

Louise Bourgeois, *Have a Little Courage*, 2009, watercolor, ink, gouache, colored pencil, pencil, fabric, etching on paper (first of four panels) is currently on view at Hauser & Wirth.

acteristic biomorphic and cellular forms alternate with handwritten text passages, are especially gripping. In each example, aesthetically forceful abstract symbols and writing pulsate with a vibrant energy conveyed through steady yet rhythmic undulating lines and subtle modulations in density and texture. With her uncanny ability to translate states such as dizziness or fear into convincing visual form, Bourgeois demonstrates, with colossal bravura, the sheer beauty of wisdom that has been finely tuned with age (Hauser & Wirth, Downtown).

David S. Rubin

“Shop” is a collection of wooden and aluminum sculptures, many based on themes of transportation. **Pontus Willfors** has a knack for carefully crafting recognizable objects — cars, bicycles and other utilitarian objects. The highlights in this exhibi-



Pontus Willfors, *Wheelchair*, 2018, ash and white oak wood, 63 x 70”, is currently on view at Denk.

tion include “Wheelchair,” “The Falcon” and “Bicycle,” which is a flattened representation of a streamlined bike. The stunning “Wheelchair” sports branches that stem from the back, arms and wheels of a hand-made wooden wheelchair. Willfors is interested in the transformation of everyday objects into lyrical sculptures that join and celebrate natural and man-made forms (Denk Gallery, Downtown).

Jody Zellen

Perfectly paired, artists **Ty Pownall** and **Yvette Gellis** offer large-scale, abstract mixed media works that seem to have slipped from the walls and onto the floor on their own. Gellis has created stunning wall work in oil, acrylic, graphite, and original photo-transfers. These large pieces are paired with the polyurethane foam, oil, and acrylic sculpture, of “3-Dimensional Liminal Space,” a work of sliced foam that seems to have been taken from the heart of a volcano. “Liminal” refers to a position on both sides of, or approaching, a boundary or threshold, and Gellis evokes the feeling of entering a portal with her art.

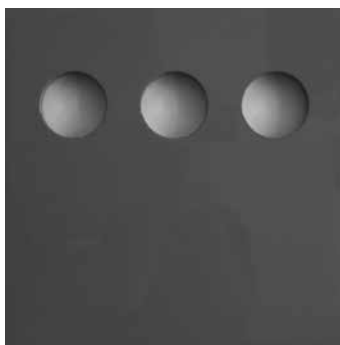
Pownall’s loose sand, steel, and dry pigment with spray paint sculptures, such as “Relative Density of Moments” and “Interrupted Upward Slope,” are fascinating in their geometry and texture. The works appear to be perfectly shaped, abstract, frozen sand-castles with sections of vibrant colors such as aqua and orange. The

delicately balanced “Surface Tension” is different, more ephemeral. Pownall’s mixed media wall art uses acrylic, spackle, and spray paint on panels. Primarily monochromatic, these call to mind cave paintings or unearthly hieroglyphics. Each artists’ work actively envelopes the viewer. Seen together this show only heightens the quite wonderful sensation of mutability (Jason Vass Gallery, Downtown).

Genie Davis

In his exhibition “slipping in and out of phenomenon,” new paintings by **Kevin Larmon** are at once seductive and playful. Known for conceptual abstractions that draw inspiration from gay culture and the New York punk music scene, Larmon is exhibiting a dozen paintings that merge his earlier interests with references to Southern California’s Finish Fetish tradition. Part homage to the late East Village artist Steven Parrino and part tribute to the late Los Angeles artist John McCracken, Larmon’s 18 by 18 inch square paintings contain elements of both artists’ style and process. As in Parrino’s work, monochromatic surfaces are interrupted by holes cut into them. Like McCracken’s planks, the surfaces are highly polished and pristine.

Larmon calls the circular, elliptical, and irregularly shaped cut-outs in the paintings “glory holes”, which is popular slang for holes in the partitions between the stalls of men’s rooms and the booths of adult video arcades (hence the subtle humor in



Kevin Larmon, “ferrari red,” 2017, acrylic automotive paint and clear coat on wood panel, 18 x 18“, is currently on view at CB1 Gallery.

the exhibition’s title). The appeal of these paintings nevertheless extends beyond the artist’s reading of the imagery. In “ferrari red,” three equally spaced circles could just as easily be interpreted as three dots at the end of a sentence or a visual pun on the extensive art historical tradition of the triptych. In “tesla blue,” an undulating shape that approximates a figure eight suggests an amoeba, a bowling pin, or a key hole. No matter how you read them, these paintings provide fun and stimulation for both the brain and the eyes (CB1 Gallery, Downtown).

David S. Rubin

Robert Irwin’s new installation demonstrates that how we perceive things depends on both internal and external conditions. Nothing can be taken as an absolute. Friedrich Nietzsche said “all things are subject to interpretation. Whichever interpretation prevails at a given time is a function of power and not the truth.” This poses the question, how seriously can we then take any definitions of art? For if everything is in such flux, why then do we interpret art through artistic theory and art historical knowledge rather than by using views outside these limitations that align better with the rest of the world?

As one of the leaders in the Light and Space movement, Irwin has always gone his own way and liberated himself early on from formalist constraints. Here he completely transformed the gallery space to provide



Yvette Gellis, “3-Dimensional Liminal Space,” 2018, oil, acrylic, original photo transfer, polyurethane foam and wood, 60 x 60“, is currently on view at Jason Vass.