







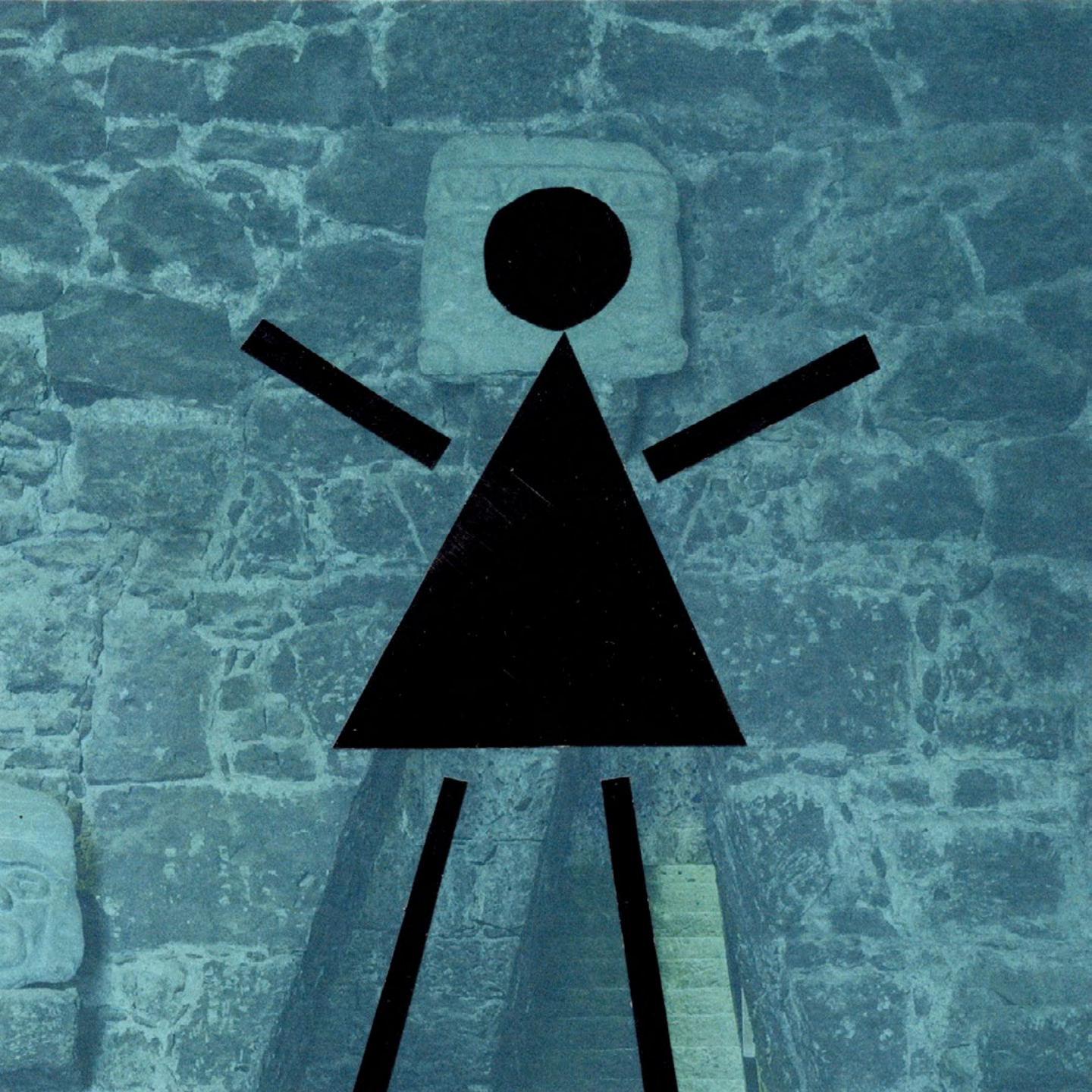
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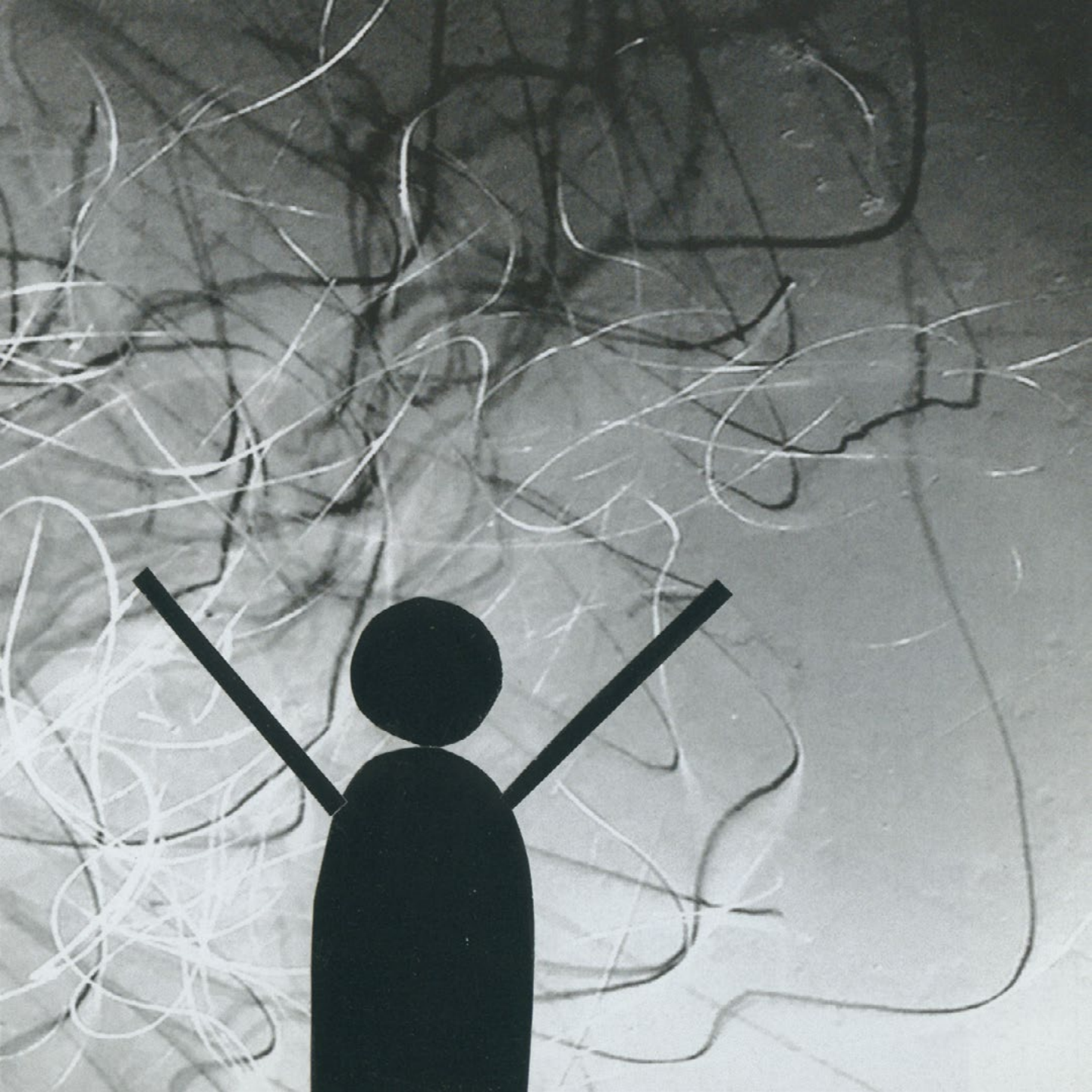
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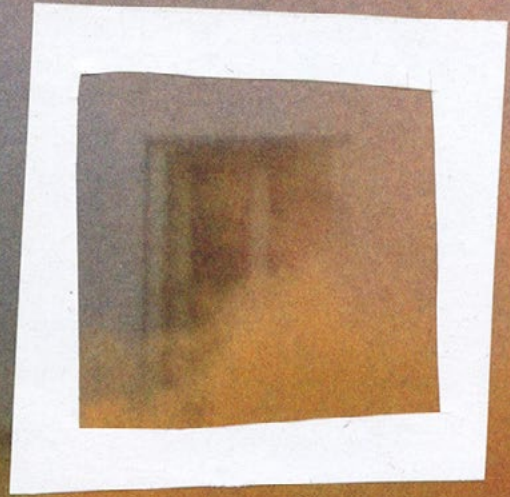
...s at a rate of eig

...polarity. The dust-flecked white  
...pieces in George Washington's  
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Volume 5  
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... Also on view were

