

ARTS & MUSIC

CALENDAR

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45 PAINTERS
UNDER 45

Everywhere you look, there are colorful canvases oozing . . . paint. But wasn't painting declared dead? Christopher Knight on a bright palette of fresh artists. *Page 10*



Pop: Ann Powers hated Led Zeppelin. They were sexist and self-indulgent. But the Times critic learned to love 'em — and their reunion has her explaining why. *Page 13*



They help make the L.A. scene

RECENTLY I decided to jot down an informal list of exhibiting L.A. painters born in or after 1962. That was the year Andy Warhol's Campbell's Soup can paintings had their public debut at the old Ferus Gallery on La Cienega Boulevard. Warhol's landmark show sounded a death rattle for Abstract Expressionist painting and with it the monumental edifice of the New York School. In no time flat, my roster named 45 L.A. painters under 45, so I put down my pencil.

More than at any time in the last 30 years, painting is now a staple in the city's burgeoning art galleries. My quick accounting recorded young painters with established international reputations, such as Laura Owens, Kevin Appel and Mark Grotjahn, as well as those just starting out or early in their careers, like Rebecca Campbell, Ruby Osorio and Allison Schulnik. (Since the late 1990s, women have been conspicuous among painters.) The largest number were somewhere in-between.

Susanne Vielmetter Los Angeles Projects emerged as the gallery most keenly attuned to the development. The gallery, initially in mid-Wilshire, now has a space in booming Culver City. A branch in Berlin opened this year. (Germany, unlike the U.S., has never been painting-phobic.) Vielmetter's program is eclectic, with regular presentations of sculpture, video, installation and Conceptual art. Yet perhaps because its stable consists mostly of younger L.A. artists, painters enjoy parity.

Here are five who show at Vielmetter:



ABSTRACTION: The fluid movement of paint crashes into geometry in "Pop Rocks," Callister's acrylic-on-canvas painting.

JANE CALLISTER

Callister, who teaches at UC Santa Barbara, makes luscious abstractions that suggest deserted, extra-terrestrial shorelines. But something's up inside the goo. Spiky geometry collides with gesture, where the fluid movement of paint is like primordial ooze. Often built on a warm ground of fleshy pink, the intermittent pours, puddles, splashes and clumps of abstract color-shapes exude a sensual fever-kick.

TIMOTHY TOMPKINS

Tompkins paints with glossy enamels on metal panels, as if he's making commercial signage. Filtered through photography, his landscapes, figures and still lifes feel remote, like vision through fog. Their sense of icy distance is enhanced by canny pictorial references to a host of painting predecessors. These include Vermeer, Delacroix, the Hudson River School, Chardin, Monet and — in a bleary series of Empire State Building images, which resonate with post-9/11 anomie — Warhol.



LANDSCAPE: Tompkins' "Power Generators: Afternoon Effect."



BLEAK: Olsen uses minimal color to great effect, as in this untitled work.

