

Zellen, Jody and Michael Shaw. "Continuing and Recommended Exhibitions: The City Proper." *ArtScene* (January 2011), p. 23-34.

the majority of the work is traditional, an actual photograph of a real place, Frank Gohlke's black and white images of isolated structures from the 1970's, digital technologies do contribute. Brandon Lattu, and Amir Zaki alter what the camera originally framed. Lattu's work become minimal sculptures where most of the image is obscured, becoming a field of color. Arthur Ou blackens significant parts of his black and white images, creating blurred abstract shapes. Zaki changes the vernacular architecture of Los Angeles by subtly removing elements, including signage inspiring one to wonder what is not quite right in this seemingly familiar image. The black and white conceptual and documentary work from the 1970's juxtaposed with more the recent color images of the city of Los Angeles not only offer a thumbnail record of how this city has changed but opens up new avenues for interpretation. What in the past might have been overlooked as commonplace, now becomes sacred. The city proper becomes the city anew.

"The City Proper" and the concurrently running "**Bedtime for Bonzo**" overlap their tasty sampling of recent L.A.-based work from both the usual suspects and newer voices at two nearby galleries. Zoe Crosher's "LAX" series (at Margo Leavin), curtain-framed views looking out toward LAX from the Embassy Suites and Courtyard by Marriott, offers suite scenes that are both wittily wry and just a little bit melancholy. Arthur Ou's screen test series (on view at both at Leavin and at M+B) are black & white urban- and beach-scapes, respectively, that appear

to have been shot with strategically-placed black-out clumps across the lens - a little Ken Josephson and a little bit punk-rock. Mark Wyse, also included in both shows, documents the peripheries of paradise. His "Untitled Landscape," where the manicured meets the wild, is a particular highlight. Andrew Bush's driver's-side portraits (at M+B), immortalize drivers at whatever speed they're going in complete stillness. One man in a Porsche looks a bit perturbed glancing back at the camera. Another is sunk into his boat of a sedan, a red ball-cap on his head, his hands safely placed at 10 and 2 ("The City Proper" at Margo Leavin, West Hollywood; "Bedtime for Bonzo" at M+B Fine Art, West Hollywood).

Jody Zellen / Michael Shaw

James Welling's curatorial take on "**The City Proper**," be it Los Angeles or its surroundings, is not the ordinary vantage point. In this large group show of photo-based work Welling combines new and old: familiar faces and unknowns. The exhibition flows together as connections are made through Welling's discerning eye. Some artists focus on expansive views — for example Catherine Opie's images of Mini-Malls or Anthony Hernandez's 1978 image of skid row. Others scrutinize the details. Mark Wyse isolates the "Cartier" logo, Zoe Crosher observes airplane through hotels windows for example. While



Zoe Crosher, "LAX Courtyard by Marriott," 2005, lightjet print, 27 x 27", currently on view at Margo Leavin Gallery.