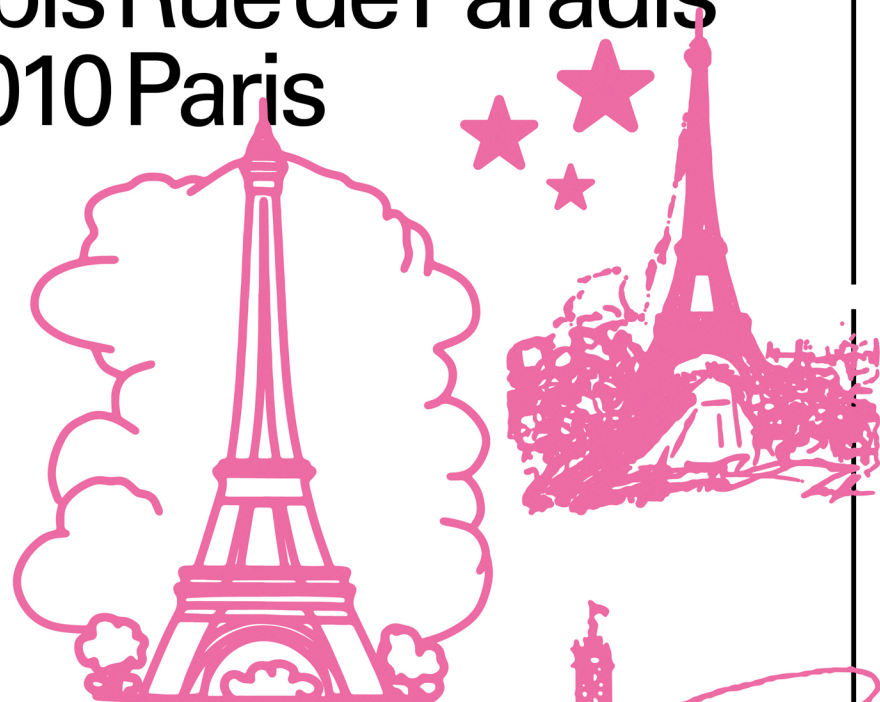
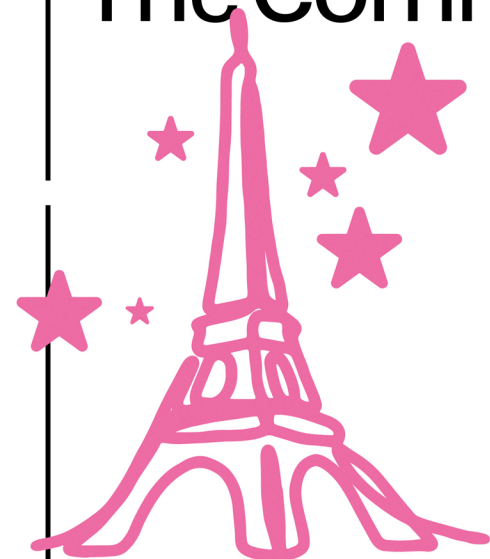
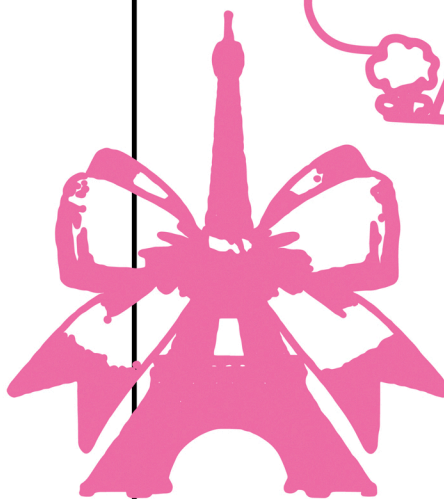


The Salon by  
NADA &  
The Community

October 17–20, 2024  
30 bis Rue de Paradis  
75010 Paris



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## La Monte Westmoreland

Booth 0.12

The Salon by  
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October 17-20, 2024  
Paris, France





# La Monte Westmoreland



La Monte Westmoreland's (b. 1941, Racine, WI) work is both a personal and an observational reflection of a post-Vietnam War era, African American experience. His practice encompasses social, political, and humorous considerations of his own experiences resettling in Los Angeles after having served as a sergeant in the United States Marines Corps. Following one-and-a-half tours of duty at the height of the Vietnam War, Westmoreland earned his BA and MFA at California State University, Los Angeles on the GI Bill, shifting his focus from painting to printmaking, and eventually to collage and assemblage.

