

Title: The Big City is also just a Common-place Joyful, Fresh Paintings in the Exhibition "Sunrise in Los Angeles"

**Written in : Kölner Stadt Anzeiger (Cologne City Newspaper)- Number 294
Los Angeles is a suburb of Hollywood and according to Durs Grunbein, "The Capital of Forgetfulness."**

Even though in 1997 the exhibition "Sunshine and Noir- Art in Los Angeles 1960-1997" showed an extensive collection of numerous prominent artists, who are and were connected with Los Angeles, the 15-million-inhabitant metropolis in the West of the USA still does not have the reputation of an art center. There is no style-binding school, no movement of modernism closely connected with Los Angeles. There are not even dominant local traditions. Even so, the Gallery Rolf Ricke announced "Sunrise in Los Angeles", a promising beginning. Exhibited is a joyful, fresh selection, mostly concentrated on very new painting, that shows a vital art scene aside from New York, far away in the West, where there is still much to discover.

The open situation, which is free from artistic and stylistic limitations, reflects some of the most successful contributions that the relatively unknown art scene offers. Four of the six artists, none of whom are older than their mid-thirties, are showing for the first time in Europe. Heidi Kidon demonstrates with her piece "Slide" a play of diverse artistic styles. In her mounting of numerous, small-format variations of abstract painting on paper, she imitates a collection of slides, similar to those artists and galleries assemble for information and documentation purposes. She demonstrates in her collection of possibilities the stylistically different types of work, and thus avoids any classification. Melissa Thorne's exactly calculated arrangement of paintings orients itself on patterns of constructive painting, but then undermines this description with the pastel-blue of the background wall. Furthermore, borrowings from folklore and ornamentation and subtle deviations in the regularity of the painting disturb the picture plane. In her work one finds violations against the spirit and rules of classical art. A wealth of overlapping, mutually deleting or enhancing grids, and controlled color streams on varying rough, over and behind one another arranged painting panels, add up to a over six meter wide panorama-like work by Steven Hull. Plastic flowers complete the collaborating color-intensive grid to create a lifeless, sentimental second-hand nature. **Amy Green also integrates fragments of every day culture in her paintings. Cheerios, a type of cornflakes in a ring shape, placed on the canvas in a regular but open structure and sometimes accented by color, remind one of aerial photographs or maps of the urban area of Los Angeles. Her work can also be understood as an ironic, playful game with painting materials and ornament, picture construction and eating habits** The large-format paintings of Ingrid Calame, which are on semi-transparent plastic and trail onto the floor, have a calming influence. With this placement Calame points to the origin of her form-repertoire: accident spot-constellations, photographed by the artist, are transformed from found "drippings" into a carefully painted piece of art. For the overall impression of the otherwise painting-dominated exhibit, the photographs of Brandon Lattus are of special importance. His arrangements of reality create a friction and show Los Angeles as a "common-place": two unspectacular skyscrapers project into a wide, powerful sky- only the rough facades of the two buildings make the grouping meaningful. The People's Bank versus Entertainment Television, or do they rule together? Another photo shows building with a slogan on its tip, which could also stand for the entire extremely refreshing show: "Positive Good Stuff."