



Okay Mountain, "Meditations #6," 2015, digital C-print, 32 x 32", is currently on view at Mark Moore.

similar obsessiveness is employed in collaging bits of colored paper made with a hole-punch creating all-over decorative patterns. The eye traverses these pieces taking in the texture, pattern and fragmented texts. They display Pindell's uncanny ability to fuse the geometric, the organic and the gestural (Honor Fraser, Culver City).

JZ

"Staycation" is the buzz-wordy title for this suite of eight digital c-prints by Texas-based collective **Okay Mountain** (the installation also includes a sound collage, but that's easy enough to ignore, depending on your preference). Taking the Zen Garden as their iconographic arena, the group imports well-established Western cultural ephemera onto these carefully raked sand mini-scapes. Shot from above, they're still lifes and portraits simultaneously. "Meditations #5" features several pieces of chewed gum in varied hues, each surrounded by its own four-ring concentric takings. "Meditations #3" has only a generic take-out coffee cup, an arcing swirl artfully outlining its resting place. "Meditations #9" goes all-in with a party-like yet thoughtfully



Kazunori Hamana, Yuji Ueda and Otani Workshop, installation view, 2015, is currently on view at Blum & Poe.

organized smorgasbord: banana slices on the outer periphery, gummy worms, tortilla chips and sections of fast-food hamburger in the middle area, and a glazed chocolate donut as the god's-eye center. "Staycation" is susceptible to overly simplistic visual one-liners, but the sheer charm of the work outweighs this limitation. Besides, isn't a Zen Garden supposed to be simple? (Mark Moore Gallery, Culver City)

MS

Curated by Takashi Murakami, the installation of ceramics by **Kazunori Haman, Yuji Ueda, Otani Workshop** in the upper floors of the gallery is not to be missed. The works are installed in an inventive and playful matter that includes displays of utilitarian objects and figurines in custom curio cabinets as well as floor-based installations of large-scale ceramic sculptures, many in human or animal form. The exhibition fuses traditional methods used in creating Japanese ceramics with the wit and charm of the younger generation's comic sensibilities. The art of display, in Murakami's hands, is both a minimalist nod to the precision of form and over the top in terms of the art of kitschy presentation (Blum & Poe, Culver City).

JZ

Natasa Prosenic Stearns' current installation, "Night Spring," originally created for the group exhibition "We Must Risk Delight: Twenty Artists from Los Angeles," curated by Elizabeta Betinski and presented by bardoLA in collaboration with Accademia di Belle Arti di Venezia at the 56th Venice Biennale this year, has been adapted for this venue. The video projection and accompanying prints depicts an eroding geyser that can no longer withstand the elements of nature, wind rain, etc. — eventually morphing into the form of a human body. The sequence ends with a close-up image of water flowing in or out of a woman's mouth. The tensions created by watching this powerful flow of water bubble up from or down into suggestive orifices continues Stearns' fascination with the relationship between nature and the body. The evocative soundtrack enhances the disconnects between



Gustavo Acosta, painting from "Timeline," is currently on view at Latin American Masters.

what is real and what is imagined (Ruth Bachofner Gallery, Santa Monica).

JZ

Gustavo Acosta, a Cuban artist (b. 1958) who currently resides in Miami, primarily focuses his attention on architecture through both paintings and drawings. His latest works, a series entitled "Timeline," depict a densely cluttered, seemingly abandoned urban space. Painted in muted colors, buildings become a formal composition of rectangles that moves the viewer's eye actively through the composition. Acosta carefully paints the details of the facades of the buildings that populate this imagined city as they recede in space, yet the locations remain haunting rather than inviting. "Timeline" visually suggests the myriad ways buildings and a city decline over time (Latin American Masters, Santa Monica).

JZ

In 1872 Eadweard Muybridge rigged up twelve separate cameras to successfully capture the sequence of images of a galloping horse that

provided proof that the animal bred for speed actually became airborne at one point in its running cycle. Muybridge's experimental motion study, displayed in a cabinet alongside a stereoscopic camera, is just one of 35 works in the exhibition "**In Focus: Animalia**," an acknowledgment of the roles advances in photo-technology play in the examination of human interaction with animals. Upon entering the gallery, visitors are confronted with Taryn Simon's image of "Kenny," a caged, blue-eyed, white tiger. Mentally retarded and physically limited due to selective inbreeding, Kenny suffers from the mistakes and failures of human intervention into a territory governed by natural selection. Nearby is Thomas James Dixon's "Lion at Zoo," a late nineteenth-century photograph of a handsome caged beast that calls to mind the beloved "Cecil," recently hunted and killed by a Minnesota dentist. On the lighter side are works like a 1845 daguerrotype of a young girl with a deer, William Wegman's obedient Weimaraner in and out of the box, Sandy Skoglund's colorful fantasy "Revenge of the Goldfish" and



Natasa Prosenc Stearns, "Night Spring 1," 2015, inkjet print, 19 x 36", is currently on view at Ruth Bachofner.