

In West Hollywood, an exhibition of artwork by Ramiro Gomez and David Feldman

Installed as part of the City of West Hollywood's WeHo Arts program

On view at the West Hollywood Library from August 23, 2017 – March 15, 2018

Exhibition List

Upstairs, above the stairs:

(c) 2017 Ramiro Gomez, *West Hollywood Park*, Acrylic on Canvas and Cardboard

The City of West Hollywood is proud to exhibit this new work by Ramiro Gomez, which has never been exhibited before. It features the artist's rendition of West Hollywood Park, a location he knows well having spent many hours there.



Upstairs, top of the stairs:

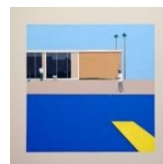
(c) 2015 Ramiro Gomez, *Paul Smith Store Los Angeles*, Archival Pigment Print

The original work was part of Gomez's third solo show at Charlie James Gallery, which featured uniquely recognizable Melrose Avenue locations and their inhabitants. One ambitious installation that was part of the show was a series of 11 paintings tracking the journey eastbound on Melrose Avenue from West Hollywood to Hoover Street in Los Angeles proper entitled "Melrose Avenue – Eastbound."



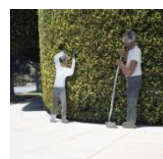
(c) 2013 Ramiro Gomez, *No Splash (after David Hockney's A Bigger Splash 1967)*, Archival Pigment Print

Gomez painted the first version of this painting for a show at the Chicano Studies Research Center at UCLA. The original is part of the Museum of Contemporary Art San Diego's permanent collection



(c) 2012 David Feldman, *Gardeners, Doheny Dr, West Hollywood*, Photograph

This photograph is the only documentation left of this site-specific work by Gomez. He left this artwork on site and its current whereabouts are unknown. Often, the homeowner would instruct people much like those depicted in artworks like these to dispose of the art left behind on their property.



(c) 2012 David Feldman, *Movers, El Tovar Place, West Hollywood*, Photograph

Feldman took this photograph of one of Gomez's artworks at a City of West Hollywood sponsored pop-up art village called Install: WeHo, in which artists created installations in the back of U-Haul trucks and staged them over a weekend in September, 2012.



(c) 2012 David Feldman, *Valet, El Tovar Place, West Hollywood*, Photograph

Feldman took this photograph of another of Gomez's artworks at the City of West Hollywood sponsored pop-up art village called Install: WeHo, in September, 2012.



(c) 2013, David Feldman, *Nannies*, West Hollywood Park, Photograph

This photograph is the only documentation left of this site-specific work by Gomez. He left this artwork on site and its current whereabouts is unknown.



(c) 2013 David Feldman, *Together*, San Vicente Blvd, West Hollywood, Photograph

Feldman took this photograph of an artwork which Gomez installed after the U.S. Supreme Court dismissed an appeal in the Hollingsworth v. Perry case. The court's decision allowed same-sex marriages to resume in the State of California, and a rally took place in West Hollywood Park on June 26, 2013 to celebrate that decision.



Two years later, the U.S. Supreme Court returned a decision regarding the Obergefell v. Hodges case, which made it such that all states must license and recognize same-sex marriages, and effectively legalized same-sex marriage across the country. Another rally took place on June 26, 2015 in West Hollywood Park drawing about 2,000 people to celebrate that decision.

(c) 2013, David Feldman, *Nanny and Child*, West Hollywood Park, Photograph

Gomez worked as a nanny for several years, an experience which had a strong influence on his work. He often brought the children under his care to West Hollywood Park. As with many of Gomez's site-specific works, he left this artwork on site either to be taken by a passerby, or thrown away by workers in the park.



Downstairs:

(c) 2013, Ramiro Gomez, *Study for The Caretakers Mural*, Acrylic on Cardboard

The City of West Hollywood installed the first public artwork by Ramiro Gomez to be on extended display. This mural, which is not currently viewable due to the renovation of West Hollywood Park, features three nannies who are based on real-life nannies named Daisy, Elsa, and Lucy who Gomez met while working as a nanny himself. The fourth male character in the composition is based on several gardeners Gomez has seen working in West Hollywood Park or at the Pacific Design Center across the street.



(c) 2015, Ramiro Gomez, *Mulholland Drive: On The Road to David's Studio* (after David Hockney's *Mulholland Drive: The Road to the Studio*, 1980), Archival Pigment Print

Gomez has executed a number of paintings that interplay and respond to David Hockney's work, an artist whose work he really admires. In 2015, Lawrence Weschler arranged a meeting between David Hockney and Ramiro Gomez in preparation for an article (and later book) that first appeared in The New York Times Magazine on August 16, 2015.



The original Hockney work, which is part of the permanent collection at LACMA, is the artist's rendition of the drive up to his own studio in the Hollywood Hills.

Inspired by the meeting with Hockney, the drive to see him, and a pair of gardeners Gomez had spotted taking a lunch break in the back of their pick-up on the way up to his studio, Gomez painted this homage on a postcard from LACMA immediately after the meeting with Hockney, in part as a thank you gift for the meeting.



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