



George Herms, the legendary figure from California's 1960s-era assemblage movement, is hot again—for like the umpteenth time in his itinerant career as a visionary innovator. Eschewing the nostalgia of California's expansive, multi-institution survey 'Pacific Standard Time,' Herms chose to turn his retrospective at MoCA into a paean to the present, getting director Jeffrey Deitch and curator Neville Wakefield to compliment his work with a pantheon of today's most wildly inventive artists. Like a wonderful missing link between Beat poetics, freestyle jazz, Cali Cool School and the current crop of hipsters who hold him in reverence, Herms embodies the spirit of iconoclastic irreverence, anti-authoritarianism and an unbridled creativity that is, well, timeless. In celebration of his return to New York this December with a new show of modest and quirky assemblage sculptures at Susan Inglett Gallery, PAPER proudly presents one of his most recent collage works.

"Untitled," 2011

CURATED BY CARLO MCCORMICK