ROBERT OLSEN

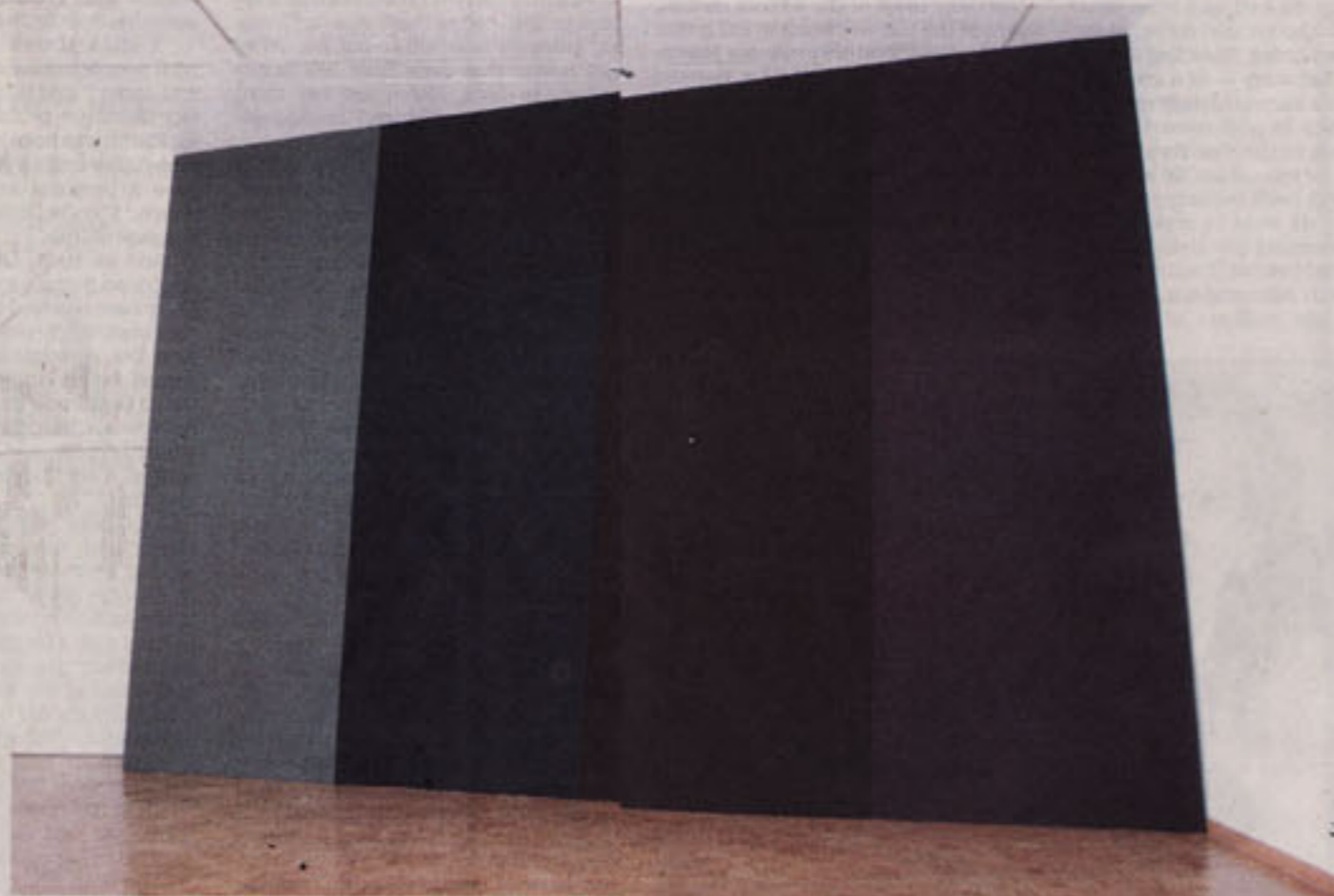
Olsen has painted vending machines, ATMs, parking meters, bus shelters, gas stations and department store mannequins, often on small panels and frequently at night. Color is minimal, luminescence maximized, heathly pallor merges with implications of anxiety and small disaster. The pictures have the specificity and presence of portraiture, resonating with the bleak beauty of American life today.



CAREFULLY DESIGNED: The shapes and colors in Roden's "celestial fallings and flyings" are not by chance.

STEVE RODEN

Roden works in a variety of mediums, but the translation of sound into a personal system of notation underlies most of them. That includes his vibrant paintings. The choice of colors, the arrangement of elements, the number of shapes and other aspects of the composition initially seem to have occurred at random. Closer inspection yields an inexplicable sense of guided intuition — an authentic intelligent design.



GRAND SCALE: Min's "Events in Dense Fog (north)" takes on the proportions of installation art.

YUNHEE MIN

Min makes paintings whose scale and form intersect with conventions of installation art. Wide, vertical bands of flat pigment — especially tertiary colors like magenta and aquamarine — get lined up across a horizontal expanse. But her canvases are seldom rectangular or square. Instead, these subtly shaped trapezoids cause visual space to bend and warp, performing a gentle calibration of your perceptual equilibrium.

