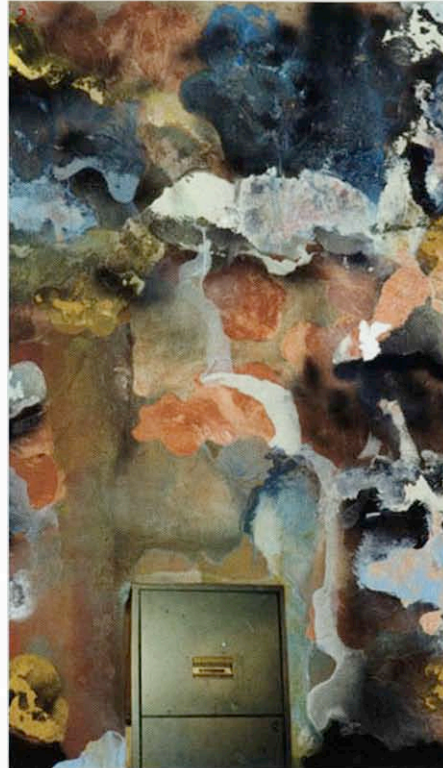


Miles, Christopher. Review. *Flaunt* (July 2007), p. 182.

B R E N N A
Y O U N G B L O O D

Here is a young woman who worked her way through school, and in the process developed into an amazing artist. For the sake of full disclosure, I should note that Brenna Youngblood was my student in a couple of classes a few years ago at California State University, Long Beach, so if you want to dismiss this as something along the lines of a mother bragging about her son, the doctor, I'll understand. But before you do, I'll point out that I'm not the only one who holds her in high esteem. My colleagues still talk about the amazing show of hand-altered photographs she offered as the summation of her college studies, and the impressive work she made as an undergraduate that won her a spot in the graduate art program at UCLA, which accepts about fifteen of 700 or so applicants every year. Youngblood flourished there, using photography's capacity to "capture" images and then afford their duplication as a means of generating an endlessly renewable and expandable bank of image material with which she constructed increasingly complex and ambitious collage and assemblage works. Since wrapping up her MFA degree in 2006, Youngblood has been busy, most notably with projects at WallSpace Gallery in New York, and Susanne Vielmetter Los Angeles Projects, and an installation of her works in the Hammer Museum's *Project* series. Now comes her first major gallery outing, and with a new group of evocative, intimate, and beautiful works that manage to get at the intersection of residual memory and its triggers in the world around us, Youngblood is up to the task.

Through June 23 at Margo Leavin Gallery, 812 North Robertson Boulevard, Los Angeles 90069 (310) 273-0603.



2. "The Informant," Brenna Youngblood, 2007, color photograph, acrylic paint, spray paint, collage on panel, 49 1/8" x 48".