

# southbay



Evolving at a steady pace, the current art scene of Los Angeles—invigorated by a talented strain of artists who continue to test the boundaries of the creative realm through a variety of mediums and unique perspectives—offers art lovers the opportunity to collect beautiful, unusual and thought-provoking works that contribute to a more meaningful experience of life as a whole.

And while there is a plethora of quality art being produced in our vast metropolis, getting acquainted with the specific types of work that resonate with one's personal taste can be challenging. We put the spotlight on six local artists who are proving to be innovative forces on the city's art front. Perhaps some of their creative expressions will strike a chord. Take some time to view, explore. Your soul will thank you later.



Above left: Algo 10 (2014). Above right: Channing and his materials at the studio.

## Channing Hansen: knitter

Having grown up in a family of artists, Channing Hansen had already been making performance art and sculpture for many years when he took up knitting as a way to keep his restless hands busy while he was away from the studio. The more he knitted, the more he saw the pastime's potential as a medium for art.

Along with the craft relating so naturally to drawing and kinetic sculpture, Channing began to recognize how it also connected to his interest in the history of science and technology.

O'Brien, Melinda. "The Talent," *Southbay Magazine*, February-March 2015

Channing's knitted works have been referred to as "paintoids" and "quantum pataphysics." No matter the moniker attached to them, the artist's creations seem to exist in multiple dimensions, exuding an energy that makes them come alive on the canvas.

Channing explains, "I use algorithms as a tool in my art to generate not just the colors but also the materials, textures and patterns of the knitted works, as well as to determine the interplay of those elements. Based on a finite set of variables, the algorithm determines how the textures and patterns increase and decrease in relation to each other."

His practice is quite labor-intensive, as it starts with raw wool, which he occasionally shears himself. He continues, "The wool is skirted, washed, dyed, blended, spun and then knitted according to the algorithm. Once the knitted texture is finished, the work is further composed by how it's stretched over a wooden frame."

Now, for those viewers not well acquainted with mathematical algorithms or the skill of knitting, all of these explanations may be a bit cumbersome. Luckily whether an onlooker comprehends the science behind the art or not, he can still be impacted by the unique way that the beautiful colors and textures of the knitted surfaces inhabit Channing's canvases—which sometimes have strings of wool hanging off them in a way that suggests the creations are still seeking some type of final resolution.

For instance, take Channing's 2014 knitted work entitled *A/go 10*. What is most certainly an execution of Channing's understanding of how art and technology work in unison, this piece—from the perspective of a viewer—may simply be seen as a collection of vivid patterns colliding on a canvas. In the end, both interpretations are valid, as the work is so satisfying to admire no matter how it is perceived.