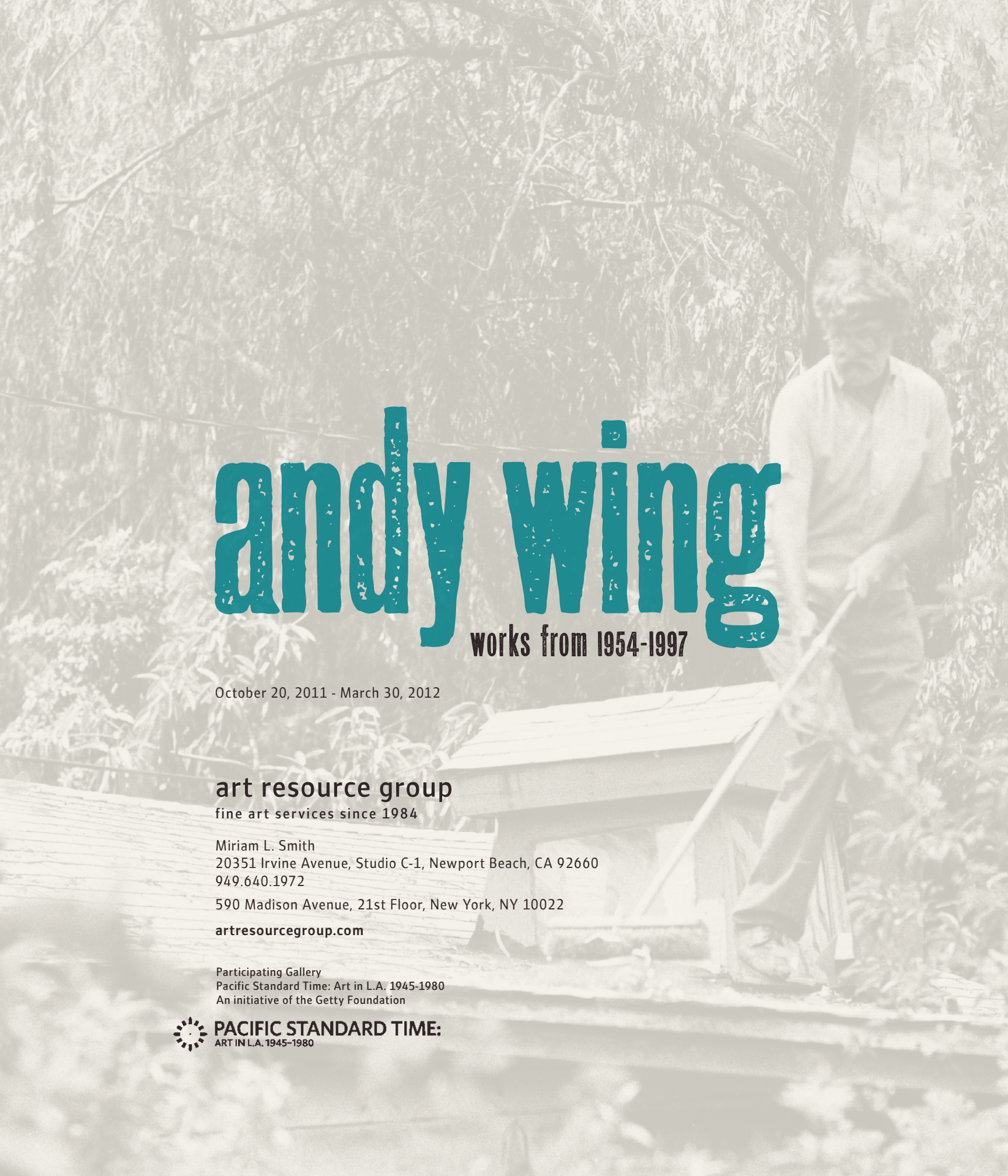




andy wing

works from 1954-1997



andy wing

works from 1954-1997

October 20, 2011 - March 30, 2012

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Participating Gallery
Pacific Standard Time: Art in L.A. 1945-1980
An initiative of the Getty Foundation



PACIFIC STANDARD TIME:
ART IN L.A. 1945-1980



acknowledgments

The unique challenge faced by an art dealer has always been to seek out compelling works. For this reason, among many others, I am extremely gratified to present to you the art of Andrew (Andy) Staley Wing (1931-2004).

In honor of its 25th anniversary, the Art Resource Group is proud to participate in *Pacific Standard Time: Art in L.A., 1945-1980*, a collaboration among the Getty Foundation, the Getty Research Institute, and more than 60 cultural institutions across Southern California celebrating the birth of the L.A. art scene. This exhibition is a significant addition to the Pacific Standard Time program, as Andy's work demonstrates the unique influence of the Southern California art scene and physical environs on a gifted young East Coast painter who went on to contribute meaningfully to the advancement of modern art in this region.

Independent curator Carole Ann Klonarides has brought great enthusiasm and insight to her research and analysis of Andy's work for this catalogue essay, for which I am especially grateful. Her astute remarks will be added to the growing body of scholarship in Southern California and American abstract art, a movement of increasing interest to collectors, curators and art dealers around the world.

I thank Nancy Wing for her help and support in the production of this exhibition and catalogue. Her unwavering devotion to her brother Andy was very much in evidence as she assisted us with primary source research and regaled us with stories from Andy's amazing life. Andy's nephew, Adam Kaplan, is a conscientious caretaker of his uncle's work and legacy; he offered us vital assistance in the selection and conservation of the works in this exhibit.

Many other contributors worked diligently behind the scenes to ensure that the many facets of this exhibition reflect the thoughtfulness and passion that Andy brought to his own work. I thank Art Resource Group Gallery Director Nora Desruisseaux for her unwavering attention to the coordination of this publication, including the arduous task of creating the chronology, and for her meticulous research that filled in the gaps in Andy's biography; Kris Evans-Degen for her friendship and for her editing and proofing work; and Lilla Hangay, the remarkable designer of this catalogue, for her vision, zeal and unique eye for detail.

Our research would not be complete without the assistance of the Getty Foundation; Bolton Colburn, former director of the Laguna Art Museum, Grace Cook Anderson, Curator of Exhibitions at the Laguna Art Museum and Lindy Narver, Assistant Librarian at the Laguna Art Museum; Mark Chamberlain, who shared photographs from the archives of his BC Space Gallery; the Bard Alumni Association; and Jeff Ryan of the Cal State Long Beach Art Department. Beverly Inskeep of the Collector's Choice Gallery generously shared with us key archival information as well as her memory of Andy bringing her armfuls of calla lilies to thank her for exhibiting his work. Photographs of Andy at work, taken by Laguna Beach artist and historian Douglas Miller during the 1970s and 1980s, enhance our discussion of Andy's unique process.

In keeping with Andy's passion for experimentation, we have incorporated elements of interactive media in this exhibition. Susan Sherman of SVC, International generously made available video interviews with Andy that she produced for PBS in 1987, enabling us to share Andy's own voice with our audience and viewers on the Internet. Tom O'Hara's detailed photography of Andy's work highlights each of Andy's gestures, and Dustin O'Hara and Michael Fouquette developed the fascinating interactive multimedia components of this exhibition, all of which are available at andywing.artresourcegroup.com.

Finally, I gratefully acknowledge Andy's numerous enthusiastic and gracious friends, neighbors, collectors and fellow artists who have created a groundswell of support for this project by volunteering time and resources.

May this exhibition and catalogue serve to highlight Andy Wing's artistic merit and provide both insight into and appreciation for his contributions to the vibrant Southern California art community.

Miriam L. Smith
Art Resource Group

Earth Speaks, 1971
Acrylic on panel
20 x 18 inches
50 x 45 centimeters

foreword

Andy Wing was one of the most authentic people I have ever known. His actions and outlook underscored his generous spirit and the unique way in which he was both amused and galvanized by the world around him. His art, his causes, his friends and his lifestyle were at once reflections of him and the agents that shaped him as an artist and a person.

It was my great privilege to become friends with Andy Wing in 1974 when I first moved to Laguna Beach; as was typical for Andy, we remained close friends until his death. It is an honor to continue our relationship by serving as the representative of his artistic estate and showcasing his life's work in this exhibition.

Andy never chose the path of least resistance. Throughout his life and his art, he followed a distinct pattern of setting a goal and then thoughtfully, creatively, and spontaneously developing his own unique path toward that destination. In the 1950s, for instance, it was highly unusual for a modern artist from a cultured family of creative writers and artists to leave the sophisticated urbanity of New York City for the idyllic sunshine of Laguna Beach. But Andy, already trained at Bard College and the Art Students League in the tenets of Abstract Expressionism, envisioned a method of making art directly influenced by nature; he saw no better venue for this type of creation than Southern California.

