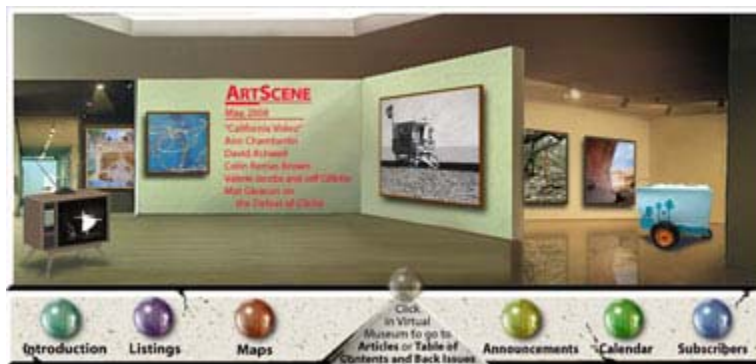




MAY, 2008 PREVIEW



What is implied from what is hidden from view—

Salomon Huerta's brilliantly colored leather masks worn by *luchadores* (Mexican wrestlers), simultaneously conceal and embolden those who suffer and inflict pain behind them. Designed to signify valor and brawn, cutouts in the masks frame glimpses of pridefully defiant stares or agonized, convoluted flesh. The paintings exemplify the mystery and truth that lies beneath the mask. Two bronze sculptures glisten under buffed coats of auto paint, and mimic the wrestler's leather masks (at **Patrick Painter, Santa Monica**). . . **Peter Shelton's** anthropomorphic shapes in huge scale are here rendered in a single dense and weighty bronze, standing in at about eight feet. With its bulbous bladders and gaping holes 'dogstar' reminds one of a massive heart. More than biological though, there is a sense of huge furnaces, equipment, and the increasingly thin membrane between man and machine (at **L.A. Louver, Venice**). . . **Heather Brown** creates spaces that could not exist anywhere but in a painting. Because of this, and because we are all floundering about between the known and the unknowable, there is an unavoidable sense of existential sadness. Yet there are moments of pure joy and exhilaration in both color and gesture analogous to why it is worthwhile raising hard questions (at **Black Dragon, Downtown**). . . **Felis Stella** was born in the then USSR, with all that implies about work, commerce and control of the arts and imagery as ideology. As you may recall, as far as art was concerned the Cold War meant Ab Ex pitted against Communist social realism. Stella addresses ideas of high and low art, of craft and precious object that are endemic to any discussion of art practice in socialism vs. capitalism. The artist embroiders wonderful Bauhaus/IKEA looking functional objects on linens that look like wash cloths, but which have been stretched to look like canvas. Funny and excellent review of ideas about mass production, the gesture of the hand and the hand of the worker (at **L2kontemporary, Downtown**). . . .

post industrial art for the post industrial age