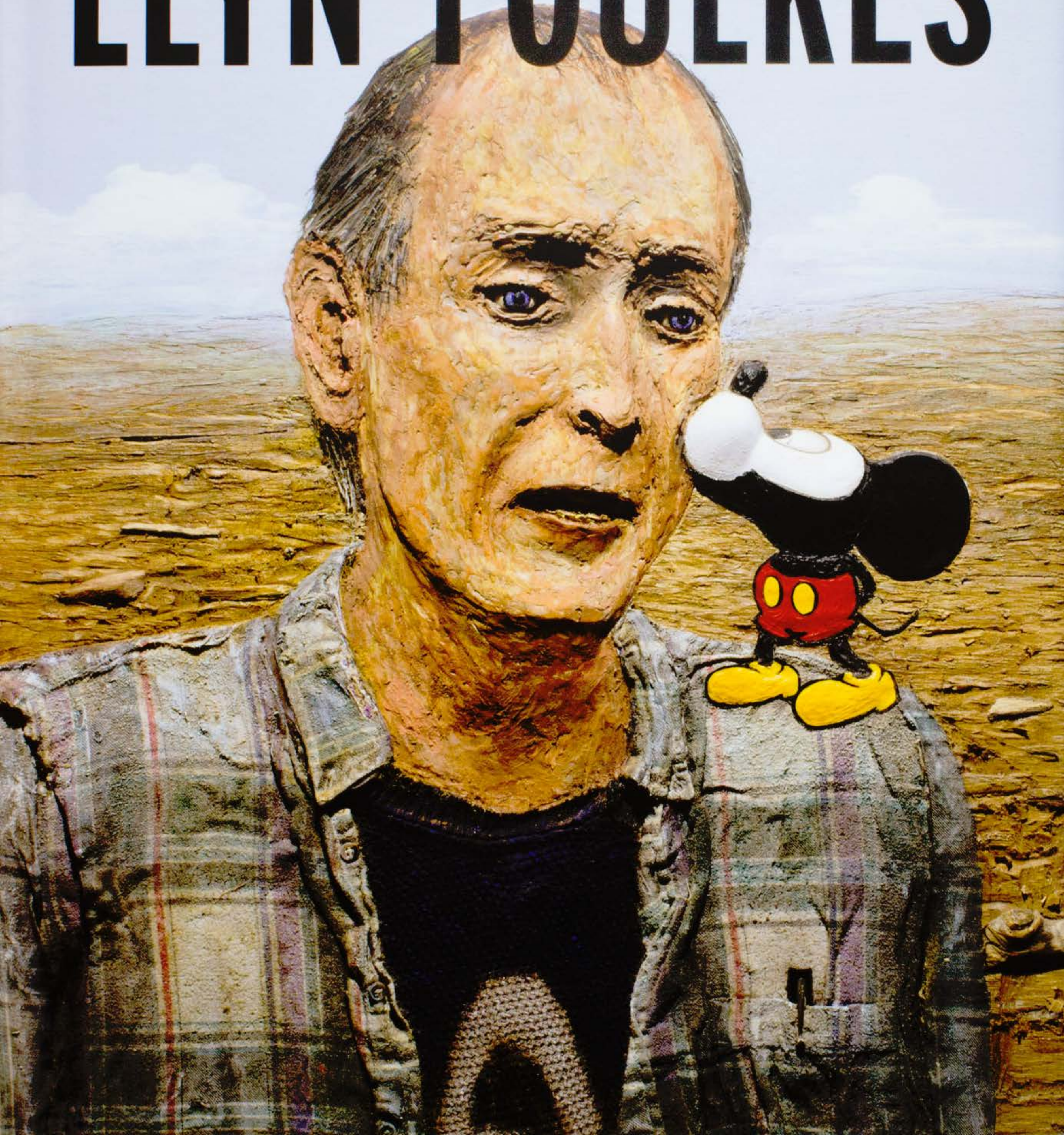
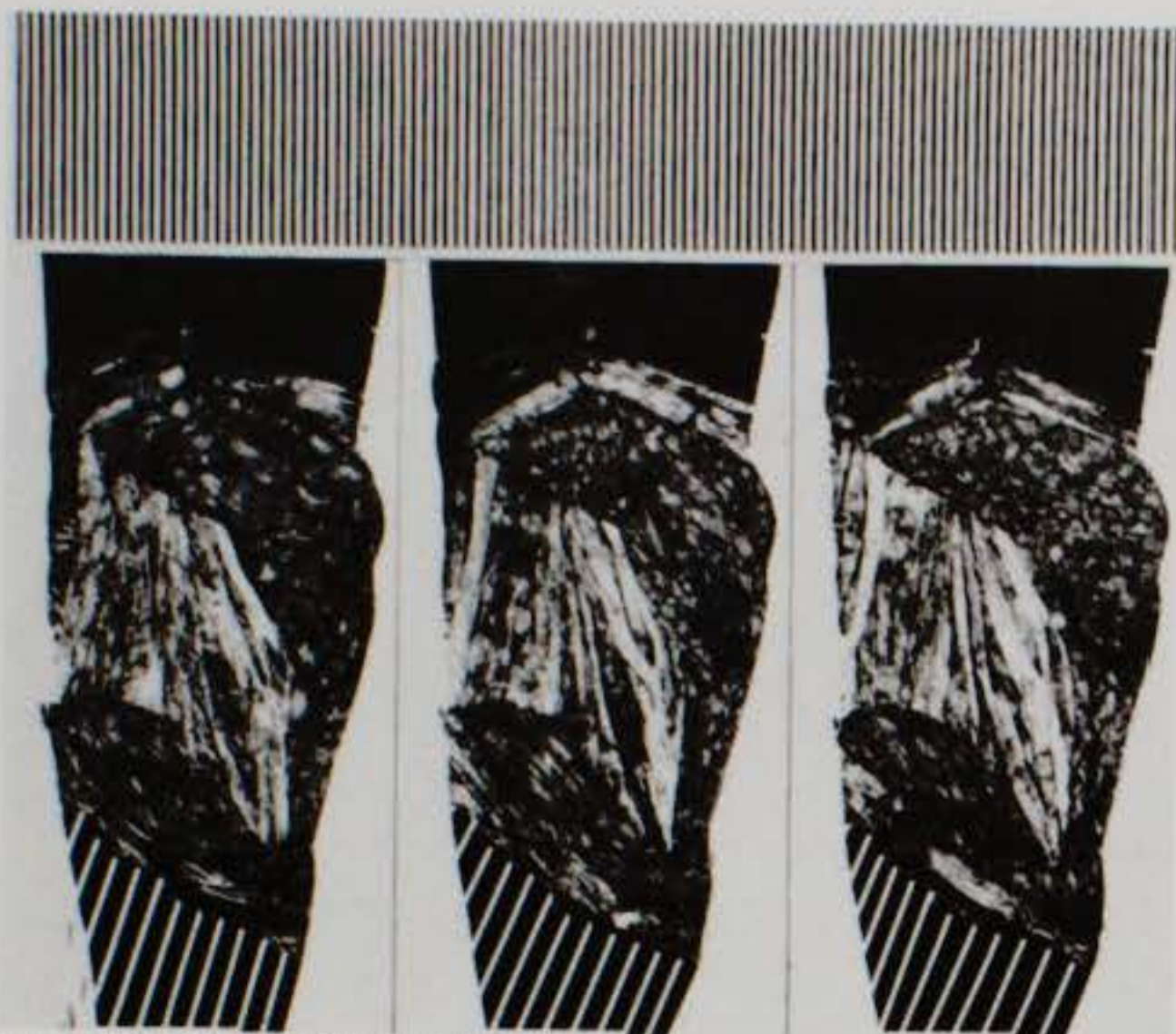


