



Neil Raitt, "Misty Rock," 2017, installation view at Anat Egbi.

morphs fields and cities as distant landscapes, while the faces themselves contain floating objects and architectural ruins (Honor Fraser, Culver City).

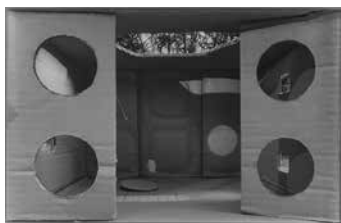
Genie Davis

Heath Bunting's dense, graphic mappings of very specific social statistics are, certainly as statistical graphs go, visually alluring. They become more resonant and consequential upon viewing via quirky titles what they purport to chart: "a natural person able to provide current full name colour map of influence;" "a terrorist background map of influence;" "the reach of being sexually active map of influence," among other provocatively titled inkjet prints. The works are part of Bunting's "Status Project," which is his attempt to map "the system," aka "the machine," and "involves using artificial intelligence to search for artificial life in societal systems," according to his bio. The UK-based Bunting has long been entwined with the forefront of internet exploration, from being a

co-founder of net.art to engaging in artificial intelligence programming. His purported status of being banned from the U.S. (for his self-declared "anti genetic and border crossing work"), along with a generally checkered internet/art history, lends the 14 prints here from "The Status Project" a charged air of consequence and even threat. Coupled with recent stories around charting people's internet search histories and what it says about them, and you get art merging with life on multiple levels (Klowden Mann Gallery, Culver City).

Michael Shaw

Lucia Koch's exhibition, "No more things" consists of large-scale color photographs of the interiors of paper bags and empty boxes, some with carefully cut holes that let in glimpses of the landscape as well as evocative shadows caused by natural light. Koch makes these throwaway objects into architecture. Because there is such a large scale shift between the photographs and the actual objects, at first glance they are puzzling and disorienting. But once one comprehends just what is being depicted, the fascination increases. For example, in "Cleanser" Koch explores the architectural aspects of the cardboard box. Photographed straight on, the front of the box becomes the entryway to the space. Four small circles cut into the flaps represent windows and a large circle at the top of the box, a skylight through which trees in the distance can be seen. Similarly in "Dori,"



Lucia Koch, "Cleanser," 2017, pigment print on cotton paper, UV matte laminate, 44 1/4 x 68 3/4 x 1", is currently on view at Christopher Grimes.