



H.S. Leissl

RETROSPECTIVE
MATRIX GALLERY • SACRAMENTO • JANUARY 1989

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W I N D O W S

by Darrell Forney

(Portions of this essay originally appeared in *Sacramento Magazine*, *On The Wing*, and the Artists Contemporary poster "Sacramento and Other Planets").

Where *is* Horst G. Leissl's world?

Remember, the London Bridge is in Arizona!

Leissl rhymes with Lysol. And like this phonetic counterpart, Horst's art is a practicing cleansing agent disinfecting visual clichés, scrubbing anew, revealing the nitty-gritty bits and fragments of our everyday juxtaposed realities.

Visual puns and kitsch (a German word meaning "bad taste") fascinate Leissl a lot in his artistic pursuit of tilting at the windmill. Don Quixotes are artists and vice-versa, one assumes.

Brought together like Don and Pancho you deliberately and disparately get Leisslian visual-cerebral puns connected to a rational-irrational confrontation. The collision is irrevocable, the conclusions of his work a delightful skewering of sensibilities.

Leissl attempts and often succeeds spectacularly to juxtapose diverse raw material like the Sacramento landscape with added elements and objects contrived from natural and man-made detritus. Bluntly put, the collision of spaces and time is apparent here: far becomes near, micro macro, big little, inner outer, so that rational becomes irrational – or is that vice-versa, too? Weight and mass and space unexplainably flip-flop.

Leissl's frozen and naked iconographic "dreamscapes" of our environment evolve quite plainly from his imagination and from photographs the artist has taken himself or borrowed from print media. They serve sometimes as cosmic – and comic – springboards. Working from pictures as varied as snapshots of the corny Capitol dome to sophisticated scan-line NASA reproductions of Jupiter and its moons, grand collisions of cosmic/comic corn occur all at once. And courtesy of Leissl, time flies. Stops. Or goes backwards. Or floats ahead of its...

A silent testimony of isolated events, his art are collisions seen but not heard like some distant explosion visually seen but inaudibly heard.

Though he'd been painting since 1965, Leissl's first one-man exhibition in a gallery wasn't until 1980: "Sacramento and Other Planets" at Artists Contemporary. For followers of his mad-cap antics (giant cardboard fly on city water tower, inflatable giant hands tickling freeway underbelly) that "surrebral" show was no less successful on the Leissl Scale of ten.

His bent – or vent – has always been naturally surrealistic. As Max Kozloff calls surrealism, a "great storehouse of modern tension," the viewer is often greeted by his work in typical Leisslian anxiety and energy replete with conceptual and psychological deposits. No deposit, no return? Residents, the residuals reside right here. And now. And how!

Like the art of René Magritte, H.G. Leissl's art often focuses on the windowpane as much as on the garden. Look!

Heironymous Bosch resides nearby!

Uncorking Cartesian wellsprings of irony and delight, Leissl puts Descartes before the horse (just as the other René did) and deals with both natural and popular environmental concerns. Edmund Carpenter (*Oh! What A Blow That Phantom Gave Me*), William Irwin Thompson (*Evil And World Order*), and Marshall McLuhan (*The Medium Is The Message*), are but three inspirers, if not conspirers, of Leissl's intellectual ethic and esthetic.

André Breton called painting a "lamentable expedient", meaning, I think, a cumbersome and awkward means of arriving at the steak and not the sizzle, as Leissl might agree.

His return to painting for that 1980 show was a result of media burn-out. "I just got tired of seeing myself on the 6 o'clock news," he once said, referring to his own creations of art in public places. The electronic media loves a clown, a knee-jerk guffaw in the midst of tragic news, and Leissl tired of that role.

A fan of Jacque Tati's films like *My Uncle*, *Traffic* and *Playtime*, one senses in Horst's art the absurd and occasionally demonic sensibility for the irrational, sometimes subtly, sometimes obviously.

Sometimes he painted real nuts for a living as the art director of the almond growers magazine *Almond Facts*. It was a sweet revenge, his playtime – but serious – fine art in exchange with tough commercial work in the world of graphic and applied art. With a commercial art background that would stagger any resumé, Leissl continues to borrow from the print media via collage and xerox to tease tastes of the heart, mind and mouth. He once owned a restaurant in Mexico. He once made a film of dancing bananas. He once propped open the Capitol dome to bring in or let out a fruit exchange. That's bananas!

Eggs, one of his favorite metaphorical images, suggests lots of ideas about life in much of his work. Is the yolk on us! His work is the "moot court of the absurd" as someone once coined surrealism. But it's sure real.

To become isn't important,
but going through strata
and process is.

— Horst Leissl

Born in Augsburg, Germany, in 1933, Horst vividly recalls his diving into ditches as an 11-year-old as Allied bombers mistook the group of uniformed children for Nazi soldiers as they marched to school. Both of his parents died in that war, and it was his Aunt Paula in Redwood City, CA, who managed to get him out of Germany and away from Hitler's Youth Corps. He came to America in 1952, and got his citizenship in 1959.

Once in the US, he applied and was accepted into the Graphic Arts Program at prestigious Cooper Union in New York City.

From 1956 to 1958 he served in the US Army as Senior Graphic Artist at Fort Bliss, TX. Remaining in the south after his discharge, Hank (as he prefers to be called) studied art for two years at West Texas College. He also owned and operated a graphic studio doing freelance work when not attending classes.

Moving to California in 1963, Leissl joined Steedman, Cooper & Busse in San Francisco as Art Director and Production Manager. Two years later, having met native Sacramentan Julia Resendez, Hank took a leave of absence from the ad agency and moved to Mexico where they built and operated a restaurant for three years at Lake Chapala, south of Guadalajara.

Their restaurant, called Kiosko, catered to native residents, Americans and Europeans living in the area, and to tourists. Their son Niko was born there.

Returning to San Francisco after they sold the restaurant, Leissl resumed work with his old ad agency and was promoted to Senior Art Director. In 1974, the Leissls moved to Sacramento where he did freelance graphic art until summer of 1986, when a stroke left Hank partially paralyzed. He is currently recovering, and doing well gradually, working in collage and paint.

Aside from his work as Art Director of *Almond Facts*, Leissl is probably best known to Sacramentans as the pixyish, gnome-like *enfant terrible* of media-oriented art in public places. Actually, more like ephemeral happenings than permanent fixtures, Leissl's art of the past has dealt more with process than with product. Fastidiously documenting every aspect of his public works – letters to and from bureaucrats and politicians, financial accounting, and photo/print records – Hank revels in art-as-process, the sizzle as much as the steak.

Though he always produces something tangible – a tv cassette called "Telephone Graffiti", a printed proposal to an arts commission to faithfully non-produce "Non-Art", a "Sacramento Time Capsule" – the end results were usually documentations of temporal realities, again, more sizzle than steak.

Maybe the more serious "Horst of a different color", as *Union* art critic Richard Simon once punned him down, was his "Sacramento Time Capsule" of 1976. He created, with his wife Julia, a bicentennial audio-visual profile of Sacramento residents' remarks and visual landmarks using synchronized slides and audio tape. He sealed the picture and sound "package" in a technologically sophisticated air-tight plexiglass "time capsule" with specific instructions to open it officially in 2076 A.D. Typically Leisslian in humor and ersatz blitz, the 45-minute interview and song-infested presentation currently rests deep in a cave near Lake Tahoe where California cities and industries store their jewels in case of revolution, attack from Martians, City hijackers, or mild California earthquakes. "Sealed with a kitsch," Leissl might say. Art and reality collide silently.

Conceivably his most notorious work, "Sacramento Fly" got approval from Sacramento City Council in 1976 to hoist a 12-foot high, 18-foot wide corrugated cardboard facsimile fly on the concrete water tower at Alhambra and J Streets.

"If Petaluma can have its fence," quipped then Vice-Mayor Anne Rudin, "then we can have our fly." Obligated to take out a \$100,000 insurance policy to protect the city, presumably from identified flying objects, Leissl collected a working team of over a dozen friends, artists and engineers to get his fly up in view of motorists traversing the nearby I-80 freeway. A storm arrived a few days later and the fly was hauled off to Elk Grove High School where it rested on the cafeteria wall for some time.

As a CETA artist and former administrator of Sacramento's Comprehensive Employment and Training Act, Hank proposed and was granted permission in 1976 to paint cracks and windows and surrealist images on the institutional-green circular concrete sewage treatment plant on Riverside Boulevard and 11th Avenue.

"I was looking for an idea to integrate the structure itself and somehow cracks seemed like the perfect solution," Leissl said. "Once you have a crack, you can enlarge the crack and you have a hole. Once you

have a hole, you have a window. Through the window you can see everything you want to see since it's all imaginary anyway."

The Hulk, NASA's earth photo, Man Ray's famous lips, an adjacent intersection, and a towel, rack and soap dish peered back as painted *tromp l'oeil* details emerging from the cracks, holes and windows. And as previously known and agreed upon by Leissl and the City, the playful mural was dutifully sandblasted off about a year later.

Hank Leissl's obsession with seeing the unseen, revealing the unknown, poking imaginary holes in concrete walls, fooling the eye – that's what *tromp l'oeil* is – and tickling the mind, are evident in his public displays, his "aquares" as it were. Occasionally, as with the fly, he's created three-dimensional oddities direct from a kitsch catalog of odd-ball flotsam and jetson.

Originally called "Freeway Tickler", his 1977 "Sacramento Hand Laundry" consisted of two-dozen 8-foot tall inflatable hands strung beneath the I-80 freeway at 20-21st, W-X Streets. The helium filled kitsch swimming pool flotations were meant to float in the air to tickle the underbelly of the freeway. But their weight proved too much for the helium to rise, so Leissl had to string-up the hands to create the look of laundry handily hanging beneath the freeway – all with the complete bureaucratic blessings and approval of Cal Trans!

For several years Hank taught commercial art, filmmaking and video in the Art Department at Sacramento City College. In fact, a previously lesser known talent of this artist was his animated films. In 1968, Leissl began producing short animated films that were subsequently shown on KQED, KPIX and the Westinghouse Network in the Bay Area. Parts of one of his films called "Media Sweep" were used in the feature-length Hollywood film, "Another Fine Mess", produced by Tommy Smothers.

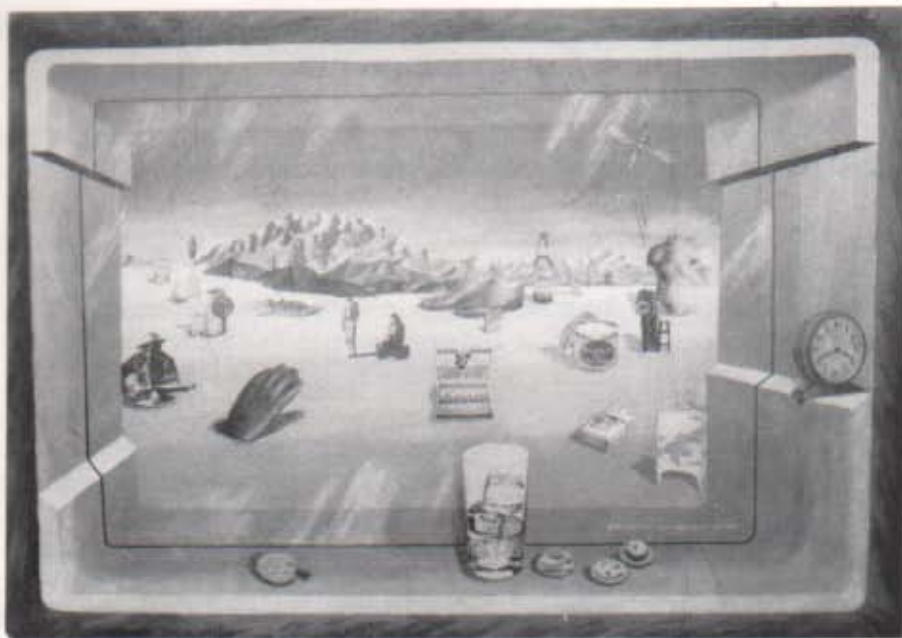
"I remember Tom Smothers calling me at home one night. He'd just seen the film in a tournee of animation in Los Angeles and asked if he could use it in his new feature film. I said, 'Sure!', and Smothers said, 'Good! I'll send you some clams!' A week later \$2,000 arrived in the mail. I was dumbfounded how easy and quick he cut the deal," recalls Leissl.

