

SHANE CAMPBELL GALLERY

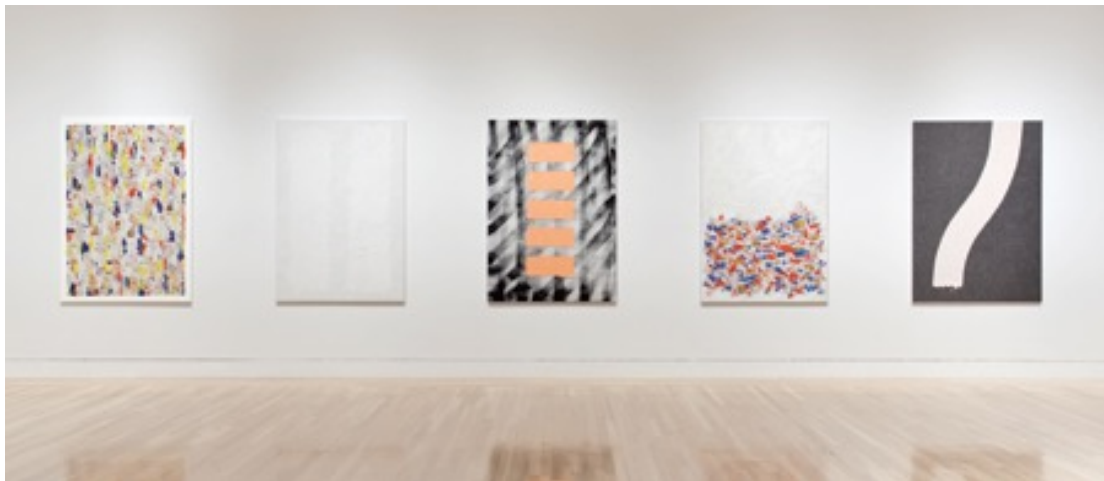
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"MADE IN LA" 2012

by holly myers, shana nys dambrot, molly enholm, george melrod

For over a decade, the Hammer Museum has presented several bi-annual invitational exhibitions, examining the current edge of artistic practice in Southern California. Organized in association with LA_ART, "Made in LA 2012" is at once the Hammer's latest presentation, and the first of a projected series of biennial exhibitions highlighting new work by Los Angeles area artists, "with an emphasis on emerging and under-recognized artists." That is to say (insert drumroll): an LA Biennial. The team of five curators includes the Hammer's Anne Ellegood and Ali Subotnik, along with Lauri Firstenberg, Cesar Garcia, and Malik Gaines from LA_ART. Spanning a deliberately wide range of mediums, the show presents 60 artists divided between two principal venues--spread out across The Hammer Museum, in Westwood, and the LA Municipal Art Gallery at Barnsdall Park, in Los Feliz--as well as LA_ART and a trio of billboards. It also spans to include various performances and public programs. The following pages give a glimpse of some of the more intriguing artists represented in the show.

On view at Los Angeles Municipal Art Gallery, Barnsdall Park, Los Angeles June 2, 2012-September 2, 2012



Proposal 1 through Proposal 5, 2012, Alex Olson, Oil on linen, Installation View

ALEX OLSON

Painter Alex Olson contributes five works to the biennial that reach equally into the archives of AbEx and Minimalism, sparking a lively dialogue between the two. Olsen received her BA from Harvard and subsequently studied at CalArts, where she received her MFA in 2008; her practice combines additive and subtractive processes--impasto, sgraffito; sgraffito, impasto--suggesting a synthesis of her bicoastal education with a leaning towards historic influences. In her previous body of work, she explored abstraction with a Twombly-esque edge: a persistent scrawling relief scratched into the surface of her works ranging from a misshapen modernist grid to chaotic scrawling lines overlaid with thick patches of paint. Two

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of the works seen at the Hammer, *Proposal 1* and *3* continue that explosive energy with bright multi-colored graffiti, while the others seem to have found a means of control without any measurable loss of passion. In *Proposal 2*, a transcendent white-on-silvery-white creation evoking equal helpings of James Hayward and Mary Corse, revels in pure luminosity. At the end of the lineup, *Proposal 5*, a curved stripe runs off the upper edge of the canvas, painted in a striking peach-on-charcoal combination, suggesting the infinite expansion of space and possibilities left open to explore.

--molly enholm

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