Andy's awareness of nature and the seasons permeates his artistic process. He worked in the landscape of his Laguna Canyon home, on his deck, or on the roof, depending on the light, his mood, and how spry he felt that day. He threw vessels of pigment mixed with rainwater onto his panels and shaped canvases, beginning each gesture "in the heel of his shoe" and allowing every aspect of his being, the wind, and the sun to exert an influence on the paint as it exploded onto his visceral compositions.

"The moment when you become an instrument, rather than an ego, when the work is coming through you," Andy said in a 2001 video interview with BC Space Gallery owner Mark Chamberlin, "that's what's really exciting."

"The materials of painting are
the materials of myself." – Andy Wing

The studio and garden he constructed for himself off Laguna Canyon Road and Woodland Drive was a fitting expression of Andy's essence. Building on his forward-thinking passion for conservation, Andy constructed his home to have as little impact on the environment as possible, incorporating features such as an extensive system for capturing rainwater for reuse in his art and kitchen. He stored all manner of urban debris and wooden forms found in nature in an area of his Laguna Beach property he referred to as his "recyclery," from which he would select objects to repurpose in his artistic compositions.

Even the process of getting to Victory Walk for a visit with Andy was poetic: it required thoughtfulness, imagination and a willingness to forgo modern conveniences. Leaving their car in a grove of eucalyptus trees just off Laguna Canyon Road, visitors walked along footpaths lined with picket fences and flowers, passing cottages built in the 1930s and gardens filled with wild purple-blossomed sage and hillsides of nasturtiums in full bloom, reminiscent of Van Gogh's village of Arles, France. Andy relished the changing of the seasons in the canyon, noting each year in his letters to friends and family the day the tanagers returned to feast on loquats.

Andy's love and respect for the environment extended far beyond his gratitude for its influence on his art. He was, by his own estimation, a member of "countless" environmental groups, abhorred waste, and was a tireless activist, writing op-ed pieces for local newspapers and leading protests. He furthered his activism in his witty, popular, long-running column in the Coast Line News, "Gleanings," which focused mainly on environmental and political issues facing Orange County.

"Gleanings" referred to the nature of Andy's reportage: he observed happenings and currents within the community and spoke with a variety of sources, including friends, fellow artists and people he'd met on the street. Carole Ann Klonarides has

Andy searching the "recyclery,"
his collection of found objects, c. 1987.
Photo courtesy of the artist's estate.



chosen this title for her essay. Gleaning is the practice of gathering the crops that remain after a harvest, and Andy's passion for conservation, for ensuring that nothing went to waste, echoes the sentiment behind this practice.

Andy Wing's artistic output was extraordinary, as evidenced by the number of his paintings that are included in private and corporate collections. Yet his influence extended far beyond his art, and I encourage you to read the chronology included in this catalogue to gain a better understanding of the man, the forces that shaped him as a person, and his many storied and meaningful contributions to his community.

Andy had a strong presence in Laguna Beach because of his art and community activism, as well as his commanding stature. Yet the very physicality that set him apart limited his ability to follow the standard artist's practice of traveling to promote and exhibit his work. It was often uncomfortable for him even to walk, so he was usually seen biking around town. Long distance travel was a daunting task for Andy, and later, as his heart condition grew more disabling, such opportunities were even less feasible. Despite that fact, Andy developed a strong following through the Festival of the Arts, which drew visitors from around the world to his studio. Nonetheless, he has



Wing working on a construction in his outdoor studio, November, 1981. Photo by Douglas Miller.

yet to receive the recognition he is due within the wider communities of the Southern California and national art scenes. I am grateful to the Getty Research Institute and *Pacific Standard Time: Art in L.A. 1945-1980* for offering the opportunity to showcase Andy's important body of work on a larger stage.

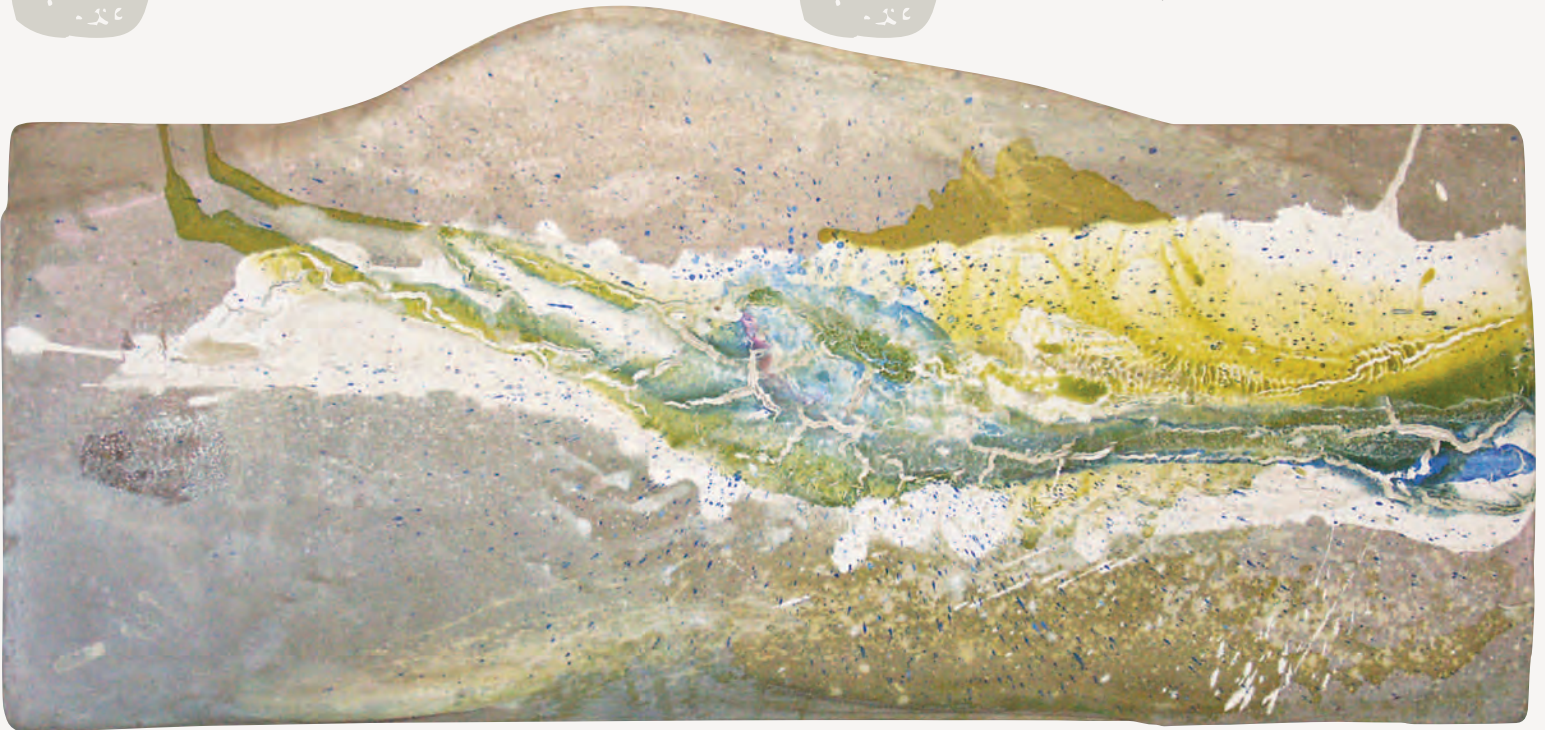
Just as Andy shaped his frames and canvases, he shaped so much of his community. As a member of the boards of the Laguna Art Museum and the Festival of the Arts, Andy established high standards for contemporary art in Orange County that made him a force for positive change. This exhibition is designed to honor his memory and spirit and to reflect the richness and significance of his body of work.

Miriam L. Smith
Art Resource Group



gleanings

by Carole Ann Klonarides



Creation is dominated by three absolutely different factors: First, nature, which works upon us by its laws; second, the artist, who creates a spiritual contact with nature and his materials; third, the medium of expression through which the artist translates his inner world. Of those three components only one, the medium, is material.¹

Opposite page
A photo from the announcement for Andy's
1963 exhibition at the Wooden Horse
Gallery, depicting the artist at work.