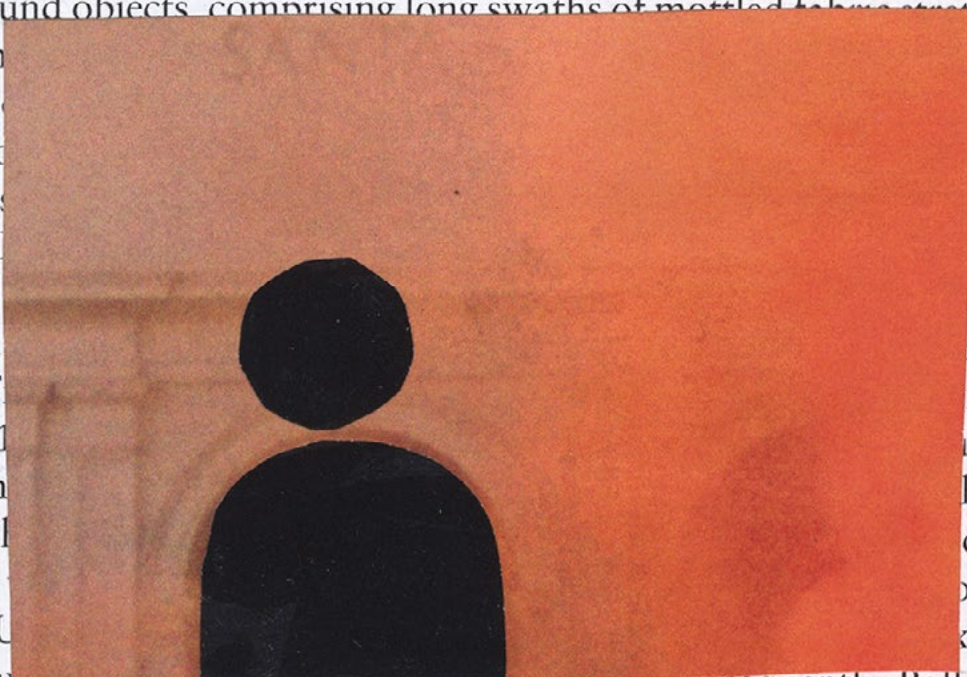
... depiction of a face



ear dispensers. Yet after a bit more time  
Reichek was poking fun at Jackson Pollo  
nd at Harold Rosenberg's designation of  
wallpaper"). Each piece showcases a leng  
bric—a commercially printed textile with  
effluence—onto which Reichek disjuncter,

Reichek mimicked t  
wymar, wherein disparate

Hugging a corner and an adjacent wall of the gallery, respectively, are *JP Textile/Text 1* and 2, both 2021. At first glance, they appeared to be found objects, comprising long swaths of mottled fabric stretched taut from the wall and floor, respectively. These works were reminiscent of Pollock's *Lazy* (1950), a work with a similar composition of fabric stretched over a wall and floor. The artist's work is a 2010s-era take on the modernist tradition of the "found object" or "ready-made." Unlike Pollock's work, which was a commercial, and mainstream success, Reichek's complicated and clever brand of shade—a "twisting"



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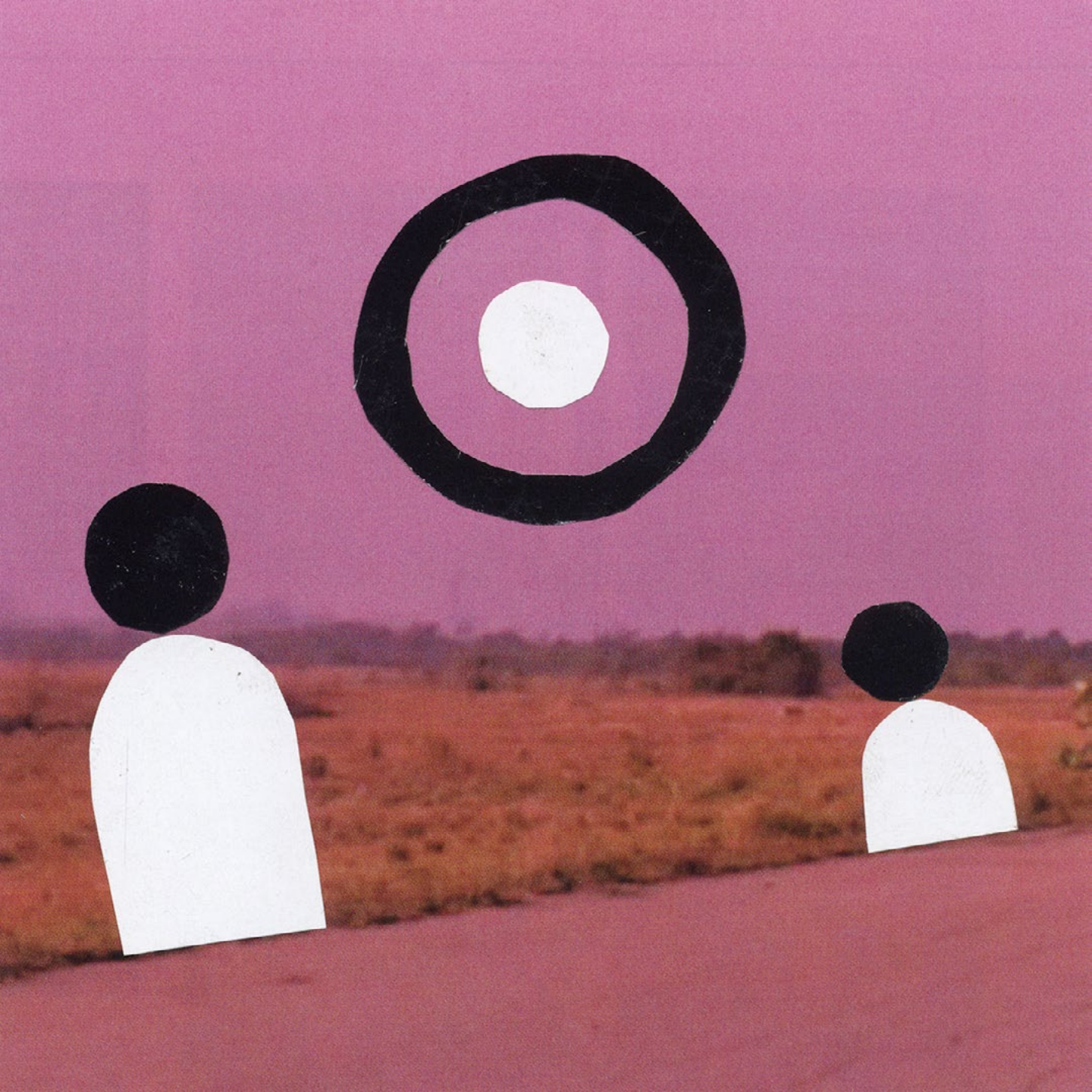


