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CONTINUING AND RECOMMENDED, JULY/AUGUST 2014



Andrew Cannon, "Imperial Griddle," 2014, PVA, automotive paint, spray paint, adhesive size, metallic foil, and pigment foil on panel, 24 x 20". Photo by and Courtesy of the Artist.

"Chemical Computer" is the clunky title of Andrew Cannon's modestly sized though physically ornate suite of abstractions. Employing ambitious quantities of high-tech and sculptural materials, among them PVA, pigment foil, lenticular print and holographic foil, Cannon dips into the classic SoCal Finish Fetish tradition without making the fetish element an end to his means. In other words, a little funkiness, as apotheosized in "Imperial Griddle," is never shied away from. Rather, Cannon's kitchen sink wholesale use of media re-infuses abstraction by meeting it halfway between modernist ideals and esoteric quirkiness. The works do love the context of the museum — one wonders if a few of them, on their own, would fit a little too well into a corporate setting. Two of them, however, manage to hold their weight on the painting (and all 2D work) — unfriendly grey brick wall, so perhaps weighing in with the devil's advocate is wholly unnecessary ([Santa Monica Museum of Art](#), Santa Monica).  
Michael Shaw



Robert Weingarten, "Pentimento Series: Havana," (1955) 2013, archival pigment print, 55 x 44", is currently on view at Craig Krull.

Robert Weingarten's luminous 2003 photographs of the sea, captured religiously every morning at 6:30 am from the exact same viewpoint overlooking Malibu Bay, celebrated nature's ability to render singular moments dramatic. With his more recent series, titled "Pentimeto," Weingarten doubles the density and complexity of his work in an examination of photography's connections to memory. Using a process he calls "translucent composite," Weingarten overlays vintage photographs of historic sites with his own more colorful recent retakes of the same territory. "Pentimeto Series: London (1940-1941)" (2012) is a montage featuring ghost-like images of Londoners running from desecrations they experienced during the blitz, superimposed by Weingarten's retake of the same area of their bustling city more than half a century later. Life goes on with few reminders of the terrors of the past. In "Pentimento Series Da Nang (1956)" (2014) Weingarten weaves a grey column of soldiers through a sunny beach sheltered by bright red umbrellas. Evoking the memory of Martha Rosler's determination to connect two sides of life that had been artificially disjoined in her landmark work, "Bringing the War Home," Weinberg marches the evils of war right through an overlay of what is now a recreational haven ([Craig Krull Gallery](#), Santa Monica).  
Diane Calder



Jo Ann Callis, "Untitled," 1976-77, color photograph, is currently on view at Rose Gallery. Courtesy of the artist and Rose Gallery.

In conjunction with the publication of "Other Rooms" (Aperture), a monograph featuring work from the 1970s by noted Los Angeles based photographer Jo Ann Callis, this exhibition presents a selection of the sensuous images from this period. The modestly sized images in both black and white and color explore the female form as a sculptural element set against myriad props, draped in fabric or exposed to shards of light. Unafraid to draw on and position

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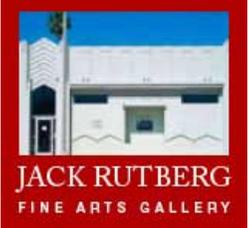
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her subjects in order to maximize formal relationships, Callis plays with foreground against background, presence and absent as well as other dichotomies specific to photography's ability to flatten the picture plane. Callis is a subtle colorist who explores the human body as a site of sexuality while playfully juxtaposing gestures and body parts to maximize their poetics ([Rose Gallery](#), Santa Monica).  
Jody Zellen



Aim Duelle Luski, "The Tel Aviv Museum Square," 2011, Ektachrome print, unique, 27 1/2 x 40" framed, is currently on view at Shulamit.

