

photos of the Kahlo family, including portraits of 19th century ancestors, and those of Frida (circa 1907) as an infant. There are formal shots of her mother, wearing the ethnic Mexican clothing that the daughter later made famous, and of her father. This section also includes Gisèle Freund's 1951 "Frida Painting the Portrait of Her Father," in which Kahlo, in Mexican garb is lovingly painting her handsome father, his camera in the background.

The "La Casa Azul" section includes photographs of her family and friends, taken at this site, which was Kahlo's home alongside Rivera's pink and white house from 1934 until their 1939 divorce (they remarried the following year). As her health declined throughout the 1940s and her traveling reduced, La Casa Azul would serve as residence, studio and retreat for the rest of her life. Lola Álvarez Bravo's photograph of "Frida Kahlo" (1944) is a classic image of the artist seated against her home's outside wall. This depiction exemplifies Bravo's compassionate and formalistic eye, and her skilled use of light and shadow.

"Frida's loved ones were her closest friends, her family, some of her lovers and above all, Diego," writes curator Monasterio about the "Amores" section of the exhibition. He adds, "Standing out are the photographs of Frida and Tina Modotti, who on occasion advised Frida on photographic issues." Also included in this section are a photo of the handsome "Nickolas Muray (Photographer)" (n.d.), a celebrity photographer and Kahlo's long-time lover; an anonymous shot of Rivera painting, "Diego Rivera (in His San Angel Studio)" (ca. 1940), with Kahlo's large red lipstick mark embedded into its center; the seductive "Actress Paulette Goddard (in Diego's San Angel Studio)" (1933) by Esther Born; and "Isamu Noguchi (Sculptor)" (1935), another of Kahlo's lovers, by Edward Weston.

The most compelling section is "The Broken Body," recording Kahlo's recuperative periods from the polio episode and the bus accident, as well as her subsequent addiction to painkillers. Images of the artist in a hospital bed, in traction and being visited by friends and family echo themes of suffering

and victimization often portrayed in her paintings. These include "Frida in Traction" (1940) by Nickolas Muray. Some critics believe that the artist used these pictures as source material and inspiration for her paintings. As Laura González Flores explains in the accompanying catalog, "If these photographs are fascinating, it is not due to the objective information we get from them, but because frozen within them is a sort of perpetual present, the social drama of the Casa Azul."

Liz Goldner

CHRISTINE FRERICHS

(Klowden Mann Gallery, Culver City) Christine Frerichs creates layered, complex works that are rich, thick and textured, a world that dazzles with light. Titled "Beacon," the artist creates a more distinguishable landscape imagery than in previous work, referencing the light and atmosphere of places which have emotional significance for her, such as Los Angeles, Tucson and New York.

The paintings in this exhibition are the result of what the artist terms "a conceptual and sensorial investigation of subjects such as the sea, the sky, and music." The titular work "Beacon (Los Angeles)," depicts her 7th story studio window view, sun



Christine Frerichs, "Satellite," 2017, oil and acrylic on canvas, 71 x 51".

high in the sky, and rooftops dotted with satellite dishes. “Wet Moon, Clear Path (Tucson)” leads viewers through saguaro cactus toward a large, beckoning, iridescent moon. With the light source at the top of each piece reflecting pyramidal compositions in the manner of Renaissance sources, the works have an intrinsic harmony. In both paintings the sun and the moon are dominant features that compel our attention.

Frerichs’ work uses light to reflect, both literally and figuratively, a consciousness, an aliveness present within her landscapes. It is through this engagement that portions of her images get pushed into abstraction.

In “Bright Mist (Montauk),” low waves roll at the edge of the ocean. The upper section of the painting is a dense mix of blue, grey, and white, flecked with a sparkling aluminum leaf. The work underwent multiple iterations through the course of its execution, and conveys a sense of both solidity and lightness — a dynamic visual experience that evokes a sense both of calm and of movement. The ocean gains a presence that makes it appear almost sentient.

The idea of landscape — sea, sky, and light — as a living entity suffuses the exhibition, as does a liquidity that makes her paintings appear to shimmer and shift, vibrating from captured motion. Light and color dance rhythmically, shaping a sense of sound in visual form. Like the work of Arthur Dove and Wassily Kandinsky, Frerichs’ work conjures a visual language to describe something non-visual, something felt and heard, brush strokes as overlapping musical notes.

An important part of Frerichs’ intent is “... to give the viewer a dynamic experience, so that the paintings are appealing in a different way when viewing them from 20 feet away, from 2 feet away, and from 2 inches away.” At this she succeeds. We feel compelled to experience a variety of perspectives in each piece, drawn to the dramatic light and dark luminosity of her works, as well as to the aforementioned triangular composition. It is the “sense of awe” that

artists of that time sought to project which she seeks to replicate in contemporary terms. These paintings also draw inspiration from early Modernist painters in terms of her color palette and material application. The color, texture and the light that glows seemingly from within each canvas are all uniquely Frerichs’ own.

In each of the artist’s shining works, life and movement are simply waiting for their viewers to arrive.

Genie Davis

ANDREI DUMAN

(G2 Gallery, Venice) The multicultural photographer Andrei Duman, who was born in Romania, educated in England and lives in Los Angeles, loves to capture the beauty of remote and faraway places without ignoring today’s global environmental issues. His work is informed by the tension of opposites. He juxtaposes tame and dangerous environments, and formally contrasts representational against abstract works.

Among the thirty featured photographs are images from the Galapagos islands, an archipelago 700 miles off the coast of Ecuador, which was the research base for Charles Darwin’s Theory of Evolution and described by the scientist in a letter from 1835 as: “a little world within itself, or rather a satellite attached to America.” Duman’s “Galapagos” series includes an image of a yellowish land iguana with blotches of white, gray and brown sitting on a rock with its sharp-clawed feet in a slightly toes in position and staring into the camera. The photo insinuates the iguana’s camouflage abilities, since it is shot in focus as opposed to the blurry background with which the spiky creature would have otherwise completely blended in with.

This series also acquaints the viewer with the Galapagos tortoise, a reptile which can live up to 175 years. It’s categorized as a vulnerable species by the International Union for Conservation of Nature (IUCN) due