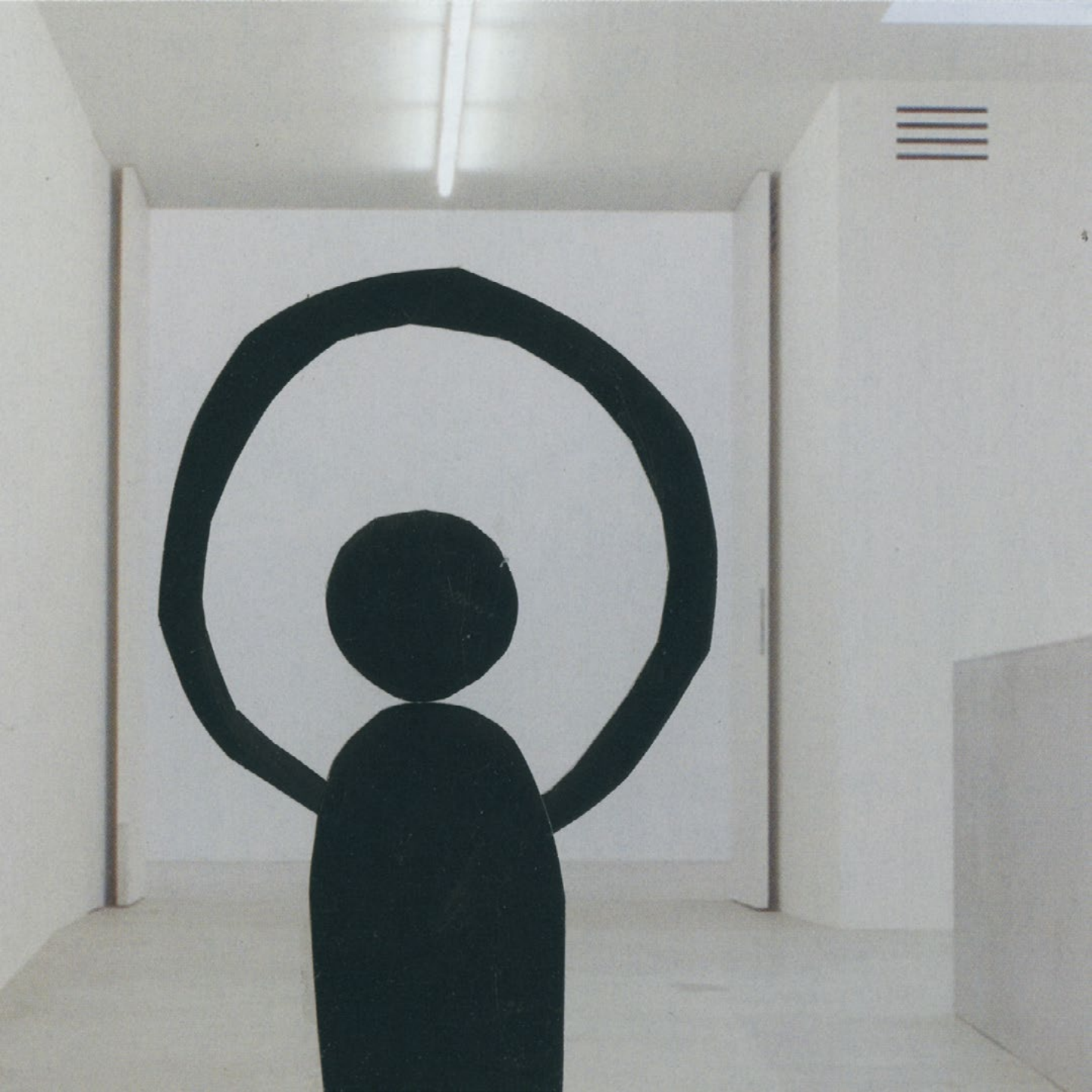
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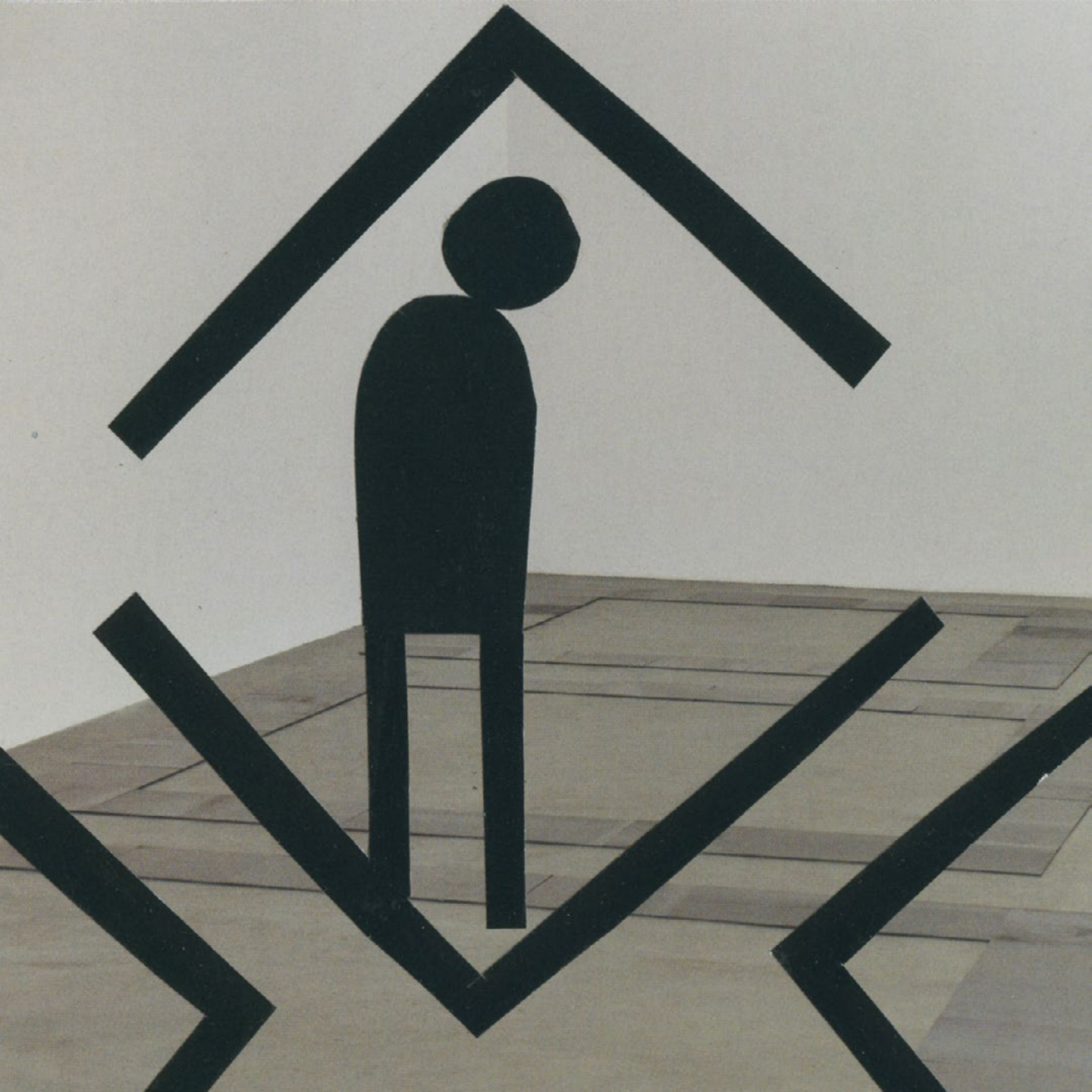
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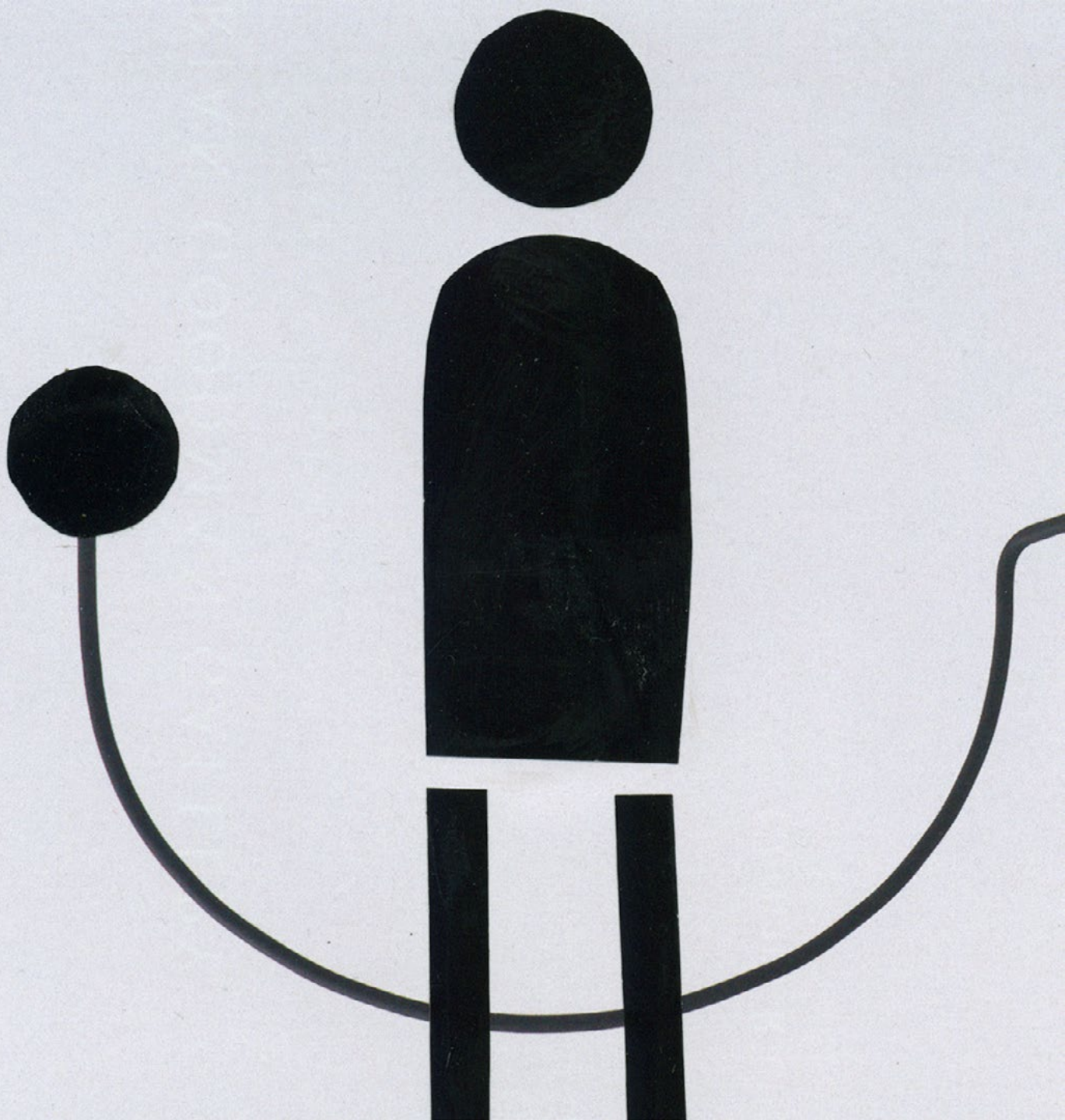