"Centrifuge" displays the works of six artists, including Roe Rosen, Anisa Ashkar, Ido Michaeli, Inbal Abergil, Aim Duelle Luski and Luciana Kaplun. It is an eye-opener for those who are interested in contemporary Israeli society and culture. Would you have expected that Latin Americans immigrated there and, in addition, face some of the same assimilation problems as in America? Or that there is a group of Russian artists called "The Buried Alive," who refuse to integrate into Israeli culture? Not only that, one also learns through the show that a face can be used as a canvas in order to hold onto one's cultural roots. One of the highlights here is a wine barrel camera made by Luski, which allowed one piece of horizontally placed Ektachrome film to be exposed to 16 pinholes simultaneously. Hence, the camera photographed the large pedestrian square outside the Tel Aviv Museum of Art, capturing the municipal library, the central Court of Justice and the Kirya, the central administrative military base in Israel. It appears as an abstracted image with light shining from different directions, creating the dichotomy of a center and an edge. This can be understood as a metaphor for Israel's fragmented society, in which some communities are pushed on the periphery or the edge. Overall, the exhibit confirms that the idea of a cultural 'melting pot,' as beautiful as it seems, is an illusion. And that the illusion applies to Israel much as it does for America ([Shulamit Gallery](#), Venice).  
Simone Kussatz



John Mills, "Dome," 2014, oil and graphite on canvas, 78 x 78", is currently on view at Rosamund Felsen.

John Mills' abstractions are light on density; there's typically more white or off-white background space than foreground imagery. But what initially what may come off as faint and/or ineffectual quickly becomes experientially complex. Thin lines of boldly drawn paint subtly activate the overall space within which loose brushy shapes are filled in here and there; some earth tones, others brighter colors, though always toned down, and always part of a larger field. The drawing style is reminiscent of Miro, but the work never goes near becoming so graphic. Your eyes are always moving around — balance and counterbalance, but the logic is deeper, it's internalized. Mills never panders. There are no easy gets here; the work unfolds slowly and reveals itself over multiple viewings. You're either on board or you're not ([Rosamund Felsen Gallery](#), Santa Monica).  
MS



John Altoon, "Untitled," 1964, from the "Hyperion Series," pastel and ink on illustration board, 56 x 40", is currently on view at LACMA. Dr. David and Arline Edelbaum. © 2014 Estate of John Altoon, photo © 2014 Museum Associates/LACMA.

John Altoon, deceased more than 40 years, is having a resurrection with a few recent appearances of his work in SoCal exhibitions now topped with this major retrospective of 70 paintings. For those familiar with his "Ocean Park Series," this exhibition looks back at 18 of these works — with their white backgrounds, spontaneous abstract expressionism and a distinctly California 1960s look. The show also contains several less familiar works, displaying Altoon's figure drawing training, commercial illustration background, as well as concern with the social/political themes of the mid-20th century. "Jazz Players" (1950), a close-up of a pair of saxophone players, one black, one white, is an earnest 25-year-old's carefully drawn and composed portrayal of the nightclub scene. "Untitled (F-8)" (1962-63) is a suited and hatted couple; the woman, nude from the waist down, expresses that era's new sexual liberation. "Untitled (F-24), lettering by Ed Ruscha" (1962-63) is an ink and watercolor drawing of a man and woman boldly facing each other, that also contains a tube of Colgate toothpaste and the advertising rhetoric, "Who Won, when clinical testing compared Colgate Dental Cream with the most widely accepted fluoride toothpaste?" The artist's "Untitled, 1964, lettering by Ed Ruscha" is a lifelike drawing of a rifle brandishing Lee Harvey Oswald, alongside a defiant Tarzan, the latter wearing the drooping mustache favored by the artist. The upper right corner features the "Life" magazine logo, while the lower left reads, "Tarzan and I watering the lawn the day it happened." For those who recall Altoon as an eccentric abstract artist who died prematurely, this exhibition provides a broader perspective of his skills and political persuasions ([Los Angeles County Museum of Art \[LACMA\]](#), Miracle Mile).  
Liz Goldner