

across two walls (China Art Objects, Culver City).

JZ

In this recently expanded gallery space viewers can explore two concurrent solo exhibitions featuring works by **Brendan Lott** and **Andy Kolar**. In “This and That” Kolar explores the relationship between shape and color. In these abstract works the artist repeats similar compositions of carefully rendered blobs and lines. The point is to notice subtle differences. In a pair of site-specific sculptural works, Kolar dramatically brings his abstracted blobs into three dimensional space. Lott’s work is a perfect complement to Kolar’s in that both artists are interested in color, form and repetition. But Lott comes at it from a very different perspective. In “Pure States Cannot Evolve into Mixed States” he crafts individual panels, each with the same configuration of shapes yet painted in different colors. The panels are combined into large grids in which the position of each panel can be moved. This allows for infinite color combinations. It’s pleasurable to view and contemplate the idea of an interactive painting (Walter Maciel Gallery, Culver City).

JZ

In “A Swollen Light Behind the Eye” **Megan Smythe’s** life-sized glazed sculptural forms take the tropes of the genre — the reclining nude, the portrait bust, entwined figures — and put them through the ringer. In “Sardoni” she drips vividly colored plasticine over a sculpted head, gleefully obfuscating facial features.



Andy Kolar, installation view of “This and That,” 2015, is currently on view at Walter Maciel.

“A Light Culture” features a nude figure casually sitting atop a colorful glazed table; one arm rests on a knee, another arm is cut off at the shoulder, and extra hands and arms grip a large phallus or are jumbled at the figure’s side. Similarly, “Young Unbecoming” is all messy orgiastic drama, with mutilated and half-formed heads and body parts emerging from raw material. These grotesque but compelling works reveal an artist not only interested in universal themes of sex, violence, and creation, but also reveling in the sheer physicality of art-making. Body parts come in varying textures, sometimes smooth, rough, or cracked. The painted flesh is subtly multihued, with soft pink mottling the natural tones. Small ceramic objects are scattered next to the larger works, their lovingly handmade appearance rejecting labels of detritus. Smythe’s work equates the stimulating and visceral processes of art-making with those of the human body (Mark Moore Gallery, Culver City).

KO-B



Byorn Copeland, “Compress/Sustain Horizontal,” 2015, wood, metal containers, car jack, 225 x 52 x 30”, is currently on view at China Art Objects.