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On the cover

Each block in the cover's matrix of images is a detail from a painting done by an L.A.-area artist younger than 45. Who's who? The numbered grid below corresponds to the placement of the artworks on the cover, and the accompanying list identifies the artist, piece and source of the image. To see the 45 paintings in their entirety, go to: latimes.com/art.

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1: Ruby Osorio: "Incantation of Flight and Free Form," Robert Wedemeyer.

2: Eli Langer: "You're Late," Daniel Hug Gallery.

3: Kevin Appel: "Houses and Timbers 27," Angles Gallery.

4: Mark Grotjahn: "Butterflies," Blum & Poe.

5: Leclia Dole-Reclio: Untitled, Fredrik Nilsen Studio.

6: Chad Robertson: Untitled, sixspace Gallery.

7: David Kory: "Untitled (Garbage on a Hillside)," Greene Naftali.

8: Tom LaDuke: "Fraternal Order," Angles Gallery.

9: Brian Calvin: "Sky," Marc Foxx.

10: Allison Schulnik: "Shack," Mark Moore Gallery.

11: All Smith: "Anemone #2," Mark Moore Gallery.

12: Tomory Dodge: "Delta," ACME.

13: Edgar Bryan: "The Ledge," UCLA Hammer Museum.

14: Frank Ryan: "Chrome," Walter Maciel Gallery.

15: Laura Owens: Untitled, Gavin Brown's Enterprise.

16: Robert Olsen: "Untitled (Concrete)," Susanne Vielmetter Projects.

17: Tom Allen: "This Sea Ignoble," Richard Telles Fine Art.

18: Carolyn Castano: Untitled, Kontainer.

19: Lesley Vance: "The Colors of the Day Wore On," David Kordansky Gallery.

20: Sandeep Mukherjee: Untitled, MAK Center for Art and Architecture.

21: Violet Hopkins: "Jungle With Jaguar," Joshua White.

22: Rebecca Campbell: "Said the Lady to the Man," Angles Gallery.

23: Ryan Callis: "How It Feels to Be Something On (Trim Your Life Away)," Taylor De Cordoba.

24: Brett Cody Rogers: "Portrait No. 4," David Kordansky Gallery.

25: Brian Willis: Untitled, Joshua White.

26: Ingrid Calame: "cgup, cgup, cgup, cgup," Karyn Lovegrove Gallery.

27: Salomon Huerta: "Untitled House," Patricia Faure Gallery.

28: Max Jansons: "The Last Still Life, Signed and Stained," Joshua White.

29: Timothy Tompkins: "Left Overs — Autumn06 v.2," Susanne Vielmetter Projects.

30: Jane Callister: "Mega splash boom," Susanne Vielmetter Projects.

31: Allison Cortson: "Inside a Drop," the Happy Lion.

32: Robert Russell: "Crying Girl," Anna Helwing Gallery.

33: Yunhee Min: "another country (early)," Susanne Vielmetter Projects.

34: Bart Exposito: "Standoff," Black Dragon Society.

35: Gajin Fujita: "Burn," LA Louver.

36: Steve Roden: "loops of limbs and branches unknown," Gene Ogami.

37: JP Munro: "The China Shop," China Art Projects.

38: Phillip Argent: "Orange Glide," POST Wilshire.

39: Michael Brunswick: "Seven," Hunsaker/Schlesinger Fine Art.

40: Nick Lowe: Untitled, Black Dragon Society.

41: Francesca Gabbiani: "Midnight Express," Patrick Painter.

42: Amy Wheeler: "Untitled (Katayoni Adell Series No. 2)," Shoshana Wayne Gallery.

43: Mary Weatherford: "Eldorado," sister.

44: Michael Reafsnnyder: "Grace," Mark Moore Gallery.

45: Sarah Cromarty: "Fall Fest," Sixspace.