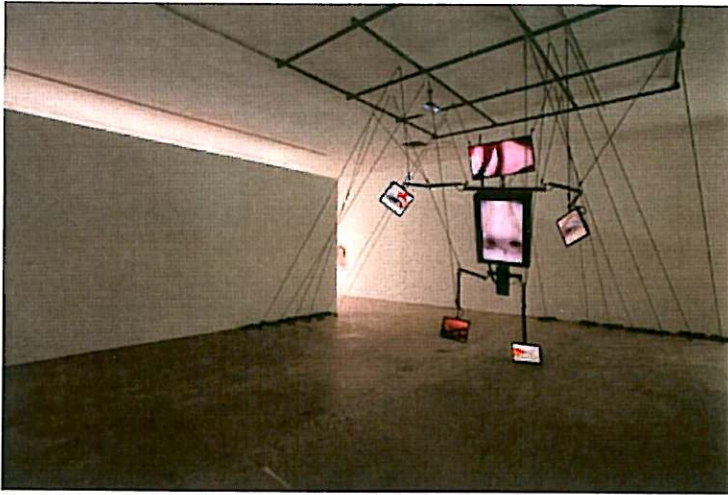


APRIL, 2011 CONTINUING AND RECOMMENDED



Terry Allen, "MOMOLOMISMO," mixed media, dimensions variable.

Los Angeles painter **Rebecca Campbell** presents paintings that are at once abstract and representational. Campbell has mastered the ability to combine gestural abstraction with detailed description to evoke the psychological states of her subjects. In this exhibition two large paintings of women, one in the bathtub the other on the beach by the Santa Monica Pier, function like bookends holding the other paintings in place. The others: paintings of rainbows ("Bow"), fireworks ("Bang"), and bomb blasts ("Bomb") are presented along with portraits of young girls ("Beauty"). The works' titles reference the impact of these disparate subjects, suggesting they have more in common than one would initially suspect and that the relationship between the man made and nature is something not to be taken lightly. **Terry Allen's** multimedia work "Ghost Ship Rodez: The Momo Chronicles" references the life of Antonin Artaud as its point of departure. Part radio play, part video installation, and part a presentation of multi-panel drawings, the installation illustrates Allen's imagining of Artaud's seventeen day journey restrained in the hold of a ship in 1937. Allen has an uncanny ability to weave a narrative through his works, and in this installation allows viewers to look at how he presents it in different media. In "MOMO Lo Mismo" six flat screen monitors of varying sizes present fragments of a women's face. The disembodied figure's facial features are suspended from the ceiling and held into place by a complicated lattice. This figure (Jo Harvey Allen, the artist's wife) appears whole in "Ghost Ship" where her image is projected onto open books carefully laid out on the gallery floor to simulate the waves of the sea. "Ghost Ship" alludes to Artaud's journey as well as to his film career as fragments from films in which she appeared are projected onto the ship-like sculpture. Allen's thought provoking installation demands to be read, watched and listened to (L.A. Louver, Venice).

Jody Zellen

As part of its roving exhibition series begun in 2010, Launch has settled its wings into Merry Karnowsky's expansive space for "**Solid Stripes,**" an uneven show with a few notable standouts. Andy Moses has taken his undulating waves of stratum to a new level of mastery, complexly pearlescent colors molded into rippling patterns so tight in their execution they almost read as frozen, excessively warped video frames. The concave canvases add subtle additional emphasis to the distortions, which push delineated edges to the limits. Far across the visceral spectrum, Christopher Mercier builds out boxy shelters for paint made up of slivers, wedges and slabs, with the occasional odd smearing, set off against white expanses of panel. This approach of paint-as-building-blocks across an architectural structure yields intensely dense effects from a relatively intimate scale. As the lone photographer in the group, Jay Mark Johnson's landscape format ink-jet prints of digitized stripes - one set off by a truck, the other a train, implying a sense of warp speed - feel all too familiar; see Jason Salavon, among others. However, his two "Storm at Sea" photos, heavily manipulated beach/seascapes which exaggerate depth and a certain amount of chaos, are oceanic Frankensteins that are threatening not by their wave sizes but rather by their turbulence. They offer a new take on a well-traveled subject. Alongside Moses' wavy striations, the works' inclusion appears to have been pulled off (Launch, Miracle Mile).

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