

ROGUE WAVE

PROJECTS

L / A LOUVER

FOR IMMEDIATE RELEASE
June 2009
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ERIN COSGROVE

MICOL HEBRON

OLGA KOUMOUNDOUROS

RICHARD KRAFT

ANNIE LAPIN

DIANNA MOLZAN

KAZ OSHIRO

TIA PULITZER

FRAN SIEGEL

MATT WEDEL

ROGUE WAVE '09

TEN ARTISTS FROM LOS ANGELES

16 JULY - 19 SEPTEMBER 2009

Reception for the Artists: Thursday, 16 July, 6-9 P.M.

Media preview: Wednesday 15 July, noon. RSVP to Elizabeth East at 310-822-4955

Venice, CA – L.A. Louver is pleased to announce *Rogue Wave '09* -- on view throughout L.A. Louver's first and second floor galleries and exterior spaces, during summer 2009. This is the fourth exhibition in L.A. Louver's *Rogue Wave* series, which presents the work of emerging and early career artists that captures the spirit of art being made now in Los Angeles. The *Rogue Wave* exhibitions are co-curated by Peter Goulds and Christopher Pate.

Erin Cosgrove (video and drawing) condenses human evolution - physical, historical, and cultural - into a 3 minute animated video. Cosgrove's historical characters sing and dance through a timeline of human existence. Their dance is choreographed to a 1930's liturgical song that merrily anticipates the end of the world. The video is accompanied by a series of drawings of the animated dancers, and includes the mythical Waq-Waq tree, or tree that bears human fruit.

In the south gallery, **Micol Hebron** (video) presents a two-projection installation entitled "Bubble Gum Pop." The work responds to, and comments on, the futility of war, and how society sanitizes and inures itself to the realities of war through mechanisms of entertainment. On one wall, young women are seen being styled and "made up" in projected salon-style portraits, while on an opposing wall, plays a projection of young men having their heads shorn, as if in preparation for military service. The ensuing youthful act of gum chewing and popping by both the men and the women evolves into sounds of gunshots, and disappearance.

Interested in exploring ideas of social mobility in America, and focused on the nature of the single family home in particular, **Olga Koumoundourous** (sculpture) presents a single elongated form based on a 100-year old house rain gutter. Koumoundourous examines the life of the gutter: its role in to carrying away rain, leaves and other detritus, while evoking what is trapped, unseen or flushed away, in symbolic resonance to the dreams that may be contained within the structure it serves.

Acts of collection and transformation are at the center of work by **Richard Kraft** (drawing and collage). Taking seemingly familiar materials that contain worlds of their own –comic strips, found photographs and literary texts –Kraft subverts, complicates and expands their meaning, simultaneously confounding and illuminating truths in poetic disruptions that engender both visceral and intellectual experiences.

Engaging in a combination of painting and drawing, **Annie Lapin** (painting) uses thick, occasionally violent, brushstrokes to create works that evoke collisions of cultural detritus. The chaotic aftermath, in which flashes of form recognition are interrupted, settles into something that is mysterious and undetermined, yet laden with meaning.

Dianna Molzan (painting) has taken cues from the subtle details of L.A. Louver's gallery space – the cracks in the concrete floor, gallery walls and flow of the space – in the creation of her enigmatic paintings. Molzan employs an ethereal palette of drained color, and instills physicality into the work through use of string, fringe and other materials, to make abstract shapes. The awkwardly elegant, enticing, enigmatic forms hover between the knowable and unknowable, and invite a complex and varied reading of the work.

Exploring the extremes of trompe l'oeil realism, **Kaz Oshiro** (sculpture) uses the traditional medium of paint on canvas to create modernist wall bound sculpture forms that may be viewed as surreal, fetishistic objects. Oshiro's constructions present physical illusions and abstract materiality at the same time, compelling the viewer to distinguish for herself fact versus fiction.

Tia Pulitzer (sculpture) makes figurative and animal subjects that seem conjured from a narrative or fairytale. The exhibition includes a deer intertwined with a snake, the bust of a woman whose hair conceals her eyes and a shrouded figure entitled *The Mourner*. Coolly sophisticated, seductive, and bearing liquid-like surfaces, Pulitzer creates her forms in materials that include painted ceramic, and Fiberglas coated with a heat-sensitive coating that changes color when touched.

Fran Siegel (sculpture/installation) explores the relationship between physical and perceptual space in her complex, seemingly fragile, work. Siegel examines the idiosyncratic contrast between natural land contours and geometrically designed communities in new work that is based on photographs she has shot during flights into Los Angeles. Responding to the architecture of the gallery, Siegel has created a net-like form from monofilament, Mylar and colored film, which will expand out of the gallery's interior space and wrap around a portion of the building's façade.

Using landscape as a platform, **Matt Wedel** (sculpture) draws on historical influences and a childlike playfulness to create his sculptures. Made from traditional fired and glazed clay, Wedel's brightly colored and outsized figures, flora and fauna seem plucked from a fairy tale or magical bygone era.

Rogue Wave exhibitions have previously been presented at L.A. Louver in 2001, 2005 and 2007. *Rogue Wave '09* will be accompanied by a full-color catalogue, which documents both this year's exhibition, as well as *Rogue Wave '07*. A fully illustrated catalogue for *Rogue Wave '01* and *Rogue Wave '05* is also available from L.A. Louver.

Please visit: <http://www.lalouer.com/roguewaveprojects>

L.A. Louver is open Tuesday through Saturday, 10:00 a.m. to 6:00 p.m. Validated parking.

For further information about the artists and for visual material please contact:
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