

CONTINUING AND RECOMMENDED

Consisting of 175 large-scale prints, **Jenny Okun's** new work is installed in a salon style grid covering the walls of the main gallery from floor to ceiling. Bouncing the viewer's gaze from the characteristic architectural abstractions that she makes by shooting a sequence of different exposures on the same extended negative to studies of nudes, both sculptural and living, Okun fills the carpeted room with lively colored splinters of light. Both by using the overlapping exposures to compose a fragmented but coherent single visual entity and through the measured deployment of digital technologies, she continues to make compelling pictures that parallel the act of perception. What the mind's eye really sees is much like the kaleidoscopic set of multifaceted aspects of a single image that she prints out. The almost psychedelic effects of the phantasmagoric array are intense on the senses and enticing to the intellect.

John Huggins' work with Polaroid transfer processing (done by transferring the emulsion from Polaroid color peel-apart film to a piece of paper) is central to his new work. This time however the small transfer images are translated into large prints where the grainy qualities typical of these images are exalted and hyperbolically accentuated. The heavy fiber texture of the paper that they are printed on contributes to the pointillist effects of light dispersion. All of the works contain off center images of relatively small skiers or surfers. These fuzzy but recog-

nizable figures are set in large, nearly monochromatic fields of whitish and white-yellowish slopes and waves. The sense that they convey is of the immensity and pervasiveness of nature, where humans have a small and precarious role (Craig Krull Gallery, Santa Monica).

Satoru Hoshino is an older Japanese artist who makes his debut in L.A. with ziggurat-like vessels made in the age old method of coiling. His coils begin like small circles at the bottom and grow up and up, giving these ultimately delicate looking vessels an odd sense of imbalance. In the traditional technique the coils are smoothed and skill is judged by the invisibility of the process of building. For this artist, the play of the coils moving up and defying our sense of gravity is not just the means but the message. The repetitive, intense focus of hand work that we see in the stepped walls, as well as the dripped and pooling glazes that are controlled but look random, are methods from ancient Asia intended to honor concentration and craft. This is a tradition that Hoshino both masters and honors (Frank Lloyd Gallery, Santa Monica).

No still photographs or straightforward descriptions of **Clytie Alexander's** "Diaphans" can possibly convey the captivating hypnotic experience awaiting those who view this body of work firsthand. Alexander punctures 48" by 36" aluminum panels with swirling patterns of drill pressed

dots. When coated front and back with acrylic paint of various hues, suspended several inches away from white walls, and then strategically lit, the rectangular planes enliven the gallery. Layers of paint hover over reflected color and translucent shadows. Blue, green, and yellow patterns dance, vibrating in space, reminding us how fascinating perfectly executed examinations of light and space can be (Bobbie Greenfield Gallery, Santa Monica).

In California, the Minimalism that hit in the 1960s was less stark, more experimental and less cerebral than that produced by East Coast contemporaries. **Tony Delap** is one of the West Coast's major exemplars of playful geometric reductivism. Most geometric art is based on Malevich's model of honoring the strictness of rectangle and the flat surface, but DeLap has always preferred to play with these expectations. In this show DeLap carves wall hung surfaces to move gradually inward and outward, but paints strictly rectilinear shapes on them, inverting the ideas that the frame is square and the image is free form. In other works the frame sits still and the shapes are organic, refusing to play by the gridded rules of most geometric art. Hard edged rectangles painted in acrylic interact with areas of canvas that have been worked to curl or rise ever so slightly. The goal is to get us to think about space and dimension both as art process and as real experience. The interaction between the spatial illusions and perceptions of real push-pull-edge and volume require us to look and perceive more closely, and to think about the difference between these two (Patricia Faure Gallery, Santa Monica).

seas churn all around her. This funny version of the biblical Deluge is currently looking less allegorical and more real by the day; let's hope Liebowitz is right, and that when women play out these narratives we will actually learn something (Rosamund Felsen Gallery, Santa Monica).

The fact is that the rare few really master photographers never cease to please us. This is the case with the late **Horace Bristol**, who came to note with stunning images starting in the 1930s for the newly launched Life Magazine, and subsequently many others. He was part of Group f/64, which included Ansel Adams, Edward Weston and Dorothea Lange. Less known is the price Bristol paid and the toll his art took: covering Asia after WWII, he returned to find his wife had committed suicide. Distraught, Bristol burned all his work and gave up photography for nearly three decades. Later remarried and as healed as one can be from something like that, he began in the late 1980's and '90s to reconstruct his career from negatives that survived. These are the images on view, and they are stunning. Among them, a key group chronicles his collaboration with John Steinbeck in California's devastated Central Valley of the 1930's. Vintage images from the Bristol estate spanning the 1930s, '40s and '50s are on view. Probably most bizarre and gorgeous is a 1944 shot of a young WW II gunner roused from sleep by an attack who mans the guns butt naked. Other vintage shots include images from Japan, scenes of rural despair in the Oklahoma dust bowl, and some drop dead stunning studies in shape and light, like "Sixth Street Bridge" (Frank Pictures Gallery, Santa Monica).