

TIF SIGFRIDS

art ltd.

"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

TIF SIGFRIDS

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