Humor and irony have always been a part of Leissl's *oeuvre*, and not occasionally without political satire with its windmill-tilting effects. And once in awhile, Hank gets serious about ecology and our environment.

In 1978, Maurice Read asked Leissl to create two 3 x 4-foot murals for his new bar, Maurice's American Bar. It's now called Melarkey's after part-owner and former Supervisor Patrick Melarkey.

"Nostalgia Through A Glass Darkly" is the title of the Melarkey murals. Conjuring up T.S. Eliot's "The Vast Wasteland", through the two illusionistically painted and collaged windows, one peers into a hot, arid, lonely desert strewn with nostalgic commercial objects and throw-aways. The "windows" are at once space-age looking (deep, rounded hi-tech windows), and old-fashioned looking (1930s Coke and Arrow Beer bottles). This programmed flotsam and jetson litter the desert ringed by Jagged mountains, and maybe not on this planet.

Are these remnants of the past, present or future? Leissl won't tell. The combined collage and painted imagery has a hauntingly familiar look with the individual objects and people spaced about in this desert of alienation. The large real neon in the circular real south window on the Broadway front of Melarkey's (which Hank also designed) is echoed in the left panel "window" of his painting back on the north wall of the restaurant.



Adding a *deja vu* double-take, the painted neon again broaches what Leissl has always enjoyed doing: mixing metaphors that play with reality and illusion, life and art, the abstract with the concrete. The visual lexicon and litany of collaged commercial pop-art items juxtapose irrationally in this mural: hat/seashell, fountain pen/Duz Soap, Grapenuts/golf ball, glove/Chesterfield cigarettes, and Westclox clock/plaster torso. A Depression-era couple with child sit isolated and benignly wait for... Godot? A WWI gas-masked soldier emerges from the desert sand to shoot at what? Or whom?

As with other *tromp l'oeil* visual fascinations, Hank's armada also includes realistically painted bugs, beetles and mosquito-eaters.

(Leissl once rendered a large bus bench-sized colorful painting of various creepy-crawlers on a thorny branch during his tenure in the CETA program. Hung in the corridor of City Hall, it was eventually taken down due to the strong protests of secretaries who flinched everytime they passed by it in the hallway. Hank had bugged 'em once again!)

Horst Leissl's tampering with "reality" has brought art viewers some strange propositions, not to mention compositions. His major opus to local gallery viewing was his one-man show, "Sacramento and Other Planets", exhibited in 1980. A couple of dozen acrylic paintings of local landmarks had the indelible mark of Leissl: photo-realistic versions of a downtown public parking garage with a giant bug perched atop it; a now *deja-vu* scene of the Capitol Mall appearing as though bombed to smithereens; Arden Way eerily vacant with a horizon of cancer cells growing beneath a DeChirico green sky; a glimpse of the Fruitridge and South Land Park Drive sewage plant's red and white checkered water tower ball, here painted by Leissl as a giant sea anemone under water as a scuba diver swims by, and on and on. Working from his own photographs of city landmarks, he brought to Sacramento its first full-blown surrealistic encounter in painting, all part play, part grotesquery, and totally irreverent!

Moving from painting to photography in 1982, Leissl joined a group of 20 invited artists to create "impossible" sculpture in the form of maquettes, drawings and paintings, for the city-wide celebration of art in public places sponsored by Sacramento Metropolitan Arts Commission. This one of over a dozen exhibitions in area galleries took place at Sacramento City College. Entitled "A to Z: Impossible Sculpture for Sacramento," Leissl contributed a dozen cel vinyl paintings on color photographs, giving

them what Peter Melton, writing in the college's *Express*, called "a wonderful aura of reality" enabling the viewer to see how the proposed sculptures might look if actually built.

They included inflatable plastic body parts for the Sacramento River, a "handicapped accessible" neon gate in a vacant lot at 21st and L, and a Magritte-inspired clock for the railroad tracks at 19th Street.

Leissl's most ambitiously contrived three-dimensional, small sculpture, play-on-the-senses exhibition was his "Inedible Edibles" in the mid-1980s at Artists Contemporary Gallery. A group of 38 small sculptures in the form of cakes transformed the small gallery into a virtual bakery complete with actual pastry display cases, sign-painted front window, and pink cake boxes with string in which to place the "sold" pieces, and quite a few did.

Reviewing the show, Richard Simon wrote: "The cakes are dazzling, collectively a riot of chocolate, vanilla, sometimes fruit-filled and almost all decorated with grooms, fauns, pine trees, busts of Santa Claus and other whimsical creations."¹

Indeed, working with a mix of modeling dust, real frosting mix with acrylic binder and paints, Leissl topped the *tromp l'oeil* edibles with the kitschiest of kitsch figures purchased from the Wishing Well.

"You have all this garbage," Leissl said with an affectionate sweep of his arm that takes in all the objects adorning his cakes, "and you start playing with them."

Leissl's revenge – once again – maybe lies in the fact that he had made *many* real cakes going back to Germany where as a boy of eight, his grandfather taught him how to bake, becoming the best cook in the family.

Now back working with dexterity projects – constructing small cake sculptures again, doing some painting and collaging – Horst Leissl's legends live on just like some of his former public art happenings and exhibitions: pricking sensibilities, making us more aware of our environment but, most importantly – making us laugh and wonder what we and art are all about. If he won't, maybe his art may just tell us.

The term "reality" always has to be redefined and redefined because we know that there is no such thing as *reality* as concretely defined. There are many levels of reality, for example, advertising deals consciously with other levels. If you sell the sizzle, not the steak, you're getting into other areas of reality. The steak is one reality, the sizzle is another reality. It all ties together to me. My advertising background has a big influence on the art that I do.²

¹The Sacramento Union, "Showcase", October 1, 1984.

²Taped interview with the author, circa 1978.

B I O G R A P H Y

- April 3, 1933: Born, Horst George Leissl, Augsburg, Germany
- 1952: Emigrated to United States; becomes US citizen
- 1955-56: Attends Cooper Union, New York City, Graphic Arts Program; Ass't Art Director, small advertising agency, New York
- 1956-58: U.S. Army, Senior Graphic Artist, Replica Museum, Fort Bliss, Texas
- 1958-60: West Texas College Arts Program; owns and operates Graphic Arts Studio, El Paso, TX, until 1963
- 1963-65: Art Director and Production Manager at Steedman, Cooper & Busse Advertising Agency, San Francisco
- 1965: Marries Julia Resendez, Sacramento
- 1965-68: Leave of absence to Mexico to paint and operate a restaurant with wife Julia
- 1969-74: Senior Art Director, Steedman, Cooper & Busse, SF
- 1974: Moves to Sacramento, becomes free-lance graphic design artist
- 1976-77: Co-ordinator for the first CETA Community Artist Program, City of Sacramento; artworks become part of a developing permanent art collection
- 1978-87: Art Director of *Almond Facts* magazine, California Almond Growers' Exchange
- July 1986, January 1987: First and second stroke
- 1987: Does acrylic paintings while in physical therapy at Sutter General Hospital; completes 17 works
- 1988: Continues working in collage; travels with Julia Resendez to Molokai, Hawaii, in October

H O R S T G . L E I S S L

CHRONOLOGY OF HORST G. LEISL ART PROJECTS

1. 1974: *Telephone Graffiti* – obtains an automatic telephone answering machine, sets up a legitimate phone number and proceeds to advertise in local newspapers this “direct” phone line solicitous of “graffiti” from the public-at-large. Word gets around the entire US about this free-form “open” communications system and the machine literally becomes jammed and burns out on the outrageous and predictable, the mundane and arcane, the common and uncommon “responses” from the public. It includes a voice Leissl claims was Patty Hearst’s at the height of her Simbionese kidnapping. In limited edition, publishes cassette tape of “The Best of Telephone Graffiti”.

2. 1975: *Correspondence Art School* – collaborates with Forney to create a non-existent school of art whose motto is “We Don’t Want To Know”; prints and publishes diplomas and letterheads, becomes involved in “Mail Art” processes. Official stamp by Leissl is created, “Official Art Seal”, and like the Marx Brothers, a real-looking seal balancing a ball on its nose, becomes the “school’s” logo. “Diploma suitable for framing” is issued to anyone who requests one. Facsimile administrative signatures include Kilgore Trout, Bambi, Leissl, Forney, et al. School dismissed.

3. 1975: *Non-Art* – “Bicentennial Message No. 1 & 2” proposes to California Arts Council NOT to produce during Fiscal Year 1975-76, \$1,740 worth of art, including paintings (“Early Dawn, “Point of No Return”, and “La Poupee – Paint on Model”); a 14-minute color, live and animation 16mm film, “What Does It All Mean?”, including reel and can; and assorted art products (17 macramés, excluding flower pots; 12 sand-molded candles; 3 polished driftwood assemblages with found objects). Leissl notes in a letter to the then CAC Director Susan Billstein that since the government subsidizes farmers NOT to produce agricultural products, why cannot artists be subsidized NOT to produce art? “At present the California art market is over-supplied with art,” writes Leissl. “The People of California are drowning in images, sounds and verbalizations of individual and corporate art works. The quantitative absorption limits have been reached and maximum production seems counterproductive to sound mental health of both art producer and art consumer. Therefore, I propose the California Arts Council take note of the precedent set by the US Agricultural Department and financially assist California artists NOT to produce art and thereby promote and conserve the mental ecology of the State.” Leissl’s proposal for a \$1,740 grant to produce no art during the fiscal year harvested an official letter from the Council’s Executive Director: “...Certainly your premiss (sic) that we assist California artists NOT to produce art is an interesting theory (sic)... Thank you for taking the time to propose this non-program.”

4. 1976: *Sacramento Fly* – Proposes and gets approval from Sacramento City Council to hang a facsimile 12-foot high fly on the side of concrete water tower #3 at Alhambra and J. By unanimous approval, Council issues permit to mount fly. Councilman Burnett Miller concludes that the giant fly would be “a monument to the good taste” of his East Sacramento district. Fly goes up, national and local TV and print media swarms in for media kill and the Sacramento Fly makes it all the way to Seoul, Korea. “They think Sacramento is crazy!,” says a Korean student at Sacramento City College who got the front-page newspaper clipping from a friend in Seoul. Leissl publishes a limited edition “Sacramento Fly” media packet-manual, with all of the artistic, scientific and bureaucratic paperwork reproduced and included.

5. 1976: *Mural (Art In Public Places)* – proposes to City Council through its on-going CETA arts program to paint a mural of cracks and diverse images on a sewage treatment plant on Riverside Blvd. Approved. Leissl spends a week decorating the circular cement structure with lots of fool-the-eye cracks and holes with planet Earth peering back.

6. 1976: *Aeolian Egg* – proposes, through California State University, San Jose, an Interstate-5 arts project of an 18-foot fiberglass egg, split in two and strung with wires “tuned by the temperature and plucked by the wind.” This aeolian “harpeggio” would glow at night (fluorescent paint) and play by day (winds in the valley). Proposal gets as far as an I-5 Art Proposal touring exhibition to various regional galleries and museums, including Sacramento’s Crocker Art Museum’s downtown *Artspace*. Proposed location: “Somewhere along I-5 between Sacramento and Stockton.” It remains to be seen. Or heard.

7. 1976: *Sacramento Bicentennial Time Capsule* – under a CETA grant, creates a sound and slide picture profile of Sacramento residents and landmarks with synchronized tape. Seals the audio-visual production in a plastic “time capsule” to be opened officially and ceremoniously in the year 2076. Capsule is stored in Lake Tahoe region underground in the California cities’ “safe deposit cavern”.

8. 1977: *Henderson’s Book* – publishes a 24-page limited edition (25 copies) of a booklet “designed as an exercise in Xerography,” as well as its illustrated contents pricking the balloon of official U.S. Postal Service bureaucracy limiting what can be considered as a “book” sent in the mail. The name Henderson comes from the real-life Postmaster General. Produced under the Sacramento Arts Commission CETA program.

9. 1977: *Sacramento Hand Laundry* – proposes and wins approval from CalTrans to hang two-dozen,

8-foot inflatable hands underneath the I-80 freeway at 20-21st, W-X streets. Originally called "Sacramento Ticker", the inflatable hands refused to cooperate (too much weight) so Leissl strung them up and retitled the event.