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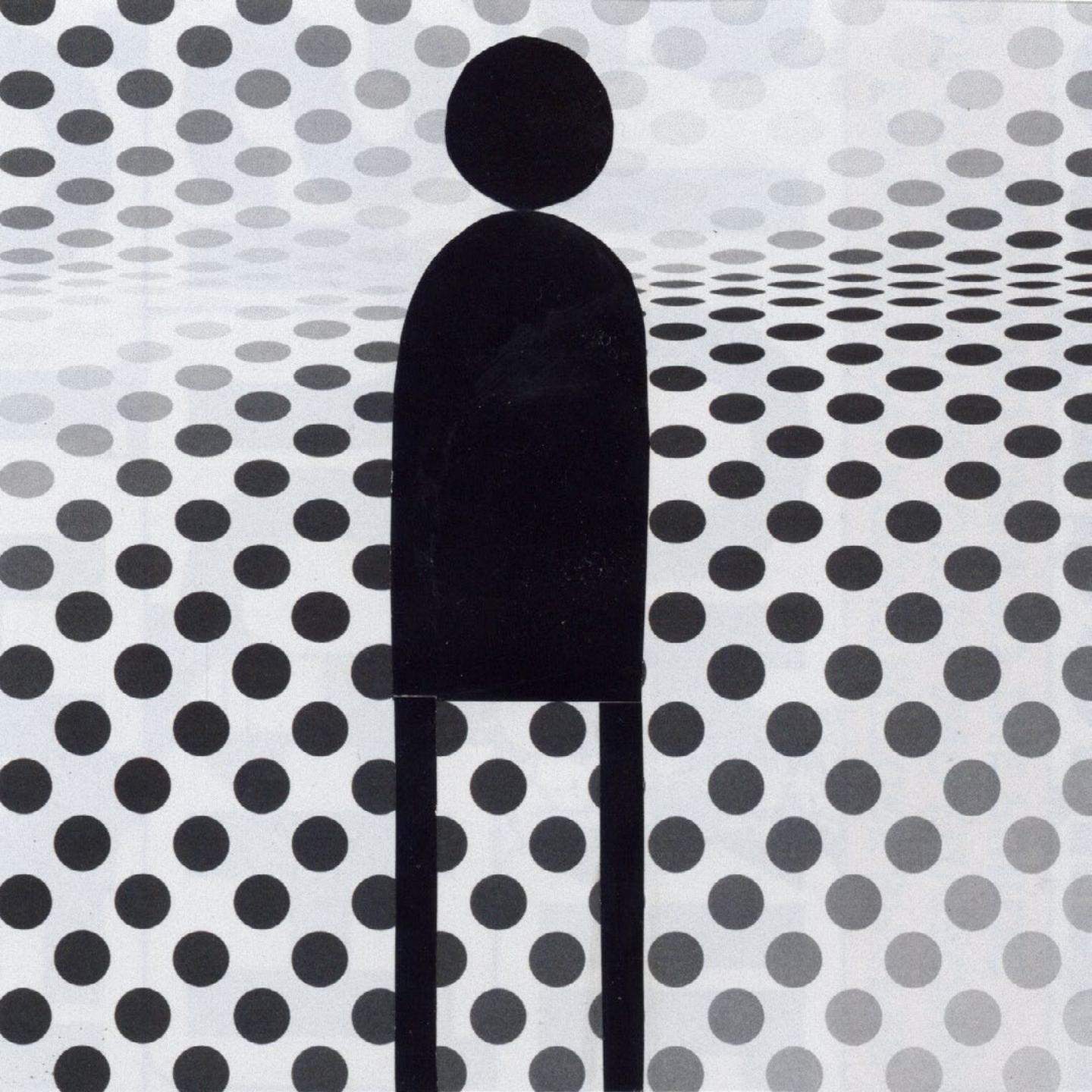
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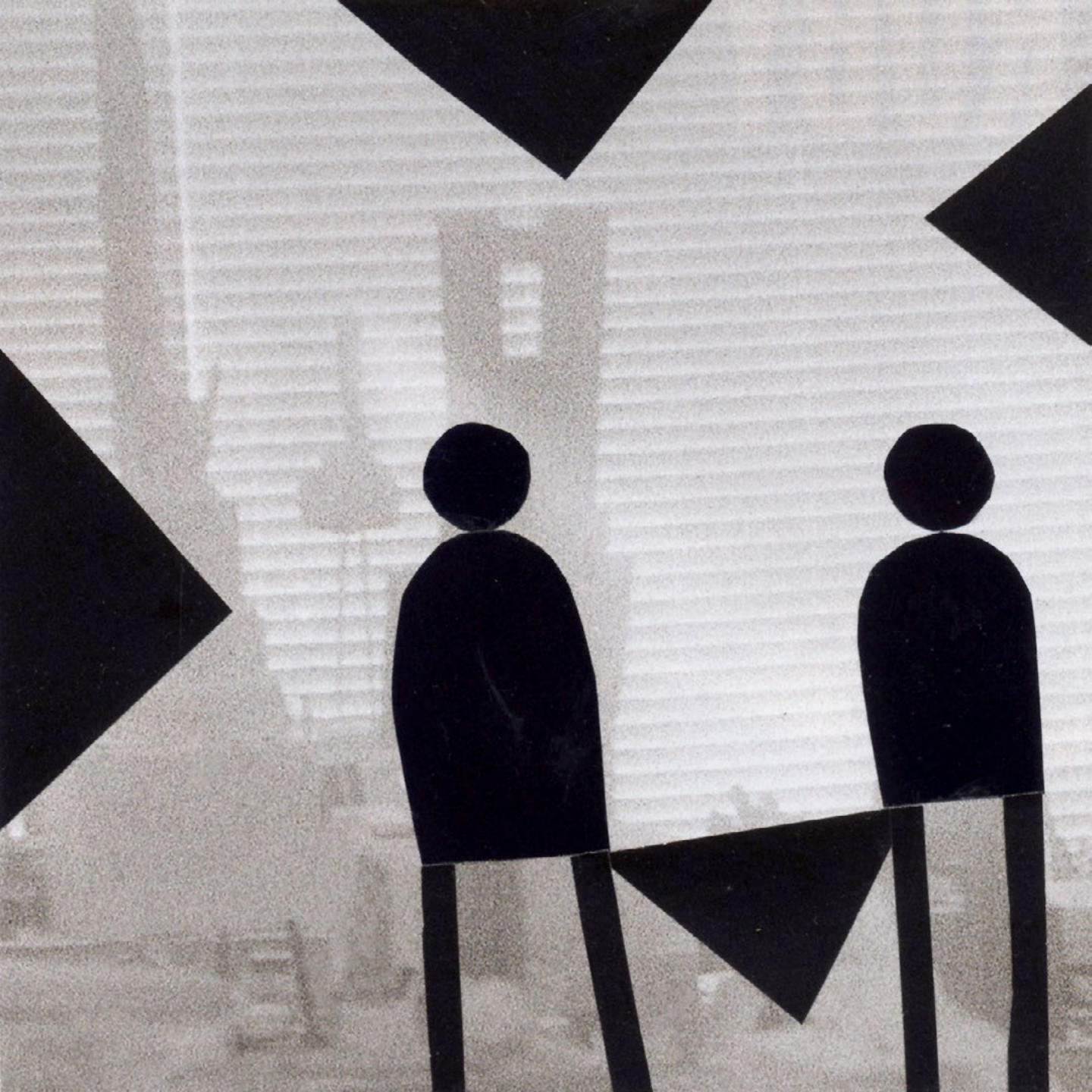




