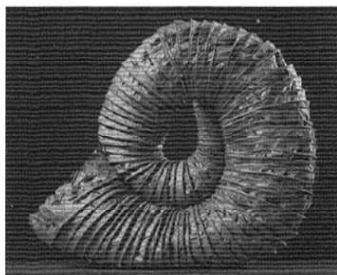


## CONTINUING AND RECOMMENDED

Andy Goldsworthy's exquisite "Leaf Horn" (1996) represents one approach taken by the artists in "Dissecting Nature:" utilize the striking characteristics of natural materials, in this case, sweet chestnut leaves bound round with thorns, to construct a new form. Iran do Espírito Santo employs another tactic. In "Untitled (Parta 2)" (2001), he applies latex paint and ink to MDF — not simply a wood panel, but a manufactured wood panel — to simulate nature. By creating the illusion of the rich, rough surface texture of natural wood, he establishes a context in which the viewer must decide if this is a clever one-liner or a lead-in to questions on a metaphysical level. Regardless of the artist's approach, one of the unifying themes here is the significance of texture. From the pristine precision of Hreinn Fridfinnsson's "35 Drops," (2005), in which shimmering glass drops are hung in a single, vertical line suggestive of dripping water, to the rough, dry surface of Goldsworthy's chestnut leaves and the near-abstract, highly magnified photographs of Maiko Haruki, the exhibit reminds us how much nature can teach us about texture and how attentive these artists are in their inquiries (Quint Contemporary Art, La Jolla).

Judith Christensen

Nostalgia is tricky; unmeted it easily slips towards sentimentality. Not so with **Stefanie Schneider's** c-prints. Old motel signs, obsolete gas pumps, outmoded cars and other remnants from an earlier time in the Southern California desert inhabit her images, suggesting a place that has been left behind by all but those on the margins of society. Some with figures, such as "Daisy on Bed Hillview Motel" (2005), are staged and seem more like posed paintings than posed photographs. Her



Andy Goldsworthy, "Leaf Horn," 1996, sweet chestnut leaves and thorns, 11 3/4 x 13 1/2 x 5 1/2", currently on view at Quint Contemporary Art.  
©Andy Goldsworthy. Photo courtesy Leanne Hull Fine Art, LLC

images begin their life as Polaroids. This, along with the subject, imparts a vintage quality to the work. Many of the colors are bleached, as if faded; others, as the woman's hair and blouse in "Radha Shooting II" (2009), just seem off. All these elements — the setting, the sense of desolation, the coloration, and the positioning of the figures — infuse the images with ambiguity and an edginess that saves them from sliding anywhere near sentimentality (Scott White Contemporary Art, La Jolla).

JC

**Peter Halasz** is a young (in his late thirties) artist who has labored to create his own painting style, particularly in these seven new works, "Love Songs & Incantations." These large oils on canvas or wood panel depict Halasz's love affair with New York City's parks and broad panoramas at night. Each meticulously rendered painting evokes a romantic evening, perhaps in an elegant restaurant on an upper floor, featuring a plate glass window overlooking an urban, yet bucolic setting. The scenes/paintings that the viewer looks out on - bridges, buildings, roofs, chimneys, lampposts, treetops -

The exhibition recommendations reflect the opinions of *ArtScene's* numerous contributing writers. They have personally viewed shows that remain on view at the host gallery or museum into this month so that you have an opportunity to see them yourself.

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