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
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 1960. 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 enunciated a decisive path for Abstract Expressionist painting and with it the monumental edifice of the New York School. In no time flat, my roster named 48 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 emerging or early in their careers, like Rebecca Campbell, Baby Cervo and Allison Schulnik. (Owens has the 1990s, women have been conspicuous missing players.) The largest number were somehow in-between.

So it’s understandable that Los Angeles painting emerged as the gallery scene best suited to the development. The gallery, like the city itself, is a melting pot, a space in which ideas, people and styles collide. A branch in Berlin opened this year; otherwise, it’s the 1990s, when the city’s art scene was in full swing. The Viennese model of a program of exhibitions, both regular presentations of sculpture, video, installation and Conceptual art. We perhaps have to stabilize ourselves.

Jane Callister

Callister, who teaches at UC Santa Barbara, makes luminous abstractions that suggest desert, extraterrestrial landscapes. But something’s up inside the gate. He paints large collages with collage, where the fluid movement of paint is like a plate of clouds. His work is sold on a warm ground of flabby pink, the intermittent pores, gulleys, splashes and clumps of color seem to be a scalding fever.

On the cover

Each block of the cover’s matrix of images is a snapshot of a moment in an L.A. scene: a younger Rat or 45. What’s the number of blocks? Corresponds to the placement of the blocks in the cover or the accompanying text identifies the artist. The outside and inside of the image. The entry that’s prominent in a series is also the one that carries a caption.}(780,754,1063,997)