

# ICA LA

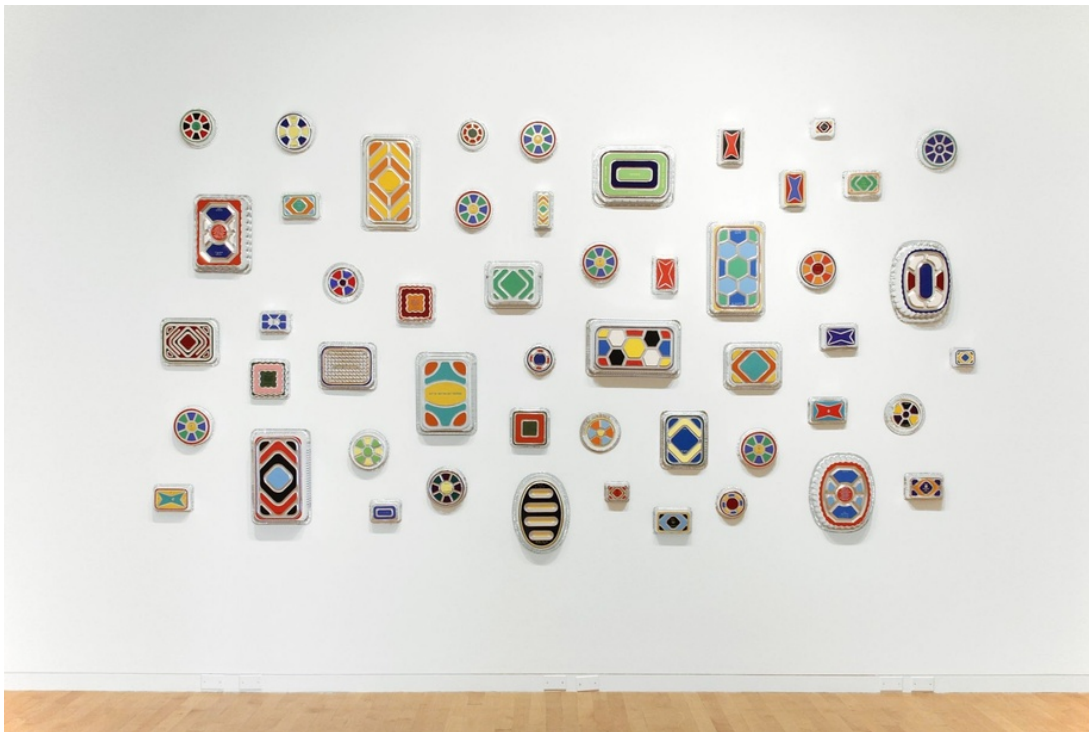
Institute of Contemporary Art, Los Angeles (ICA LA) Announces

*B. Wurtz: This Has No Name*  
September 30, 2018–January 27, 2019

*Nina Chanel Abney: Royal Flush*  
September 23, 2018–January 20, 2019

Los Angeles, CA (July 16, 2018) —The Institute of Contemporary Art, Los Angeles (ICA LA) announced today two new exhibitions opening in the main gallery in Fall 2018: *This Has No Name*, the first U.S. museum survey of New York-based sculptor **B. Wurtz**; and *Royal Flush*, presented jointly with the California African American Museum, featuring paintings, watercolors, and collages by **Nina Chanel Abney**.

***B. Wurtz: This Has No Name***  
**September 30, 2018–January 27, 2019**



Installation view of *Untitled (Pan Paintings)*, 2013 in *Four Collections*, Aldrich Contemporary Art Museum, May 5–October 25, 2015. Courtesy the artist and Metro Pictures, New York

*This Has No Name* is the first U.S. museum survey of New York-based sculptor B. Wurtz (b. 1948). For over forty-years, Wurtz has developed a visual language that subverts the industrial austerity of Minimalism and centers the minutiae from daily life in ways poetic and whimsical. B. Wurtz’s idiosyncratic work in sculpture and assemblage revolves around the use of objects that refer, directly or indirectly, to the “acts of eating, sleeping, and keeping warm,” inspired by an early drawing.

Food tins, clothing, plastic bags, mesh produce bags, and yogurt containers are transformed into elegant meditations on form and line while simultaneously underscoring the artist’s commitment to the ethics of reuse. The exhibition at ICA LA will focus on Wurtz’s work after 1980, when he completed his studies at

CalArts, beginning with his “object portraits,” a series of photographs of some materials that would later become major building blocks for his sculptures, like green plastic fruit baskets or twist-ties. These works serve as an important framework for Wurtz’s later explorations, which include drawings, paintings, and sculptures made with clothing, socks, shoestrings, household items, and post-consumer packaging materials. By incorporating recognizable, everyday materials he has personally handled, Wurtz creates self-portraits through materials, and peels away some of the mystery of artistic production to establish more intimacy between artist and viewer.

B. Wurtz was born in 1948 in Pasadena, California, and lives and works in New York. He received his MFA from the California Institute of the Arts in 1980. In 2015 he was the subject of a retrospective exhibition at BALTIC Centre for Contemporary Art, Gateshead, United Kingdom, which traveled to La Casa Encendida, Madrid. He has had additional solo exhibitions at Kunstverein Freiburg; White Flag Projects, St. Louis; Gallery 400, University of Illinois at Chicago; the Aldrich Contemporary Art Museum, Ridgefield, Connecticut; and Lulu, Mexico City. His work has been included in group exhibitions at MoMA PS1, New York; Tang Museum at Skidmore College, Saratoga Springs, New York; Moderna Museet, Stockholm; Museum of Contemporary Art, Chicago; and Musée d’Art Contemporain de Lyon, among others. His first public art commission *Kitchen Trees*, organized by Public Art Fund, opens on August 7 in New York’s City Hall Park.

