

their painterliness—in favor of process. The process goes something like this: Paint a large surface with gestural brushstrokes; cover it up with thick black (or white) paint; and scrape and squeegee the ensuing mound toward one end, leaving a slight margin on the opposite end that exposes its original layer. Several of the works rest on the floor while leaning against the wall, in the spirit of testing and/or questioning the bounds of what defines a painting (an approach that Richard Jackson, who has also shown at this gallery, has taken to mesmerizing extremes). The exposed areas from the paintings' base layers are too haphazard, as if going through the motions. Taken holistically, they may be described as workmanlike, serving simply to lay down the groundwork. For a series of smaller paintings, subtitled "Re-Stretched," thickly impastoed white canvases are reversed and mounted face down onto slightly larger, lightly painted canvases that display a spectrum of hues from red to blue and back to pink, one color for each painting. The bleedings of the base canvases' colors into the mounted, impastoed frames is satisfying in its intimacy without sacrificing the rigor of the process. "Re-stretched" manages to integrate process and medium with fewer distractions than the larger works (David Kordansky Gallery, Culver City).

Michael Shaw

The re-appearance of **Bas Jan Ader** via this heedfully staged selection of his photographs is particularly poignant for those familiar with the circumstances of the now legendary artist's early demise. The thirty-three year old disappeared in 1975 while attempting to complete the second stage of a



Jemima Wyman, "Free Pussy Riot Crazy Quilt," 2012, digital photographs sewn onto secondhand tie-dyed t-shirts, 74 x 74", is currently on view at CSU Long Beach.

performance, "In Search of the Miraculous," crossing the Atlantic alone in a 13-foot sailboat. A self-portrait of the handsome romantic, "I'm too sad to tell you" hangs centered on the wall to the left as viewers enter the gallery. Along with four studies for the work displayed on an adjacent wall, this grimacing image (similar to shots Ader made in an early 70's silent film of the same name) simulates the artist's farewell. Across the gallery, "The Artist As Consumer of Extreme Comfort," an archival digital print accompanied by three studies, reveals Ader's interest in exploring the boundaries between security and adversity. Ader positions himself in an oversized chair, book in hand, dog at his feet, fireplace lit. His profile is outlined by the light emanating from a well placed floor lamp. This comforting domestic scene contrasts with a string of 26 small, dark, outdoor prints run together in a row across the back wall of the gallery. These document the artist wielding only a flashlight on a nighttime walk through the streets of Los Angeles. "In Search of the Miraculous (One Night in LA)" becomes Ader's noir version of Ed Ruscha's "Every Building on Sunset Strip." The next segment of what was to be a three-part series was the aforementioned Atlantic voyage. While testifying to Ader's interest in the mystique of boats and harbors, "One Night in LA" foretells a dark end and the inevitability of his ill-fated final performance (Patrick Painter, Inc., Santa Monica).

Diane Calder



Bas Jan Ader, studies for "In Search of the Miraculous (One Night in LA)," 1973, silver gelatin print, one from set of 26 prints, 266 1/2 x 8 1/4", is currently on view at Patrick Painter.