

the interior of the horizontally positioned box becomes an interior space with a diagonal band of light coming through a hole toward the back that represents a window. There seems no shortage of objects through which Koch creates her mysterious and evocative spaces (Christopher Grimes Gallery, Santa Monica).

Jody Zellen

This 20-year survey of **Bradford J. Salamon's** art showcases his sensitive ability to create portraiture, iconography, narratives, drawings and films. His unique figurative vision melds diverse media, making it challenging to discern which is his primary medium. In the 73 works on view, we get a sense how Salamon searches for ways to convey the profound spirit of the individual subject — be it an individual, a human relationship, or the soul of an object from yesteryear. Creating dynamic portraits of “common objects and uncommon people” — artists, family, friends, and those with haunting faces — Salamon gets us to want to know them better. In each process, Salamon digs deeply, uses unique methods, and holds up a mirror to reveal a given individual, seen as if from their hidden core.

But there is another, more subtle aspect of Salamon's art, his use of time. Time is the underpinning that enriches the work. In his iconography, Salamon broadens our sense of time by painting vintage objects of the past with a contemporary vision. His depictions of functional, but now discarded technologies, reveal that threads of the past are tied to the present and future. A typewriter, telephone, cigarette lighter, glass milk bottle or shaving brush come alive



Dana Yago, “REGRESSERGNI,” 2017, vinyl, dimensions variable, is currently on view at Park View.

in his hands. They spark thoughts of design, their creator, how and why they were first conceived, and how these objects, tossed on a junk heap, live on today through their progeny technologies. Salamon makes use of today's primary time-based medium, the iPhone. The cell phone, with its short films mixed with news and entertainment, is central to this juxtaposition of the past and present. Thus, the temporal energy of Salamon's art becomes submerged in media, only to resurface with each viewer's meaningful experience of it (California Heritage Museum, Santa Monica).

Roberta Carasso

This uber-eclectic group show, “**A Spaghetti Dress for World Peace,**” presented in a one-bedroom-apartment-cum-gallery, is as much about the intimate experience of its context as its esoteric objective, inspired as it is by the fashion designer Miguel Adrover. Several of the works charm with the seemingly contradictory mixture of the conceptual and the heartfelt. Apart from a Tom of Finland preparatory drawing that's explicit even by his standards, highlights begin with Victoria Colmegna's wall-mounted vitrine filled with several tart, commissioned sketches by the illustrator of the “Sweet Valley High” series' book covers. David Muenzer's pastel drawings feature a globe-headed figure who is alternately persecuted and every-man. Heji Shin's “#lonelygirl2,” depicts a convincingly real monkey counting money from the wallet that it has apparently made off with.

The wittiest works are from Dana Yago, whose black vinyl letters march across three separate overhangs throughout the apartment (two archways, one straight). While they



John Rosewall, “Bargain,” 2017, painting, is currently on view at Gallery 825.

may appear to be the same counter-directional text repeated in separate locations, in fact each one is different: “INGRESSERGE,” or egress (right to left) ingress (left to right); “REGRESSSERGNI,” or ingress, regress; and “EGRESSERGER,” or regress, egress. As opposed to referencing birds, or the painter Ingres, they refer to Ingress, Egress and Regress, words that “express the right of a lessee to enter, go upon, and return from the lands in question” (as in a property), according to TheLaw.com Dictionary. There’s much more going on in this very modest apartment-gallery than you may be able to fully process onsite. This show makes a strong case for the value of in-real-life engagement in an increasingly virtual world (Park View, Koreatown).

Michael Shaw

The most interesting thing about **Pablo Rasgado’s** installation “This Too Shall Pass” is how walls made from drywall fragments form a labyrinth in the space. The work addresses how one thing can become another, and how material discarded by art institutions (the drywall comes from the Museum of Modern Art, Antwerp and the Carrillo Gil Museum, Mexico City) can be recycled aesthetically in the broad tradition of assemblage. Less interesting is the way works by other artists from Los Angeles and Latin American inhabit the space; namely, hanging on the clean walls between Rasgado’s intervention as well as occasionally atop his fragmented surfaces. While works by these other artists were included by Rasgado’s choice, they end up detracting from rather than enhancing his compelling central idea, relegating it too much into a conventional support role (Steve Turner Gallery, Hollywood).

Jody Zellen

Consisting of only six photographs and a video trailer accessible from the gallery website, **Joe Sola’s** exhibition “Pictures” is a playful look at the fusion of fantasy and reality. The obviously digitally created photographs feature a 3D model of the artist presented as if he were a monochromatic sculpture. In



Pablo Rasgado, “This Too Shall Pass,” 2017, installation view at Steve Turner.

one image he is draped over a stool, in another he stands behind a piece of cardboard in a room with a cat, in another only his arm appears, outstretched on the floor alongside a desk lamp which is situated below a toy airplane. These staged interior scenes are carefully constructed so that the real and the fabricated seamlessly coexist. The trailer — a live action movie that has nothing to do with the exhibition — begins with a police officer drawing up a ticket and a bikini-clad potter. It ends with an animated barking dog. The video, like the photographs, pokes fun at the artifice of Hollywood (Tif Sigfrids, Hollywood).

Jody Zellen

Presented as one all-inclusive installation, dubbed “Holly Hobby Lobby,” **Lisa Lapinski’s** congregation of wall and floor sculptures comes off as an austere pairing with the substantial, high-ceilinged space of its environs, a former bank with black-and-white checkered flooring. A Shaker-style peg board of wide ovals runs around the gallery at just-above head high, left unpegged save for the headless “Little My Chair.” This piece of furniture is a bit too odd (and hand-made) to have been mass-produced, with its carefully painted



Lisa Lapinski, “Little My Chair,” 2017, painted wood, is currently on view at Kristina Kite.