

ARTSCENE™

The Monthly Digest to Art in Southern California

dnj

**Coming soon to
our new location:**

**3015 Ocean Park Blvd
Santa Monica, 90405**

**Watch for the date for
inaugural exhibition
reception:**

What's New?

Featuring:

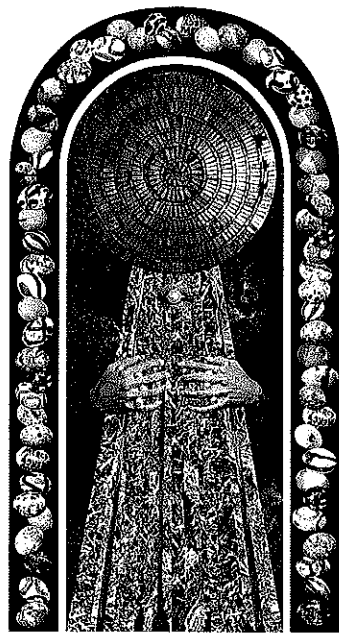
Sia Aryai, Catherine Asanov, Ellen Cantor,
Ray Carofano, Darryl Curran, Corey Grayhorse,
Suda House, Gil Kofman, Clay Lipsky,
LA Marler, Rick Risemberg, Annie Seaton,
Dylan Vitone, and Melanie Walker.

www.dnjgallery.net, (310)315-3551



**LINDA CHRISTENSEN
"RECLAIM"**

**JOANNE GREENBAUM • DAVID HOCKNEY • KELLY BERG
and NED EVANS • RASHID JOHNSON • MARK BECK
and LINDA CHRISTENSEN • AND MUCH MORE**

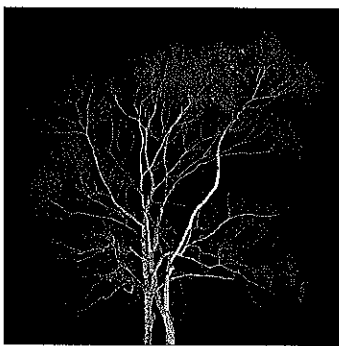


Fay Ray, "Egg Arch and Pearl Portal," 2018, dye sublimation on aluminum, 79 x 40", is currently on view at Shulamit Nazarian.

than celebrates the implicit beauty of the landscape, and points attention to relevant and pressing issues such as land abuse, climate change, immigration and changes brought about by technology (Steve Turner Gallery Hollywood).

Jody Zellen

Fay Ray's exhibition "I am the House" ranges from complex dye-sublimation prints on aluminum, to simple design elements in multimedia sculptures. Influenced by the diverse examples of John Baldessari and Kara Walker, her prints are photo montages of recurring themes. Rep-



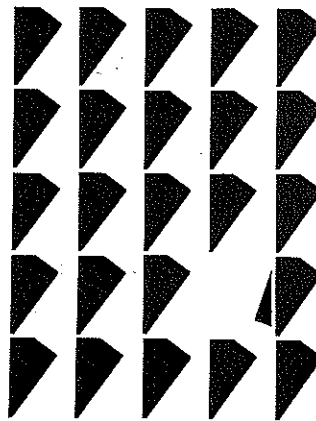
Amir Zaki, "Close Friends," 2017, ultrachrome print, 48 x 48", is currently on view at Edward Cella.

resentations of flowers, eggs, corn, cups, jewels and chains are treated obsessively so as to make reference to stages of life. These objects and images are arranged and photographed with symbols and themes that are carried through to her sculptures, a duplication that enhances the emotional impact of the series. The three-dimensional representations are further fetishized in her inventive and seductive use of materials such as zinc, aluminum and marble. Abstract compositions metaphorically make references to religious relics. "Egg Arch and Pearl Portrait," for example, brings to mind church portals and the icons found within. "Desert Shore" on the other hand, represents a dream catcher, a reference to the occult. In both her photos and three-dimensional representations, the power of objects becomes manifest through her surreal arrangements and designs (Shulamit Nazarian, Miracle Mile).

