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VENICE, CALIFORNIA  
LALOUPER.COM

# Rebecca CAMPBELL

YOUNG AMERICANS



Rebecca Campbell, *In Between*, 2024, oil on canvas, 80 x 120 in. (203.2 x 304.8 cm), signed and dated verso

**FOR IMMEDIATE RELEASE**

**April 2024**

**Exhibition dates:**

29 May - 20 July 2024

**Opening reception:**

Wednesday, 29 May 2024, 6 - 8 p.m.

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**Gallery hours 29 May - 20 July 2024:**

Tuesday - Friday, 10 a.m. - 6 p.m.

Saturday, 10 a.m. - 2 p.m.

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**Gallery Event**

**In conversation:**

**Rebecca Campbell & Sara Cochran**

Wednesday, 5 June, 7 - 8 p.m.

[RSVP required](#), early arrival recommended

**“Young Americans all, flowing from inside to out, real to super real, subreal to too real. And robots are driving the cars, but the kids are still playing music and catching sun. These pictures are of the space between us collapsing, the space between all things collapsing.”**

**– Rebecca Campbell**

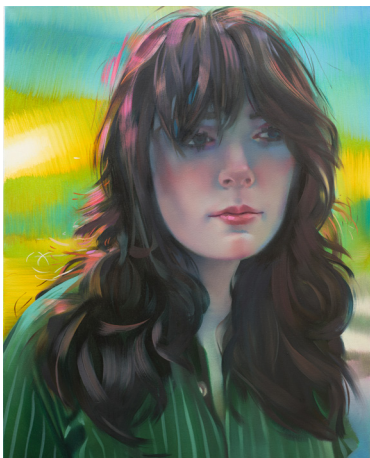
**Venice, CA** – L.A. Louver is proud to present recent paintings by the Los Angeles-based artist Rebecca Campbell. Entitled *Young Americans*, this exhibition captures an inexplicable magic and complexity in converging metaphors of adolescence and the city of Los Angeles: rich and knotty symbols of the interstice between fantasy and reality. Including paintings created in 2023 and 2024, the presentation illustrates Campbell’s integration of theoretical investigation, psychic exploration and formal invention through her signature virtuosic style.

The largest painting in the exhibition, *Greenhouse* (2023) (96 x 144 inches) offers an introduction to this new body of work. Set within a scene of Campbell’s current home, the artist’s three children are situated throughout the house, experiencing the world from different perspectives. However personal, this is not a world removed from our own; the viewer is painted from the balcony and thus called into subjecthood. Cryptic translations of the surrounding landscape into thickly troweled slabs of abstracted paint signal an irrepressible inner world made visible, engaging viscerally and intellectually with the legacies of expressionism, and feminist critique.

Symbolism is deftly wielded by Campbell throughout the exhibition, demonstrated by the two portraits *Where Have You Been My Blue-Eyed Son?* (2023) and *In Utero* (2023), which voice the polarities of teenage volatility. One depicts a rain-laden poppy, strong and vibrant despite its delicacy. The other is an archetypal image of a teenager, cross-legged in a Nirvana band tee with a face both hopeful and challenging. Each an image of the beguiling energy and tenuous balance of this vulnerable period of life, Campbell expresses tension and growth through the scale of the central figures in relation to their square frames.



Rebecca Campbell  
*In Utero*, 2023  
oil on canvas  
80 x 80 in. (203.2 x 203.2 cm)  
signed and dated verso



Rebecca Campbell  
*Young Americans (Riley)*, 2024  
oil on canvas  
30 x 24 in. (76.2 x 61 cm)

Los Angeles parallels teenagerhood throughout the exhibition as a place of precarity, excesses, opportunity, fear, and multiple realities. Depicting a scene outside of the city, *Hollywood is a Sign* (2023) holds an amalgam of illusions and truths stereotypical of L.A. The cerulean pool – an unnatural feature in the desert – offers a rich metaphor for the beauty, spiritualism, and artificiality echoed throughout the painting. *In Between* (2024) evokes a similar pull between fantasy and reality as two girls, each clothed in a sumptuous red gown (the artist’s own wedding dress), convey curiosity and anxiety in a secluded world overlooking the distant skyline of downtown Los Angeles.

The image of an ecstatic and impasto-ed lemon tree in *California Love* (2023) is another elucidation of the paradoxical nature of L.A. Surrounded by a garden of other flourishing non-native plants, it is an image from the artist’s backyard from a time during the pandemic when the skies were vibrantly hued by the wildfires in Southern California – a beautiful and aberrant sight. The esoteric figures of *Wolf Moon* (2024) present an otherworldly experience of a different kind as cryptograms akin to tarot cards. Emblematic of Campbell’s persistent theoretical inquiry into the perceiver / perceived dynamic, the figures are occluded and protected by veil or shadow.

**“To watch someone is to hold them apart, to see them is to remember them, a piece of yourself.”**

The eponymous *Young Americans* paintings engage with and build upon previous series of portraits that Campbell has created throughout her career. The subject of this collection is her children and their friends, the representatives of our future in closely observed vignettes, navigating adolescence in a world of extraordinary uncertainties. Already changed from the time of these portraits, these young Americans each encapsulate the nostalgia, inspiration, unfolding and anticipation of this body of work. Campbell accomplishes a transcendent task in these paintings, demonstrating not only masterful technical prowess but also the ability to convey universal ideas through individual experience.

**Rebecca Campbell** was born in Salt Lake City, Utah and now lives and works in Los Angeles. L.A. Louver has represented the artist since her graduation with an MFA from the University of California, Los Angeles in 2001, presenting six solo exhibitions and featuring her work in over a dozen group exhibitions. Campbell’s work has been seen at Art Basel Switzerland, Art Basel Miami Beach, ARCO Madrid, and ADAA: *The Art Show* New York and is represented in both private and public collections across North America and Europe including Brigham Young University, Provo, UT; California State University Long Beach, Long Beach, CA; Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR; Laguna Art Museum, Laguna Beach, CA; Los Angeles County Museum of Art, Los Angeles, CA; Nora Eccles Museum of Art, Utah State University, Logan, UT; Phoenix Art Museum, Phoenix, AZ; and the Utah Museum of Fine Arts, Salt Lake City, UT. Campbell has combined her studio practice with a rich teaching career at institutions including California State University, Fullerton, and Art Center College of Design, Pasadena, CA.