, 94 x 50 x 9 inches, Courtesy of Frank Lloyd Gallery
 Fig. 3, 43 x 89 x 15 inches, Courtesy of Frank Lloyd Gallery
 Fig. 4, 12 x 12 x 12 inches (Cube) on standing Plexiglass base; Photography by Anthony Cufha, Courtesy of Frank Lloyd Gallery
 Fig. 5, 12 x 12 x 12 inches (Cube) on standing Plexiglass base; Photography, Larry Bell Studio, Courtesy of Frank Lloyd Gallery
 Fig. 6, 39 x 27 inches, vapor drawing on black Fabriano paper; Photography, Larry Bell Studio, Courtesy of Frank Lloyd Gallery
 Fig. 7, 5 x 5 x 5 inches, Courtesy of Samuel Freeman Gallery
 Fig. 8, 8 x 8 x 8 inches, Courtesy of Samuel Freeman Gallery
 Fig. 9, 61 x 34 x 5 inches, Courtesy of Samuel Freeman Gallery

WIRING

