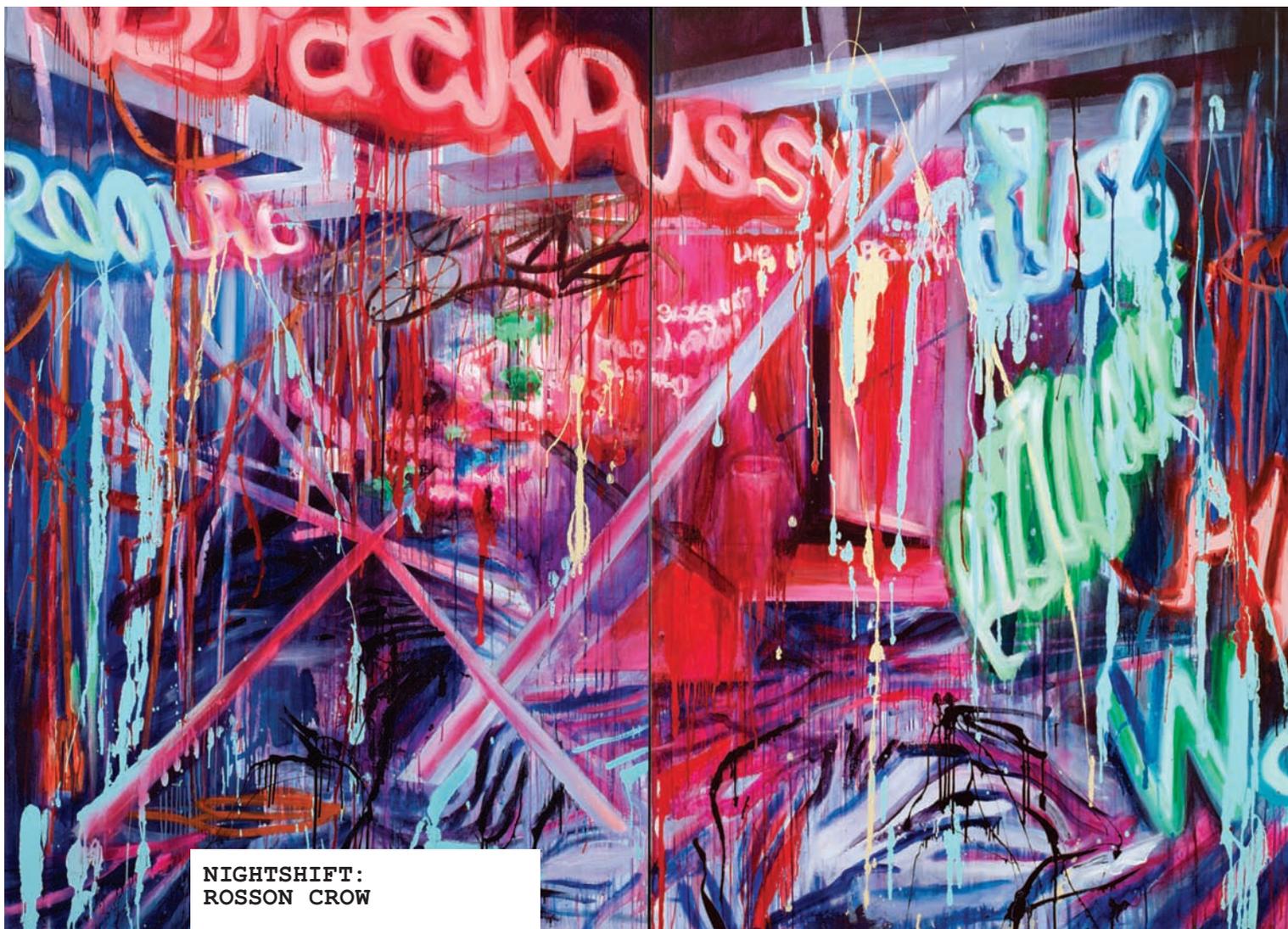


DISPATCHES


**NIGHTSHIFT:
ROSSON CROW**

If you were a country music fan in LA in the 1940s, chances were that you found yourself more than once at the Riverside Rancho, an old-school ballroom where Tennessee Ernie Ford stomped out Merle Travis's *Sixteen Tons* (1946) and Spade Cooley headlined with his band five nights a week. The Rancho closed in 1959, and rumour has it that in September of that year the fire department burned it to the ground for a training exercise. Not long after, Cooley murdered his wife and was sent to prison. Anyone interested in country music by then was headed to the Palomino, a honky-tonk nightclub in North Hollywood.

For Rosson Crow's paintings inspired by the Palomino, it is 1984, a little more than a decade before the club would shut its doors. The lights are on; the red, white and blue bunting is still bright, if a little tattered; the stage is set, and a banjo and guitar rest in the corner. Still, no one is around. It's par for the course. Crow's newest canvases are bigger than ever and pervaded, even saturated, with absence. For her earlier series, like *Vacancy at Vargenville*, *Silent Rooms with Carpets So Heavy All Footsteps Are Absorbed* (both 2006), such missing persons were assumed. After all, baroque interiors like these have no need of people; their original occupants left hundreds of years ago.

But this new series - *Night at the Palomino*, 1984, *Neon Rodeo* (*Fast Horses, Cornfed Hogs, and Wild Women*), *Texas Painting* (*George Strait*) (all 2007) - revels in places recently vacated. And nowhere is this more apparent than in the artist's homage to Jason Rhoades. Crow's *Live Inside the Black Pussy* (2007) canonises Rhoades's lifestyle accumulation, originally installed near Crow's new digs in LA, and reminds us that a death must accompany every new beginning. *Jonathan T.D. Neil*

ROSSON CROW:
NIGHT AT THE PALOMINO,
26 JANUARY - 29 MARCH,
HONOR FRASER, LOS ANGELES
WWW.HONORFRASER.COM

Live in the Black Pussy, 2007, oil, enamel, spray paint and acrylic on canvas, 221 x 305 cm