



Megan Cotts, "Untitled," 2018, tempera and ground glass on linen, 28 x 26", is currently on view at Klowden Mann.

in some cases precisely delineated, while others are blurred and less defined. In "Long Beach, Near Campus" factory towers are crisp, while foliage and clouds are soft focus and imprecise. The road seen in "The Michigan" curves like a sinuous snake, almost in motion, balanced against the telephone poles and wires that stand at crisp attention.

The artist beautifully dissects everything he sees, creating a pattern of shapes, some sharp, some softened. These contrasts suggest that selective aspects of a given scene were more powerful in sustaining the artist's attention. The subtle distortions of representational subjects also read as seen through a moving vehicle or through a partially rain-smearred window. Harrison's delicate color palette adds an elegiac filter to these works. Devoid as they are of inhabitants, these wavering landscapes possess a mutability to which we feel ourselves to be the sole witness (George Billis Gallery, Culver City).

Genie Davis

Megan Cotts' sculptural paintings are made by stretching linen over wood in an exhibition titled "Proprius." They are conceived as three-dimensional armatures that are then painted solid colors with pigments made from tempera and ground glass. Cotts' imposes an architectural allusion in what read as building details and decoration. Yet rather than represent a whole, she presents each piece as an isolated fragment that is either monochromatic or black and

white. The individual pieces have a modular quality that allows for them to be presented both individually as well as grouped together. Many of the black and white pieces (all are Untitled) have fluted edges that make them feel like oversized tiles. Some of the gold-hued pieces explore the complex geometry of interconnected pyramids and triangles. The works are simultaneously light and solid. They have a commanding presence, yet also appear to float across the gallery walls. They collectively add up to an elegant installation of beautiful forms that gracefully integrate abstract painting and sculpture (Klowden Mann Gallery, Culver City).

Jody Zellen

In her 20-year retrospective "PUBLIC SETTINGS...private conversations," longtime San Fernando Valley resident **Jodi Bonassi** proves that there is more to the Valley than the media trope that it is a vapid cultural wasteland. A keen observer of people, Bonassi draws inspiration from the Valley's diversity, and has adopted favorite hideaways for sketching folks enjoying the convivial atmospheres of cafes and barber-shops, exploring the maze-like structure of malls, or riding the Red and Orange Lines of the L.A. Metro. Her practice, which she calls "observational drawing," is to sketch on site the people and surroundings that fascinate her, and then develop the imagery further in labor intensive narrative paintings that, to some extent, recall the staged scenarios of the late Los Angeles painter Joyce Treiman, whose imagery was similarly part fact and part fiction. Friends, family members and the artist herself are freely inserted into the compositions.

Also like Treiman, Bonassi is adept at sensitively individualizing each depicted personality, but her visual storytelling is far more complex and intricately detailed, with multiple vignettes often occurring on various scales and in unlikely places within a single work. Additionally, Bonassi's paintings are fun to look at, as they are enlivened by a striking formal interplay of fanciful patterning