

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



Lisa Williamson, All works 2012, Installation view

2021 S WABASH AVE
CHICAGO IL 60616
+1 (312) 226 2223

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LISA WILLIAMSON

The interplay between mediums informs the practice of numerous artists in "Made in LA," but few pull it off with such restrained panache as Lisa Williamson. Her multi-disciplinary installation is in fact site-specific to the Hammer's Vault Gallery. With its arched ceiling and semi-circular end point, the Vault presents a self-contained chamber, roughly halfway through the second floor galleries. Williamson interprets that midpoint consciously as a place of intermission, offering several vaguely minimalist objects seemingly at rest, which nonetheless resonate off each other like a string quartet. These include two large, tong-like sculptures, hung off the wall, a shelf unit, a panel that's folded in accordion-like zigzags, and a rectangular unit resembling a mat, coated grayish pink, hung over a railing at the far end of the curving gallery next to two small boxy elements. A pair of obscure schematic drawings, and an artist's book set near the entrance--with spare-but-elusive explanatory text, amidst sheets of colored paper--hint at the intermissionary intent behind the artist's intuitive juxtapositions. Despite its constrained lexicon, the work overflows with a sense of play, actively inviting the viewer to rediscover the inherent details of the space itself: a reductive cornucopia.

--george melrod

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