10. 1977: *The Richard M. Nixon Memorial Boulevard* – proposes undoubtedly the most bureaucratically complex "non-art" project to Sacramento's Traffic Engineer, CalTrans, California Highway Commission, State Assemblyman Vic Fazio, California Arts Council, and the entire Sacramento City Council, in order to have a "formal" proclamation declared to rename Capitol Mall in downtown Sacramento, "The Richard M. Nixon Memorial Boulevard" for a period of 31 days during the month of January, 1978. Leissl proposes four outrageous "Nixon Monuments" – complete with four miniature "monument" models built by the artist, photographed and super-imposed graphically onto site photographs of the Mall. The combined photographs were convincing, but the council wasn't. This non-art event was turned down by the Council. He never planned to build any monuments but just wanted government and the people to know he had *proposed* a temporary name-change of a street with non-existing monuments eulogizing the former President. Councilman Burnett Miller, for the record, announces, "Let him do nothing!" Leissl later says, "This is the first time in the history of Sacramento that a City Proclamation has been issued to do nothing!"

11. 1978: With Forney, creates *Kitsch Art Council* post 'em sticker (1,000 copies), distributed freely but idea doesn't stick. Leissl designs classic graphic image of Rodin's "The Thinker" with a covered lamp overhead. Funktional art? Original idea was to tag "worst" architectural achievements world-wide.

12. 1980: *Sacramento and Other Planets* – returns to painting from "conceptual" art projects (both real and imagined) and in two years creates two-dozen acrylic paintings for his first one-man art show in a private gallery. Uses surrealistic imagery, juxtapositions and displaced "realities" to create a Sacramento futuristic malaise.

13. 1982: *A to Z: Impossible Sculpture for Sacramento* – makes a dozen painted-photographs of familiar Sacramento street scenes proposing odd and unusual "sculptures".

14. 1983: Exhibits at Sacramento City College Little Gallery (now Gregory Kondos Art Gallery) a series of ten "State Fair" paintings done from slides taken at the Fair in 1980. Previously shown at the State Capitol's Fifth Floor Cafeteria, the works depict some of the scenes of that year's Fair including "Egg Roll on a Stick" and "Tent Tops". The works, 3 x 3-foot acrylics on canvas, are colorful, flat and abstract.

15. 1984: Designs and prints 10,000 copies of "The Once and Only Valley Times," free, give-away tabloid "newspaper" which includes artist's page of their own design: Ralph Johnson, Darrell Forney, Mark Emerson, Louis Nastro, H.G. Leissl, Barbara Zook, and David Mast (Artists Contemporary Gallery). Tabloid is distributed to Sacramento markets, cafeterias, galleries, Tower Books, fern bars and pubs, etc.

16. 1984: *Inedible Edibles* – creates 38 small sculptured styrofoam and acrylic "cakes" and baked delights for a display in Artists Contemporary Gallery, virtually turned into a "bakery". Complete with pink cake boxes and clear plastic covers, silk-screened aprons for gallery staff, commercially-painted bakery window, expensive-rented glass display cases, the transformation (and disorientation) of the gallery is complete. This *tromp l'oeil* tour-de-force is so convincing, Mall browsers with a sweet tooth actually think they're *real*, until they read the "art" prices. "I'll be lucky to break even on this one," quips Leissl over the overhead on this unusual exhibition.

17. 1987-present: *On-going work* – continues to do paintings, collages, Letra-set press-type designs, small constructions and some collaborations with a friend. Some of these are represented in this comprehensive retrospective exhibition at the Matrix and 750 Galleries on I Street.

– Compiled by
Darrell Forney,
November 1988

C A T A L O G U E O F T H E E X H I B I T I O N

Dimensions are in inches: height precedes width, or diameter. Illustrated works are marked with an asterisk.

- *1. SACRAMENTO MEDUSA, 1979, acrylic, 30 x 24, lent by Darrell Forney. (Page 13)
- *2. CITY SEAL, 1979, acrylic, 20 x 15, lent by Bob & Sarah Sylva. (Page 14)
- *3. FANFARE, 1977, acrylic, 25 x 37, lent by Bill & Shirley Rase. (Page 15)
- *4. ROLLER DERBY IN THE FAST LANE, 1981, acrylic oval, 12 x 16, lent by John & Peggy Bohl. (Page 16)
- *5. BOHEMIAN GRAVE, 1984, acrylic, 30 x 30, lent by John & Peggy Bohl. (Page 17)
- *6. CAL AGRI BIZ, 1978, acrylic/collage, 37 x 49, lent by Richard E. Rominger. (Page 18)
- *7. JIMMIE CARTER AS MR. PEANUT OR VICE-A-VERSA, 1976, plastic & acrylic sculpture, 8 x 4, lent by Maurice Read. (Page 19)
- *8. UNTITLED CAKES WITH FLY, 1984, mixed media sculpture, 9" diameter, lent by Barbara Zook Forney. (Page 20)
- *9. SHERMAN'S TANK, 1983, collage/acrylic, 6 x 8, lent by Penny Harding. (Page 21)
- *10. VALLEY STONE HINGE, 1979, acrylic, 28 x 22, lent by John & Peggy Bohl. (Page 22)
- *11. NOVEMBER, 1978, acrylic, 37 x 48, lent by John & Peggy Bohl. (Page 23)
- *12. ALHAMBRA & J, 1979, acrylic, 36 x 18, lent by Mr. & Mrs. A.J. Krisik. (Page 24)
- *13. ASPHALT FLOWERS, 1981, acrylic, 36 x 36, lent by Louis Nastro & Paula Wenzl. (Page 25)
- *14. VIEW OF LAKE CHAPALA FROM RESTAURANT EL KIOSKO, MEXICO, ca. 1976, acrylic, 24 x 30, lent by Mary Anne Moore. (Page 14)
- *15. UNTITLED (PARK), 1979, acrylic/collage, 15 x 20, lent by Robert & Brenda Weidner. (Page 27)
- *16. DOWNTOWN PLAZA LICORICE, 1979, acrylic, 11 x 16, lent by Gary R. Miller. (Page 28)
- *17. THE BACK OF CITY HALL AFTER PROPOSITION 13, 1979, acrylic, 19 x 15, lent by Jane & Ed Goldman. (Page 29)
- *18. ANGKOR WHAT?, 1979, acrylic, 10 x 15, lent by A. Perez. (Page 30)
- *19. IN CELEBRATION OF MUNICIPAL CLICHES #3, 1977, acrylic/collage, 14 x 18, lent by Sacramento City College Permanent Art Collection, gift of CETA Community Artists Program, Sacramento Metropolitan Arts Commission. (Page 31)
- *20. UNTITLED, ca. 1965, acrylic, 36 x 36, lent by John & Elizabeth Moulds. (Page 32)
- *21. HOLY MACKEREL, ALL SOFA-SIZED PAINTINGS \$39.95!, 1978, acrylic/collage, 46 x 46, lent by Jennalee Palmer Battson. (Page 33)
- *22. THE CARTOGRAPHY OF FOOD: BOK CHOY & THE ISLAND OF PEA, 1982, acrylic, 6 x 8, lent by Carolyn Negrete. (Page 34)
- *23. UNTITLED, 1988, collage, 10½ x 17½, collection of the artist. (page 35)
- *24. UNTITLED (pretzels), 1987, acrylic, 14 x 11, collection of the artist. (Page 36)
- *25. UNTITLED (heart cake), 1984, mixed media sculpture, 17" diameter, lent by Susan Recely Holzbauer. (Page 31)
- *26. BIRDS, ca. 1981, graphite/prismacolor, 16 x 17, lent by Tom Raley. (Page 38)
- *27. MONEYGATE, 1975, mixed media, 28 x 24, lent by Audrey Tsuruda. (Page 39)
- *28. BIOMORPHIC LUNCHSCAPE, 1979, acrylic, 24 x 36, lent by John & Elizabeth Moulds. (Page 40)
- *29. 13th & VALLEJO, 1979, acrylic, 22 x 28, lent by Julia Leissl. (Page 41)
- *30. Sacramento Rapid Transit Commercial Film Background Frieze, ca. 1977, lent by Maurice Read. (Page 42)
- *31. MCKINLEY PARK, 1979, acrylic, 24 x 30, lent by Julia Leissl. (Page 44)
- *32. UNTITLED (Letraset collage), 1988, 17½ x 10½, collection of the artist. (Page 45)
- *33. SACRAMENTO FLY, 1976, cardboard/acrylic, 12' x 18', mounted on water tower, Alhambra and J for one week (fly since destroyed). Photo documentation. (Page 46)
- *34. SACRAMENTO HAND LAUNDRY, 1977, inflatable plastic "hands" (swimming pool floatables), acrylic paint added to "fingernails", 8' x 4', mounted beneath I-80 freeway, 20-21st, W-X Streets. Photo documentation. (Page 48)
- 35. BICENTENNIAL MESSAGE NO. 1 & 2 (including Non-Art Proposal), 1975-76, limited edition booklet, 8½ x 11.
- *36. THE RICHARD M. NIXON MEMORIAL BOULEVARD, 1977, photographs with acrylic photo-montage, small maquettes, limited edition booklet. Photo documentation. (Page 52)
- *37. HENDERSON'S BOOK, 1977, letters/correspondence, limited edition booklet, 5½ x 8. (Page 53)
- 38. UNTITLED, 1984, mixed media sculpture, 7" diameter, lent by Bert & Barbara Clinkston.
- 39. WHERE IT ALL STARTED, 1979, acrylic 22 x 28, lent by John & Peggy Bohl.
- 40. NUCLEAR WINTER, ca. 1984, acrylic, 24 x 48, lent by John & Peggy Bohl.
- 41. YOUR CAR AFTER THE WAR, 1982, acrylic/collage, 24 x 30, Private Collection.
- 42. VALENTINE CAKE, 1984, mixed media sculpture, 11" diameter, lent by Louis Nastro and Paula Wenzl.
- 43. UNTITLED, 1975, collage, 32 x 26, lent by Mary Anne Moore.
- 44. PASTRY & FLIES, 1984, mixed media sculpture, 13" diameter, lent by Bob & Anita Miller.
- 45. FLAMINGO POOL, 1984, photo/collage, 16 x 20, lent by Gary R. Miller.
- 46. LOOKING WEST, 1979, acrylic, 12 x 16, lent by Bruce Beck.
- 47. RICHARD M. NIXON MEMORIAL BOULEVARD, photo-

- collages (2), 1977, 10 × 13, lent by Darrell Forney.
48. UNTITLED, 1987, acrylic, 20 × 20, lent by Susan Recely Holzbauer.
49. BIRDS, 1981, graphite/prismacolor, 16 × 17, lent by Tom Raley.
50. BIRDS, 1981, graphite/prismacolor, 13 × 44, lent by Tom Raley.
51. SACRAMENTO TIME TRANSFIXED – HOMAGE TO RENE MAGRITTE, 1982, photograph/acrylic, 9 × 12, lent by Daisy Jue.
52. GUM BOAT DIPLOMACY, 1982, collage/acrylic, 16 × 26, lent by David Blicher & Sue Torngren.
53. LOBSTER CAKE, 1984, mixed media sculpture, 12" diameter, lent by Audrey Tsuruda.
54. PALETTE PLATE, 1974, cream/felt pen, 9½" diameter, lent by Audrey Tsuruda.
55. BICENTENNIAL OMLETTE #3: SCRAMBLED EGGS FOR THE BIG APPLE, 1976, mixed media sculpture, 8 × 5, lent by John & Elizabeth Moulds.
56. NYLON WEDGE, 1981, acrylic, 36 × 36, lent by Nikolas Leissl.
57. TENT TOPS, 1981, acrylic, 36 × 36, lent by Nikolas Leissl.
58. FLYING FUNGI, 1982, painted photograph, 9 × 12, lent by Julia Leissl.
59. JUNCTION BOX, 1983, acrylic, 36 × 36, lent by Carolyn Negrete.
60. CHOCOLATE CAKE, 1984, mixed media sculpture, 10" diameter, lent by Julia Leissl.
61. UNTITLED, ca. 1965, tapestry, 36 × 36, lent by Walter Busse, Jr.
62. SMALL SLICE, 1984, mixed media sculpture, 7" diameter, lent by John & Peggy Bohl.
63. CHOCOLATE CAKE WITH TANKS & KNIFE, 1984, mixed media sculpture, 7" diameter, lent by John & Peggy Bohl.
64. PIERCED SUN, 1966, acrylic, 45 × 45, lent by Julia Leissl.
65. BICENTENNIAL OMLETTE #5: LOOK WHAT'S HATCHING, 1976, mixed media sculpture, 8 × 5, lent by Mark Emerson.
66. UNTITLED (Jupiter with moons), ca. 1980, acrylic on black velvet, 36 × 36, collection of the artist.
67. UNTITLED, 1983, collage, 14 × 12, collection of the artist.
68. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
69. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
70. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
71. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
72. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
73. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
74. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
75. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
76. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
77. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
78. UNTITLED, 1988, collage, 10 × 17, collection of the artist.
79. UNTITLED, 1988, collage, (Letraset), 17 × 10, collection of the artist.
80. UNTITLED, 1988, collage (Letraset), 17 × 10, collection of the artist.
81. END OF K STREET MALL, 1979, acrylic, 15 × 20, lent by Delores Shiurba.
- * 82. SACRAMENTO & OTHER PLANETS, 1979, acrylic, 36 × 48, lent by Anthony Giannini. (Page 54)

LEISL RETROSPECTIVE NOTES : Peter Holter

As Satchel Paige put it so well, "Don't look back. They might be gaining on you".