Passage, 1966–86
Mixed media on shaped canvas
21 x 43 inches
52.5 x 107.5 centimeters

As with most art made in Southern California over the last half of the twentieth century, the multidimensional work of Andrew Staley Wing defies simple categorization. It wasn't about Hollywood and it wasn't part of "The Cool School," or "The L.A. Look," as defined by art critics and historians, particularly New York-based writers starting in the 1960s and 1970s.² Unique in its vision and execution and created between 1957 and 2003 in Laguna Beach—a community somewhat isolated from the Los Angeles art scene—Wing's work is outside of the clichéd definition of a Los Angeles art sensibility. Derived from Abstract Expressionism, it challenges and broadens the established constructs of metaphysical angst with its vistas of surface, light, and color, while incorporating the total involvement of body and spirit. It is about material and process: it is also anti-illusionistic, and very much about the outdoor environment in which it was created, which sets it apart from other work being made in California at that time. His work differs, however, from the anti-illusionistic work of New York conceptual artists like Lynda Benglis, John Duff, and Eva Hesse, who were interested in the ephemerality and temporality of process and material. More of a Modernist disciple of Paul Cézanne's analytical approach to nature, Wing was interested in permanence and building form with color by using natural and synthetic materials, in particular acrylic resins, which he admired for their ability to make permanent all they touched. Cézanne said, "Everything vanishes, falls apart, doesn't it? Nature is always the same but nothing in her that appears to us lasts. Our art must render the thrill of her permanence, along with her elements, the appearance of all her changes. It must give us a taste of her Eternity."³

Made with a philosophical approach akin to that of his generation's *Whole Earth Catalog*, the work pre-dated most of the sculpture, painting, photography, and performance made in Los Angeles today that has a do-it-yourself (D.I.Y.) sensibility of sustainable art-making and living.⁴ In his art, in his community work, and in his writings in the local newspaper, Andy Wing dedicated a great deal of energy in understanding the correspondences and relationships between art, nature and life.

As a California artist, he started by making his work in the backyard outdoor "studio" of his Thurston Park/Laguna Canyon home, nestled under a grove of eucalyptus trees. In an overarching series that he titled *Environmental Paintings and Murals* (1959-1986), Wing made paintings without using a brush, in an interpretative rather than representational or scenic approach. Moving up and down jerry-rigged ramps, he twisted and turned his large body, in what appeared to be a



choreographed dance, while dripping, splattering and pouring buckets of paint with collected rainwater on canvases or large sheets of paper. Sometimes they were laid on the mosaic paths he had made with scavenged materials from construction sites and local businesses, and the paint would flow over the edge and saturate the surrounding ground. When the paint hardened, the earth could be peeled back, creating a new material to be recycled in a future work. Sometimes leaves found their way into the wet pools of pigment, acrylic and water – they often became permanently affixed to the work, a vestige of the environment in which it was made. Wing sometimes took the branches of trees and pressed them into the back of the stretched canvas, bowing it into unusual shapes and geometric patterns.

The painting *Passage* (1966 and 1986) was made in this fashion, formed into the shape of a eucalyptus leaf with the surface built up sculpturally by molding it with "plastic mache," a combination of polymer acrylic medium, sand, glass, sawdust and, on occasion, his pet's fur that had been shed. On this surface Wing built up washes of saturated color and medium that in their translucency would capture light. For extra panache, he flecked the collected fiberglass dust from a neighboring surfboard shop on top of the layered, wet paint to accentuate the light from within. When the Santa Ana winds blew, dust and earth found their way into the paint, adding to the desired overall effect.



Wing called this style of painting an “organic” and “indirect” process that allowed for the possibility of “phenomenal occurrences” in tonality, with the desired outcome being textured layers of paint that assimilate the changing elements of nature, “a unique, harmonious color expression.” He investigated a variety of approaches and styles, incorporating the newest painting techniques and scientific innovations into the use of plastics, resulting in an introduction to a whole new spectrum of synthetically produced color. Ironically, a mid-century introduced technology, water-based acrylic synthetic resin/polymer emulsion paint, was the medium Wing chose to make his paintings in nature. When talking about his art, Wing often mentioned the medium used by its technical name, so it is worth bringing attention to how very involved he was in the technology of paint. Dr. Otto Rohm, who invented acrylic resin, which transformed into acrylic paint and Plexiglas, and Otto Haas, a manufacturer, formed the company Rohm & Haas Chemicals, which has a plant in La Mirada, California.⁵ Rather than go to art supply stores, Wing would go there to buy large cans of Rhoplex AC-33 or 34, an acrylic-emulsion paint binder, and then to Commerce, to get Liquitex dyes such as (PH)Thalos (Green and Blue), Naphthols (Reds), and Azos (orange, red, and yellow), which he mixed with oxide pigments (earth colors) or whiting as an extender (Calcium Carbonate), creating a combination of color influences both transparent and opaque.

Although his work is not similar in appearance to the sculpture of the California “Finish Fetish” artists like Larry Bell, John McCracken, and Craig Kauffman, who use non-traditional art materials such as glass, plastic, and polyurethane resin, Wing’s work does share an interest in the semi-transparency of the “miracle” plastics of the ‘60s, and the visual oscillation of the soft and fierce light particular to Southern California. The title of *(Sun Spot) Black Sun* (1962–63), a painting from *The Scroll Series*, refers to the blinding effect of light when confronted head-on. On a file folder, Wing scribbled, “In nature, light creates the color; in the picture, color creates light.”⁶

An example of his acuity in the creation of his own colors and use of paint is *Sea Form Transformed* (1967), another work from *The Scroll Series*, made in the indirect method on lengths of butcher paper up to 12 feet, and 4 feet in width. This series of paintings was started after completing his Master of Arts thesis exhibition in 1962 at California State University, Long Beach. While there, Wing engaged in a thorough examination of Titian and the Venetian Masters’ painting techniques in the use of grounds, under-painting, glazes, and scumbling and applied what he learned to the principles of indirect painting. Researching and collecting pigment powders from around the world, he often used different grinds and qualities that, when mixed with great quantities of water and applied in thin

Sea Form Transformed, 1967
Acrylic and paper on canvas
47 x 98 inches
117.5 x 245 centimeters

washes, created an organic “scumble” when the particles of pigment separated into tiny dots or granular opacities.⁷ This allowed other colors applied to exhibit themselves through the particles of unground pigment on the top layer. By actively moving the paint into different directions, he effectively eliminated the horizon line. He wrote, “Hans Hofmann’s idea of ‘push and pull’ became translated in these ‘automatic’ paintings into more complex metaphors, including inner and outer, space and object, far and near, up and down, and also the reverse possibilities where abstraction permitted such ambiguity.”⁸

As involved as he was with the chemistry of paint and its technical process, and as much as he enjoyed writing and talking about it, Wing felt that over conceptualizing, explaining, theorizing was antithetical to the creative process. He believed in the “delicacy of accident” and that “painting is of the spirit.” Wing wrote,

*For me, initially “art was a window to the reality of the self,” and more recently, “art is a window and a mirror to the reality of light,” and that as an artist, “I am a vessel, an instrumentality in that revelation.” In most of my work, the object is really nothing more than itself. Which is not what may be brought to it by the viewer. However, what is thought to be seen (the coloring of individual perception) in fact, may not only be worth examining, but ultimately most important as it may lead to the expansion of awareness in the viewer, who becomes “enlightened” by insight . . . In this way, ultimately, the work may be left unencumbered to exist as is.*⁹

His path towards spiritual enlightenment started as a young man when during his first trip to Laguna, Wing met a follower of Vedanta, a Hindu pantheistic philosophy. “I never dreamed those kinds of mystical things ever existed. It stuck with me all through college. Everyone else was studying ‘The Odyssey’ and ‘The Iliad,’ which I had already read, and I was doing research into the Hindu epics.”¹⁰

After receiving his Bachelor of Arts degree from Bard College, Wing visited Santa Fe, New Mexico, and there he discovered the culture and spirituality of the Anasazi/Pueblo Indians. He collected weathered wood, found on a deserted pig farm, and later used it for framing. In an ancient Pueblo site he discovered in the exposed layers of a stream’s bank accumulated shards of Native American pottery centuries old, which he dug up and collected, stored in boxes in his “recyclery,” a shed on his property filled with found materials and objects that years later would be used in his art. Incorporating found wood and other materials and objects was a natural extension from earlier works made on the East Coast prior to his arrival in Laguna in 1957. He brought with him a series of works known as *The Woodcut Series*, painted in casein on canvas, with brushstrokes applied as if printed from woodblocks, with both expressionist and Japanese/Chinese landscape influences. These works were an outgrowth of making woodcut prints at Bard College; Wing used a flat application of white paint with an overlay of dark transparencies in an attempt to create the effect of stained glass as well as an inner light source beneath the outer paint. They are essentially characterized by doodle-like calligraphic color lines breaking up the space in patterns, which continually change, as in the works *Eden* (1956–67), *Sun and Creature Caligraphs* (1957), *Laughing Woman Landscape* (1956), *Woman and The Serpent* (1967, the last two are in the collection of the Laguna Art Museum) and *Man, Mountain and Others* (Plate 3, 1967, in the collection of Nancy Wing).¹¹ Wing underscored that “the representational aspect is in the mind of the beholder, but the ambiguity of the painting often could suggest other possibilities, human and animal, etc.” Many of the works in the *Woodcut Series* were framed with the weathered wood, the first “trash” that he recycled.



