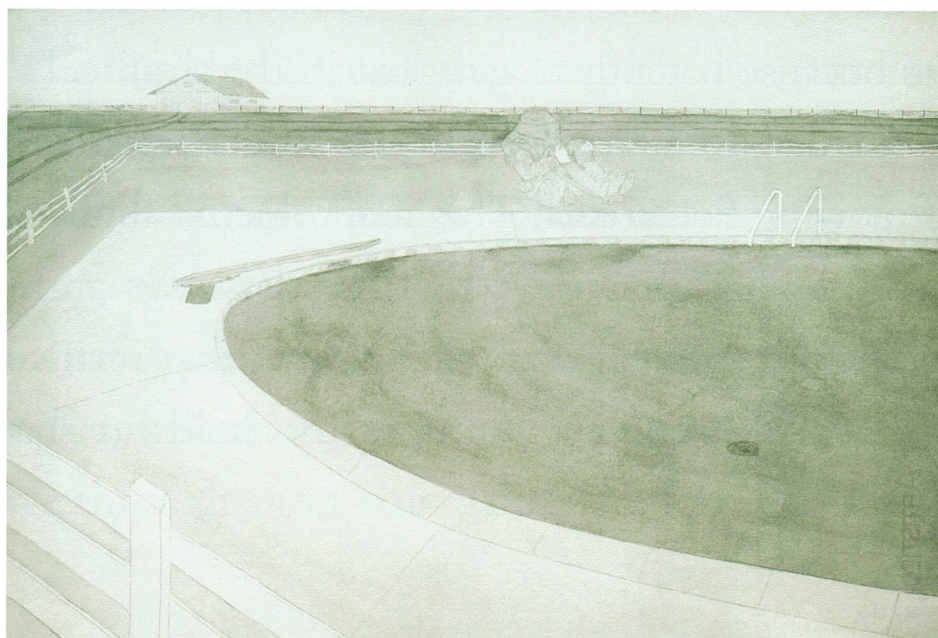


Joe Sola

The misty, almost dream-like quality of Sola's recent watercolors belie their dramatic sources. This LA-based artist—who also works in film, photography, video, and performance—uses images from “coming of age” films that he then transforms into scenes that contain elements from his own life. He says he is attracted to working on paper because it allows him to

“slow down the speed of the film . . . and focus on one image or mood.” The resultant watercolors, which look cool and detached, are in fact highly personal “snapshots” that merge fact and fantasy. *Interrogation Room* (above) is based on a scene from the film “River’s Edge” in which cops are bullying teens, an experience Sola remembers from his own youth.



Above, left: Joe Sola, *Interrogation Room*, watercolor and pencil on paper (22 x 15 in.), 2006. All images this spread courtesy the artist and Lemonsky Projects, Miami

Above right: Joe Sola, *Car Going Over Cliff*, watercolor and pencil on paper (22 x 15 in.), 2005

Left: Joe Sola, *Country Pool*, watercolor and pencil on paper (22 x 15 in.), 2005



The security camera viewpoint is the same as it is in the movie, but Sola has removed wall plaques, posters, chairs, actors, and even the floor to make the room more generic, and has added the tape player, which is similar to one he used to own. Stuart Horodner, director of programs at the Atlanta Contemporary Art Center and curator of a recent survey of Sola's work, notes that scenes like *Interrogation Room* are

"vaguely familiar but hard to place," and that they conjure "the common contexts where emotional dramas unfold." The two other watercolors here are based on scenes in "Fast Times at Ridgemont High" (he replaced the movie's swimming pool with his grandparent's) and "Rebel without a Cause" (he substituted a park near his house for the one in the movie).