Which is kind of how I feel about retrospectives.

I think I'll let Horst's work speak for itself. I'll speak for my experience with Hank.

I work as a grumpy advertising copywriter in San Francisco. I worked with Hank for close to 5 years as part of a copy/art team. Which is like being partner-cops on a TV crime show. You get to know each other's taste for bad lunch pretty well.

Here are some things I learned from working with Hank:

1. If you're going to feel guilty about something, don't do it just a little bit. *Really* feel guilty. Dig it. Wallow in it. Then forget it.
2. Good dope doesn't do good things to your brain when watching a Nixon speech.
3. *About making TV commercials* (and I quote): "Y'know, they're not sitting around waiting to see this shit... We've got to make it more interesting than getting up for a beer."

4. *About arrogance:*

– On a job with Leissl-the-crusty-art-director, a beautiful New York model once snidely, arrogantly accused "you sure do swear a lot", presumably in an effort to demonstrate her acquired Park Avenue Breeding.

Leissl replied, concerned yet aggressively inquisitive, "Does it bother you?"

Flustered at being asked, she recovered and said, "Why... uh... no... no... not at... not at... not at all not at all"

And devilishly, then, Leissl laughed, catching her in her own arrogance, "Well... *shit*... Ha, ha, ha, ha... (smoking his cigarette) I guess we don't have a *fucking* thing to worry about then... do we!"

5. Leissl showed me a way to live and think and feel that I cherish more and more as time goes on. It's amazing what you can learn from the father of a paper maché fly.

6. I remain honored to be the sponsor of HAND #1 in the freeway tickler/laundry. I am the proud owner of a totally inedible black forest cake with trains, trees, and deer. And, as Leissl well knows, my 'can't be found anywhere publication', The Barnyard Review, gave his Kitsch Council the sound thrashing it deserves. The matching rooster/hen salt and pepper award was well-deserved.

7. Cheers, Horst! As Ian Sholes likes to say (copywriters seldom have original thoughts-everything's a lift), *I gotta go.*



1. SACRAMENTO MEDUSA, 1979, acrylic, 30 x 24, lent by Darrell Forney.



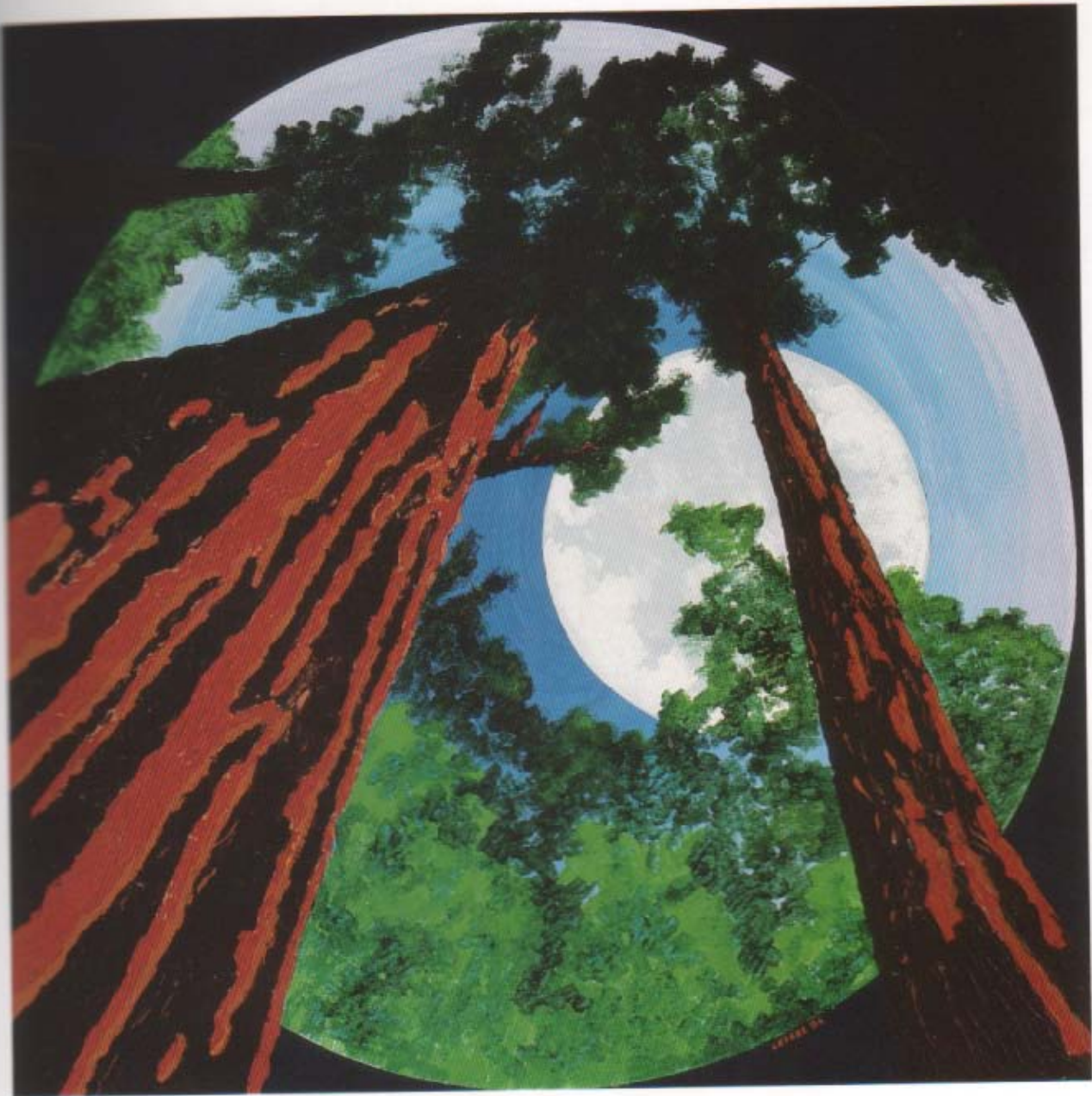
2. CITY SEAL, 1979, acrylic, 20 x 15, lent by Bob & Sarah Sylva.



3. FANFARE, 1977, acrylic, 25 x 37, lent by Bill & Shirley Rase.



4. ROLLER DERBY IN THE FAST LANE, 1981, acrylic oval, 12 x 16, lent by John & Peggy Bohl.



5. BOHEMIAN GRAVE, 1984, acrylic, 30 x 30, lent by
John & Peggy Bohl.



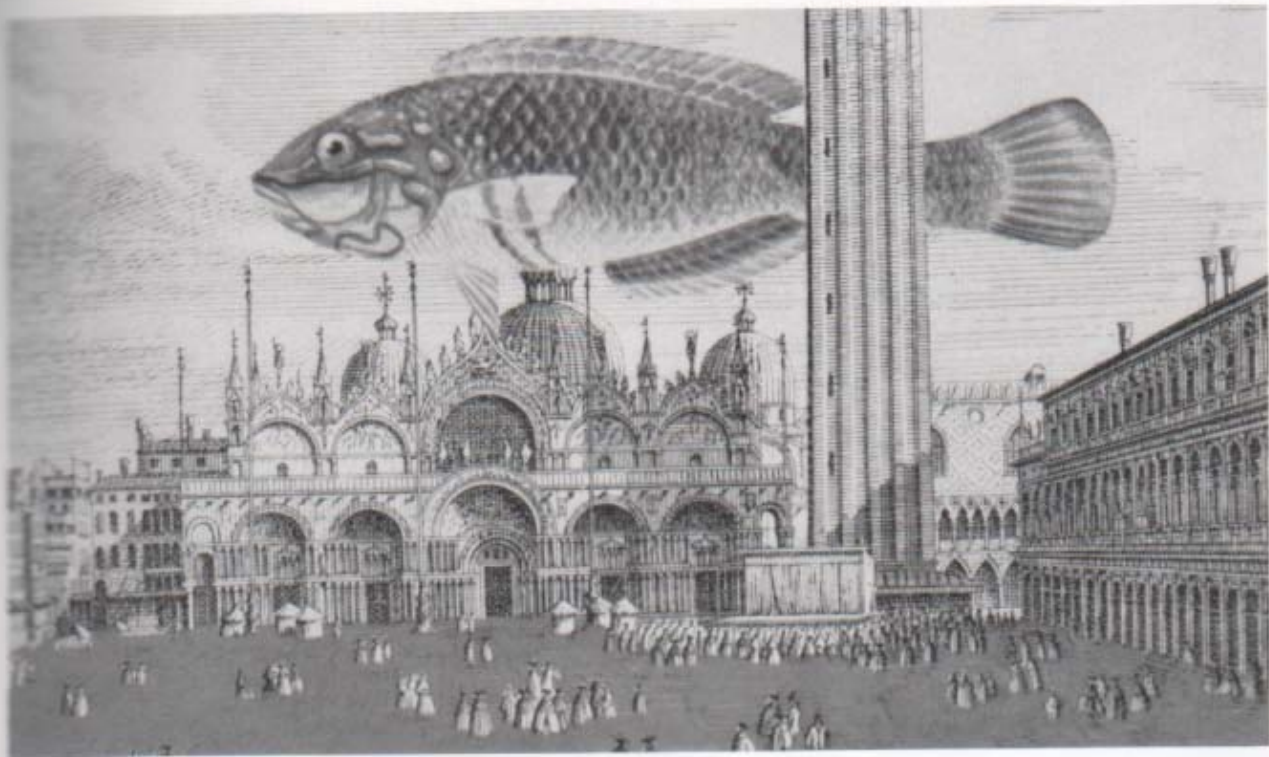
6. CAL AGRI BIZ, 1978, acrylic/collage, 37 x 49, lent by Richard E. Rominger.



