

**Rebecca Campbell**  
**Poltergeist**  
**26 February - 28 March 2009**

**Reception for the artist:**  
**Thursday, 26 February, 7 - 9 p.m.**

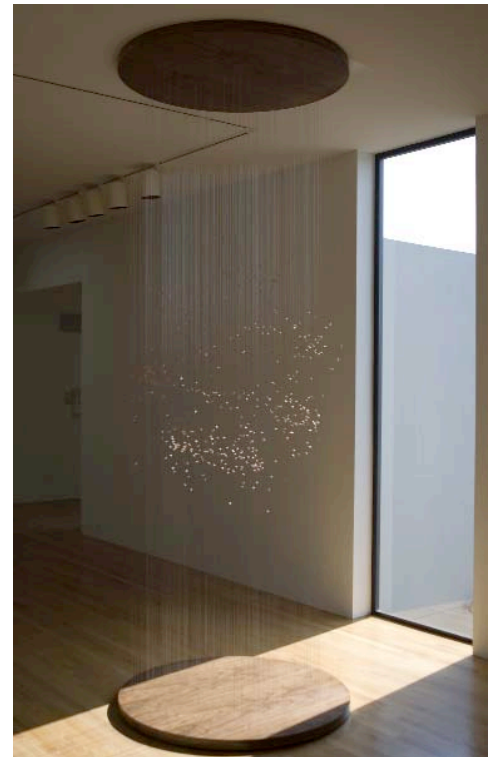
**Venice, CA** - L.A. Louver is pleased to present new work by Rebecca Campbell, in an exhibition entitled *Poltergeist*.

Best-known for her bold, representational paintings, in *Poltergeist*, Campbell expands her visual vocabulary to include sculpture and video, which she presents in an immersive installation setting.

*Poltergeist* is an exploration of the connections and distance between the theoretical and the physical. Theoretical notions of nostalgia, time and the sublime are considered through the juxtaposition of materials that connote particular and disparate time periods and cultural pedigrees. The works of art become artifacts of ideas being processed through physical experiences and the inevitable distortion that occurs between these ideas and their practice.

– Rebecca Campbell

At the entrance of the exhibition the visitor encounters two closed, large wood doors. Campbell has retrieved the front doors from her childhood home in Salt Lake City, Utah, to serve as a portal into the psychological and visual landscape that lies beyond. The doors are surrounded by hundreds of individual abstract paintings that together convey the bricks of a house. Crossing the threshold, the visitor is confronted with a large tree that Campbell has harvested from the Los Angeles' neighborhood in which she lives. The leafless, sinuous tree is enrobed in black velvet and sits in a pool of salt crystals, while perched on its limbs rest dozens of glass birds filled with brilliant blue Windex. Beyond the tree, six hundred copper bees (Utah is known as the “beehive” state) comprise the sculpture *Satellite*. Each bee floats in space, suspended on a thin filament of nickel plated wire affixed to circular walnut panels on the floor and ceiling, to create a shimmering, swirling swarm.



*Satellite*, 2008, walnut veneered plywood, nickel pated steel string, copper (mixed media assemblage)  
 installation dimensions variable



*Gretel*, 2008, oil on canvas  
96 x 72 in. (244 x 183 cm)

A free-standing arched wall bears one of several paintings in the exhibition. Entitled *Gretel*, the painting depicts a young girl with blonde plaits, who crouches by a stream in a wooded landscape. Sunlight dapples the landscape and reflects off the child's golden locks and pale skin. The viewer is drawn into the girl's interior life, through the animation of the landscape that surrounds her: the dense wood canopy is rendered in small, impastoed marks, while broad brushstrokes convey the ebb and flow of the stream below. Beneath the painting, on the gallery's floor, a wool shag carpet\*, of varying green hues that convey a series of steps, is surrounded by a wood balustrade.

\* The shag carpet is manufactured by Christopher Farr USA Inc.

A domestic vignette is presented with a disjointed, destabilized kitchen table and chairs that appear to be partially thrust into the wall. A cake made of glistening chrome seems to slide off the table's surface, in peril of falling onto a colorful rag rug (that the artist has made from her own painting cloths), upon which the table stands. Opposite, a 1970s avocado-colored oven, engorged with the books of

Campbell's childhood, is inset into a panel of hand-painted wallpaper while its clock runs backwards in staccato fashion.

### The Artist

Rebecca Campbell (b. 1970) was born and raised in Salt Lake City, the youngest of seven children in a strict Mormon family. By age twelve, Campbell had begun to develop a critical eye, questioning the parameters of the church and the role it ascribed to her gender. Refusing to bow to the pressure of conformity, Campbell spent her teenage years developing her passion to make her art, which included sculpture and installation, as well as painting and drawing.

Campbell left Utah to study at Pacific Northwest College of Art, Portland, Oregon, receiving her B.F.A. in 1994. While continuing to make art, she worked as an independent exhibition curator in Salt Lake City 1994 through 1998. In 1998, Campbell received a residency at the Vermont Studio Center, and in 1999, moved to Los Angeles where she earned her MFA from UCLA in 2001. *Poltergeist* is Campbell's third solo exhibition at L.A. Louver. In addition to Los Angeles, Campbell's paintings have been exhibited in New York and Basel, Switzerland.

Concurrent to Rebecca Campbell *Poltergeist*, L.A. Louver presents **David Hockney: *Drawing in a Printing Machine*** in the second floor gallery, and Joel Shapiro's sculpture in the Skyroom.

L.A. Louver is open Tuesday through Saturday, 10:00 a.m. to 6:00 p.m. Validated parking available.

For further information and visuals please contact:  
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