



Michael Dopp, "Untitled (Black Shape Painting 1)," 2013, cel-vinyl, tempera and acrylic on canvas, 57 x 45", is currently on view at Roberts & Tilton.

with an element of whimsy. Slightly swooping, top-to-bottom canvas-length strokes, in both white on black and black on white, bear the processes of minimal abstraction and the spirit of Lichtenstein's cartoon brushstrokes. This is Dopp's signature motif. A pairing of "Group Strokes 1" and "Group Strokes 2," in which the upper left corner becomes more densely blackened in succession, feels like an oddly static animation. The series of three "Black Shape Paintings" is equally strong work. A cluster of shapes modulates from gray to white against black backgrounds, a migration of so many non-objective cartoon bubbles (Roberts & Tilton Gallery, Culver City).

MS

While this "Centennial Tribute to **Francisco Zúñiga**" includes his sculptures, paintings and works on paper, the hand of the sculptor pervades each work of art. His classical methods, monumental figures, strength of their form, solidity of light and space, purity of expression, and the brilliant craftsmanship each conveys, radiates consistently. We feel Zúñiga's passion as he carves and shapes the soul of those portrayed, whether created from bronze, conté crayon, or printed on stone. Working directly and with an economy of gesture he conveys a flood of meaning. In the drawing "Mother and Child," Zúñiga captures the love of an infant and the nurturing of the mother as two semi-abstracted figures

rendered in a few strokes of charcoal. His art reflects his Meso-American heritage informed by the modernist era in which he worked. His people, mostly indigenous women, are archetypal. Each is made to feel goddess-like, rendered in a subtle, triangular configuration where the feet, legs, and hips become a wide and solid foundation leading upward. The cross-cultural nature of these women is evoked as well. Figures are variably dressed or undressed, with loose or pinned black hair, lighter or darker skin, and Asian, Spanish, or African features. But their internal presence, the emotions the art evokes, possess a universality. While rooted in his own Mexican culture, the point of this selection is Zúñiga's ability to transcend nationality and capture the essence of the human spirit that prevails across many cultures (Jack Rutberg Fine Arts, Miracle Mile).

Roberta Carasso

"Encuentro" by **Susanna Espinosa** and **Toni Hambleton** embodies the physical and spiritual dialogue among sculptures by two Puerto Rican female ceramic artists, both long-time friends, now in their eighties. Architecturally inspired structures by Mexican-born Hambleton meet the wide-eyed, personable figurative works of Argentinean native Espinosa. Deep symbolism within these works, often alluding to the larger spiritual world, becomes apparent through the figures and designs embedded and sculpted into each piece. Hambleton's sculptures, including her



Francisco Zúñiga, "Mujer de Pie (Standing Woman)," 1970, bronze, 18 3/4 x 7 7/8 x 6 1/2", is currently on view at Jack Rutberg.



Susana Espinosa, "L'ecole francaise," 2013, clay, oxides, glaze, 20 x 8 x 3-1/2"; 14-1/2 x 9-1/2 x 3-3/4"; 11 x 9 x 1-3/4"; 7 x 7 x 1-1/2". is currently on view at Couturier.

"Hidden Legends" series, each with an added crescent moon at the top, are clean and Zen-like. Rectangular-shaped works bearing designs and scratches refer to pre-Columbian and ancient Mexican motifs, and take on a meditative quality. Espinosa's "*L'ecole Francaise*" (French school) consists of four sculpted female figures, a large headmistress, a smaller female, probably a teacher, and two students, one a teenager, the other a child, all garbed in 18th century dresses. The headmistress stands protectively in the middle of the group, looking off to one side, while the other three figures have erect and noble stances. Scratched and embedded into each dress are small birds, animals, undersea creatures and plant life, suggesting the studies in which children of an earlier era engaged. Espinosa's "*Pensando en Ayer*," an androgynous bust, has a bright-eyed face atop a free-form body that is covered with drawings, scratches, and small punctures. Several of these drawings are abstract, with a few evocative of cave drawings. Hambleton's and Espinosa's deftly created ceramic sculptures are pioneered by women working in a region where ceramics are still very much associated with tourist-made planters. Perhaps this cultural climate spurs these women to create artworks that are free-spirited, joyful and mystical (Couturier Gallery, West Hollywood).

Liz Goldner

One of the surprising beauties of **Tony Feher's** provocative and salaciously titled "GrandMa'sPussy" is its surprising lack of signature. The piece features a loose grid of Depres-

sion glassware in an evenly balanced array of colors, each dish or goblet hanging sideways from vertical chains hung straight down from the ceiling. The hanging element is a recurring one in the artist's vocabulary, primarily in his use of recycled plastic soda bottles that are filled with colored liquids. But here, the use of the glassware — a more curated selection of objects than his typically store-bought materials — taps into a found-objects-transformed-into-ambitious-sculpture tradition. "GrandMa'sPussy" is a more ambitious gesture than simply existing as the latest link in Feher's oeuvre. As much as the work's ingredients point toward a spectacle of seduction, it's the conceptual gesture itself that trumps the visuals. Depending on your sensibilities, this can be seen either as a victory for the idea, or a disappointment for the object fetishist; or, perhaps better yet, it lands right in the middle of that perceptual spectrum (ACME., Miracle Mile).

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The impetus for **Stephen Prina's** "As He Remembered It, 2011," was a chance encounter the multi-talented artist/musician had late one evening with a Rudolf Schindler bookcase on display in a La Brea Avenue storefront. Painted pink, the Schindler relic reminded Prina of an amputated limb. More than three decades later,



Tony Feher, "GrandMa'sPussy," 2013 glass, galvanized steel wire, and zinc chain dimensions variable, is currently on view at ACME.