

CALIFORNIA CONTEMPORARY

ART

Maria O'Malley₈ Linda Vallejo₁₂ Arshite Gorky₁₈
Art Shack at the Laguna Museum₂₅ Patrick Graham₁₈
California Exhibitions₁₆₋₂₁

William Swanson's new show, *Mass Continuum*, takes a slight departure from his old, both in terms of perspective and placement of imagery. Although still interested in presenting an illusionary view of highly architectural forms colliding with natural environments, he now takes the viewer inside to peek at the conceptual structural designs from the interior. The works examine propagation of flora within vacated public spaces including halls, corridors and atriums. The empty spaces stand as skeletal frameworks holding grids of light fixtures, sections of walls, and partitions. These structures indicate a once active corporate or retail infrastructure now abandoned and stripped of its original function. Done from hand and without any computer generated imagery, the compositions are created with multi-layers of visual information piled on top of each other. In Swanson's paintings,

the imagery creates a dialogue between the eco-system and man-made constructions – and the effects both have on each other respectively. | In her new work, **Jill Weinstock** continues the use of repetition in cast rubber forms with an emphasis on the nostalgia of one's own childhood. Using an original Fisher Price dollhouse from the 1970s as her mold, Weinstock casts the toy in different shades of pigmented rubber to explore how experiences of objects in early youth bridge the gap between reality and reminiscence. Through this intensive process of transforming the toys into conceptual "mementos," Weinstock recalls the object's past, suggesting it's greater connection to our collective memories, desires, and disappointments. Weinstock's sculptures put forth a potent cultural resonance for representing memory in tandem with the formation of self-narration.

William Swanson & Jill Weinstock
Walter Maciel Los Angeles
 [through July 2]



(Top of Page) William Swanson, *Particle Horizon*, 2010, acrylic on wood panel, 30" x 47". (Directly Above) Jill Weinstock, *Group of Doll Houses*, 2010, pigmented cast rubber, edition of 2 each, 10" x 15.75" x 9". Courtesy of Walter Maciel Gallery, Los Angeles.

Ginger Wolfe-Suarez explores the psychology of built space and perceptions of place while re-engaging notions of site-specificity. Approaching fragility and impermanence, the material, textural, and odiferous with the same complexity as site and scale, Wolfe-Suarez's sculptures operate phenomenologically, the exhibition space reformed into a temporal and experiential zone for the viewer's body. Utilizing a material palette of wood, rock, paint, transparencies, light, yarn, as well as various odors and scents, her latest exhibition, *Memory Objects* includes sculptures and installations questioning how moments are made physical. Wolfe-Suarez negotiates a tension between

presence and non-presence, dispelling notions of reduction, in what the artist terms a "symbolic abundance through absence." Both a collapsing of representation and a questioning of material and process are embedded within the trajectory of Minimalism and the Minimalist object. Meaningfully endowing memory with physicality, the artist's sculptures explore boundaries between constructed, found, and cast-objects as well as distinctions between collective, psychological, personal, and historical memory.

Ginger Wolfe-Suarez
It'd Los Angeles
 [through June 26]

Ginger Wolfe-Suarez, *Here* (detail), 2009-2010, wood, concrete, glitter, rock, mirror.



One Piece is a dynamic ocean culture exhibit by **Mike Saijo**, collaborating with fashion designer and artist **Puma Yoshie**. The exhibit juxtaposes eastern and western sociocultural history in relation to oceanside life. Saijo and Yoshi cross cultures as well as art forms, drawing from both popular and academic movements. Conceptual mixed-media, traditional Japanese painting, surf art, Anime, and other forms converse to explore the mythology and ethos of the ocean environment. While Saijo is known for his "book pieces," deconstructing pages of books and interplaying them with images

upon text, he will be branching out to new areas for this exhibit, including on-location beach installations, sculpture, and the incorporation of painting, glass, and sculptural elements into his works. Collaborations with Puma Yoshi begin with Mike's usual Xerox compositions on book pages as the starting point for new forms. The exhibit will also involve the surrounding community and nonprofit organizations involved with ocean/environmental issues.



Saijo, *Grand Line* (detail), wax & charcoal on pages of Jung's Symbols of Transformation on wood panel.

Mike Saijo & Puma Yoshie
Bleicher/Golightly/Hamilton
 Santa Monica
 [through July 2]