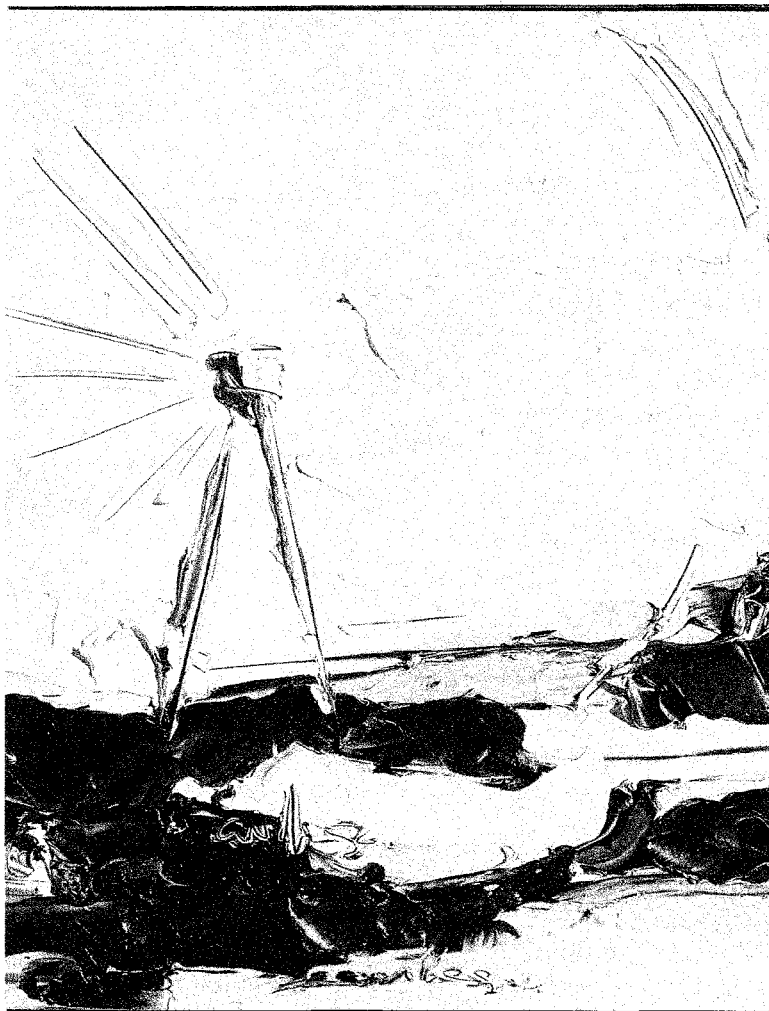


ARTSCENE™

The Monthly Digest to Art in Southern California



SANDOW BIRK • CAROLE CAROOMPAS • JUDITH
LINHARES • CHERIE BENNER DAVIS • SYLVIA
TORRES and LISA LALA • AND MUCH MORE

LISA LALA

(Marion Meyer Gallery, Orange County)

Delicate child-like scribbles, faint allusions to text suggestive of thoughts and faint memories, circular forms derived from a fascination with Ferris wheels and random splashes of paint strewn about like rose petals. These are images Lisa Lala draws into thick layers of paint that she applies to glass. By also letting the glass shine through in selected spots, she gives the otherwise impastoed looking paintings an unexpected lightness.

While a cursory glance might lead one to dismiss the paintings as too superficial, closer observation reveals surprisingly intricate compositions achieved by deft layering of paint, as in “Cherries 5000.” Unusual arrangements of color blocks and brushwork that appear merely casual and loose are controlled enough to achieve a sense of purpose.

At times the paintings appear earthy and innocent, making one think of a children’s drawings or kids’ graffiti on a wooden fence. In “Double Luck,” for example, a finely etched Ferris wheel paired with heavily applied bright red and pink against a grayish white background reads like a confection reminiscent of Wayne Thiebaud—had he gone into abstraction.

On the down side, Lala’s forays into forms of minimalist abstraction paired with faint marks appear somewhat halfhearted or unfinished. Works in the vein of “Momentary Satisfaction” succeed because they are refreshingly simple and honest and, given their luscious texture, almost good enough to eat.

Daniella Walsh