Elenore Welles

Amir Zaki's "Getting Lost" is a modestly scaled exhibit of four hyper-resolution prints of trees against night-black backdrops. By implementing what's called a Gigapan machine — a piece of hardware designed to produce gigapixel panoramic images — the artist was able to stitch between 15 and 30 sections into one final ultrachrome print. The dazzling resolution distracts from the common thread of these foliage portraits in isolation, which is that they all feature two trees intertwined in intimate and sometimes interesting ways. Two of the four photos feature two of the same species (one is a Jacaranda pairing), while the other two are of differing varieties (and they're poetically titled to those ends, e.g. "Close Friends" for one of the former, and "Strangers" for one of the latter).

Back to the dazzle: gazing up-close at these prints, you get the reverse experience to seeing a painting that looks like a photograph. Here, the thinnest strands of branch could have been painted with an ultra-fine brush, such is their visual potency. One wonders whether the grouping's title, "Getting Lost," far from being an allusion to discovering these en-



Joanne Dugan, "Multiples 25, Grid #14," 2017, 25 single 2 1/2 x 2" gelatin silver prints mounted on museum board, 20 x 16", is currently on view at Kopeikin.

twined tree pairings on a haphazard trek, instead refers to the process that we undergo while navigating all the super-fine detail. It's a pretty palatable way to get lost (Edward Cella Art + Architecture, Culver City).

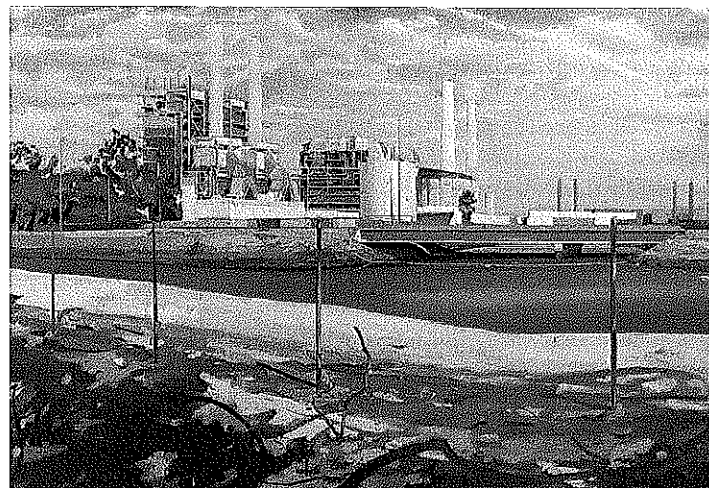
Michael Shaw

Joanne Dugan's "Multiples" includes 16 grids, most consisting of 25 small black and white photographs. Twenty-four of the 25 images in each grid are identical. In each work the image in the fourth spot in the fourth row is different than the rest. According to Dugan, "This specific parameter is meant to visually symbolize the flash of insight that sometimes occurs after a repetitive process is

practiced on an ongoing basis. Buddhist practitioners call this transformation satori." At first glance the anomalous image is not immediately evident, but upon the subtle shift in form becomes more dramatic as we spend time looking. Once the pattern emerges it becomes easy to spot the differences, but the pattern does not lessen the experience of the work. For example, in "Grid 16" 24 identical black trapezoids fill 2 1/2 by 2 inch sheets of photographic paper (Dugan's images are all silver gelatin prints), producing an abstract composition akin to Ellsworth Kelly's monochromatic abstractions. The 25th image is a small black circle — an interruption to the pattern that redefines the whole. The artist states, "Another important component in/of this work is imperfection, a concept deeply engrained in Buddhism. Meant to be a visual study of the subtleties in imperfection, the grids visually shift after repeated viewings." This focuses our attention on the tension between difference and sameness. What initially appear to be reductivist geometric works is informed by Buddhist philosophy and discipline. Dugan illuminates the beauty to be mined from repetition (Kopeikin Gallery, Culver City).

Jody Zellen

In "The Way I See It" Adam Harrison's delicate, softly impressionistic California street views are



Adam Harrison, "Long Beach, Near Campus," oil on canvas mounted to panel, 36 x 52 1/4", is currently on view at George Billis.