

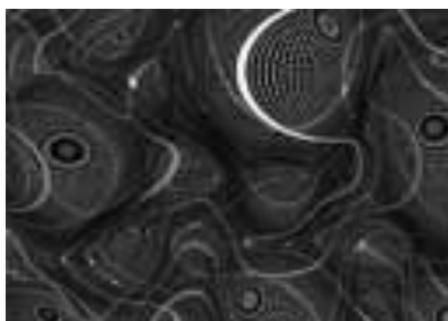
composition as we please. The works extends from the gallery's interior to the outside wall, where the "Orange Grid" extends onto the gallery's facade. Here the crisscross of orange lines is disrupted by black circles and arcs that add another layer of depth (Francois Ghebaly, Culver City).

JZ

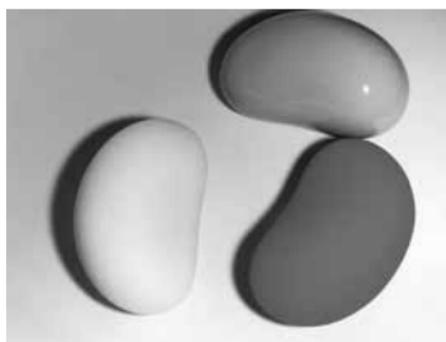
Seeing the abstract works of **Linda Besemer, Tony de los Reyes and Adam Ross** in relation to each other brings into focus how each artist thinks about pattern, illusion and color. Besemer's dizzying works are optical illusions that pop off the walls. In each of her multi-hued works horizontal and vertical stripes undulate across the surface. De los Reyes' paintings are less bombastic and more subtle. Interested in issues relating to the U.S.-Mexican border, he has devised a way, juxtaposing patterns of dots and lines, to talk about political and social issues through the language of abstraction. Ross uses layers of paint to convey depth. The works are abstract and convey a sense of vertigo. The rich blue hues that illuminate the glossy surfaces are juxtaposed with mat surface lines that interrupt the illusion of architectural spaces so as to bring images back into the realm of abstraction (Angles Gallery, Culver City).

JZ

Cosimo Cavallaro's "Jelly Bean" sculptures charm and seduce to a surprising degree, especially in light of both their medium — acrylic resin — and their unabashedly straightforward content. Installed as part of a pairing with painter Deborah Salt that is collectively dubbed "Voluminosity,"



Linda Besemer, "Swoop Wave Bulge #2," 2012, acrylic on canvas over panel, 48 x 66", is currently on view at Angles.



Cosimo Cavallaro, "Love your bean," 2012, resin jelly beans, is currently on view at Nye + Brown.

Cavallaro hogs up all the attention immediately and never quite lets go, an inspired maneuver considering the tendency for acrylic/resin sculptures to be dead-end crafty, post-De Wain Valentine. The "Jelly Beans" come in two sizes: 11 x 19 inch acrylics in a spectrum of 21 Jelly Belly-like colors grouped together on a low pedestal, and two giant versions, one black and one green, each five-by-nine feet, which rest — or perhaps 'loom' is the better word — on the floor. From an intellectual angle they superficially strike one very loud but kitschy note. But that note is so resonant and visceral that the pop conceit of their deliberately super-sweet connotation allows them to transcend both their medium and the pop culture box, rising into whichever cortex of our brain houses the perfect combination of oral and visual desire. It's enough to make your mouth, if not your eyes water (Nye + Brown, Culver City).

MS

Joe Reihsen's "Clean Title, No Accidents" presents a rich mystery for painters and painting lovers alike. Using a combination of airbrush (or a similar device using compressed air), frottage, and additional and secretive strategies to image making, this gathering of a dozen paintings ranging from one- to five-foot square provoke engagement as much for their cryptic process as for the results. The most effective paintings, such as "Body Double" and "Sleep Deprivation," limit their palettes to black and white backgrounds with hazy red-and-blue fields roughly in the shape of brush-stroke silhouettes. The red and blue are viscerally graphic in the mode of an

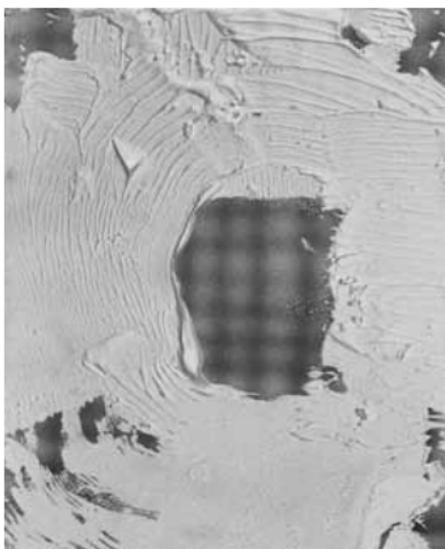
old-school 3D dynamic, creating a look that feels as much like a high-resolution photograph or scan of a painting as an actual material object. The pinks, oranges, and greens employed in other works become a bit more distracting than they need to be, though the odd dichotomy of image and object still persist. To quote the show's release, "how the f- were these made?" I can't put it any better than that (Anat Egbi, Culver City).

MS

North Carolina-based **Stacy Lynn Waddell** is introduced to the Los Angeles audience with her large mixed-media works on on burnt paper that is often overlaid with gold and silver leaf. The narrative and quasi-figurative works explore historical themes as well as issues prevalent in popular culture. Entitled "BlueBelles," Waddell juxtaposes images culled from googling the topic ranging from boats to birds and female figures. Oh yes, and bells. These elements are then filtered through Waddell's imagination and personal history to weave a story about race and gender delicately depicted through the artist's skillful use of sepia toned transparent paint (Koplin Del Rio, Culver City).

JZ

It isn't easy to breathe new life into old traditions, but **Cecilia Miguez'** found object sculptures display a credible dose of imagination. Miguez's love of well-worn things leads her to



Joe Reihsen, "Great Expanse," 2013, acrylic on panel, 11 x 9", is currently on view at Francois Ghebaly.



Stacy Lynn Waddell, "Belle," 2010, burned paper with silver leaf, 35 1/4 x 27", is currently on view at Koplin Del Rio.

scour flea markets and antique shops around the world. She arrives at a form of sophisticated funk by artfully blending mysterious objects with traditional materials such as wood and bronze and then dressing them up in patinas of gunmetal, gold and ebony. The result is mythic fantasy figures that evoke a moody, provocative presence. Born in Uruguay, her sculpture has been placed alongside the magic realism literature of Latin America. Indeed, Miguez connects to that notion, believing that old pieces maintain the vibrations of their former existence.

Bizarre kings, queens, priestesses, pawns and knights are dreamlike creatures trapped in exotic armatures. Printing blocks, a cake mold, rusted gears and Chinese boxes are a few of the repurposed elements that go into the figures. Part of the fun is in trying to denote the nature of the components that are integral to their makeup. The suspension of reality, evoked through odd combinations of objects, allows the figures not only to convey dreamlike states of consciousness, but to exude emotional power as well. Even though her sculptures incorporate the requisites of reality and identity, such as faces, hands and legs, ambiguity remains key (Louis Stern Fine Art, West Hollywood).

EW

More than just a cute title, "**Rocks & Clocks**" weaves together the meaning of the two objects with such deftness that you'll feel you've just witnessed