In 1971, Westmoreland encountered Brockman Gallery in the Leimert Park neighborhood of Los Angeles where he saw a two-person show with David Hammons and Timothy Washington that transformed his relationship with art and his own practice. Westmoreland was embraced by these and other Brockman artists, as well as gallery co-founder and director Alonzo Davis. Westmoreland started to exhibit his work at the gallery shortly thereafter, and in 1972 he had a two-person show with Greg Pitts, followed by a group show in 1980, and a solo show in 1985.

Westmoreland's deeply intentional sense of structural order is informed by his satirical and acerbically critical impulses animated by the juxtaposition of popular, racially charged African American advertising iconography (e.g., Aunt Jemima, Uncle Ben, and the Cream of Wheat man). Westmoreland's sourcing of African American pop icons, logos, symbols, and imagery including watermelons, lawn jockeys, and personal photos, are enveloped in his surrealist vocabulary and have been absorbed as a structural focal point in his work over the past fifty years as he challenges and transforms Black racial stereotypes.

Westmoreland also frequently references highly recognizable art historical iconography in his work, such as Jasper Johns' *Target*, Jean-Auguste-Dominique Ingres' *The Small Bather*, and Leonardo da Vinci's *Mona Lisa*. Asian themes, too, are pervasive throughout Westmoreland's oeuvre. After studying with master printmaker Hiro Ikegawa and Lydia Takeshita at California State University, Los Angeles (CA), he embraced a sensibility that absorbed the formal and spatial considerations of Japanese printmaking. Drawing from the stark chromatic and luminous contrasts of Kabuki theater, Westmoreland crafts dramatic tension between poetic white Western icons and perverse racist stereotypes.

Solo exhibitions include *La Monte Westmoreland: A Survey Exhibition 1974 - 2018*, California State University, Los Angeles, CA (2018); *Sankofa*, Watts Tower Art Center, Watts, CA (2017); *Looking Back*, Peppers Art Gallery, Redlands, CA (1994); and *Target Series Phase #1*, Brockman Gallery, Los Angeles, CA (1985). Group exhibitions include *Legacies*, Fine Arts Gallery, California State University, Los Angeles, CA (2017); *BAILA*, Watts Towers Art Center, Watts, CA (2013); *Target Series*, Brockman Art Gallery, Los Angeles, CA (1980); *Two Centuries of Black American Art*, Los Angeles County Museum of Art, Los Angeles, CA (1976); and *La Monte Westmoreland and Greg Pitts*, Brockman Art Gallery, Los Angeles, CA (1972). In 1989, Westmoreland curated the group exhibition *5 At The Towers* at the Watts Towers Arts Center, featuring Jim Morphesis, Ben Sakoguchi, Kent Twitchell, Timothy Washington, and Westmoreland himself. In 1996 Westmoreland was honored by Washington Park High School, his alma mater in Racine, where he was

inducted into its Hall of Fame and an art scholarship was offered in his name. La Monte Westmoreland is represented by parrasch heijnen, Los Angeles, CA.







PLATOON 118 U.S. MARINE CORPS  
SAN DIEGO  
1962  
U.S. MARINES - SEMPER FIDELIS



“I use order to give the viewer a way of organizing the information in my works, and at the same time, connecting this information to personal experiences and cultural perspectives. I balance that sense of order with humor to inject liveliness into the works, and to provide a subversive entreaty to approach the work and become drawn into it.”

- La Monte Westmoreland





LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Edmonia Lewis, Heritage #2*, 2011  
 collage  
 29 x 41 inches | 73.7 x 104.1 cm

“In *Edmonia Lewis, Heritage #2*, he provides a warm vision of a major 19th century female sculptor and a chief figure in the long tradition of African American art history. Lewis, largely untaught in most conventional art history classes and absent in standard American art history texts, was born in 1844 of both African American and Chippewa heritage. As a student at Oberlin College, she was subject to racist attacks and bogus criminal charges and eventually left for Italy, where she produced her sculptures in a neoclassical style. Most of her marble works were lost, but more recently some of her work has been rediscovered and her reputation as a great forerunner has been established and solidified.

