

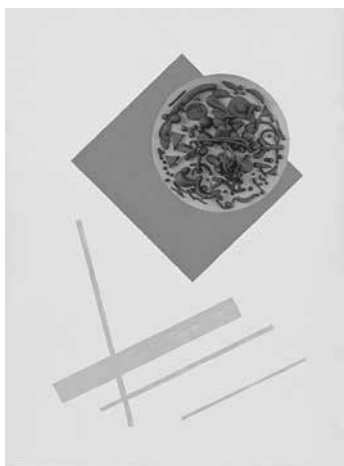


David Lloyd, "Eldorado," 2014, mixed media on canvas, 84 x 72", is currently on view at KlowdenMann.

After Time" that steals the show. This work spans three walls, bombarding the viewer with black and white gestures that are overlaid in a kaleidoscopic fashion that references both the abstract and the representational simultaneously. This amazing exhibition showcases the range of Tolon's process. What appears to be a simple methodology leads to a complex and complicated body of work (Von Lintel Gallery, Culver City).

Jody Zellen

It's an oft-repeated view expressed of **Brian Bress's** work, but if you haven't seen it in person, you will still need a moment to adjust to the fact that no, you're not looking at a painting — you're looking at a flat screen monitor



Brian Bress, "Clayhands," 2014, oil, acrylic on canvas, high definition single-channel color video, high definition monitor and player, 38 x 28", is currently on view at Cherry and Martin.

within a traditional frame, and the image isn't ossified on a canvas but is slowly coming together before your very eyes. Bress delights in challenging traditional notions regarding the mediums of painting and video, and filters his explorations through his curious and slightly kooky imagination.

"Clayhands" looks like a Suprematist composition, with a view behind the shapes to hands assembling and playing with little bits of clay; it's about the act of creation at its most elementary and whimsical. "Organizing the Physical Evidence (Purple)" features two framed screens with figures dressed in bulky, soft white costumes that obscure their faces. They riff on Mr. Potato Head as they rearrange pieces of clay that vaguely resemble facial features — identity here is playful. All of the videos are silent, encouraging viewers to immerse themselves in Bress's zany inventiveness and contemplate the ways in which he celebrates the creative act (Cherry and Martin, Culver City).

Kristen Osborne-Bartucca

**David Lloyd's** paintings are subtle abstractions that juxtapose myriad styles onto one surface. Taking advantage of the unprimed canvas, Lloyd allows some of his paint to fuse with the background so as to become a sea of transparent layers on top of which he applies opaque applications of paint in discreet shapes and areas of the canvases. The titles of the paintings direct their meaning and point viewers toward a formal investigation as well as on a journey on an illusive path. The works reference the natural landscape; its ebbs and flows, lights and darks and nuanced textures. Lloyd is knowingly mingles carefully rendered elements derived from observation with those that are purely invented. That the works sing as well as dance is no surprise. Lloyd's deft hand as well as sense of humor shines through in these accomplished works (KlowdenMann, Culver City).

JZ

**Jorge Pardo** unites the domestic with the aesthetic and the decorative with the pragmatic. His installation "DADSCUBA" features a dozen or so lamps hanging from the gallery ceiling