The artist posing next to his car shortly after his arrival in California in 1957. Photo courtesy of the artist’s estate.

In 1963 Wing did a series of drawings after ingesting thirteen cleaned and ground cactus buttons (peyote legally obtained from a Native American shaman). A neighbor and his "mentor-guru," Mirkla Marks, introduced him to the *I-Ching* (Book of Changes), which he would consult regularly. With the guidance of the *I-Ching*, and after the peyote had taken effect, Wing found himself making quick contour drawings in kind of a waking dream, later describing them as "a parabolic manifestation of the inner life of the artist and a play with line and form which is figurative but of a landscape in an unseen world where feelings are displayed freely. Although hallucinatory in character with the possibility of symbolic interpretation, their most interesting aspect was their almost 'automatic' emergence into being as if they had been preplanned, guided or directed, choreographed, destined to be."¹² The peyote experience, while singularly powerful, Wing admitted, "... is not unlike that which is ordinarily necessary in the creation of all of my work." Later he would have an audience with Joshu Sasaki, a Zen Buddhist Roshi, or spiritual teacher, who had a profound effect on him.¹³ All of these experiences, while singularly powerful, contributed to his reliance on chance, as much as nature, as a major part of his creative process. Writing in a small black pocket journal that he had carried since Bard, Wing penned his first credo in the form of a poem. Although he expanded the credo over the years, his beliefs basically remained the same:

Of tumult and form
Paradox and belief
The joy of man in nature
The mysteries of life
And the eternal river
The freedom of expression
The bite, which is creativity
Of metaphor and paint
And the meaning, which is poetry
Out of love and pain
Of God and man of
Fear and doubt knowing there is no
Knowledge but hereness
And that life is to be lived
Of all these things and all
Things growing and all that
Exists is my credo.

(1956)

This was written just before he started *The Environmental Series* and another series of works done at the same time but smaller in scale called *The Parable Series*, which was highlighted by the use of color as pure and cool as Southwest Native American Indian painting. Wing used pigments from the painting to color the mixtures he layered on the surrounding wood frame, which he referred to as an "environmental" frame. His technique was influenced by the framing done on the pre-Renaissance European icons at the Cloisters Museum, part of the Metropolitan Museum of Art in New York. The work in this series, like *Nature on a Towel* (Plate 2, c. 1950s), was non-representational and done totally with an "automatic" method, which eliminated the possibility of specific religious symbolism. A shadow box-type frame with the piece set out from the shadow created the impression that the work emerged like a "jewel." Wing would continue to complete many of the works in *The Parable Series* that were left unfinished since they started in the late '50s. This painting was later given a new frame—what he called an "environmental sculpt-frame"—tinted in tones complementary to and derived from the work, hand molded and shaped out of "plastic mache." A larger example of the use of the environmental frame and made as an "Icon" is the work *Tondi* (1972), its shape suggestive of architecture such as the house or church, containing three circles, hinting at the religiosity inherent in European icons. Another work in this series, *Metamorphic Creatures*, is more obviously influenced by Surrealism and the mystical surreal tradition of painting as exemplified by Bosch, Brueghel, Blake, Doré and Ensor, to name a few. Drawn in an "automatic" method, this work and others in the series might better be described as visual poems, symbolist in nature. An important development, and a direct application of the influence of Hans Hofmann, was the use of

Opposite page

For Easter (Triple A), 1982
Acrylic on shaped canvas
41 x 60 inches
102.5 x 150 centimeters

Below

Tondi, 1972
Mixed media construction
29 x 54 inches
72.5 x 135 centimeters
Exhibition:
The Chances of Andy Wing,
Laguna Art Museum,
Laguna Beach, CA, 2002





the cross symbol as a component of composition and design; of visual meaning of the vertical and horizontal, horizon, gravity; as a visual reality we perceive in the world.

The abstract painting movement, which Wing studied as a student in New York, tended to have a view of painting and sculpture as distinct or discrete media. Abstract Expressionism is an affirmation of the basis of both jazz and Beat poetry and springs directly from life, with all its existentialist anguish. Wing felt his work was more an affirmation of the abstract lyrical, life-affirming compositions of the Hungarian composer *Béla Bartók*, and he coined the phrase “lyric expressionism” to define his work. This is not to be confused with “lyric abstraction,” which similarly focuses on process, new materials, and new ways of expression. Like the Postminimalist, anti-illusionistic work of Eva Hesse, Wing’s work justifies its own material objectification or procedure, as a tangible painting/sculpture that seeks to establish its own independent field. Within that field, Wing offers many microcosmic/macrocosmic realities—they can be seen from great distances or examined with a magnifying glass. In the late ’60s, Wing moved further away from Abstract Expressionism when the “environmental sculpt-frames” evolved into shaped canvases. He continued in this practice until his health declined. **For Easter (Triple A)** (1982), part of Wing’s *Ecology Series*, is a large painting on cloth stretched over a found wooden form that is in the shape of a diamond. Like the other works in this series, which are stretched in various ways and over various shapes, this piece gains a unique form yet remains a relatively two-dimensional work.

Wing also made collage constructions, and sculptural paintings—what he called “sculpt-paintings”—again, using “plastic mache” and wood and all forms of found objects, which for him, arrived like “images of a poem.” The work *GeoDiscography* (1966–82) combines



the indirect painting process with sculpt-painting made of a wooden frame, eucalyptus branches, plastic mache and the found object: discarded paint can lids tightly pressed in the back of the frame, like records in a jukebox universe, waiting to play, as the title suggests. On the front of the canvas, little planets revolve in a singular universe of vibrant color. There were several West Coast artists of Wing's generation who also used recycled materials and objects to make their assemblages, the best known being Wallace Berman, Ed Kienholz, and George Herms of Los Angeles, and Bruce Connor in San Francisco. All would acknowledge the surrealist *objet trouvé* and Duchamp as an influence. Wallace Berman became an artist in 1949 because while working in a furniture factory, he began creating sculptures using the discarded scraps and rejected materials. Edward Kienholz, who grew up in Los Angeles, and had never heard of Kurt Schwitters until his Pasadena museum retrospective in 1962, took "what is thrown away by a culture" to create art that defines the inhumanity of 20th century life.¹⁴ Connor, an assemblage artist who also made films from found footage, called his discarded objects "lost objects" rather than found. He wasn't interested in giving them a new life or new meaning or to bring a new awareness. The works were dark like an Ensor or a Goya, not a reexamination of the dead object, but just a dead object that is always present.¹⁵ George Herms cites Schwitters and Rauschenberg as influences, and like them carefully selects and recycles the detritus of our civilization and intuitively creates composite assemblages with these objects.¹⁶ Instead, Wing's use of found objects is directed by a need to repurpose all things lost in nature and discarded by society, with ingenuity and a respect for the salience of things.

At once materialist and spiritual, transcendent and of the earth, anti-illusionistic yet poetic, Andy Wing's art positions itself firmly in its time while remaining a unique vision that lives up to the credo he wrote more than 50 years before. By reversing the inherent entropy of the natural and man-made environments in which he worked and lived, Wing brought a new meaning to the use of the ready-made by repurposing all that he gleaned into creative rebirth. He accepted the paradox of obscurity outside of the chosen paradise in which he worked, while forging an idiolect that has relevance now as it did then. In the end, the work of Andrew Wing looks backward to the myths and dreams that have governed our sense of human purpose and forward to a different vision of nature and ecology. Reflective of his actions as an artist and as a member of the planet, Wing's art reveals an innate capacity for recovery and regeneration, a liberating legacy to pass on to future generations. *Pacific Standard Time*, rewriting a history of art made in Southern California, allows us to revisit Wing's work in the context of both his contemporaries and the ideas that gave rise to it, a thought-provoking visit indeed.





Please see endnotes on page 47.

Carole Ann Klonarides is an independent curator, writer, and visiting lecturer on contemporary art at UCLA. Her recent projects include a Getty/L.A.X. sponsored collaborative web project for The Pacific Standard Time Performance and Public Art Festival (2012) and interviews with video artists, transcribed and edited for the publication and exhibition California Video: Artists and Histories at The Getty Museum (2008). She served as Director of the Artist Pension Trust, Los Angeles (2004-06); curator of George Stone – Probabilities – A Midcareer Survey, for the Los Angeles Municipal Gallery at Barnsdall Park (2003); Curator of Programming at the Santa Monica Museum of Art (1997-2000); and Media Arts Curator at the Long Beach Museum of Art (1991-95).

