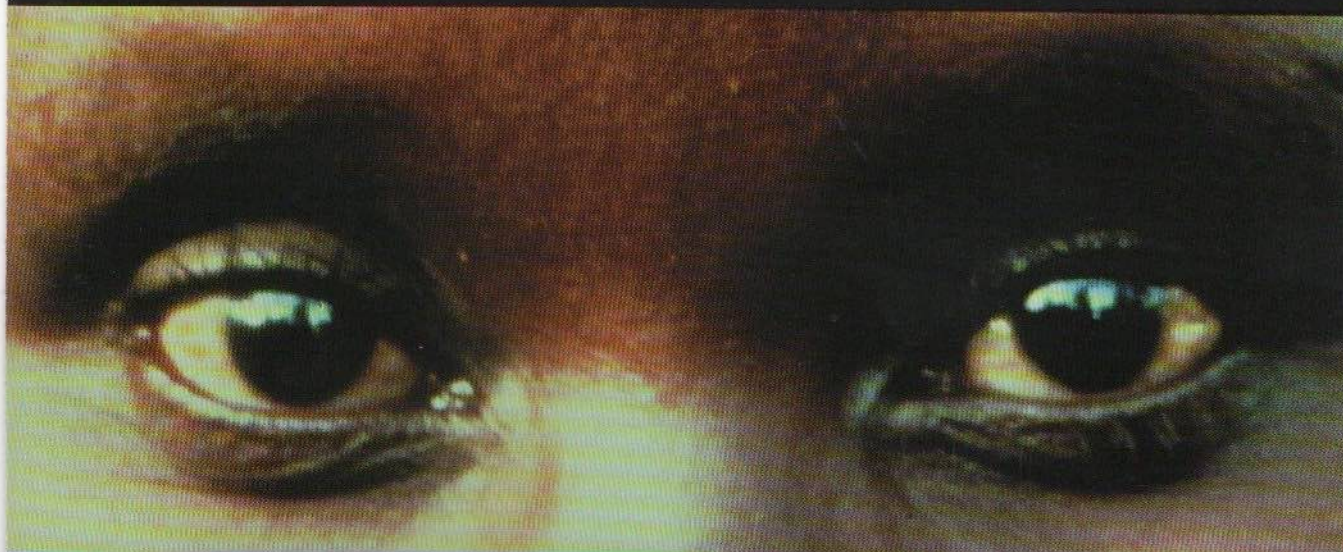


VOLUME 1, NUMBER 3

dART

INTERNATIONAL

FALL, 1998



**Martin
Kippenberger
at MAK
in Los Angeles**

**Painting Now and
Forever Part I
at Matthew Marks
and Pat Hearn**

**Alfredo Jaar
at Galerie Lelong
in New York**

**Changing Spaces
at the
Power Plant
in Toronto**

ASHLEY COLLINS

Pinocchio, 1998



Oil, resin, collage on wood, 16" x 24"

ANDY WARHOL

Self-Portrait (Four Reversals), 1979



Synthetic polymer paint & silkscreen inks on canvas, 47" x 35-3/4"

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KENNY SCHARF

Velvetia, 1998



Oil on canvas with resin frame, 46" x 56"

KENNY SCHARF

Sphershot, 1998



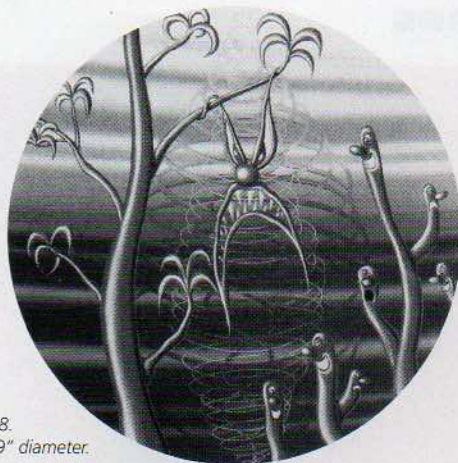
Oil on canvas with resin frame, 32" x 26"

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Kenny Scharf,
Gardenado, 1998.
Oil on canvas, 39" diameter.

Kenny Scharf at Kantor

As a kid, Kenny Scharf would sit really close to his TV set: color had just come to TV. The space look was everywhere, and he remembers being told that it was only a matter of time before you could buy a ticket and go right into space yourself. Paul Klee had to go to North Africa to get his sublime experience with color; Scharf got it from TV. Hanna-Barbara was the Stephen Hawking of Kenny's universe. It took just an episode of the Flintstones and an episode of the Jetsons to collapse both time and space.

The Kenny Scharf universe has some plusses over the real one. Nobody really dies in his; the pain, anxiety and dread that life dishes out just melt into goofy eye-popping candy. Reality requires that you have to pass through Kid's World to get to Adult World. Kenny never left Kid's World. He's still busy *customizing* it.

Liz Larner at Regen Projects

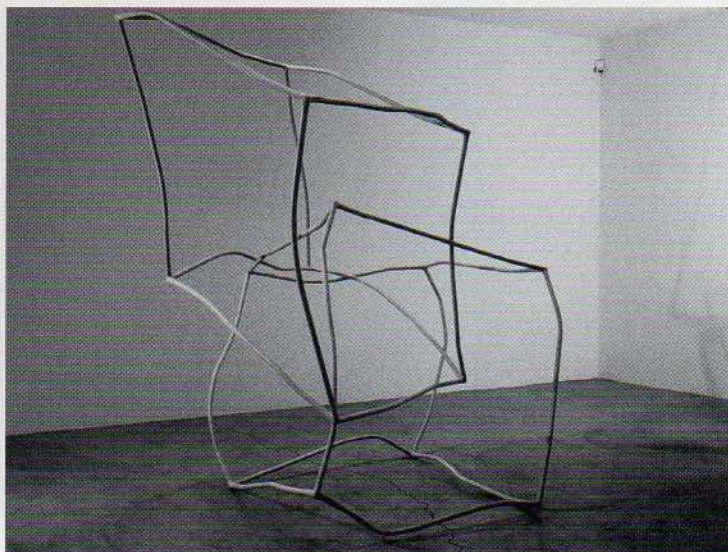
Is it possible to pull new rabbits out of the hat of old formalism? No sweat. Liz Larner makes it look

easy. The grace and lightness of *2 As 3 And Some Too* is deceptive. Larner yanks at some theoretical strings, but knows that if they're too visible, the fun goes out of the performance.

A background in classical philosophy and an interest in the Post Structuralism of Derrida and Baudrillard ought to have starched

her forms with an ossifying dose of didactic earnestness. Instead, Larner sustains a sense of play without having to dip into the well of postmodern irony. She fixes her gaze squarely on the formal elements within the tradition of sculpture, refusing those trendy, hyper-referenced and exhaustively re-contextualized dishes.

What more could be said in territory staked out by Judd, Morris or LeWitt? It seems that there is plenty. Larner has done it by messing with a few formalist laws. To effectively dematerialize the object, mass is divorced from density and gravity siphoned from scale. Pages from the notebook of optically informed painter Bridget Riley have helped here. Larner wraps her mangled cubes in Thai mulberry paper and puts a brush to them. Pearl grey, citric yellow and baby blue watercolor meander and loop through space. The result: surface and form melt-down, and perceptually giddy fun.



Liz Larner, *2 As 3 And Some Too*, 1997-98. Paper, steel, watercolor. Two elements, 5' x 5' x 5' each.