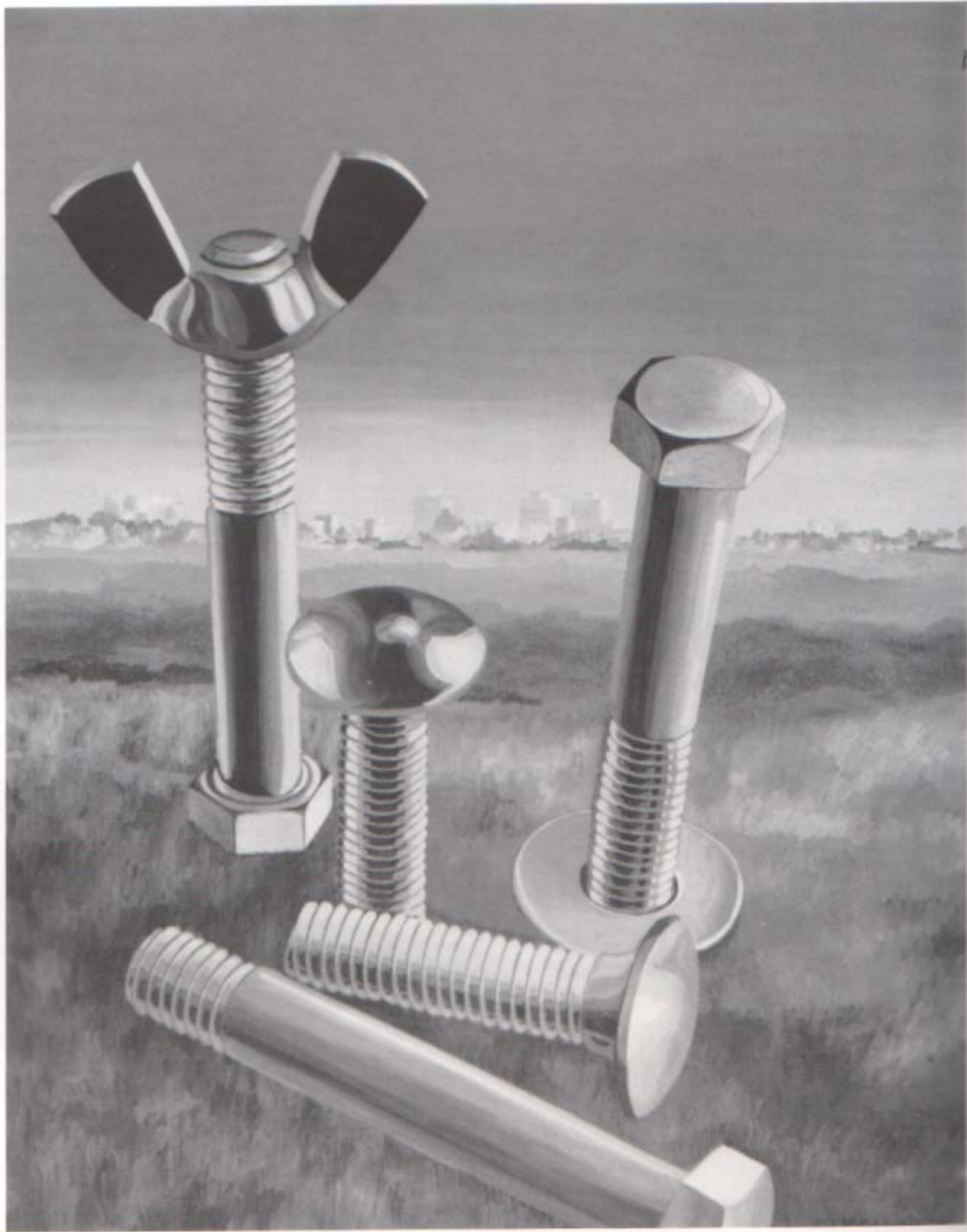
7. JIMMIE CARTER AS MR. PEANUT OR VICE-A-VERSA,
1976, plastic & acrylic sculpture, 8 x 4, lent by
Maurice Read.



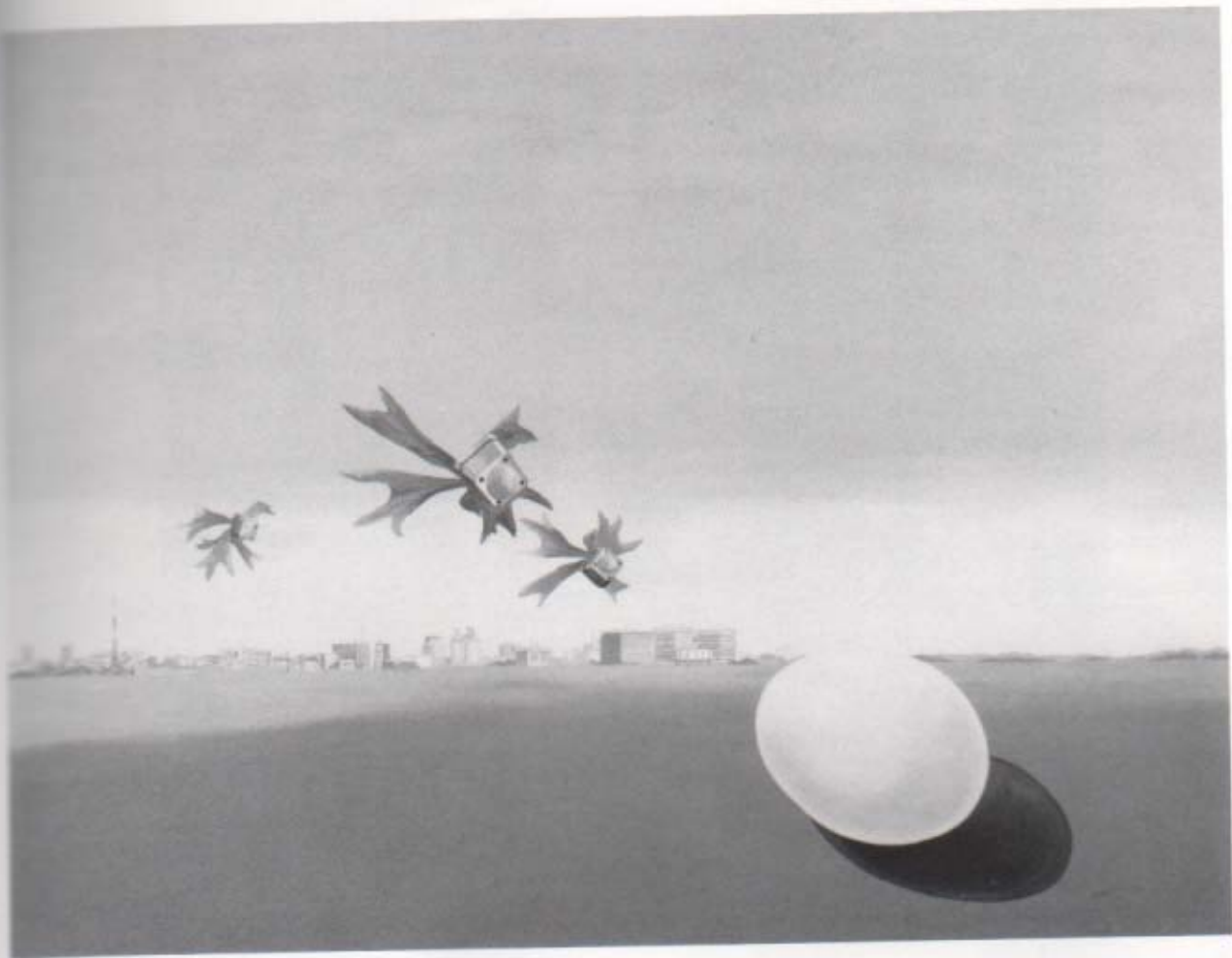
8. UNTITLED CAKES WITH FLY, 1984, mixed media sculpture, 9" diameter, lent by Barbara Zook Forney.



9. SHERMAN'S TANK, 1983, collage/acrylic, 6 x 8, lent by Penny Harding.



10. VALLEY STONE HINGE, 1979, acrylic, 28 x 22, lent by John & Peggy Bohl.



11. NOVEMBER, 1978, acrylic, 37 x 48, lent by John & Peggy Bohl.



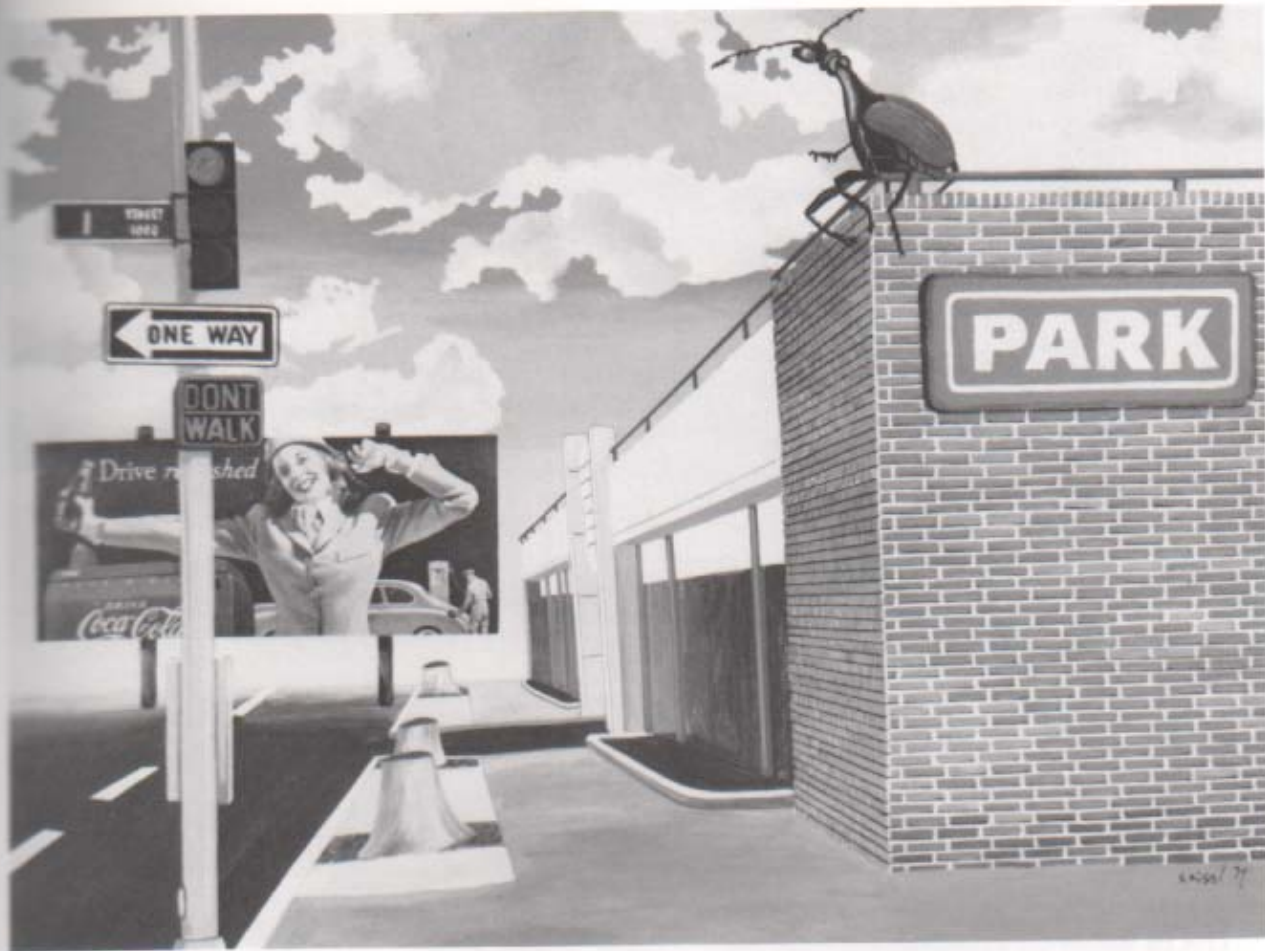
12. ALHAMBRA & J, 1979, acrylic, 36 x 18, lent by Mr. & Mrs. A.J. Krisik.



13. ASPHALT FLOWERS, 1981, acrylic, 36 x 36, lent by
Louis Nastro & Paula Wenzl.



14. VIEW OF LAKE CHAPALA FROM RESTAURANT EL KIOSKO, MEXICO, ca. 1976, acrylic, 24 x 30, lent by Mary Anne Moore.



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11 x 16, lent by Gary R. Miller.