GeoDiscography, 1966–82
Mixed media on canvas with
paint can lids and branches
23 x 45 inches
57.5 x 112.5 centimeters



Plate 1

Inferno Septych, 1954

Mixed media on seven mounted panels

25 x 79 inches

62.5 x 197.5 centimeters

plates





Plate 2

Nature on a Towel, circa 1950s

Casein on canvas in a sculpted frame

13 x 11 inches

32.5 x 27.5 centimeters



Plate 3

Man Mountain and Others, 1957

Casein and Chinese ink on canvas

23 x 29 inches

57.5 x 72.5 centimeters

Courtesy of Nancy Wing



Plate 4
Dark Voids, 1959
Mixed media
9 x 14 inches
22.5 x 35 centimeters



Plate 5
Death Leaving Landscape, 1959
Mixed media on panel
10 x 15 inches
25 x 37.5 centimeters



Plate 6

16 Compartments :
Tower and Serpent Levels, c. 1958
Mixed media and pastiche
with pottery shards and paint
brushes on wood
36 x 23 inches
90 x 57.5 centimeters



Plate 7
Spirit Planes, 1963–76
Acrylic on wood
47 inches diameter
117.5 centimeters diameter

Plate 8
Scavenging, 1963–86
Acrylic on paper and canvas
108 x 45 inches
270 x 112.5 centimeters



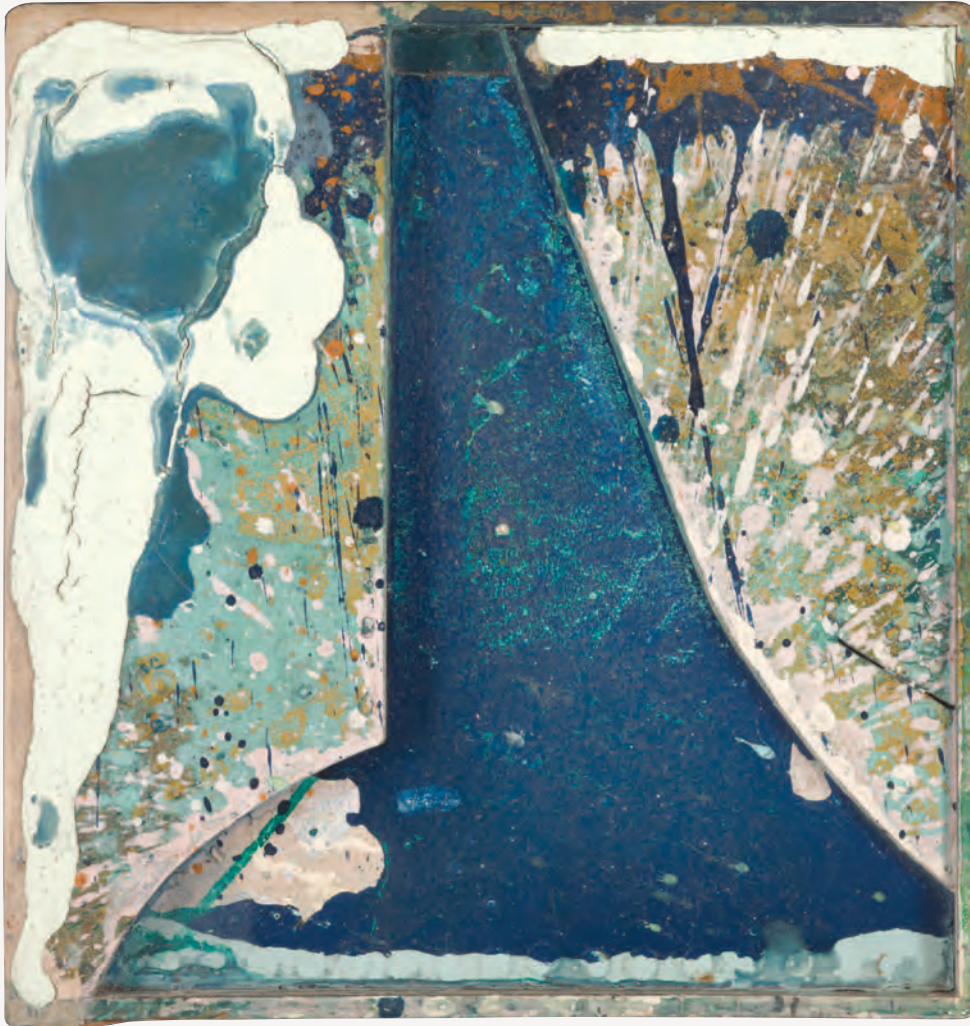


Plate 9

**Winter on Boards Boxed;
Turning up to Spring Fever, 1964-69**

Acrylic on wood

16 x 16 inches

40 x 40 centimeters



Plate 10

Untitled, 1964

Acrylic on panel

48 x 26 inches

120 x 65 centimeters

*Exhibition: Homage, BC Space Gallery,
Laguna Beach, CA, 2004*



Plate 11

Wing in Pieces, 1962–83

Mixed media

36 x 59 inches

90 x 147.5 centimeters

*Exhibition: Homage, BC Space Gallery,
Laguna Beach, CA, 2004*

*The Chances of Andy Wing, Laguna Art
Museum, Laguna Beach, CA, 2002*



Plate 12

Light and Life Fire, 1961–80

Mixed media, plastic mache,
acrylic and wood

43 x 33 inches

107.5 x 82.5 centimeters



Plate 13

Spring, 1962–63

36 x 56 inches

90 x 140 centimeters

Mixed media on canvas with sculpted frame



Plate 14

Window Latching Tear Tacks, 1964-80

Mixed media on wood with window latches

50 x 30 inches

125 x 75 centimeters

Courtesy of Garrett Atkins



Plate 15

Alter Piece, 1965–67

Mixed media on wood

43 x 31 inches

107.5 x 77.5 centimeters



Plate 16
Untitled, 1965–71
Mixed media on canvas
and wood
51 x 31 inches
127.5 x 77.5 centimeters



Plate 17

A Long Road, 1983

Acrylic and collage on canvas

23 x 83 inches

57.5 x 207.5 centimeters



Plate 18

Cliffhanger, 1967

Mixed media, layered wood and nails
with oil and encaustic resin

27 x 28 inches

67.5 x 70 centimeters



Plate 19

Pillar, 1964–89

Surfboard foam, wood, paint

49 x 22 inches

122.5 x 55 centimeters



Plate 20

Love Chips, 1975

Mixed media on wood
with wood chips

35 x 30 inches

87.5 x 75 centimeters

*Exhibition: The Chances of
Andy Wing, Laguna Art Museum,
Laguna Beach, CA, 2002*



