

**The Corridor @ Helms Building,
Culver City
By Elizabeth Pence**

The inaugural exhibition used the interstitial space of the Helms Building's 200' corridor, its linear structure privatizing the viewing experience and foregrounding sequence. The presentation of the work was uniformly compelling, well-produced and exuberant, a lushness to the material and thought with the spareness necessary to register its elegant visual economy. During the opening reception, Gina Kuraner performed a site-determined piece titled *Five Nine*, recalling the building's history as a bakery. Working a large formation of dough, she impressed the features of her body, hands and face, the index of the performance embedded into and shaping the object.

No two elements are made the same, break the same or wear the same. Kireilyn Barber's *Summer Beds*, chronicle the traces of a sleeping couple in the changing patterns of an unmade bed. The subtle changes in an ecosystem are almost the details a naturalist would note. The witty B&W photographs are spectacularly beautiful in their rhythm of patterns, the composition turning on the shifting light/dark values. These banal objects figure the humane through repetition. In the series, *Last Seen*, Kaye Goldman Clarke uses a computer program developed for forensic sketch artists, constructing portraits of people from her past, pairing them with contemporary photographs of the sites where each of the subjects lived. Some element of re-construction lives in these composite portraits, as the fragmentation inherent in the design of the program foregrounds the painstaking effort to recall and rebuild the past.

Thirteen Friends Jumping, features twenty-four images, both the length of a roll of 35mm film, and the number of frames comprising one second of film, of Bia Gayotto's friends performing in locations and outfits of their choice, fragmenting authorship between artist, subject and viewer. Individually, the portraits harbor fleeting, fragmentary instances – displayed as a piece, the alterity in the composition emits an energy through the animation of the subject against the largely static background. Valerie March's, *Inside Out*, enlists cooperative and patient friends in works that arrive at portraiture through



exposing the contents of their purses, evaluating the necessities of self-creation and description. Ingeniously accorded rows of B&W photographs laid across the surface of a table displayed the incremental stages of this metonymic process of documentation.

In *the Flickering Blue*, Louisa Miller documents source beliefs in her work, these the re-presented images from Hollywood movies of the '30s-'50s shown on late night television. In *1:30am – The Divorcee*, Norma Shearer's 10,000-watt smile blasts bizarrely straight into the chiseled face of Chester Morris, "I'd like to make love to you till you scream for help," beam close-captioned words hilariously from the image's lower edge. These intensely glamorous visual codes pitch values of behavior masked as natural order when taken in their context. Culled and displayed in two rows opposite each other, the presentations of fantastic romance shift their emphasis to the cachet of adoration and its construction. Haruko Tanaka photographs herself directly in the mirrors of department store fitting rooms, adjusting her position until some accuracy between the clothing, her persona and elements of mainstream fashion photography registers. *The Fit In Room*, series evolves a complex photography project through an effort at capturing the moment of self-facture and the performance of mimicry.

The works were emblematic of a desire for, and the means to interrogate, location in an unending state of passage. The forensics of subtle damages left in our wake interrogates shift as it applies to the humane. No two elements are made the same, break the same or wear the same. ☐

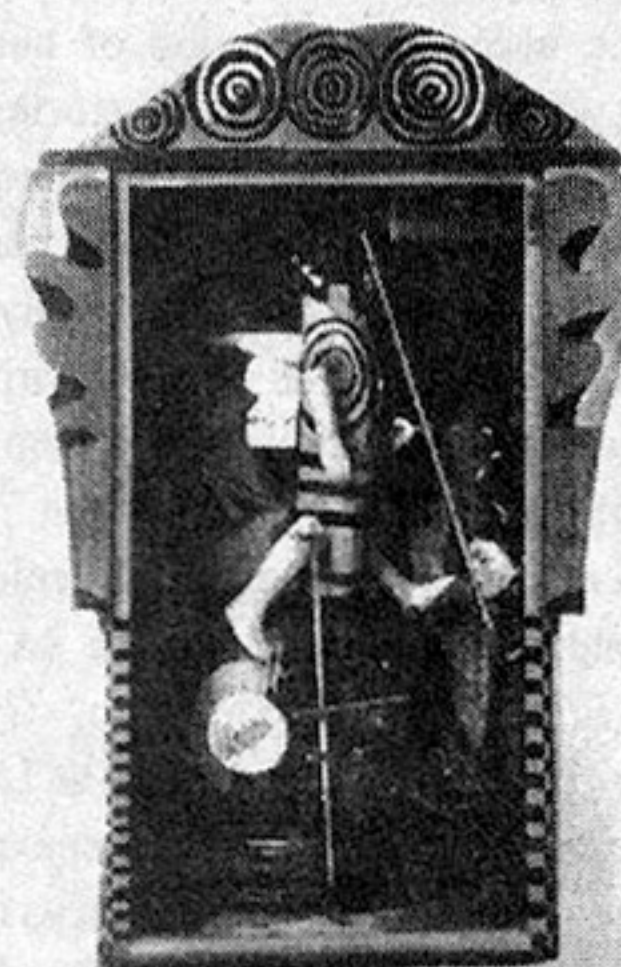
**Janice Lowry @ Grand Central
Art Center, through June 24
By Victoria Gordon**

There are thirteen assemblages in Janice Lowry's exhibit, as well as several sketchbooks and three journals which detail her thoughts and experiences leading up to an intense year's work during which she created all of the constructions included here (plus fourteen additional pieces). She makes all her boxes herself from purchased pine and scraps of "found" wood such as broken furniture. The box's interiors juxtapose objects that may be sanded, illustrated with drawings, and painted with oils.

The boxes are very powerful because of their intricacy and variety. In most cases, they enhance the objects they contain and occasionally add an unexpected fillip that leaves one smiling.

A predominant turquoise tonality and various patinas from verdigris to simple oxidation show a remarkable range of color. There is a definite iconographic thrust to these works, absent from her earlier efforts. It is a decidedly exciting development and Lowry exploits this by editing her list of motifs and leaving more room for the eye to wander. ☐

The Days of Janice Lowry—May 5 through June 24, 2001. Cal State University Fullerton. GRAND CENTRAL ART CENTER. 125 N. Broadway Santa Ana, CA. 92701



Janice Lowry, *Dream Walk*, 2000