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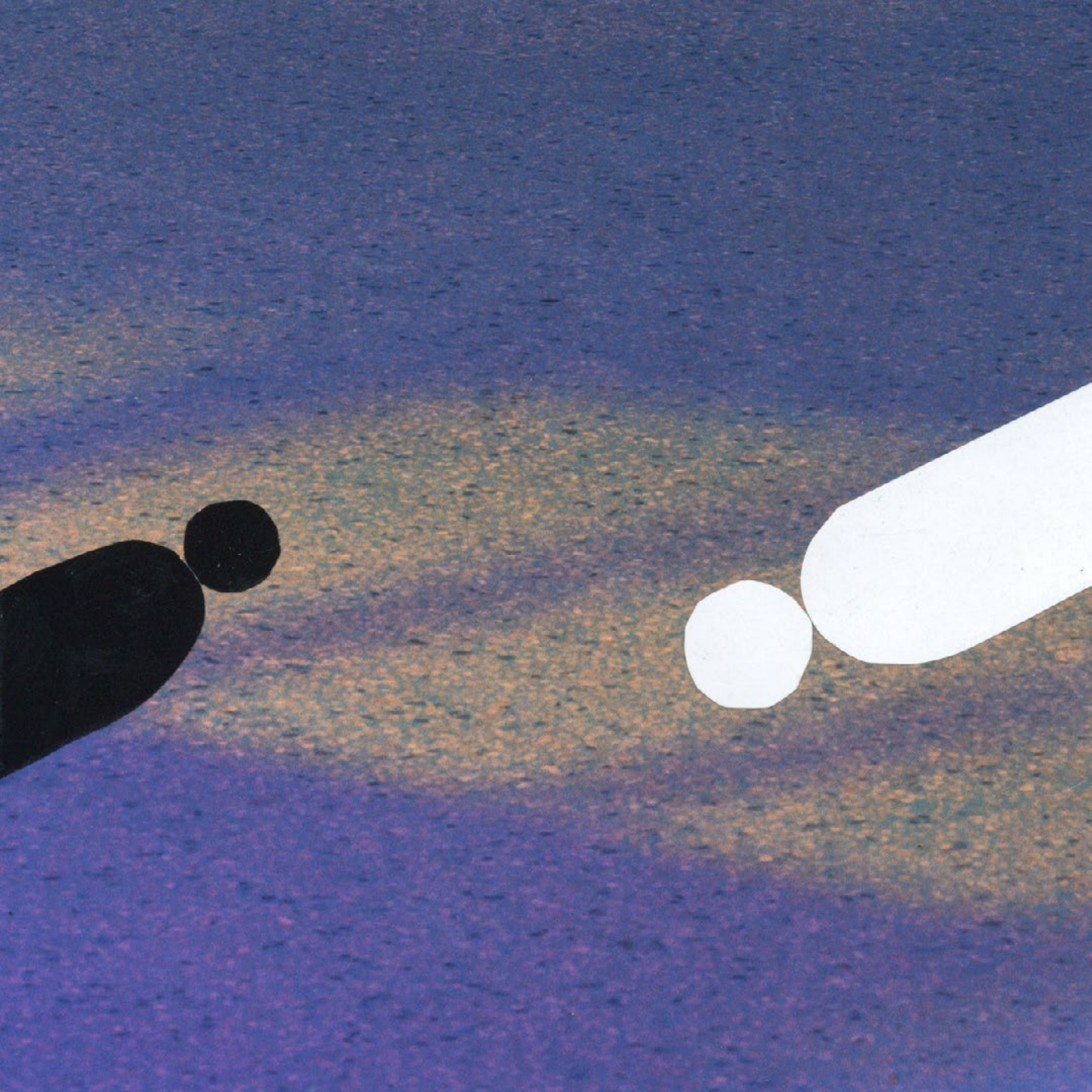
and genetic engineering was but a ma  
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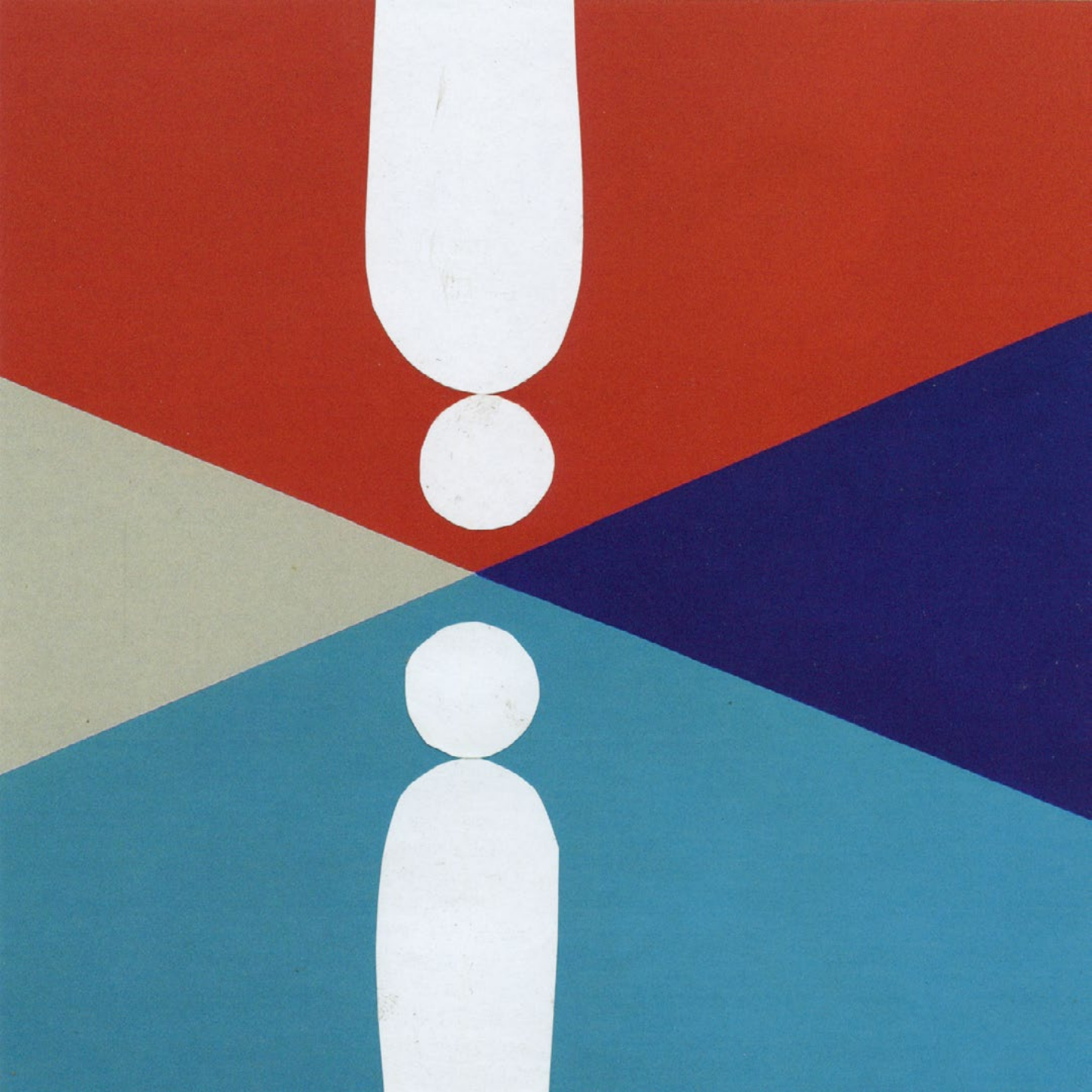