Plate 21

Jokers, 1979–83

Acrylic on panel

18 x 24 inches

45 x 60 centimeters



Plate 22

Ark of Ages, 1982–84

Mixed media

39 x 44 inches

97.5 x 110 centimeters

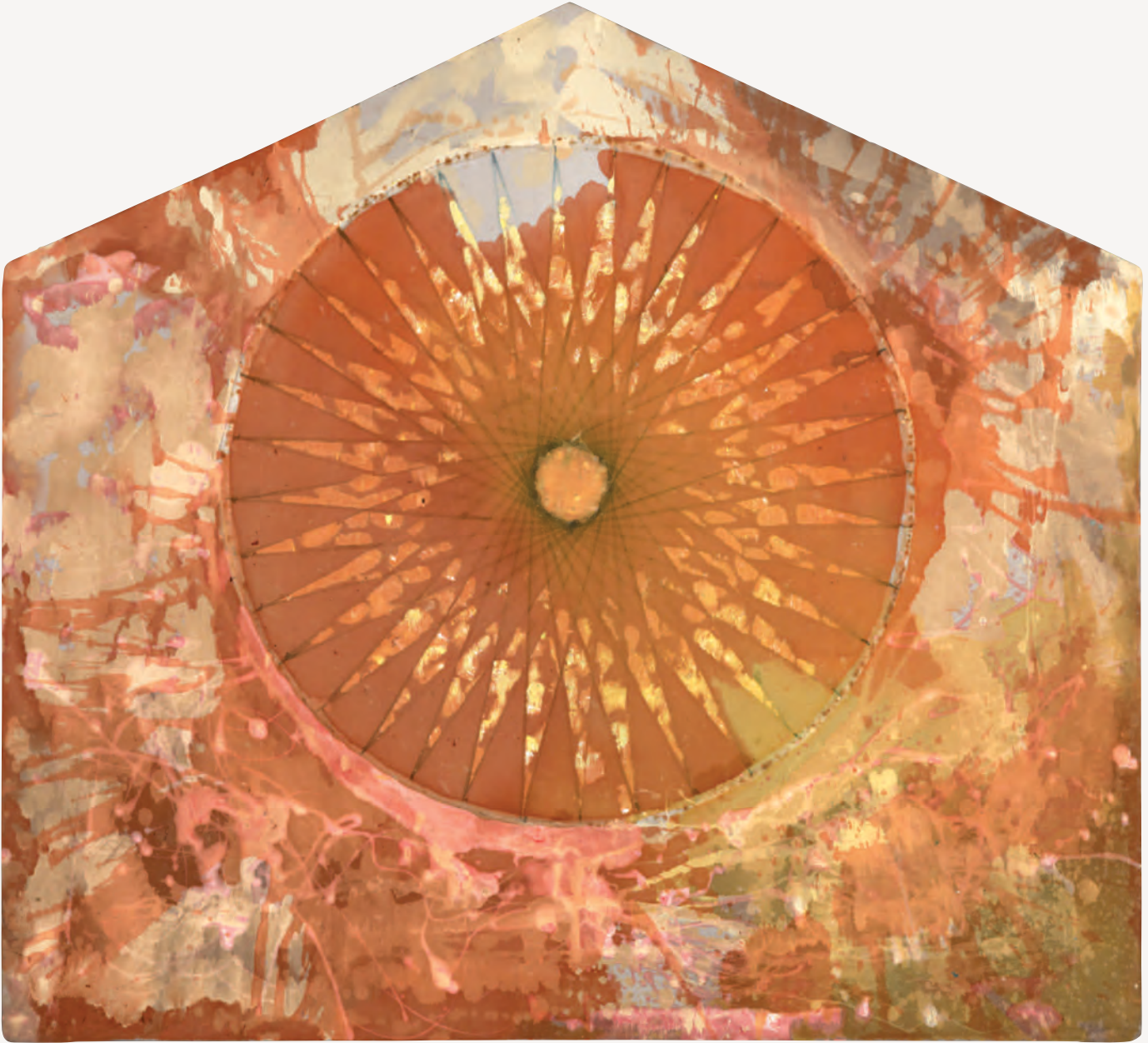




Plate 23

The In House Fortune Wheel, 1985–86

Mixed media on shaped canvas

Recto (left), verso (right)

33 x 36 inches

82.5 x 90 centimeters

*Exhibition: Homage, BC Space Gallery,
Laguna Beach, CA, 2004*

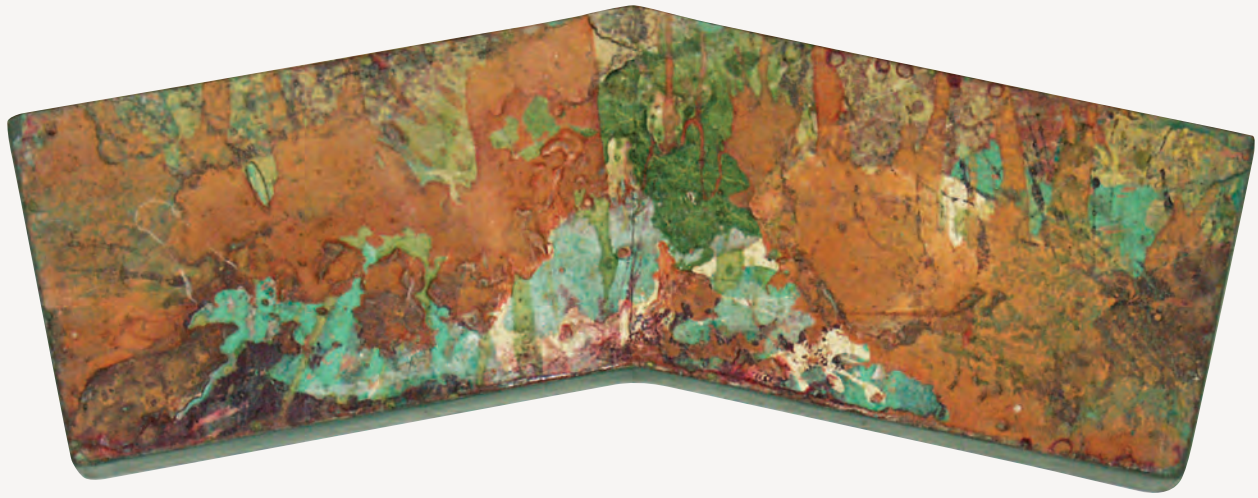


Plate 24

Untitled Two-Sided Painting

Recto (upper), verso (lower)

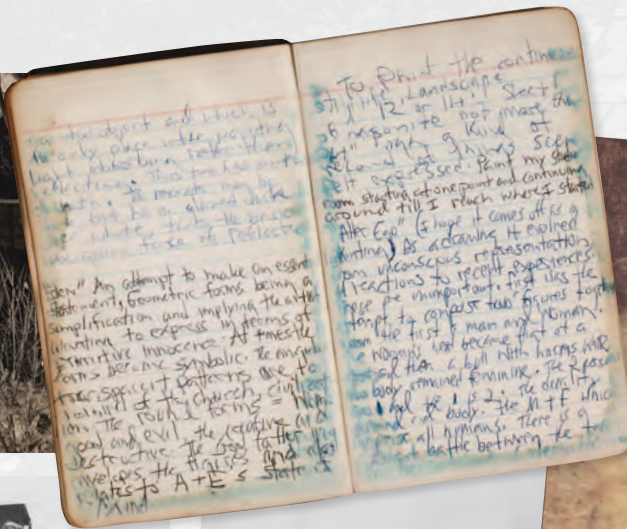
Acrylic on wood

26 x 9 inches

65 x 22.5 centimeters



Plate 25
On the Carpet, 1991
Mixed media, collage,
plastic mache
65 x 48 inches
162.5 x 120 centimeters



AT OPENING—Music was merry at the opening of Andrew Wing's exhibit at the Wooden Horse Gallery. Logunans playing and music are (left to right) Karel de Smit, Mrs. Peter Carr, Win-

Slevins, and Dr. Peter Carr. Painter Wing is in the background looking pleased at the reception given him at the Sunday opening. (Pete Fulmer Photo)



Scenes from Andy's early life and career (clockwise from upper left): The Wing family home in Greenwich, Connecticut, c. 1930; pages from Andy's 1956 pocket journal; a 1963 newspaper photograph showing Andy, his paintings, and a group of musicians at his Wooden Horse Gallery exhibition opening; the artist in front of his newly opened Contemporary Gallery in 1957; working on a painting from the scroll series in his garden, c. 1963; sketching outside his booth at the Festival of the Arts, c. 1957; with his sister Nancy at his 1962 master's graduation ceremony at CSU Long Beach; Nancy as a young girl with baby brother Andy, c. 1933. All photos courtesy of the artist's estate.

chronology

September 14, 1931: Andrew Staley Wing, Jr., known as Andy, is born in Greenwich, Connecticut into a creative family; he is the third child and first son. His maternal grandmother, Virginia Fox, was a painter who studied at the Art Students League and painted in the Connecticut neighborhood where Childe Hassam and other American Impressionists worked; his paternal grandfather, Joseph E. Wing, was a noted author and lecturer, best known for his promotion of the use of alfalfa in farming; his mother, Janet Fox, was a copywriter; his father, Andrew Staley Wing Sr., was a writer and the editor of *Farm and Fireside* magazine.

c. 1935: Forced to sell their home as a result of financial hardship suffered during the Depression, the Wing family moves to 116th Street in New York City but spends summers in Riverside, Connecticut with Andy's artist grandmother, Virginia Fox. Virginia later presents Andy with her own paint box, a gift that has great meaning for Andy.

1940: Andy's rapid growth is diagnosed as Marfan's Syndrome, a condition affecting the connective tissue that causes the growth of extremely long limbs and feet and puts a strain on the heart. Abraham Lincoln also suffered from the disease, a personal connection that later manifests itself in the journals the adult Andy keeps to record his dreams.

1941: The Wing children are distraught over America's entrance into WWII, having been raised by their WWI-veteran father to believe that WWI was "the war to end all wars."

c. 1942: Andy enrolls in the MacBurney School, a preparatory school at 15 West 63rd St. in New York City. Notable alumni include Ted Koppel, Henry Winkler, Jason Robards and J.D. Salinger, who referenced the school in his novel *The Catcher in the Rye*.

1948–1951: Continues his education at the Solebury School in New Hope, Pennsylvania where he learns about Abstract Expressionism and wins awards for his works of art.

1951: Travels to Laguna Beach, California after high school graduation to visit his sister Nancy and her husband, artist Lenny Kaplan. Andy learns the art of picture framing by helping Nancy in her gallery, the Arts and Frames Gallery.

Participates in Laguna's Pageant of the Masters as an Assistant Stage Manager.

1951–1955: Returns to the East Coast and enrolls in Bard College, from which he graduates with a B.A. in English literature. At Bard Andy studies art under luminaries Louis Schanker and Stefan Hirsch; he also takes classes at the Art Students League in New York City.

