

## *About my career ...*

My first one-man show was in 1956 in San Francisco at a gallery called *Studio 44* on Fillmore Street. I was 21. From that show, I sold my first painting for \$100. It was called *The Lone Ranger*, and the man bought it because he said it made him laugh. At that time, I would paint and draw every day. More than 50 years later, I still paint and draw every day. I am a very lucky man to be alive and well and still doing good work at my age. (“Good,” of course, is a relative term. Good, for me, means the work must be much, much better than good. My standards are very high.)

My next one-man show was also in 1956, given to me by Ed Kienholz in L.A., at the *Coronet-Louvre Gallery*. Ed, of course, went on to become recognized as one of the most important artists of the late 20<sup>th</sup> century. Frank Perls gave me my next show in L.A. in 1958. Frank arranged my first show in New York City in 1961. He also arranged retrospective shows for Picasso and Matisse.

As a young artist, I had two fellowships, one from my alma mater, Pomona College, and the other a Guggenheim to work and study in Italy. My work has been shown in practically every major museum in the country and included in many major exhibitions like *The Whitney Annual*, *The Corcoran Biennial* and *the Carnegie International*.

During the past 50 years, I’ve had over 75 one-man shows: four in New York; 30 in Los Angeles; others in Washington, D.C., Santa Fe, Santa Barbara, San Francisco, and other U.S. cities; and, 12 retrospectives. My work is housed in over 30 major museum collections including The Museum of Modern Art in New York City, The Whitney Museum of American Art, The Smithsonian, LACMA, The Hirshhorn Museum, The Norton Simon Museum, and so on. Private collectors have been loyal over the years, adding additional works to their collections throughout the last five decades. Jack Nicholson, an old friend who began collecting my work in the 1960’s, now owns 25 “Strombotnes.” The late Don Devlin and his wife, Constance, purchased more than 20 works.

Over the past 50 years, I’ve had many wonderful friends and supporters in the art world: collectors, fellow artists, critics, museum people, and art dealers. We are all mutually supportive. Without them I would not have survived. And for my part? I have always done good work.

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