



curated by Peter Frank

**November 21 – December 19, 2009**  
**Reception: Saturday, November 21, 6–9 pm**

L2Kontemporary is pleased to present “Mo’ Flow: Blots & Trails,” curated by Peter Frank. The exhibition, including the work of five southern California painters – Kimber Berry, Martina Buckley, George Comer, Lindsey Nobel, and Eva Roberts – opens Saturday, November 21 2009, with an opening reception from 6 to 9 pm. It will remain on view through Saturday, December 19.

“Mo’ Flow: Blots & Trails” picks up where Frank’s previous exhibit, the 2005-2006 “Flow,” left off. Organized by Frank at Berman/Turner Projects in Santa Monica and, in different form, at the Riverside Art Museum (where he serves as Senior Curator), “Flow” looked at the renewed tendency of artists in southern California to exploit “the tendency of (thinned) paint to seep and to gush, to pool and to surge.” In “Mo’ Flow: Blots & Trails,” Frank discerns sub-tendencies in the practice of several painters, to work with different kinds of pigment so that it not only seeps and pools, but wanders and congeals, forming erratic paths or, conversely, gnarled puddles on the support. This support is normally canvas, but can also be paper or synthetic resin or plastic.

Kimber Berry, based in Pomona, employs such untraditional support material, taking advantage of its transparency. By contrast, Martina Buckley, based in Venice, works vigorously with opaque colors. Riverside artist George Comer paints volcanic, almost primordial forms. Malibu painter-sculptor Lindsey Nobel obsesses over lines that she sees as imbued with the energy of neurons. Also working in Venice, Eva Roberts openly embraces flow in her paintings, but at crucial points subjects it to careful control.

Comer was featured in the Riverside Museum version of “Flow,” while Berry and Roberts were mentioned in Frank’s 2008 article on “Flow” in *art ltd*. This is the first time these artists, who have exhibited extensively in southern California, New York, and elsewhere, are showing in Los Angeles under the rubric of “Flow,” broadening the discussion of this renewed abstract practice.