LLYN FOULKES



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Llyn Foulkes



Llyn Foulkes, "untitled," 96x108", 1963.

Llyn Foulkes, "Cow," 15x18", 1963.



Llyn Foulkes, "Junction 410," 79½x93", 1963.



Llyn Foulkes, "Death Valley," 65x65½", 1963.



LLYN FOULKES, born Yakima, Washington, 1934, lives in Pasadena. Studied music and art, is a graduate of the Chouinnard Institute, 1957-59. Served in the U.S. Army in Europe, 1954-56. One man exhibitions: Ferus Gallery, Los Angeles, 1961; Pasadena Art Museum, 1962. Now shows with the Dilexi Gallery.

Foulkes is a powerful, strong and gripping image maker of Baconian horror. Whereas Bacon's morbid and shocking imagery is of a psycho-erotic origin and lashed with frenzy and guilt, Foulkes' art is a personal reliquary—he reconstructs an imaginary past that haunts him like a mirage. This past is so far removed from an everyday vision of life that at first sight it appears to be associated with intense morbidity, even, perhaps, insanity. He actually likes things of which most people would be frightened. He likes the imagery and world of Poe, but does not follow the same romantic programme. He is, instead, a serious formalist with a strong and powerful sense of anticlimax. This feeling of freedom from mawkish sentiment, combined with an absolute refusal to allow good taste in painting to overtake his personal sense of what painting is about, gives his art its raw, unnerving effect.

Each work is a very distinct and separate experience based on a strong and formal order, often with a compulsive repetition of format and a deluge of apparently similar images controlled by a high technical innovation. He constantly creates and invents fresh means to enlarge and express his insights. Inside his narrow, restricted and almost monochromatic palette of black, dark brown, grey and white he creates a tremendous range of dynamics. Gold and red appear sparsely in certain paintings, not as a decorative highpoint, but rather a dramatic one. Typical of his images is either a black cross—a reminder of fascism, death and dreadful violence, or a photographic rocky landscape anthropomorphised with faces, flesh and fingerprints. Again there is always a formal break up of images within images, paintings within paintings, paintings of a photograph with a photograph within.

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