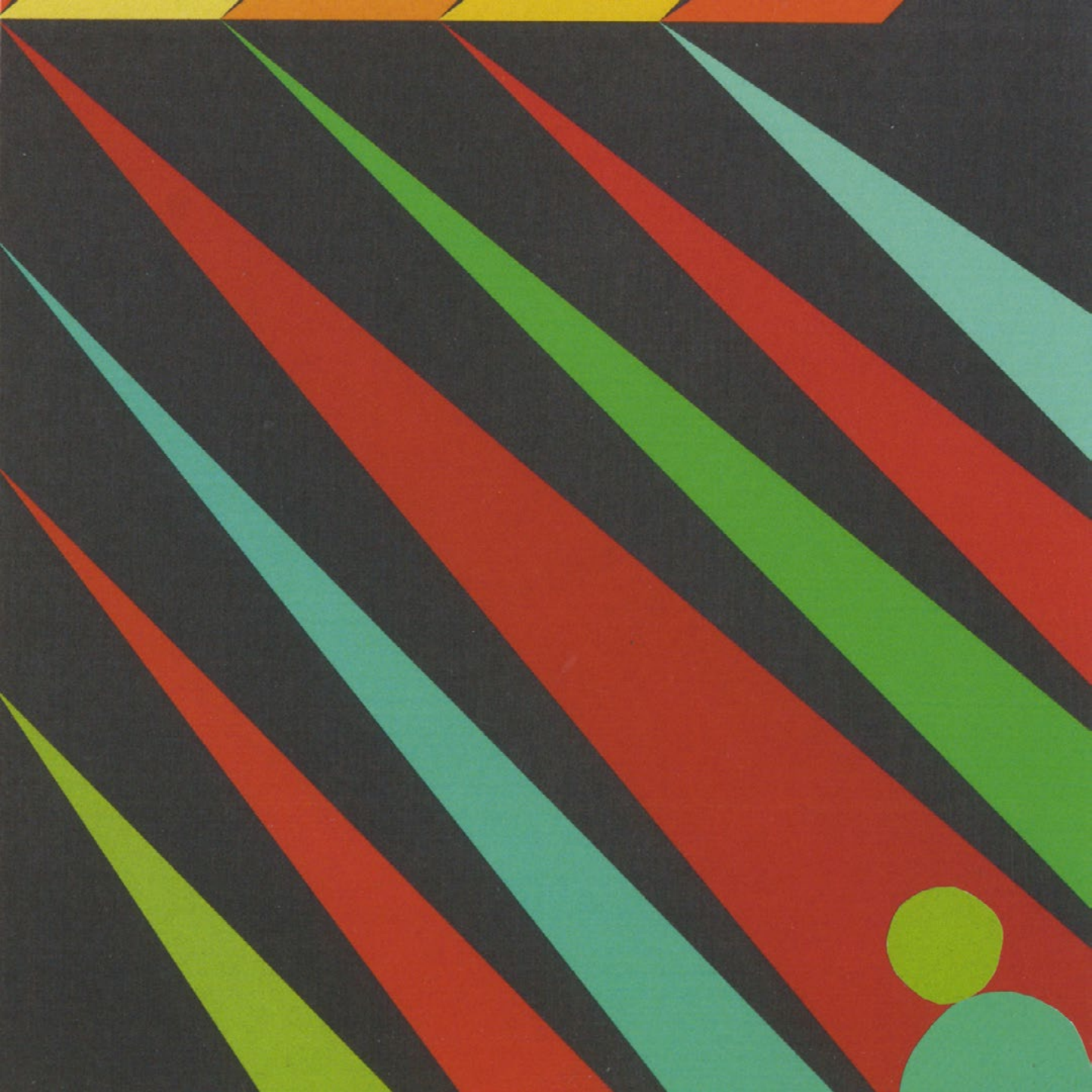


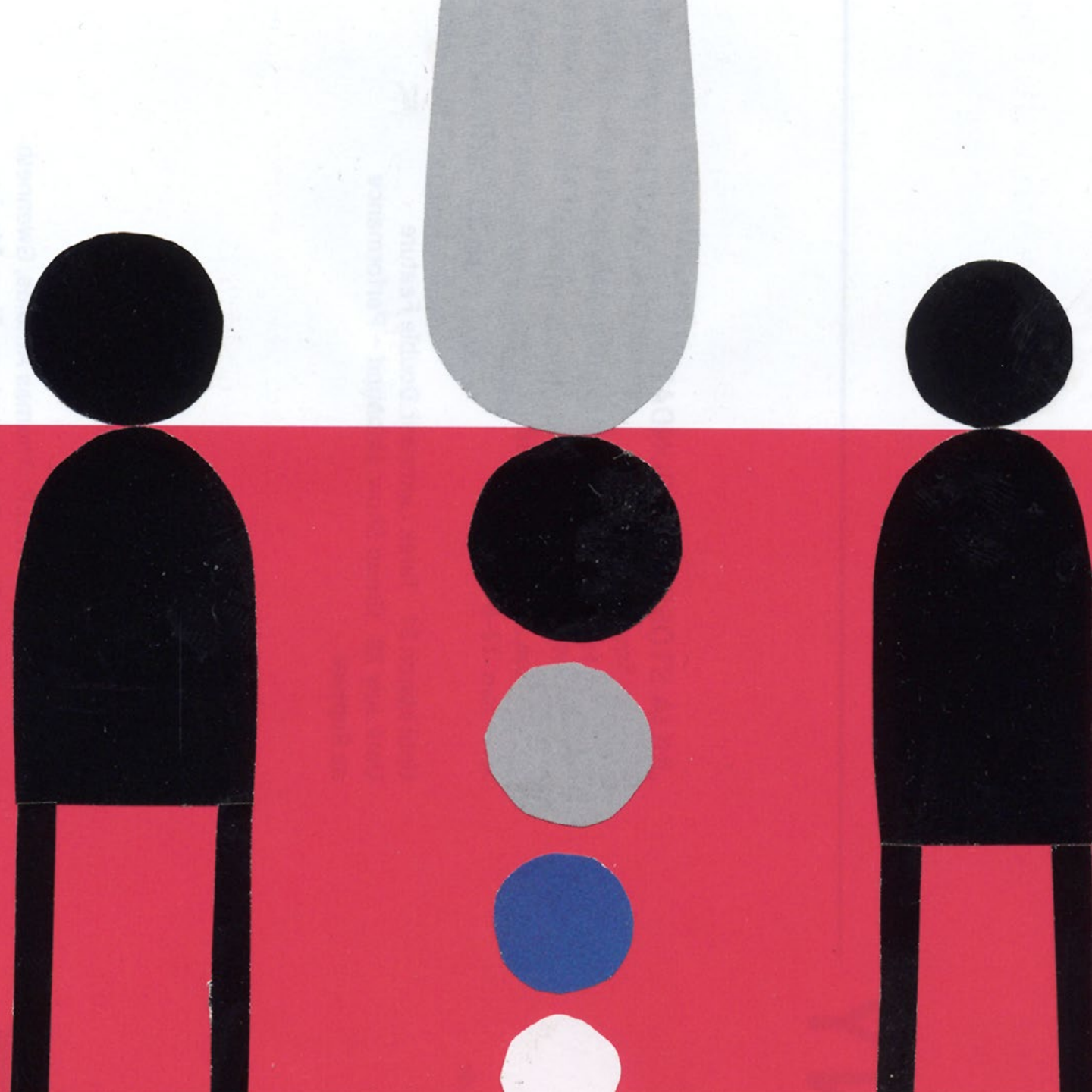


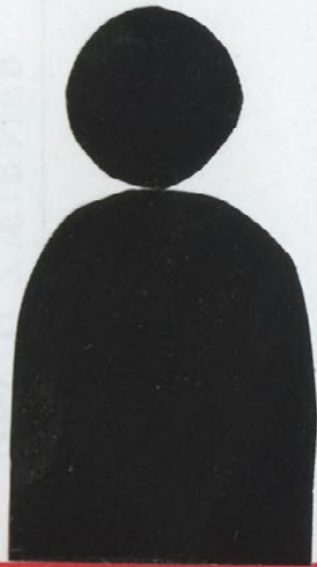
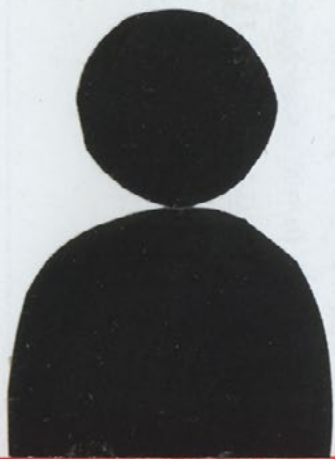


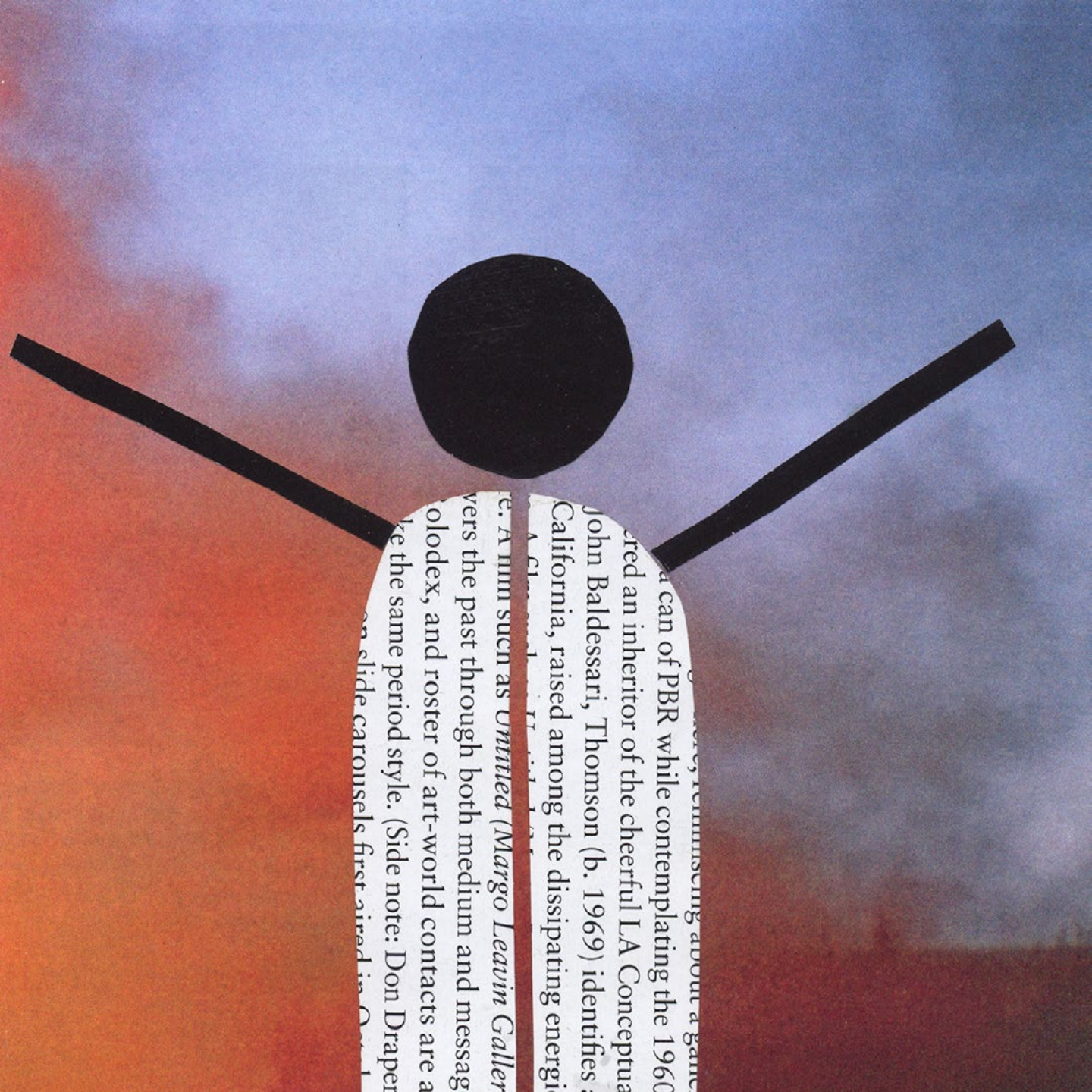









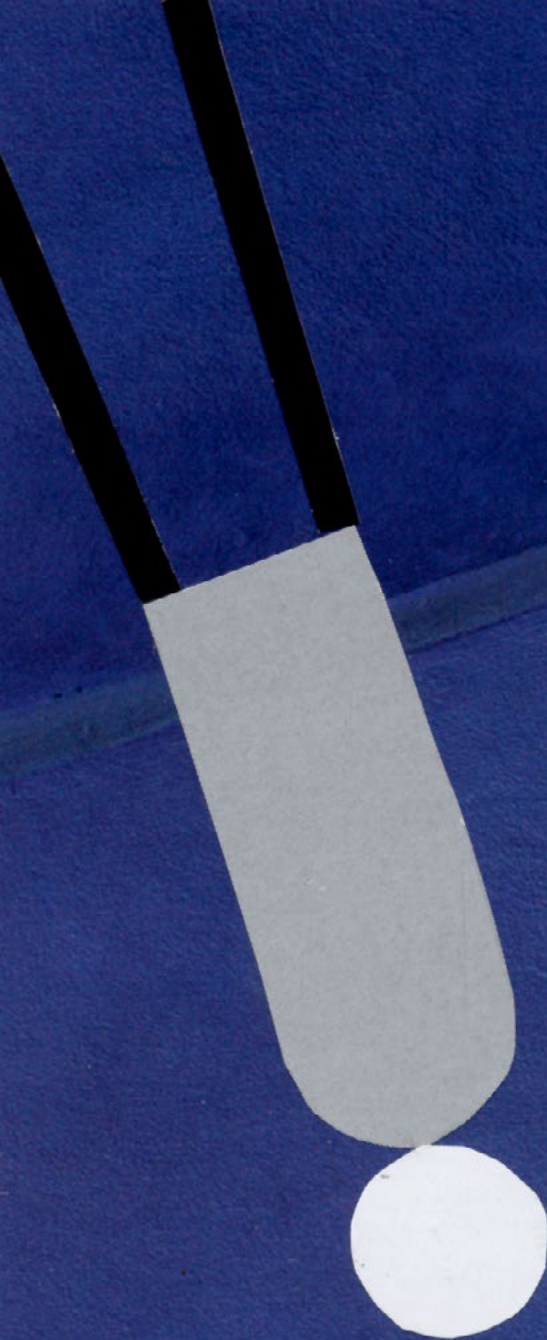




...can of PBR while contemplating the 1960  
...erred an inheritor of the cheerful LA Conceptual  
John Baldessari, Thomson (b. 1969) identifies:  
California, raised among the dissipating energi  
A  
...e. A firm such as *Untitled* (Margo Leavin Galler  
...vers the past through both medium and messag  
...olodex, and roster of art-world contacts are a  
...ke the same period style. (Side note: Don Draper  
...a slide carousels first aired in Oct 1



