

art ltd.



U.S. \$5.99/CAN \$6.99 Jan/Feb 2016
www.artltdmag.com



ROBERT IRWIN
SARAH CAIN
DONALD WEXLER
CHEECH MARIN
2015 TOP TENS



"TAPROOT," 2014, Marc Katano
ACRYLIC AND INK ON NEPALESE PAPER, 77" x 60"
PHOTO: COURTESY LESLIE SACKS GALLERY

reclaiming the gallery space as a site of meditation. *Room With A View* (2015) is a shelter with a doorframe barely wide enough to fit through, yet possess the charm of a tree house as it is home to a plethora of objects and personal artifacts. Upon entering, we are met with a sign made of staples and nails that reads "Lost Found." A row of tools lines the back wall—machetes, screwdrivers, painter's tape, hammers, axes and saw blades. The very tools that built the "Room" are intrinsic to its decor. While seated in the single chair positioned on an angle, one discovers a pile of old, faded issues of *National Geographic*, trophies from teams sports awarded decades ago, handwritten notes adhered to the wood panels with a single thumb tack, and an assortment of flower seeds. Looking out through the window, onto a sea of green succulents, one can't help but feel as though they have been transported. The humdrum of the city streets fades into the distance and the space becomes one of reflection and meditation. The *Room With A View* becomes a room of one's own, a retreat from the noise and into the silence, a destination where that which is "lost" is later "found."

Carved into rotting planks of plywood is the phrase "keep it real," and that is precisely the approach implemented by Parker. The artist presents raw materials as evidence of the construction and physical demands required to create *By Any Means Necessary* (2015). Tubs of dried concrete, heavy-duty gloves, rags and sculpting tools are positioned on a table behind *Room With A View*, intended to be seen. At the entrance of the gallery, we are met with an array of weights crafted from

"SMOKE ECLIPSE #52," 2015, Rosemarie Fiore
LIT SMOKE FIREWORK RESIDUE ON SUNRAY PAPER
28" x 28"
PHOTO: COURTESY VON LINTEL GALLERY

odds and ends such as a broomstick, pitchfork, pie tins, and Lucite to support weights made of pure concrete. The makeshift gym scheme points to Kenton's determination to create recognizable objects from that which was once deemed "lost" into "found" symbols of masculinity and strength of both the physical and psychological kind.

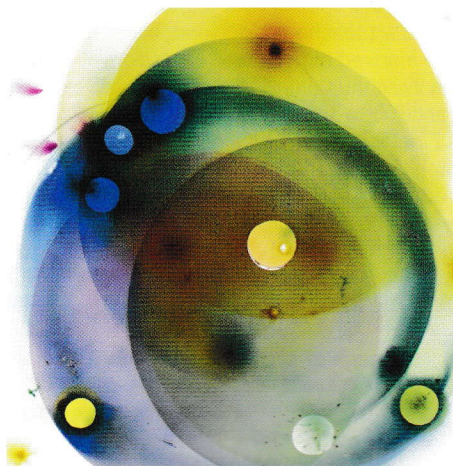
—A. MORET

LOS ANGELES

Marc Katano: "Still Water" at Leslie Sacks Gallery

Art critic Clement Greenberg once said: "You like it, that's all, whether it's a landscape or abstract. You like it. It hits you. You don't have to read it." This radical and simply put statement vaguely resonates with reductionism, an approach in philosophy to understand the nature of complex things by reducing them to simpler or more fundamental ones. Thus, Greenberg and reductionism reinforce the idea that great things can often be found in the essence of something. Having said this, the works in Marc Katano's current solo show "Still Water" are about the act of mark-making. Although Katano's compositions are sometimes organic in form—as when he creates upside-down hearts—they don't intend to emulate nature. Rather, they seem to write a statement about the artist's own state of mind at a certain moment in time, like Japanese calligraphy, which he was inspired by. Therefore, instead of trying to materialize a certain concept or idea, he starts out working from an intuitive place, where he just randomly applies paint on paper that's spread out on the floor. At this stage his concentration lies in the pure movements of his hands and arm. Sometimes he uses his bare hands and fingers to apply paint; at other times, he splatters it on the floor in a Jackson Pollock style. And then he creates whatever comes to his mind, such as the outlined shapes of triangles and upside-down hearts, that are like letters of the alphabet to him, which unearth themselves later.

Born in Tokyo, Katano lives and works in the Bay Area; he moved to Sonoma in 2011. His new show is comprised of a total of five paintings, split up between the works he made on Nepalese paper, including *Para Ti* (2015), *Taproot* (2014), *Tricky Times* (2014)



and *Meeting* (2015) and his work on Okawara paper, including *Good Kid* (2014). The difference between the two is that the works on Nepalese paper are not shielded with glass, as is the work on Okawara paper, which is much thinner and more fragile, and comes from Japan. The end result of Katano's art making is both elegant and powerful. Staying within a narrow range of colors—mostly black, white and beige—he achieves subtle textures and bold formal contrasts, which speak to us in their simplicity.

—SIMONE KUSSATZ

LOS ANGELES

Rosemarie Fiore: "Smoke Eclipse" at Von Lintel Gallery

The current show on view at Von Lintel Gallery is testament to achievements obtained through years of relentless experimentation. Part artist, part scientist, and perhaps also part prankster, Rosemarie Fiore creates abstract paintings with an unusual assortment of materials, including smoke bombs and fireworks, which she explodes through a handmade apparatus, or "rolling machine." With a unique twist on the notion of mark making, Fiore follows a long-standing tradition of challenging ideas of gestural abstraction—think Frankenthaler's stains, Stella's lines, and Twombly's scrawling graffiti. But to further complicate the argument, the Bronx-based artist uses the mechanical to create stains, lines and scribbled marks combined with the more-meticulous techniques of collage in order to make her own statement.

There are two distinct series of paintings on view, *Smoke Eclipse* and *Smoke Paintings*, which project distinct personalities. Five of the *Smoke Eclipse* (all 2015) paintings, created through a modified trash-can lid also on view in the gallery, hang side-by-side on the back wall. In each, overlapping, translucent circles of color create a lyrical sense of motion; analogous warm hued-harmonies of #42, #19 seem to peacefully hover, while the clash of pinks and magentas against blues, offset with a spiral of rusty orange in #31 seem to travel a circular path. The striking simplicity of the layered disc-like forms stands in stark contrast to the earlier, large-scale *Smoke Paintings* (2011-2013), the frenetic energy of which brings to mind the earliest forays into abstraction, such as Kandinsky's *Compositions* and *Improvisations*. Created through a collaged layering of cutout forms and full sheets of the smoke-streaked paper, the end result is a dynamic intersection of polychromatic arcs, lines and stacked circles—a molecular diagram gone exquisitely awry. The earliest work on view, *Firework Drawing #74*, most vividly betrays the artists' invention. Along the top edge the layering of collage is torn away, revealing a large inverted triangle of scored and stained layers of paper, and perhaps the artist's desire to expose the substructure underneath the mechanically made marks. The balance between mechanical and gestural, still raw in