In this collage on board, Westmoreland places Lewis at the right in front of her renowned sculpture *Old Arrow Maker*, now in the Smithsonian American Art Museum. A tribute to her American Indian ancestors and their crafts, the work is unusual in American art history for its dignified treatment of an oppressed minority. Recognizing that tragic reality, Westmoreland places his familiar target next to Lewis’s artwork.”

– Paul von Blum, *Creative Souls: African American Artists in Greater Los Angeles*, 2018







LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Blue Boy With His Kentucky Fried Chicken*, 1989  
mixed media  
51-1/2 x 35 inches | 130.8 x 88.9 cm







LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Zebra Series*, 1977  
mixed media  
37 x 27 inches | 94 x 68.6 cm







LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Jasper Johns and Charles White, 1990*  
mixed media  
21 x 17-1/2 x 3-1/4 inches | 53.3 x 44.5 x 8.3 cm





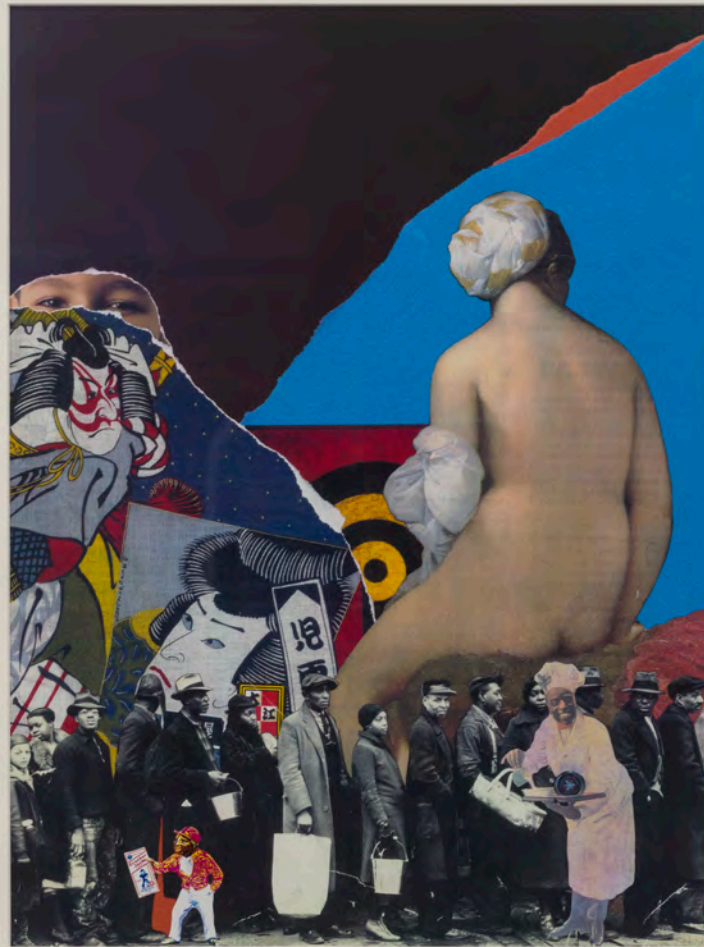






LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Ingres' The Small Bather with Japanese Print*, 2003  
pastel and collage  
27-1/8 x 22-1/8 inches | 68.9 x 56.2 cm







LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Gauguin's Annah the Javanese with Nevermore*, 2003  
collage  
15 x 12 inches | 38.1 x 30.5 cm







LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Self-Portrait with Mona*, 2008  
collage and mixed media  
36 inch diameter | 91.4 cm diameter







LA MONTE WESTMORELAND (b. 1941, Racine, WI)  
*Will You Share Your Melon With Me*, 1986  
collage  
sheet: 8 x 9-1/2 inches | 20.3 x 24.1 cm  
framed: 19 x 20-1/2 inches | 48.3 x 52.1 cm







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LA MONTE  
**WESTMORELAND**



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*RECEPTION FOR THE ARTISTS*

APRIL 6, 1975  
7:00 - 9:00 P.M.