nd the gallery was pre  
empty, as were the galle  
nearby art mall, Minnes  
project. I first encounte  
nan Leeson's work a coup  
go in a group show at Nev  
arts, a seminal San Fran  
profit gallery that closed  
which featured documenta  
oberta Breitmöre proje  
8, in which she lived at  
istence as the invente  
oberta. The event wa  
had to battle you  
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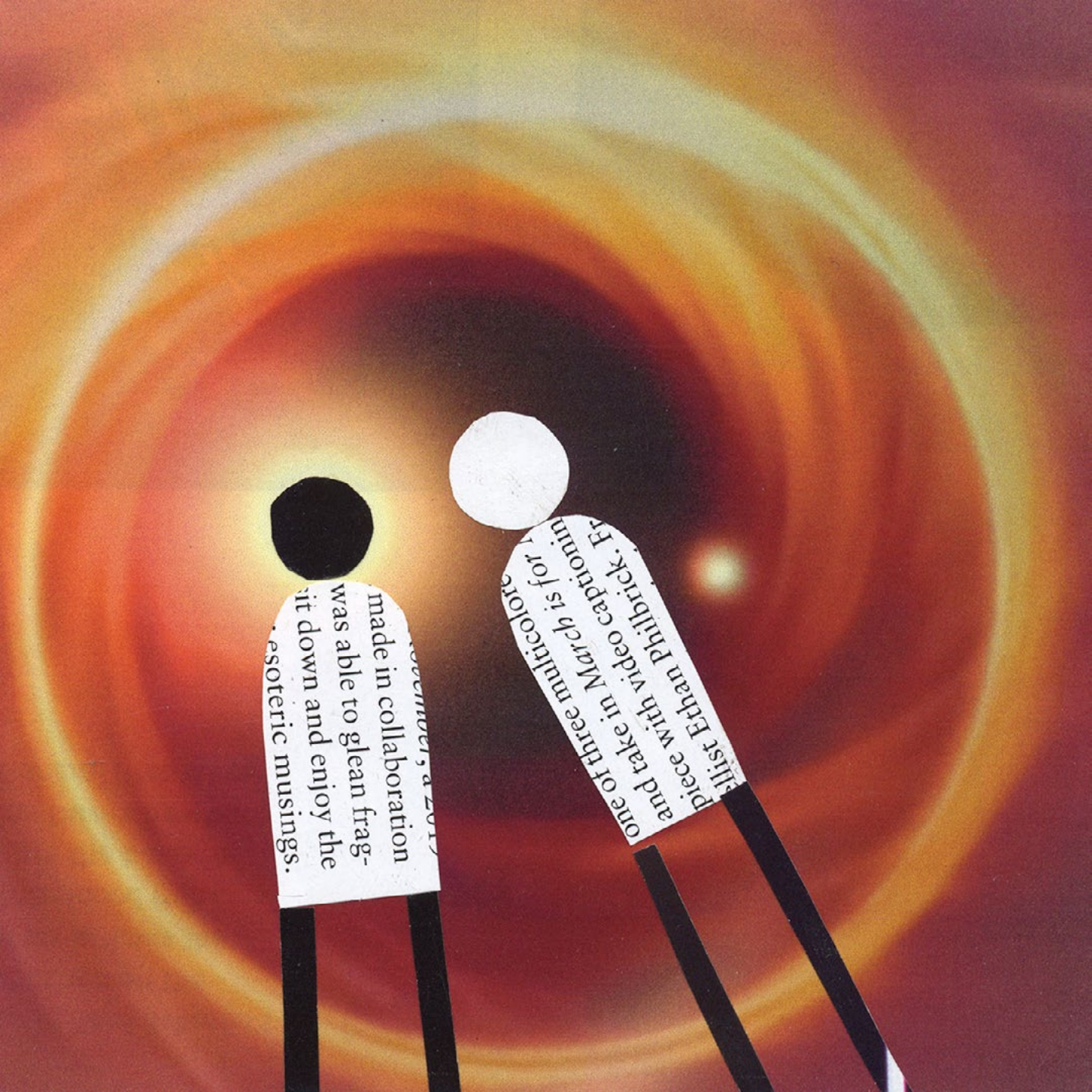


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...th but are m  
...verted, lik

...e exhibition opens w  
...shapen clinker bricks Lu salvaged d  
Francisco waste-management provid  
...rions of Chinatown's oldest buildings to  
the aftermath of the 1906 earthquak  
...community rapidly rebuilt the neigh  
...developers closed in. Since 2011, L

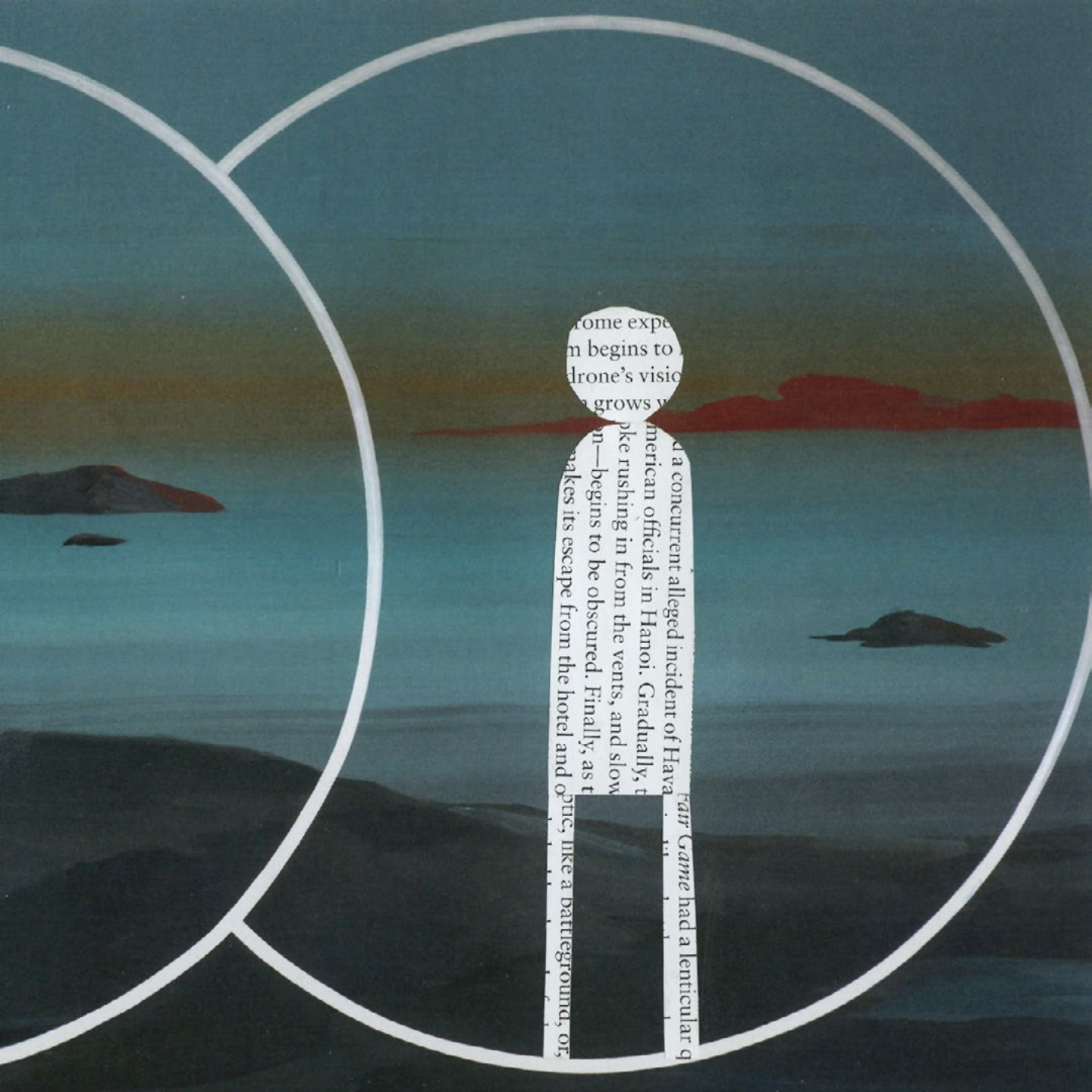
...ent cultural hybridity a  
...Scattered among the d





made in collaboration  
was able to glean frag-  
sit down and enjoy the  
esoteric musings.

one of three multicolored  
and take in March is for  
piece with video captioning  
and take in March is for  
Ellist-Ethan Philbrick. Fr



...ome exper  
...m begins to  
...drone's visio  
...grows w  
...a concurrent alleged incident of Hava  
...merican officials in Hanoi. Gradually, t  
...ke rushing in from the vents, and slow  
...n—begins to be obscured. Finally, as t  
...akes its escape from the hotel and OTC, like a battleground, or,  
...Fair Game had a lenticular q



ation. I  
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ation, this sc  
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of counterintelligence. In the series first shown in that exhibition the artist while exposing herself to Havana syndrome, accompanied

