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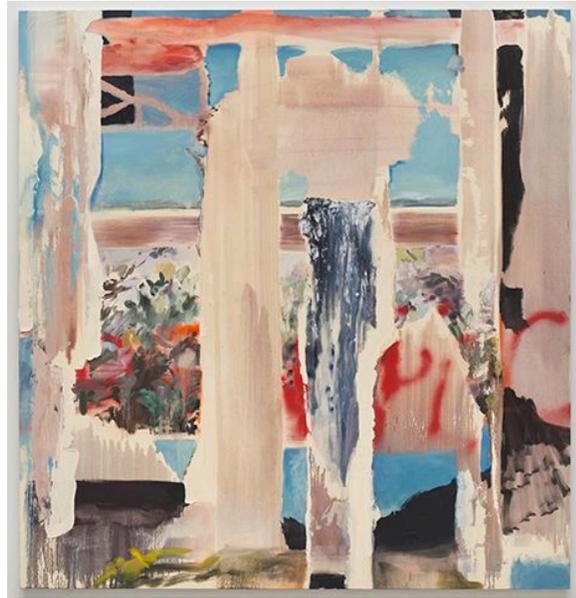
BLOUINARTINFO

Review: Annie Lapin's "Various Peep Shows" at Honor Fraser

By Kurt Mueller

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The new paintings in Annie Lapin's "Various Peep Shows" at Honor Fraser (January 11-February 22) look like marred photographs, and viewing these eight oil and acrylic enamel spray-paint works can feel like sifting through a scrapbook of worn and creased pictures. Colorful landscape-like images appear mottled, fragmented, and singed. In one of the two largest, *Various Peep Shows (Through)*, 2013, a single canvas alone evokes a shoebox's worth of salvaged and stacked roadside panoramas and garden views.



Lapin achieves this effect by demarcating a virtuosic range of painted gestures with a conspicuous background layer of cream oil paint. The cream pokes around mauve pours and stains, flurries of impasto dashes, and cerulean washes, bordering each like a ragged and aged torn-paper edge. The compositions resemble *décollage* and present a fresh and dynamic direction for her long-standing flirtation with painting's dichotomies: pictorial and material, flat and dimensional, abstract and representational. Here she abuts her paint pours and encrustations as frequently as she overlaps them. In a few spots, she reapplies the cream paint back on top like thick spackling, further confusing spatial relations while insisting on the paint's physical, if not architectural, presence.

In line with the exhibition's title, the cream and mauve areas also appear as framing devices—like windows, pillars, or walls—structuring picturesque but indeterminate views. The unusually elongated shapes of three vertical canvases further suggest doorway sight lines. Although the imagery within these boxes and around the edges is not explicitly sexual, one does feel one is spying on sensuous, expansive terrain—specifically, blue skies or lush vegetation, or at least lush painting.

Only one work, *Here Times There*, 2013, confines perspective to the corner of a single room. Lapin tags the room's floor, as she does wall-like surfaces in other paintings, with orange and red spray-painted letters. These transgressive and blighting marks associate the pieces with image of abandoned homes in post-Katrina New Orleans as well as those in fellow Angeleno John Divola's "Zuma" series, adding a new degree of wantonness, if not despair, to pretty pictures already gone wild.