1955: Works in the art department of Miller Advertising in its New York City headquarters.

1956: Andy leaves the East Coast and moves to Santa Fe, New Mexico where he stays with his other sister, Jane Wing Petchesky. Pottery shards discovered during their walks around abandoned pueblo buildings fascinate Andy. The shards later play a significant role in his art, as do the colors of the desert environs, which inspire a lifelong interest in organic pigment. Andy exhibits his work in the Santa Fe Art Association Gallery and in the Museum of New Mexico's annual painting and drawing shows.

1957: Moves to Laguna Beach permanently. He exhibits at the Festival of the Arts, his first of 33 years as an exhibitor.

Andy has an audience with Kyozan Joshu Sasaki Roshi, a Zen Master. The experience is significant in shaping Andy's spiritual outlook; Zen teachings also influence his art.

1958: Takes over the Arts and Frames Gallery on Cleo St. in Laguna Beach from Nancy and Lenny. Renaming the space The Contemporary Gallery, Andy exhibits works by well-established local artists, in addition to his own. He also teaches life drawing classes in the gallery.

1959: Shows in a group exhibition at the Dixi Hall Gallery in Laguna Beach, California. Dixi shows primarily abstract, avant-garde work and is an early champion of John McLaughlin.

Moves to Sarah Thurston Park in Laguna Canyon and names his street "Victory Walk" in honor of the Victory Gardens his father developed nationwide during WWII. Without room to paint or funds to rent a studio, Andy makes the significant choice to use the outdoors as his studio space, a decision that drastically affects his painting style and his artistic philosophy.

1960s: The Brotherhood of Eternal Love moves into Andy's neighborhood. A loosely religious group, The Brotherhood comes to be affiliated closely with Dr. Timothy Leary and the use of LSD to heighten awareness and expand consciousness. The psychedelic movement has an impact on Andy's art of this period, including a group of works he titles "The Peyote Series."

1962: Wing receives a Master of Fine Arts degree from California State University, Long Beach. His thesis focuses on the Old Masters' use of organic pigment and the implications of those early innovations for contemporary art.

Initiates the first experimental art workshop for school-aged children in the art department of Cerritos Junior College. During his life, Andy would also teach classes in his home and at the Laguna Art Museum, the Los Angeles Art Association, the Whittier Art Association, Orange Coast College, and Cypress College.

1963: Andy develops a triptych "scroll painting" for his exhibition at the Wooden Horse Gallery. Andy paints his work on large reams of butcher paper, rolled out on the pathways near his home, then hangs them from trees for viewing. The Wooden Horse Gallery is known for exhibiting significant modern artists from Southern California, including Karl Benjamin, Paul Soldner, John McLaughlin, Tom Blackwell, Paul Darrow, and Sister Mary Corita Kent.



Scenes from Wing's unique work environment (clockwise from top): A sequence of photos showing Andy hanging one of his scroll paintings on a eucalyptus tree, c. 1963; sitting in his garden with a framed scroll painting, c. 1963; a photograph from a 1983 newspaper profile of the artist showing Andy surrounded by paint and canvases on his rooftop. All photographs courtesy of the artist's estate.



1965: Andy and his friend and mentor Mirkla Marx become owners in joint tenancy of the Laguna Canyon property where they are living.

Participates in a group exhibition and three-artist panel discussion moderated by Lorser Feitelson and sponsored by the Los Angeles Art Association.

1968: Timothy Leary, his wife and son are arrested in Sarah Thurston Park and booked on charges of possession of marijuana. Within the larger Laguna Beach community, there is an uprising against the illegal drug activity in Laguna Canyon.

1969: A house fire consumes the shack where Andy lives, destroying a large percentage of his existing body of work.

1970: The Laguna Beach City Council proposes eliminating the “hippie element” from the community by bulldozing the homes in Sarah Thurston Park. Driven by his outrage over the prospect of losing his own home, Wing circulates a petition questioning the constitutionality of the council’s move; the petition spans many sheets of paper, which Andy tapes together to make a large scroll that he unrolls from the back to the front of the council chambers, where it is read by the City Council. The council votes to delay its plan. Hundreds of young people congregate on Woodland Drive to celebrate. Eventually, the City Council votes to support the neighborhood by bringing water and sewage lines to Sarah Thurston Park. Andy becomes known as the unofficial mayor of the neighborhood.

1972–1982: Andy serves on the Board of Directors of the Laguna Beach Museum of Art, adding to his existing duties as a member of the Board of Directors of the Festival of the Arts.

1982: Andy suffers from congestive heart failure, a condition directly related to Marfan’s Syndrome, which has caused his heart to be significantly enlarged. Andy, his friends and his doctors refer to the organ as his “great floppy heart.”

1983: A group of artist friends and the Vorpall Gallery in Laguna Beach host a benefit to raise funds for Andy’s much-needed heart valve operation. Andy’s friends and admirers turn out in droves to the exhibition, called An Affair of the Heart. Supporters pay an admission fee and those funds, along with artwork sales, exceed the goal of raising \$35,000.

1984: The Vorpall Gallery hosts an exhibition of Andy’s work in its Laguna Beach and San Francisco locations.

1987: Andy builds his “studio home” from the ground up, complete with a large deck for his outdoor painting, as he is no longer able to climb onto his roof quite so easily. His studio includes mosaic walkways around the exterior of the home from “gate to gate” and a mosaic bathtub.

1987: PBS seeks out Andy for the pilot episode of “Arts Orange County,” a television program produced by Susan Sherman to document the processes of noteworthy local artists. During the thirty-minute interview, Andy gives a tour of his new home and studio space. He also allows the cameras to film him painting on his rooftop, pouring vessels of paint onto a canvas with various dramatic gestures.

1990: Undergoes a successful heart valve replacement operation, writing that he feels “graced.” Following the surgery, Andy feels a renewed sense of energy, reflected in his increasingly colorful and vibrant artworks.

The Vorpall Gallery hosts an exhibition of Andy’s work in its New York location.

1991: Laguna Art Museum’s director Charles Demarais brings the museum’s Collectors Council to Victory Walk to view Andy’s studio and work.

1993: Fire strikes Laguna Beach. In Thurston Park many citizens, including Andy, ignore the order to evacuate. An impromptu line of neighbors forms, starting at the Sawdust Festival and continuing all the way up Victory Walk, to fight the fire burning on the hillside just above Thurston Park. Andy and his neighbors hold off the fire with garden hoses.

1996: Andy begins his weekly column in the Coastline News, titled “Gleanings,” building on his practice of participating in local events by writing letters to the editor and publishing succinct, witty and pointed op-ed pieces in local newspapers. The column continues through 2003, although the newspaper changes its name to the Coastline Pilot.

1999: Andy exhibits at the Sandstone Gallery in Laguna Beach. He describes the gallery as “a bastion for artists like myself whose work has spanned the decades here.”

2002: Builds a new deck on his home and begins to use it as his outdoor painting studio. At this time, Andy also undergoes another heart surgery.

Bolton Colburn, director of the Laguna Art Museum, organizes an important retrospective of Andy’s work, called “The Chances of Andy Wing.” In the Orange County Register, arts journalist Daniella Walsh describes Andy as “a Laguna Beach artist, writer and community activist [who] is the closest thing to an institution in a town defined by its artists, eclectic individualists and those who aspire to be either or both.”

February 3, 2004: Andy Wing succumbs to heart failure. At his memorial service, Bolton Colburn eulogizes Andy as having “understood the role of chance in creation . . . he accepted it as a part of his artwork. The only voice he consistently listened to was that of nature.”

exhibitions / collections

solo exhibitions

- 1958 Contemporary Gallery, Laguna Beach, CA
1959 Orange Coast College, Costa Mesa, CA
1959 Plaza Mall, Riverside, CA
1961 Orange Coast College, Costa Mesa, CA
1962 Long Beach State University Master's Show,
Long Beach, CA
1963 Wooden Horse Gallery, Laguna Beach, CA
1965 Laguna Beach Art Association, Laguna Beach, CA
1966 Gallery Carnot, Seal Beach, CA
1966 Pomona Library, Pomona, CA
1967 Cypress College, Cypress, CA
1968 Greener Pastures Gallery, Los Angeles, CA
1969 Palos Verdes Community Arts, Palos Verdes, CA
1976 Woods Cove Gallery, Laguna Beach, CA
1978 Julie Dohan Gallery, Los Angeles, CA
1981-2 Collector's Choice Gallery, Laguna Beach, CA
1983 Vorpal Gallery, Laguna Beach, CA:
An Affair of the Heart
1984 Vorpal Gallery, Laguna Beach, CA
1984 Vorpal Gallery, San Francisco, CA
1990 Vorpal Gallery, New York, NY
2002 Laguna Art Museum, Laguna Beach, CA:
*The Chances of Andy Wing:
A Mini Retrospective*
2004 BC Space, Laguna Beach, CA: *Homage*

