



*Entanglements: Louise Bonnet and Adam Silverman at Hollyhock House* is the first artist intervention at the UNESCO World Heritage Site. However, the exhibition builds on Hollyhock House’s hundred-year history as a platform for artists and experimentation. Designed by Frank Lloyd Wright as the centerpiece of a 36-acre arts complex that was only partially realized, Hollyhock House has served as a home (1921–27), an art club (1927–42), a social club (1946–56), and a house museum (1976–present).

Creating works in direct dialogue with the site, Los Angeles-based Louise Bonnet (b. 1970) and Adam Silverman (b. 1963) shed new light on the forces that shaped Hollyhock House’s design and history. Bonnet’s paintings and drawing and Silverman’s ceramics resonate with the entanglements between Barnsdall, Wright, and others—including Lloyd Wright and Rudolf M. Schindler.

The artists have intentionally sited their work in the living room, loggia, dining room, and

study—spaces largely furnished by Wright where Barnsdall’s celebrated art collection was once on display. Within Wright’s *gesamtkunstwerk* interiors, Bonnet and Silverman have brought new points of reference into the unified artistic whole. Interwoven appendages and fused vessels reveal tensions in the carefully composed rooms. Their pieces fill voids left by art now lost but seen in 1920s photographs, such as a Japanese screen, ceramics, iridescent glass, and objects from China and Japan, which Barnsdall purchased with strong guidance from Wright (and on occasion directly from him).

In the living room, Bonnet’s monumental painting activates the former site of a gilded six-panel Edo-period screen, entwined hands replacing a flowering cherry tree and pheasants. On the Wright-designed alcove table, conjoined vessels supplant a Chinese glass bowl and stand. Silverman builds on the legacy of Japanese ceramics with his experimental firing techniques and glazes. Using ash and other additives in firing his vessels, the artist often integrates materials rich in

meaning. For the works here, it is wood from the site’s 1890s olive grove, to which Wright’s design responds as well. Silverman also uses clay, seaweed, driftwood, coral, salt, and shells from the Pacific Ocean. These elements return to the living room the idea of water, which once flowed around the fireplace and across the property.

Beginning in 1927, the California Art Club displayed art in the avant-garde structure with vibrant programming and changing exhibitions. Bonnet and Silverman’s works reanimate this history, making present Barnsdall’s penchant for dynamic, art-filled interiors and the Club’s mission to uplift Los Angeles’ emerging art community. In the hall, Bonnet’s oil painting stands in for one that Barnsdall prominently hung there—immediately in view on entry to the house. Vessels by Silverman populate the loggia and dining room, and the couple’s works come together again in the study.

Wright described Barnsdall’s house as “California Romanza”—using the musical

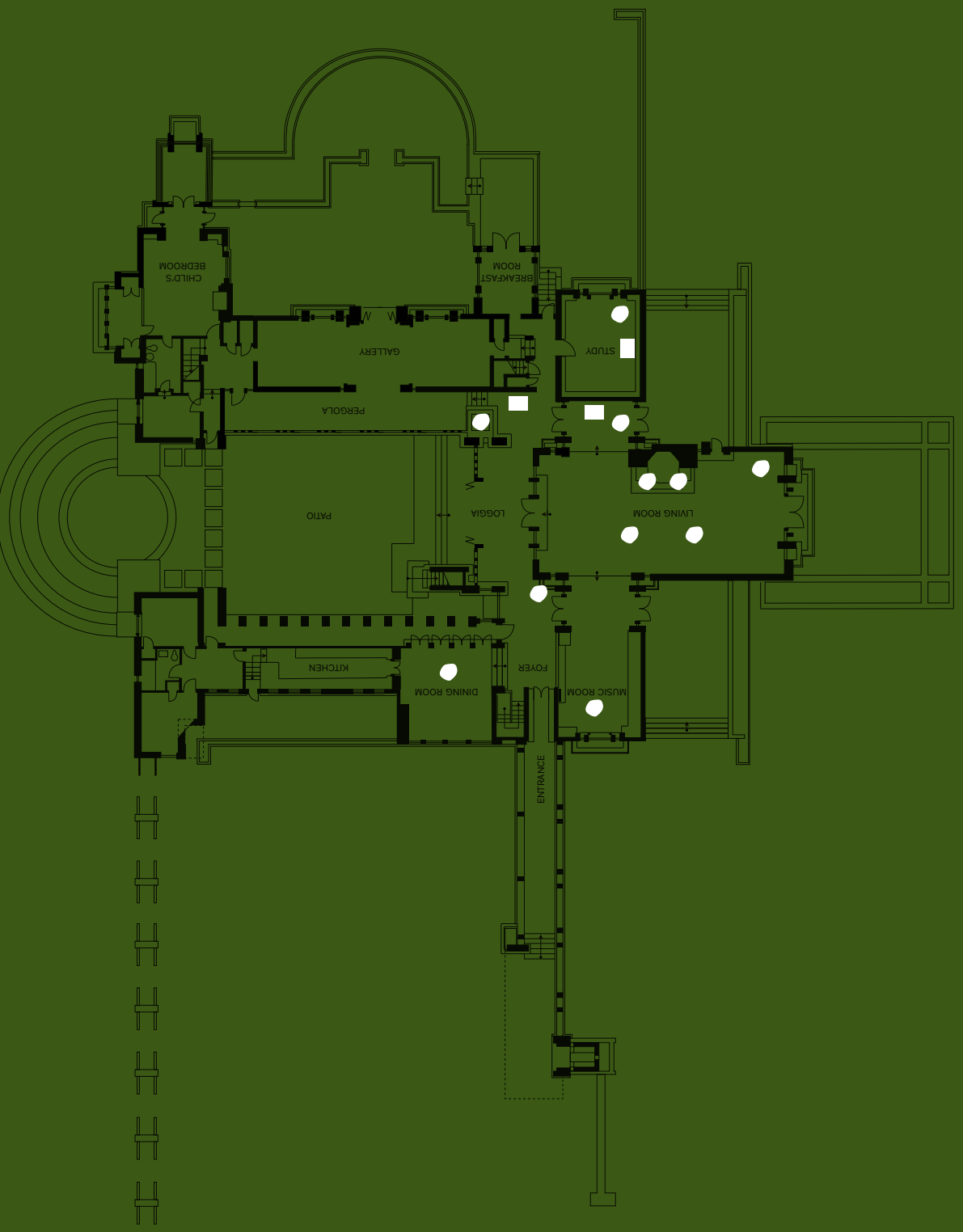
term for free form to characterize his exuberant regional expression. It has inspired generations of architects and artists in Los Angeles—some leaving their own mark on it, reimagining and engaging with the iconic structure. Bonnet and Silverman’s exhibition foregrounds the many entanglements of place, broadening perspectives on this California house and its layered history.

The exhibition is organized by Abbey Chamberlain Brach, Curator at Hollyhock House.

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Louise Bonnet & Adam Silverman  
at Hollyhock House

Entanglements



**Hollyhock**  
HOUSE

Barnsdall Art Park  
4800 Hollywood Boulevard  
Los Angeles, CA 90027  
hollyhockhouse.org

Hollyhock House is inscribed on the UNESCO World Heritage List as part of “The 20th-Century Architecture of Frank Lloyd Wright” and is operated by the City of Los Angeles Department of Cultural Affairs.

Entanglements: Louise Bonnet & Adam Silverman at Hollyhock House  
February 15, 2023–May 27, 2023

● Louise Bonnet  
■ Adam Silverman