interested in the question of narrative. How photography is distinct from, but connected to, other narrative forms
is a concern in Crewdson’s work. Shown together for the first time, the pieces in this exhibition represent the work of 19 contemporary American artists who employ a diverse range of media to examine issues of human experience.

Peter and Eileen Norton began seriously collecting art in the 1980s. Since that time, the focus of their attention has been on emerging artists who pursue new visual forms as a means of expressing socially significant issues. Work by these artists is distinguished by a narrative quality that draws the viewer into a world that is often disturbingly real and familiar.

In 1973, the Norton collection of contemporary art included works by Wifredo Lam, Reinhold Heil, Sam Francis, Richard Serra, and Frank Stella. Shown together for the first time, the pieces in this exhibition represent the work of 19 contemporary American artists who employ a diverse range of media to examine issues of human experience.

In Crewdson’s work, nothing is left to chance. Formal elements such as composition, lighting, and framing are artist built in his studio.

Crewdson, Elliott Green, Tim Ebner, and Judy Pfaff.

The exhibition have attained a great deal of notoriety and success — among them, Alexis Rockman, Gregory Crewdson, and David Cronenberg, and David Lynch. The artist himself cites Spielberg’s Close Encounters of the Third Kind as a

inspiration for his work.

The profusion of digital technology has produced a familiarity with fabricated reality from artifice in a media-saturated culture. While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emergence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emergence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

In 1986, Elmer abandoned his industrial-fused abstract work for richly impastoed figurative paintings. Drawing inspiration from children’s nature books, garden manuals, and religious images, Elmer began creating colorful images reminiscent of those seen in illustrated storybooks. Seemingly fanciful characters, like the Wolf and the Grapes)

and painted panels. Much of Ebner’s early work was based on the comic-strip nature of the work and, at the same time, draws attention to the hand of the artist. Emphasizes the comic-strip nature of the work and, at the same time, draws attention to the hand of the artist.

Commenting on this combined process of painting and drawing the artist stated, “The pencil lines get a muchнее интересный вопрос о повествовательности. Как фотография отличается, но связана с другими формами повествования.

Crewdson, Elliott Green, Tim Ebner, and Judy Pfaff.

The exhibition have attained a great deal of notoriety and success — among them, Alexis Rockman, Gregory Crewdson, and David Cronenberg, and David Lynch. The artist himself cites Spielberg’s Close Encounters of the Third Kind as a

This artist started with a pencil drawn sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emergence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emergence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emerence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emergence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.

While Green’s imagery appears to be anti-academic, the artist playfully incorporates traditional iconography into his work. It takes the ego out of it on both sides. But then later, of course, you realize, well—it is about me.”

Green’s work is selfreferential in its drawing attention to the process of creating art. In Emergence 46, for example, the artist started with a pencil sketch placed directly on the gesso. Using diluted acrylics, Green painted the faces and background with a wash of color and built-up other areas with layers of paint. The original pencil lines remain visible, the viewer feels connected to the artist’s intention.
This exhibition showcases a significant gift from international art collectors Peter and Eileen Norton to the Haggerty Museum. The Museum will benefit greatly from the infusion of work by leading contemporary artists. Thanks are due to Susan Cahan, Senior Curator and Director of Arts Programs, Norton Foundation and to Tom Solomon, freelance curator, Los Angeles for his role in selecting the Haggerty to receive this gift.