labor that is obscured in such

r been found. Condensed in bringing together multiple strands



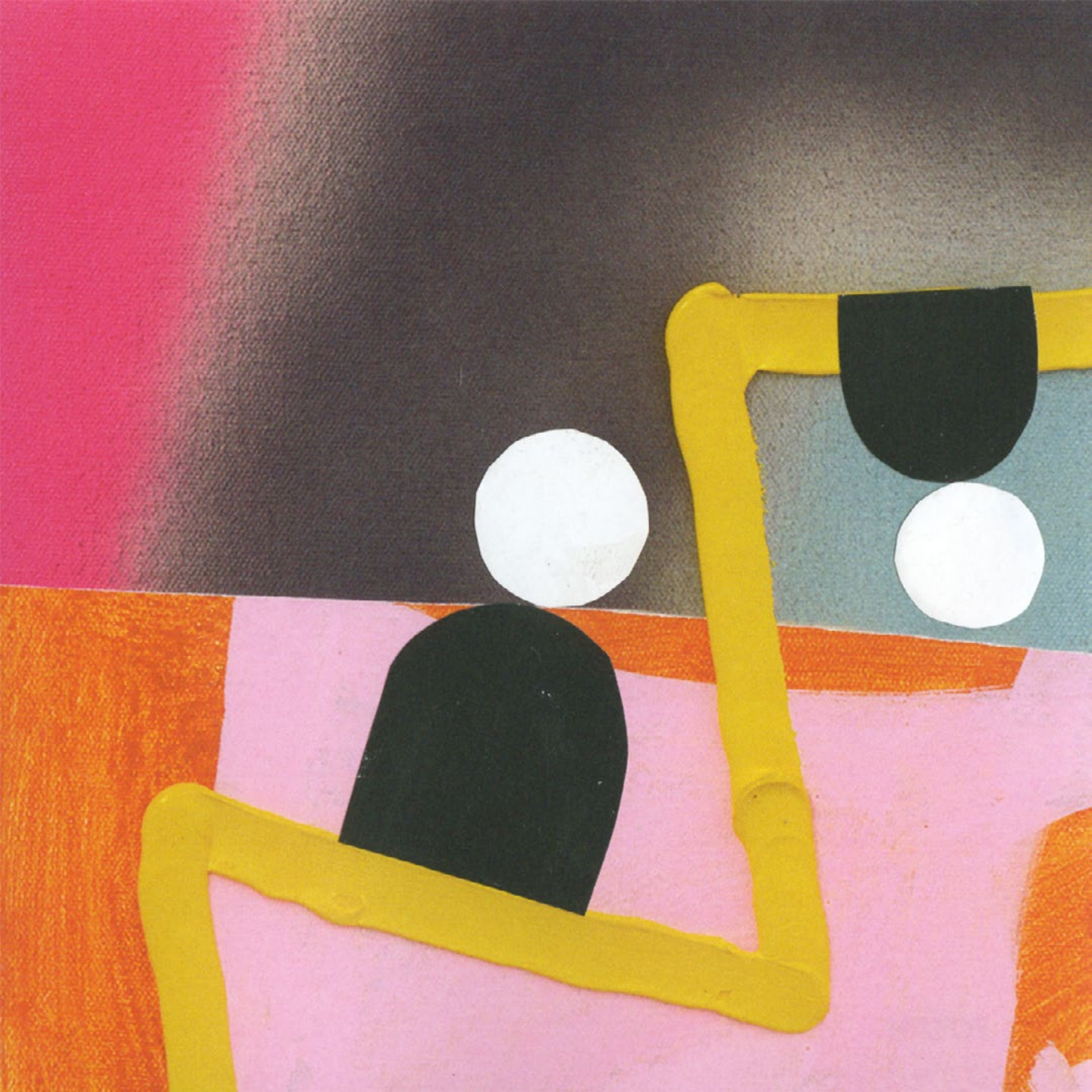


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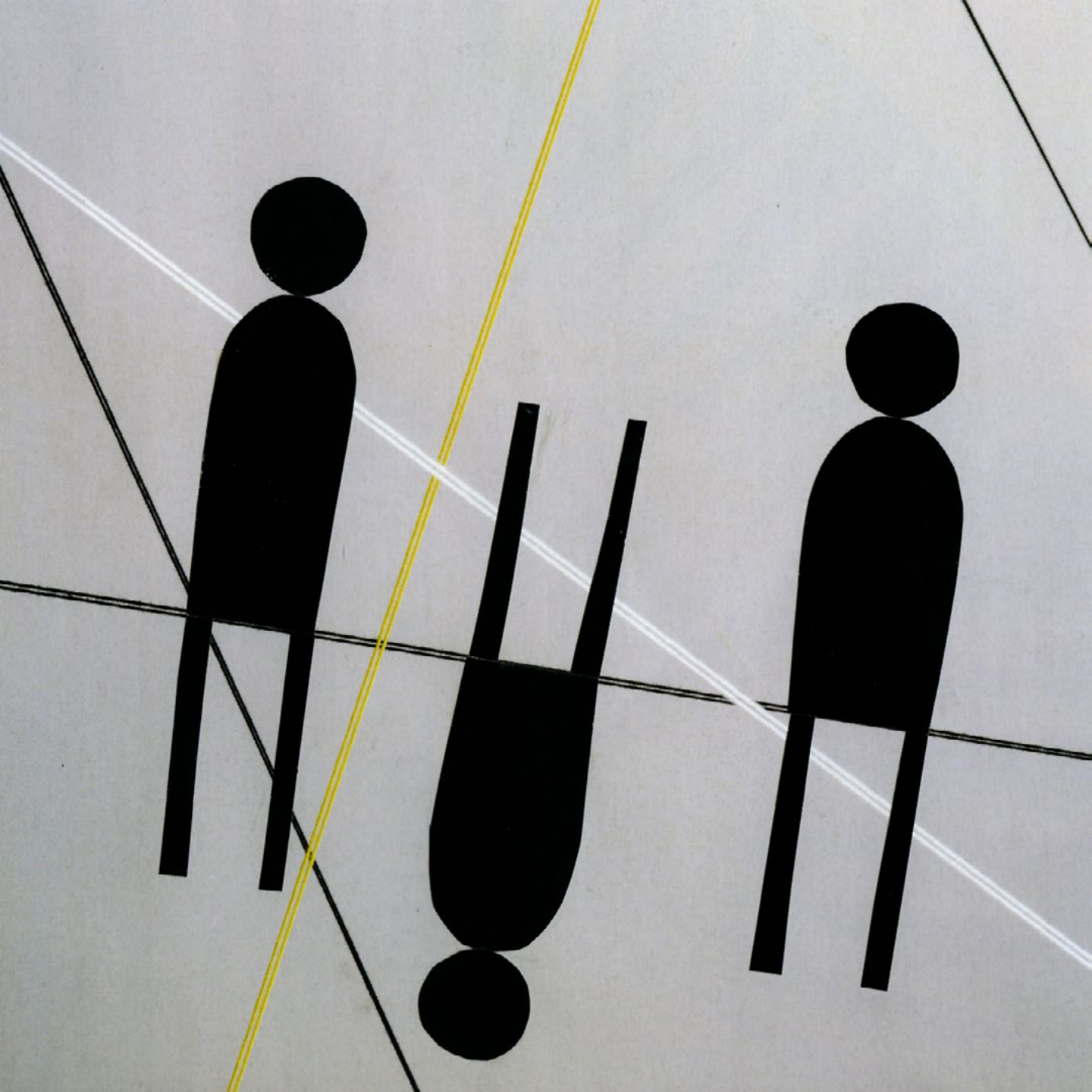
akdown rather than a mutual

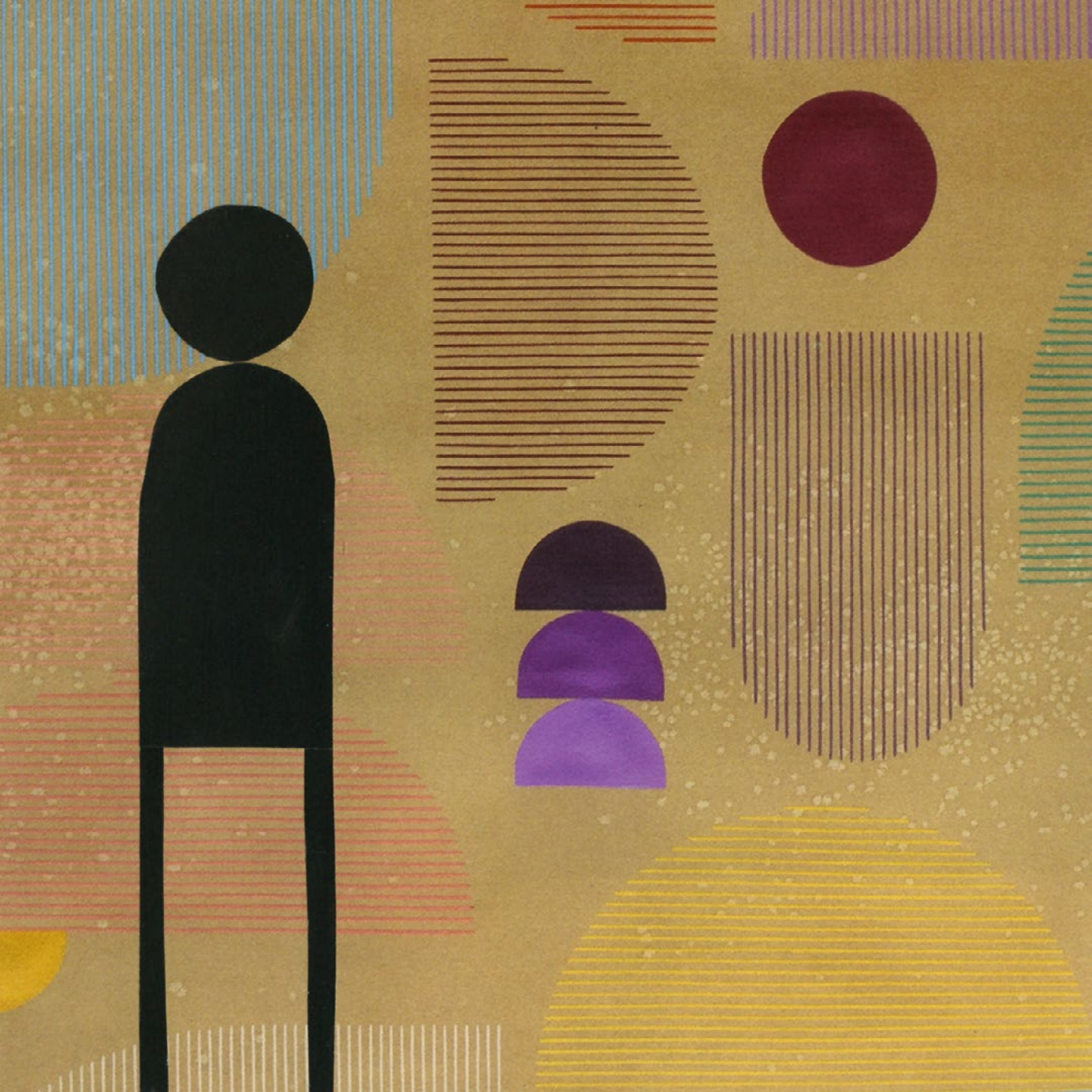




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grapher's tool  
which traveled  
Ottawa, seven

ward fragments of writing to drift in a room painted the color of  
ghosts. What hangs over all the fragments is a sense of  
about where language comes from, an utterance. This notion takes on more  
from Los Angeles: A Portrait







pointing to larger issues in  
sicco's struggling art scene  
just before going to  
with Kevin was part of his  
posed was yet another form  
an artist obsessed with personas.  
er willingness to be vulnerable  
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