Phoenix, 1993

Collage, plastic mache, mixed media

15 inches diameter

37.5 centimeters diameter

Courtesy of Nancy Wing





Early Spring, 1962
 Acrylic on board
 32 x 23 inches
 80 x 57.5 centimeters
 Courtesy of Garrett Atkins

group exhibitions

- 1956 Museum of New Mexico Painting Annual Exhibition, Santa Fe, NM
- 1956, 1957 Santa Fe Art Association Gallery, Santa Fe, NM
- 1957-1959 Contemporary Gallery, Laguna Beach, CA
- 1957-1989 Festival of the Arts, Laguna Beach, CA
- 1957 Dixi Hall Gallery, Laguna Beach, CA
- 1959, 1964 Orange Coast College, Costa Mesa, CA
- 1959, 1960 Roy Parsons Gallery, Los Angeles, CA
- c.1960 Downey Museum of Art, Downey, CA
- 1961, 1965 Newport Harbor Museum, Newport Beach, CA
- 1961 Constance Counter Gallery, Laguna Beach, CA
- 1961 Gallery Marcus, Laguna Beach, CA
- 1962 La Petite Louvre, Los Angeles, CA
- 1963 Cee Jee Gallery, Hollywood, CA
- 1963 Cerritos Jr. College, Norwalk, CA: Art Faculty group show
- 1963 Newport City Hall, Newport Beach, CA: *Six Artists from Laguna*
- 1964 Laguna Beach Art Association, Laguna Beach, CA
- 1964 Adele Bednarz Gallery, Hollywood, CA
- 1964 Pomona Valley Art Association, Pomona, CA
- 1964, 1965 The Attic Gallery, Newport Beach, CA
- 1965 Los Angeles Art Association, Los Angeles, CA: *Art Now, Series Three*
- 1965 Orange County Fair, Costa Mesa, CA: Best in Show Award
- 1965 KPFK Art Center Gallery, Los Angeles, CA
- 1966 California State University Fullerton, Fullerton, CA: *Focus on Five*
- 1966 Long Beach City College, Long Beach, CA: *The Human Image*
- 1977 Newport Harbor Art Museum, Newport Beach, CA: *Southern California 100*
- 1983 Angel's Gate Cultural Center, San Pedro, CA: *Collector's Choice*
- 1990 Uncanny Gallery, Newport Beach, CA
- 1999 Sandstone Gallery, Laguna Beach, CA: *California Dreams*
- 1999-2003 Wells Fargo Bank, Laguna Beach, CA: *Banking on Art* program
- 2000 Sandstone Gallery, Laguna Beach, CA
- 2001 Wells Fargo Bank, Laguna Beach, CA: *The Four Pillars of Orange County Art*
- 2003 Howell and Green Gallery, Los Angeles, CA
- 2003 B.C. Space Gallery, *Pretty Lies Dirty Truth*, Laguna Beach, CA
- 2004 B.C. Space Gallery, *Mean Times Back at Home*, Laguna Beach, CA
- 2004 Honorary exhibition at the Sawdust Festival, Laguna Beach, CA

selected collections

- Bard College, Annandale-on-Hudson, NY
- California State University Long Beach, Long Beach, CA
- Clarion Hotel, San Francisco, CA
- Downey Museum of Art, Downey, CA
- Joseph Wing Memorial Library, Mechanicsburg, OH
- Laguna Art Museum, Laguna Beach, CA
- Loma Linda University, Music Concert Hall, Loma Linda, CA
- San Diego Gas and Electric Company, San Diego, CA
- Xerox Collection, Santa Ana, CA



bibliography

In the preparation of this catalogue, Art Resource Group relied in part on the extensive personal writings of Andy Wing. The writings took the form of letters, journal entries, and notes that have been held in safekeeping by his family members since his passing. All unattributed quotes are from these writings.

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Andy Wing's at a fundraiser for the ailing artist-activist." *The Register* 5 July 1983: D3. Print.

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ArtForum June 1965: 15. Print.

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Weeks, H.J. "Exhibition at Wooden Horse Gallery (Laguna Beach, California)." *ArtForum*

Nov. 1963: 15-16. Print. (Illustrated)

Wing, Andy. "Artist Recognizes those who Helped." *The Los Angeles Times* 24 July 1983: Print.

---. "Gleanings." *Coastline Pilot* 1996-2002: Print.

Carol's Return, 1997

Acrylic on panel

79 x 18 inches

197.5 x 45 centimeters



Ups and Downs
 1986–90
 Mixed media
 construction with
 window frame
 47 x 48 inches
 117.5 x 120 centimeters
 Courtesy of
 Barbara Paige

Endnotes (from essay, page 13)

- 1 As quoted in *Hans Hofmann* (1963) by William Chapin Seitz, p. 15.
- 2 Term coined in the seminal essay by critic Philip Leider, "The Cool School," *Artforum* 2 (Summer 1964), p. 47.
- 3 As quoted in *Demands of Art* (1968) by Max Raphael, Routledge & Kegan Paul PLC, p. 1.
- 4 Published regularly from 1968-72, the *Whole Earth Catalog* was to support the power of the individual who sought a more sustainable and authentic lifestyle than the one offered by the suburban corporate system then engulfing America. The catalog promoted the idea for the reader to "conduct his own education, find his own inspiration, shape his own environment, and share his adventure with whoever is interested. Tools that aid this process were endless, for everything from jewelry work to blacksmithing, or books of every type - from views of the future to death and dying to gravity and time to population control; maps; and how-to guides for everything from living in a teepee to building a pipe organ to using a compass, all were sought and promoted by the *Whole Earth Catalogue*."
- 5 In 2001 Dow Chemical Company, a multinational corporation that produced pesticides and chemicals of warfare (such as Agent Orange) and a few years earlier had merged with Union Carbide Corporation (known for the Bhopal disaster), acquired Rohm and Haas. The irony of this would not have been lost on Andy, an ardent ecologist concerned about the degeneration of our earth.
- 6 Hans Hofmann, as quoted in *Readings in American Art, 1900 -1975* (1975) by Barbara Rose, p. 117
- 7 Wing often used pigments from Kremer Pigmente, a German company that has a distributor in New York City and has over 1000 different mineral pigments made from precious and semiprecious stones. The company specializes in complying with requests for purity and particle size.
- 8 All quotes, unless otherwise cited, are taken from the writings of Andrew Wing and videotaped interviews with the artist.
- 9 Written by the artist, (3/19/87).
- 10 Curtis, Cathy. "Karma-Carrying Member of the Laguna Scene." *The Los Angeles Times*, 6 June 1995: F1-2. Print.
- 11 *Eden*, his painting of two figures in an abstract, Cubist style, was removed from the Festival of the Arts by a Grounds Committee member as allegedly immoral. Wing wrote, "That's how it was for contemporary artists in that era, when festival and Art Association members were still controlled by the spirits of a dead, recycled Impressionism ('The Laguna School'), community ignorance and provincialism."
- 12 His friend and The Brotherhood of Eternal Love member, Dion Wright, introduced Wing to Timothy Leary, who lived in Laguna Canyon during this time, but Wing never mentioned in any of his writings if he experienced LSD or had read Leary's translation of the ancient *Tibetan Book of the Dead* or any of his other books for that matter, and if he did, whether they had any effect on him.
- 13 Joshu Sasaki Roshi first came to the United States in 1962 and then opened the Cimarron Zen Center of Rinzai-jis in the Adams District of Los Angeles in 1968.
- 14 *Forty Years of California Assemblage: UCLA Art Council Annual Exhibition*, University of California, Los Angeles, 1989, 46.
- 15 Philip Leider, 'Bruce Conner, A New Sensibility', *Artforum*, 1: 6, 1962, 30.
- 16 Perhaps Wing saw George Herms's exhibition in 1969, at the Mystic Arts World on South Coast Highway in Laguna Beach, as he cites Herms's work as an influence.



Above: Wing in his rooftop studio space in Laguna Canyon, June, 1985. Photo by Douglas Miller.

Cover: *On the Carpet* (detail), 1991, Mixed media, collage, plastic mache, 65 x 48 inches, 162.5 x 120 centimeters

Title page: Andy Wing on his rooftop, organizing his studio space, July, 1981. Photo by Douglas Miller.

Back cover: Andy Wing in his garden, working on a painting from his scroll series, c. 1963. Photo courtesy of the artist's estate.

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A person wearing a white protective suit with dark spots on the back is standing in a field of tall grass, viewed from behind. The image has a teal color cast.

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