

'C.O.L.A.' at the Municipal Art Gallery, Barnsdall Park

Each year since 1996, the city of Los Angeles has granted a series of fellowships to artists who are residents of the city. The grant consists of \$10,000 with the only stipulation that each artist make a piece that can be exhibited publicly. The resulting exhibition, the *C.O.L.A.* show, in local parlance, tends towards a surprising mixture of works reflective of the spirit of the fellowship. This year's exhibition at the Municipal Gallery in Barnsdall Park marks the ten-year anniversary of the grant and includes new works by the ten visual arts recipi-

ture. Immediately to the left, the reflective and shifting forms of Fran Siegel's installation include drawings, holes cut in the wall and a mobile-like sculpture. The works set up a field of visual opposites. While the power of Kosaka's piece lies in the mystery of inertia, the various parts of Siegel's installation change perspective with each glance, spinning and turning viewers' perception. In many ways, these are two expressions of a similar investigation centering on our interaction with forces of light, life and energy. The polarity of this juxtaposition incites a sense of questioning and possibility, both endearing and quirky, which remains a force throughout the exhibition.

Lita Albuquerque presents a standout video piece in a room made for this exhibition. Entering this blackened space provides the immediate satisfaction of a wall of tiny, glittering white lights resembling space or orbit. A sense of

meditative calm pervades as the lights flicker endlessly in and out of a figure. The flow of the piece, its dissolution and creation, is mesmerizing. But the particular fleeting instant in which the figure begins to dissipate, slowly but certainly, back and out into a field of space, captures its haunting beauty most profoundly.

The exhibition as a whole is heavy on video,

ents and by one performing arts recipient. Three other recipients for performance, and one for literature, had events in the Barnsdall Gallery Theater.

The sense of experimentation inherent in the grant is palpable immediately on entering the gallery. The entrance is dominated by Hirokazu Kosaka's large table-like structure covered in dense, black coal that is at once stage and sculp-

expressing the increasing viability of the medium, as well as the artists' interest in moving beyond traditional materials. Denise Uyehara, granted the fellowship for her work as a performer, took the opportunity to move into new territory, inverting the tradition of performance by

providing a sort of science-fair-meets-obstacle-course for viewers to "perform." The results are exhibited on a monitor. While the message is oblique, the integration of the public and the choice to take a risk in her process, are in keeping with the design and purpose of the fellowship.

Jeffery Keedy's work represents a more subtle kind of artistic risk. Despite the fact that he is one of only two artists in the group to exhibit work in the objects-on-a-wall tradition, Keedy's large and dynamic digital prints pose an elegant and subverted commentary about design, both in and as an art form. The other artist on the wall is Margaret Garcia; her expressive oil paintings represent a body of work grounded in observations of family and community.

Janie Geiser and Claudia Bucher each integrate video and sculpture for this exhibition. For the opening, Bucher placed herself in a kinetic sculpture that appears to be part giant red hotrod and part space-

craft, made from a combination of recycled and built materials. Geiser integrates the look and footage of vintage Hollywood films with installation and sculpture. It has the appeal of a late night movie, vaguely hinting at conflicting stardom and individuality, and is literally punctuated by clanging metal doors that extend and collapse with a bang on the primary image.

Also on view in the project room, is an exhibition of works by past recipients curated by Scott Canty. Each artist was invited to make a 12-by-12-inch piece in celebration of the ten-year anniversary of the fellowship. Gallery Director Mark Steven Greenfield intends to travel this exhibition to Los Angeles's sister cities around the globe, an effort that carries the public-minded intention of the *C.O.L.A.* to an international scale.

—Annie Buckley



Reed Danziger, *External Refra*
32" x 32" each, at Michael Ko