*B. Wurtz: This Has No Name* is organized by Jamillah James, Curator, ICA LA.

*B. Wurtz: This Has No Name* is made possible with generous support from the Harpo Foundation, The Henry Moore Foundation, Good Works Foundation and Laura Donnelley, and Patricia A. Quick Charitable Trust.

***Nina Chanel Abney: Royal Flush***  
**September 23, 2018–January 20, 2019**



Nina Chanel Abney, *Untitled (FUCK T\*E \*OP)*, 2014. Acrylic on canvas, 72 × 108 inches (182.88 × 274.32 cm). Private Collection. Image courtesy the Nasher Museum of Art at Duke University. Photo: Peter Paul Geoffrion. © Nina Chanel Abney

Nina Chanel Abney (b. 1982) is at the forefront of a generation of artists that is unapologetically revitalizing narrative figurative painting. As a skillful storyteller, she visually articulates the complex social dynamics of contemporary urban life. *Royal Flush*, her first solo museum exhibition, presents a ten-year survey of the artist’s paintings, watercolors, and collages.

Abney’s works are informed as much by mainstream news media as they are by animated cartoons, video games, hip-hop culture, celebrity websites and tabloid magazines. She draws on these sources to make paintings replete with symbols that appear to have landed on the canvas with the stream-of-consciousness immediacy of text messages, pop-up windows, a Twitter feed or the scrolling headlines of an incessant

24-hour news cycle. By engaging loaded topics and controversial issues with irreverence, humor and lampooning satire, Abney's works are both pointed contemporary genre scenes as well as scathing commentaries on social attitudes and inequities.

*Royal Flush* will be presented jointly by ICA LA and the California African American Museum. The exhibition will then travel to its final venue, Neuberger Museum of Art, Purchase College, State University of New York in spring 2019. *Royal Flush* is accompanied by a full-color catalogue, highlighting the most important and iconic works of the past 10 years by Nina Chanel Abney with essays by exhibition curator Marshall Price, Nancy Hanks Curator of Modern and Contemporary Art Nasher Museum, Duke University; Jamillah James, Curator, the Institute of Contemporary Art, Los Angeles; Natalie Y. Moore, Chicago Public Media, WBEZ; and Richard J. Powell, John Spencer Bassett Professor of Art and Art History at Duke University.

Nina Chanel Abney (b. Chicago, 1982) studied at Augustana College in Rock Island, IL and Parsons School of Design, New York, where she received her MFA in 2007. Abney's latest public commission, *Hot to Trot. Not.*, is currently on view at Palais de Tokyo, Paris through September 2018. Abney is featured in the exhibition *30 Americans* (organized by the Rubell Family Collection, Miami), which has toured extensively throughout the US since 2008. Her work has also been included in exhibitions at the Whitney Museum of American Art, New York; the National Museum of Women in the Arts, Washington, DC; the Studio Museum in Harlem, New York; and the Nassau County Museum of Art, among others. Her work is in a number of collections, including the Brooklyn Museum, the Bronx Museum, the Rubell Family Collection, and the Burger Collection, Hong Kong. She lives and works in New York

*Nina Chanel Abney: Royal Flush* is organized by Marshall N. Price, Marshall N. Price, Nancy Hanks Curator of Modern and Contemporary Art for the Nasher Museum at Duke University, Chapel Hill, North Carolina. The Los Angeles presentation is organized by Jamillah James, Curator, ICA LA; and Naima J. Keith, Deputy Director and Chief Curator, California African American Museum.

ICA LA's presentation of *Nina Chanel Abney: Royal Flush* is made possible with generous support from the Good Works Foundation and Laura Donnelley and Patricia A. Quick Charitable Trust.

Media sponsorship is provided by 89.9 FM KCRW.

### **Institute of Contemporary Art, Los Angeles (ICA LA)**

The Institute of Contemporary Art, Los Angeles (ICA LA) is a museum housed in a renovated industrial building in Downtown Los Angeles. The ICA LA's revelatory exhibitions of works by international artists, dynamic public programs, and inclusive community partnerships reflect the diversity of Los Angeles and the world, fostering critique of the familiar and empathy with the different.

Designed by the interdisciplinary firm wHY under the leadership of Kulapat Yantrasast, the museum's 12,700 square-foot facility features 7,500-square-feet of exhibition space, as well as areas for public programs, offices, and special projects.

ICA LA's mission is to support art that sparks the pleasure of discovery and challenges the way we see and experience the world, ourselves, and each other. Founded in 1984 as the Santa Monica Museum of Art (SMMoA), the museum builds upon a distinguished history of fostering artistic experimentation with bold curatorial choices, and connecting with various communities via timely, meaningful, and engaging public programs. ICA LA is committed to making contemporary art relevant and accessible for all. Admission is free. For more information, visit [theicala.org](http://theicala.org). Join the conversation, follow on social media at [@theicala](https://twitter.com/theicala) and [#icala](https://www.instagram.com/theicala)

**Exhibition Hours:** Wednesday–Friday 11am to 7pm; Saturday and Sunday 11am to 6pm

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