17. THE BACK OF CITY HALL AFTER PROPOSITION 13,
1979, acrylic, 19 x 15, lent by Jane & Ed Goldman.



18. ANGKOR WHAT?, 1979, acrylic, 10 x 15, lent by A. Perez.



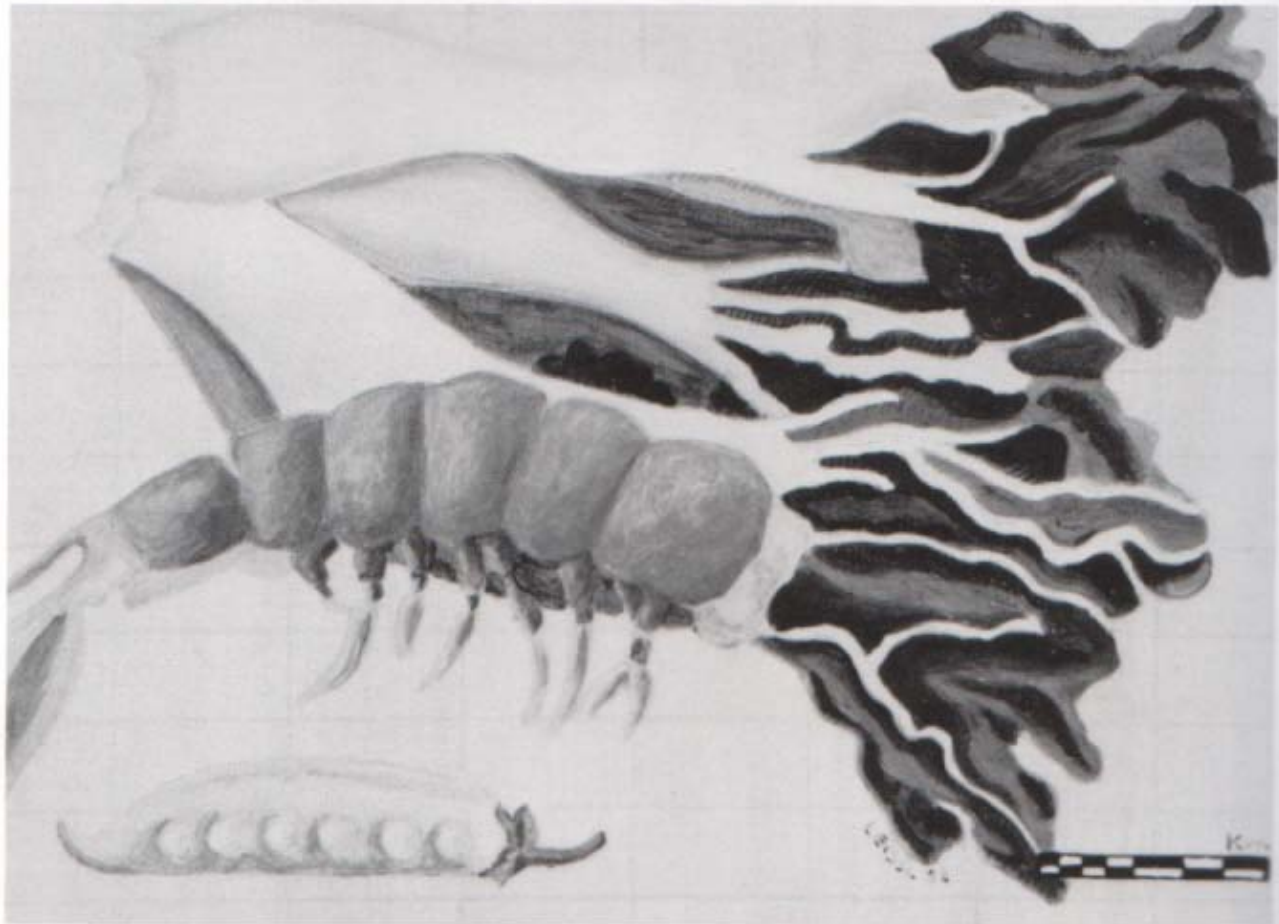
19. IN CELEBRATION OF MUNICIPAL CLICHÉS #3, 1977.
acrylic/collage, 14 x 18, lent by Sacramento City
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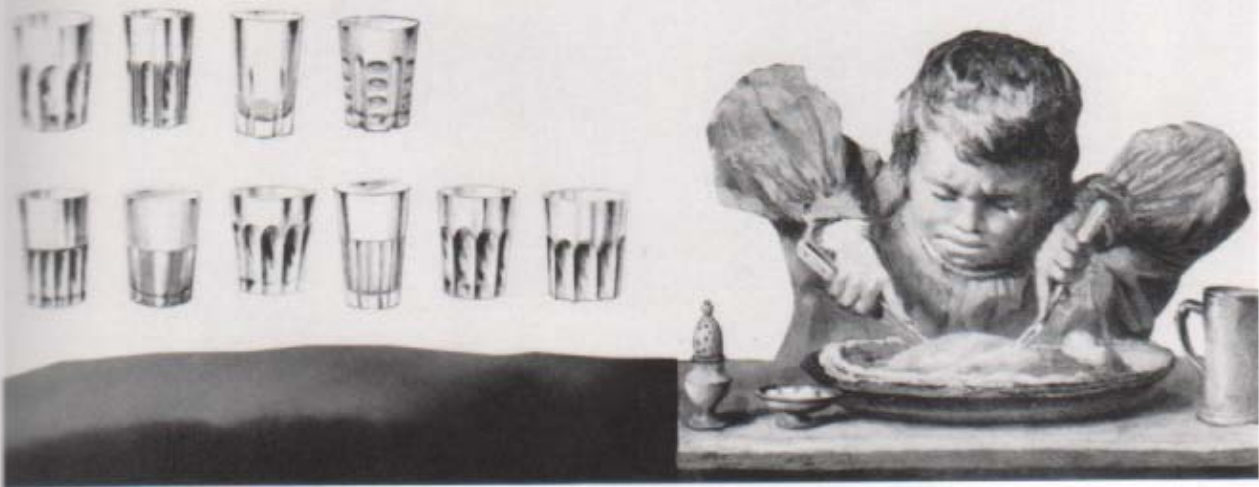


21. HOLY MACKEREL, ALL SOFA-SIZED PAINTINGS
\$39.95!, 1978, acrylic/collage, 46 x 46, lent by
Jennalee Palmer Battson.

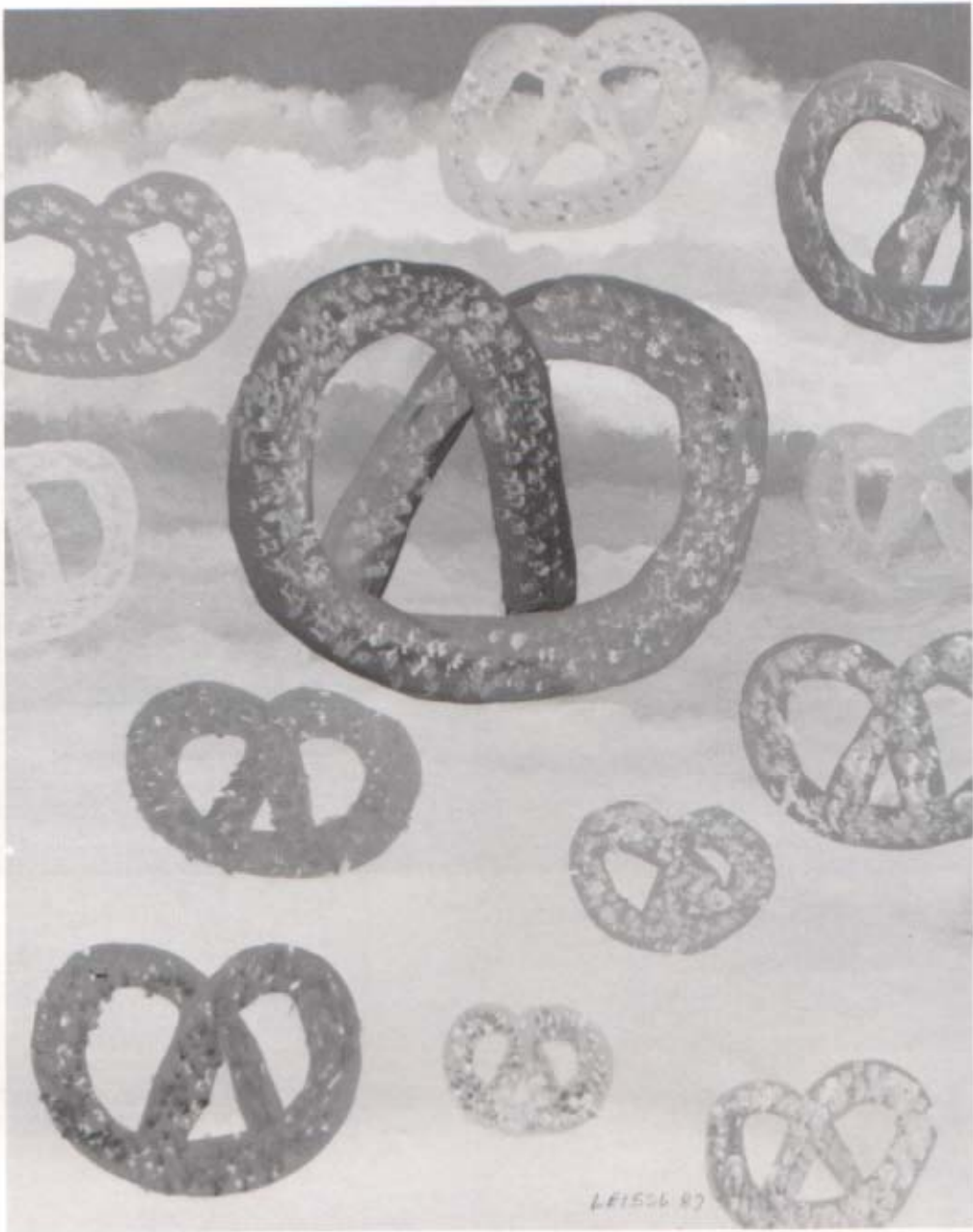


22. THE CARTOGRAPHY OF FOOD: BOK CHOY & THE ISLAND OF PEA, 1982, acrylic, 6 x 8, lent by Carolyn Negrete.

LEISSA 89



23. UNTITLED, 1988, collage, 10½ x 17½, collection of the artist.



24. UNTITLED (pretzels), 1987, acrylic, 14 x 11,
collection of the artist.



25. UNTITLED (heart cake), 1984, mixed media sculpture, 17" diameter, lent by Susan Recely Holzbauer. (Page 31)

28'.



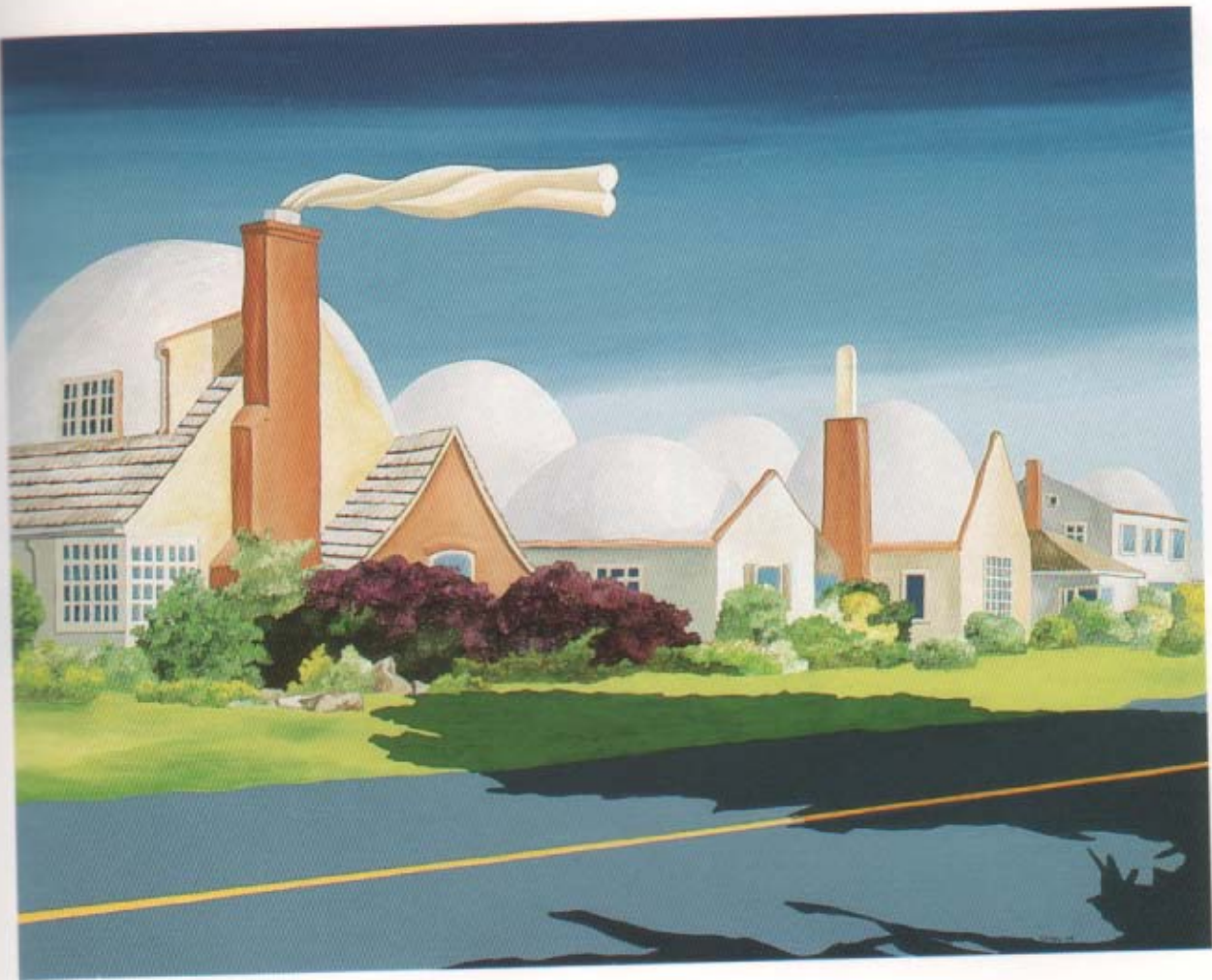
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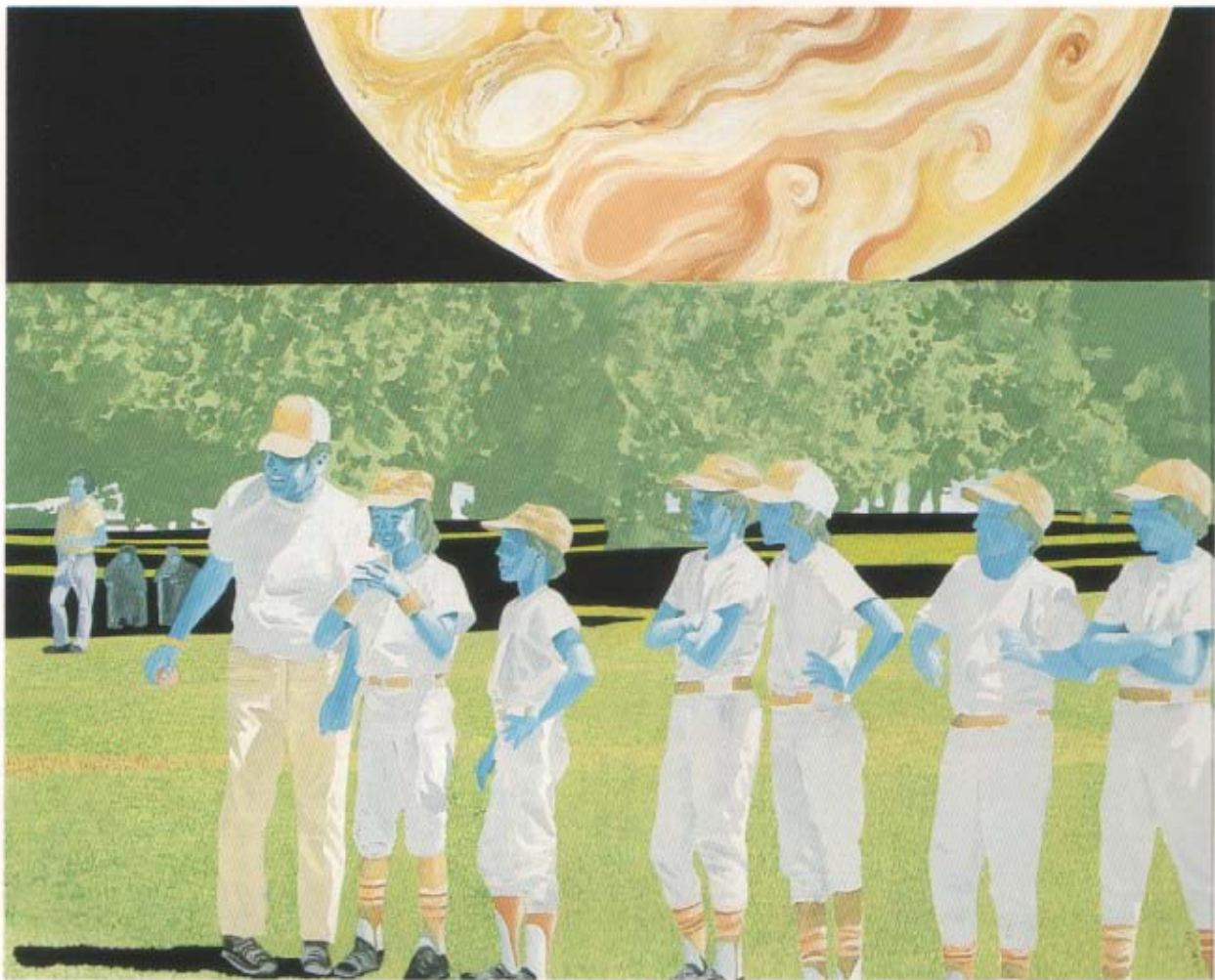


29. 13th & VALLEJO, 1979, acrylic, 22 x 28, lent by Julia Leissl.

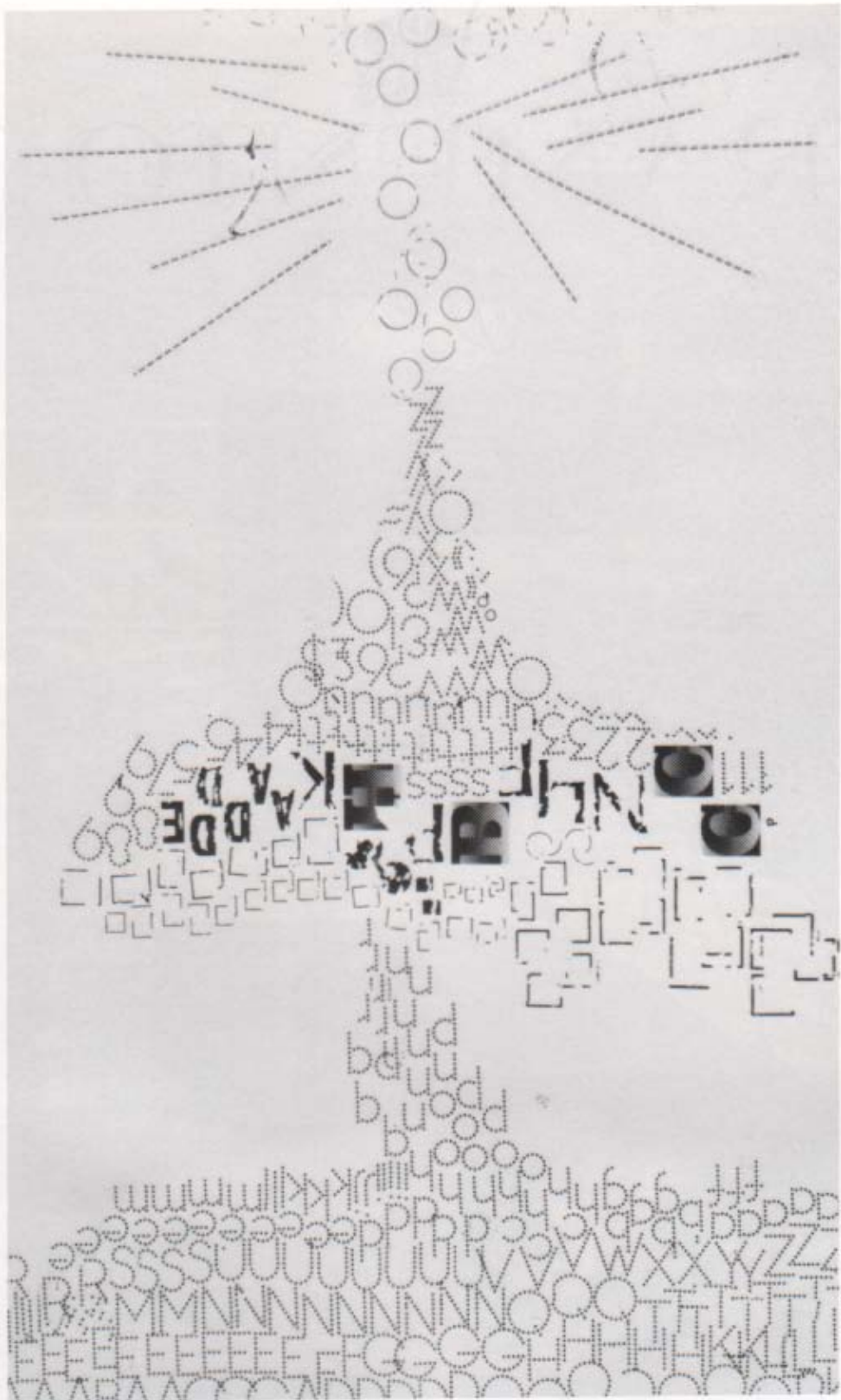


30. Sacramento Rapid Transit Commercial Film
Background Frieze, ca. 1977, lent by Maurice Read.





31. MCKINLEY PARK, 1979, acrylic, 24 x 30, lent by Julia Leissl.

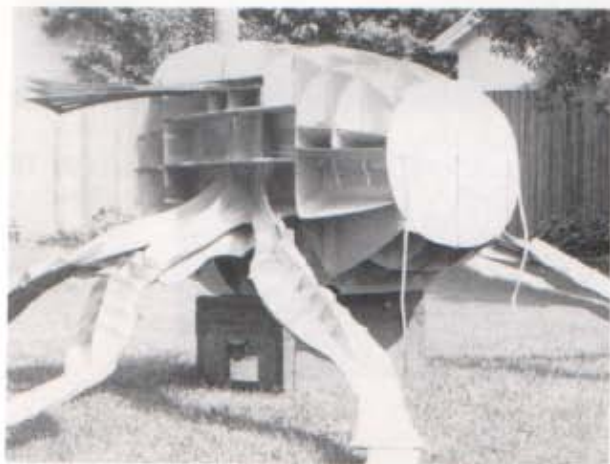


32. UNTITLED (Letraset collage), 1988, 17½ x 10½,
collection of the artist.

SACRAMENTO FLY



46



33. SACRAMENTO FLY, 1976, cardboard/acrylic, 12' x 18', mounted on water tower, Alhambra and J for one week (fly since destroyed). Photo documentation.



ENCROACHMENT PERMIT

To

Sacramento Ticket
1121 Fremont Way
Sacramento, CA 95818

Marysville, California

March 15, 1977

, Permittee

In compliance with your request of January 12, 1977 and subject to all the terms, conditions and restrictions written below or printed as general or special provisions on any part of this form and/or attached hereto.

PERMISSION IS HEREBY GRANTED TO place large 6-foot helium-filled fleshcolored plastic balloons in the shape of hands below road 03-Sac-80-R1.7+ (between W and X Streets and 20th and 21st Streets).

The balloons shall be securely anchored to the ground with spikes and wire. The tops of the balloons shall not extend above the bottom of the freeway structure deck at any time.

There shall be no interference with traffic.

All requirements of the Vehicle Code shall be complied with.

*The hands shall not be allowed to tickle the bottom of the freeway more than 30 days.

All work shall be conducted and completed to the satisfaction of Mr. W. G. Rigby, Department of Transportation's representative, who shall be notified at least one day before any work is started by telephoning Sacramento, 445-2821.

Upon completion of work, please fill in and mail the attached postcard.

ATTENTION IS DIRECTED TO GENERAL PROVISIONS ON INSIDE FOLDER.

This permit is to be strictly construed and no work other than that specifically mentioned above is authorized hereby.

This permit shall be void unless the work herein contemplated shall have been completed

before See "*" June 15, 1977
RA:ah

cc W. G. Rigby
Box 19274, Sacramento
phone 445-2821

Richard Paine (HQ)
Dave Currier (HQ)

DEPARTMENT OF TRANSPORTATION

LEO J. TROMBATORE

District Director of Transportation

Bu



34. SACRAMENTO HAND LAUNDRY, 1977, inflatable plastic "hands" (swimming pool floatables), acrylic paint added to "fingernails", 8' x 4', mounted beneath I-80 freeway, 20-21st, W-X Streets. Photo documentation.





I have always been astonished at the creative output of Horst Leissl. He is always thinking, working, examining his environment – endlessly conceiving and realizing new and unique ways of looking at the world. I guess that must be what they mean by art. Well, whatever it is he does, Horst is great at it. He certainly changed and intensified the way I look at my surroundings. I am happy to count myself his friend, his fan, and on occasion his student.

Horst has always had a great deal to say artistically without ever being glib, trendy, phony or verbose. And once he has mined a particular style or theme, he will move on to something fresh (he once did two paintings on velvet, a la Leteeg then gave up in disgust, pronouncing the medium even more worthless than had been imagined.

T H R E E L E I S S L S T O R I E S

I. The Wishing Well

Horst introduced me to the mundane glories found at the Wishing Well, at 9th and S Streets whose unassuming exterior belies the endless bins of delicious ephemeral stuff within. Most of its clientele are elementary school teachers looking for funky things to keep their wards pacified and occupied. But to the HG Leissl's of the world, the Wishing Well is the supreme surreal art supply depot. Where else would a creative genius go in search of baby doll eyeballs? Or plastic flies? Embossed, die-cut stickers of cherubs? You got it. At the Wishing Well, whose owners should be forever grateful to the man who changed their water to wine.

II. Cecil B. DeLeissl

Horst's career as, what they used to call, an "underground filmmaker" was just that: He always made his opulent little animated film epics in the basement. The results might look like they required a squad of mad animators and a vast studio with all the latest in Moviolas and animation stands. In truth, it was just Horst down in the cellar with an old borrowed camera that he fixed to the back of a chair with a C clamp. Horst would always bristle when anyone suggested that he acquire all of the paraphernalia of the animation studio.

III. The would-have-been (and still could be) famous Pony Express Droppings

Several years ago Horst and Darrell Forney summoned me with some glee and urgency for a "public art project" which they had dreamed up. This was to add the finishing touch to the Pony Express statue in Old Sacramento, a very traditional and static bronze which precisely and predictably depicts a horseman atop his horse. Leissl and Forney proposed casting several bronze horse turds and epoxying them on the granite base beneath the statue. My task was to provide the necessary chutzpah.

Unanimity was quickly achieved and Horst set off to the Cal Expo horse barns to assay the subject in its natural element. Horst did this with great precision, taking a variety of measurements, noting that the individual droppings slumped somewhat and were elliptical rather than round as we had supposed. He also carefully noted the surface texture and may have even made a casting although my memory is rather vague about this arcane point (some substance abuse at the time may have contributed to this).

Finally when the time came to act, and get on about the business of turning manure into art, we fell to squabbling among ourselves as conspirators and outlaws are wont to do (even when it's in the name of ART). One conspirator wanted to carry out the deed as planned. Another was worried that the brass turds would prove irresistible to tourists seeking a really nifty souvenir of Old Sacramento. This faction wanted to substitute epoxy cast, bronze painted statues. There was some discussion of the legality of the proposed project and whether there was any substantial penalty for doing public art gratuitously and secretly. Amid cries of "Coward" and "Cheapskate" the project bogged down and was put on hold. (To be continued?)

Since Horst's stroke, his projects have been greatly curtailed. But his friends know, and can see in his eyes that the old brain is still scheming and dreaming up new and different ways of illuminating the human condition. We are the poorer for his malady. But there is a bright side. Horst is in great shape and is back doing all the art that his synapses will allow. We are delighted to have him and whatever he does and has done.

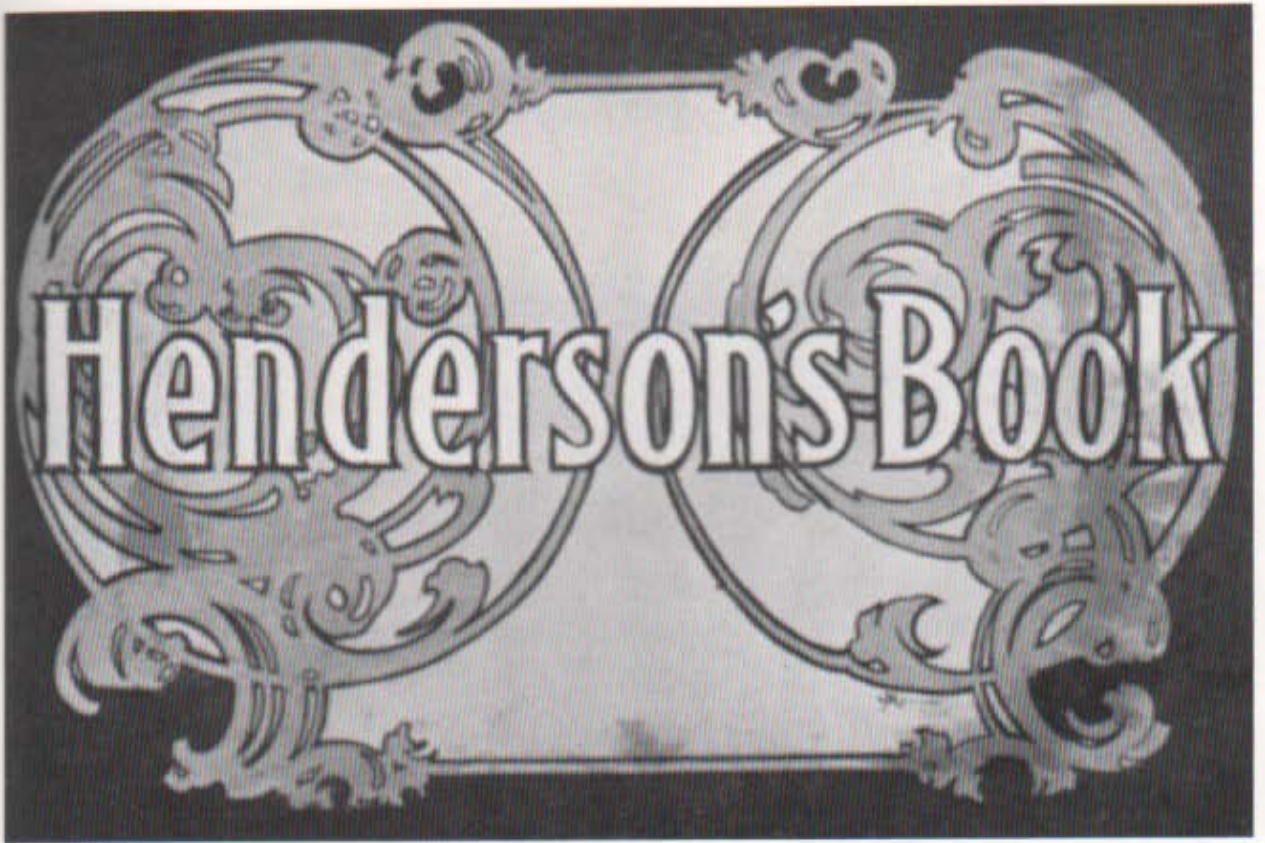
Maurice Read

The President as Editor or "The 18½ Minute Gap"



Stateworker Edward Trujillo II, points out some features on the proposed Nixon trophy to fellow worker Rodney Stick. This monumental award is one of four monuments designed for THE RICHARD M. NIXON MEMORIAL BLVD. in Sacramento, California. Maurice Read on the right is taking a closer look at the inscription at the base, "The 18½ min. Gap."

This monument is designed in the tradition of Oscars, Emmys, Tonys and bowling trophies. It is an award-monument for Richard M. Nixon's contribution to the art of editing audio tape recordings.



Henderson's Book

NO OF 25

Henderson's Book was designed as an exercise in Xerography. Henderson's Book was printed on a Toshibafax BD-702A, a good little machine, courtesy Tsuruda, Read & Others. Text for Henderson's Book by: U.S. Post Office, CrowInc., "Understanding Media" by Marshall McLuhan, "The Responsive Cord" by Tony Schwartz, The San Francisco Chronicle, Dwight D. Eisenhower as stitched by Julia and the Gunning System. Henderson's Book was designed & printed in March 1977 under the Comprehensive Employment & Training Act City of Sacramento Sacramento City Colleges.



82. SACRAMENTO & OTHER PLANETS, 1979, acrylic,
36 x 48, lent by Anthony Giannini.

H.G. Leissl

S E L E C T E D B I B L I O G R A P H Y

- 1976 "Fly On High, Artist Asks Prominent Display Of His Work," **The Sacramento Bee** (September 17, 1976).
- "Artist's Bug No Fly-By-Night Project," **The Sacramento Bee** (September 22, 1976).
- "Big Fly Defies Swatter, All Appeals To Reason," **The Sacramento Bee** (September 27, 1976).
- "Thirsty insect," **The Sacramento Union** (September 29, 1976).
- "Maybe It's Pop Fly Art?" **Oakland Tribune** (September 30, 1976).
- "The Sacramento Fly WAS here," **Express** (September 30, 1976).
- Barnes, Stewart. "Leissl's latest Alternative capsule," **Express** (November 4, 1976).
- "Capital 'Fly Artist' Asks to Paint Mural," **The Sacramento Bee** (November 8, 1976).
- Crespo, Lucille. "Artist Horst G. Leissl," **The Sacramento Bee** (December 6, 1976).
- "Artist's Show Will Tell Future About Present," **The Sacramento Bee** (December 12, 1976).
- "That fly man again, Sacramento sealed in lucite," **Express** (December 16, 1976).
- 1977 Simon, Richard. "One government program has paid off handsomely," **The Sacramento Union** (January 22, 1977).
- MacBride, Kirt. "Artist wants to get fresh with freeway," **The Sacramento Union** (March 28, 1977).
- "A Great Big Hand For Our Freeways," **The Sacramento Bee** (March 28, 1977).
- Moore, Stephen. **Proposals: I-5, 1977**. Union Gallery, San Jose State University (April, 1977).
- "Water Tank Isn't All It's Cracked Up to Be," **National Inquirer** (April 19, 1977).
- Johnson, Charles. "A Freeway Fancy, Sacramento Tickler Is Laundered," **The Sacramento Bee** (April 30, 1977).
- "Hands Up!" **The Sacramento Bee** (May 1, 1977).
- Goldman, Ed. "CETA FUNDING Assistance for Starving Artists," **Los Angeles Times** (June 16, 1977).
- Abramson, Hillary. "3 young protesters get help from mayor," **The Sacramento Union** (August 2, 1977).
- "'Nixon Nothing' Motion Without Movement OK'd," **The Sacramento Bee** (November 10, 1977).
- Irby, Lawrence. "Sorry, Dick, it's still Capitol Mall," **The Sacramento Union** (November 10, 1977).
- 1978 "Horst Leissl A different kind of artist," **Express** (April 13, 1978).
- Forney, Darrell. "Here's a New Leissl on Life!" **Sacramento Magazine** (June, 1978).
- 1979 Dalkey, Victoria. "Trompe L'Oeil Served at Maurice's," **The Sacramento Bee** (January 27, 1979).
- Simon, Richard. "Landscapes real, imaginary in Davis shows," **The Sacramento Union** (May, 1979).
- Amerson, L. Price. **Sacramento Valley Landscapes**. Richard L. Nelson Gallery, University of California, Davis, 1979.
- 1980 "Area artist to show visual puns," **River City Times** (January 3, 1980).
- Goldman, Jane. "For Leissl the future's coming fast," **The Sacramento Union** (January 9, 1980).
- Kay, Alfred. "Capital Surrealism, An Exhibit of Horst Leissl's Art," **The Sacramento Bee** (January 11, 1980).
- "The View from Raleys," **Sacramento Magazine** (June, 1980).
- Forney, Darrell. "Wall-Eyed Artist," **Suttertown News** (July 19, 1980).
- "Honk if you love geeses," **The Sacramento Union** (July 28, 1980).
- "River Aviary," **Suttertown News** (September 26, 1980).
- Kay, Alfred. "Some New Birds On An Old Wall," **The Sacramento Bee** (September 27, 1980).
- Forney, Darrell. "Wall-Eyed Art Comes to Sacramento!" **Westart** (November 14, 1980).
- 1982 Mackey, Kathleen. "Sculpture From A to Z," **Suttertown News** (September 17, 1982).
- Melton, Peter. "Artists do the impossible," **Express** (September 23, 1982).
- 1983 Melton, Peter. "Would-be Fosses learn trade," **Express** (March 3, 1983).
- 1984 Melton, Peter. "Gallery art very tempting" **Express** (September 20, 1984).
- Simon, Richard. "Incredible inedibles" **The Sacramento Union** (October 1, 1984).
- "People," **Neighbors, the Sacramento Bee** (October 4, 1984).
- 1987 "Windows, A Profile of Horst G. Leissl," **On The Wing** (July, 1987).

THE ARTISTS IN CRISIS FUND

The Artists in Crisis Fund, administered by the Sacramento Regional Foundation, provides assistance to mature, creative visual artists, living in Sacramento County, who have contributed to the community through their art and find themselves beset by emergency situations which they do not have the financial resources to meet.

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