

Egyptian sculptures, medieval Madonna figures, the mystic artwork of Hilma Af Klint and Mondrian's neo-plasticism. Dense and lovely, there is a component of the sensual as well, both in terms of the floral motifs and the beautiful female faces and forms. It is perhaps most overt in "Sentinel Spring," in which beams of light emanate from the breasts of this full-body female image, which depicts her with twin, profiled heads, and a glowing rainbow depiction of her genitalia. The bold color and execution cause these ornate, patterned and lovely works to vibrate from the gallery walls (Denk Gallery, Downtown).

Michael Shaw/Genie Davis

Sherry Karver is a chronicler of humanity, both visually and through the intricate text that she writes onto her photo-collages. Looking at her depictions of crowd scenes, created with photography, painting, digital alteration and resin, and spending time reading her detailed texts, revealing the presumed inner thoughts of her characters, can feel deliciously voyeuristic. Karver, who titles this exhibition "True Story" is also a traveler and people watcher, spending long hours in train stations, shopping centers and museums throughout the U.S. and foreign capitals. While observing crowds of often self-obsessed individuals, she takes black and white photos of them, which become primary source material. She alters the photos, adding color, details and shadows, and blurring some images. She then overlays detailed, handwritten texts onto the individuals' bodies, revealing their supposed inner thoughts. Onto a portrayal of a middle aged man in "Mystic Moments," the text reads, "Still dreams of



Sherry Karver, "Revolving Door I," 2017, photo images, oil and resin surface on wood panel, 24 x 20", is currently on view at Greenwood.

riding in the Rose Bowl parade, learning Italian, going swimming with dolphins and finding his soulmate someday." The text superimposed onto a young woman in the same piece reads, "College student majoring in anything her parents disapprove of, decided to rebel after being voted most likely to live in the suburbs. Now only dates tough guys with tattoos..."

Karver mounts the completed, enhanced photos onto panel, and laboriously adds resin, giving them a glossy, reflective surface that enables us to see ourselves in the collages. When drawn into work, with titles, "Like There's No Tomorrow," "Mingling in the Light," "At the Edge of Perception," "Revolving Door" and "Introspection," we are naturally enticed to read these characters' inner thoughts. These encompass and activate a range of emotions, including longing, hoping, regretting and embracing (Sue Greenwood Fine Art, Orange County).

Liz Goldner

The pioneering mind of 20th

David Bowen, "Infrared Drawing Device," 2003, four infrared sensors, charcoal, aluminum, wire, plastic, electronics, dimensions variable, is currently on view at UC Irvine.



century composer John Cage is the impetus for **“Drawn from a Score.”** His use of chance and inconsistency led to inventive music, and non standard perceptions, connecting disparate thoughts of distinct disciplines. Based on coding — original instructions — in technology, music, science and art, the displays bubble over with possibilities once never perceived, now believable and real. Filling in information gaps, the takeaway is that disparate perceptions can expand and connect, becoming a unification of knowledge. The twenty artists here reveal an amazing range of experimentations — use plotters, punch cards, FORTRAN to contemporary computer programming, lighting, sound and more.

Alison Knowles presents a poetry machine, *“A House of Dust”* (1967). A dot-matrix printer prints continuous computer-generated poetry. It spawns nonsensical words that randomly produces rubbish, intelligent, humorous, or eloquent poetic expressions. David Bowen conjures one of the hits of the show, an *“Infrared Drawing Device”* (2003) sensors that allow a human hand, not touching paper or charcoal, to make random drawings based on hand motions in the air. Sol LeWitt’s *“Wall Drawing 76”* (1971) was reproduced by UCI students. On a large white wall, meticulous and close vertical lines of various lengths are drawn with black graphite. Known for his Minimal and Conceptual explorations, the work conveys LeWitt’s idea to allow others to execute his creative process. Shirley Shor’s *“Landslide”* (2004) continually generates animated images projected downward onto a sandbox below. The piece speeds up time, conveying the beauty of a continuous changing topography. in *“Enough is Plenty”* (1969) Frederick Hammersley uses a punched card process to produce ink drawings on paper composed of complex shapes and patterns. This was one of the first computers designed to produce visual art. Lastly, *“Reunion”* (1968-2017) is a recreation of a collaboration between John Cage, Marcel Duchamp and Teeny Duchamp. An electronic musical chess board emits various



Claude Monet, *“Le Bassin des Nymphéas,”* 1904, oil on canvas, 34 5/8 x 36”, is currently on view at the San Diego Museum.

sounds as chess pieces are moved, taken away, or added. In this way, motion is choreographed and translated into an improvised musical score (UC Irvine, Beall Center for Art + Technology, Orange County).

Roberta Carasso

An intimate, low-lit setting is the perfect place to view three paintings by Impressionist master **Claude Monet**, each representing a different stage of the artist’s long career. The earliest, *“Haystacks at Chailly”* (1865), came towards the beginning of Monet’s career, and is thought to be the first of his many *“Haystacks.”* This small painting is a realistic depiction of a landscape by comparison to Monet’s classic Impressionist works. The gorgeous color palette, a range of blues, purples, pinks, yellows and blues light up the sky, while a range of greens, yellows and browns emerge from the ground as grass and fields with hills in the background. The haystack is a point of interest but not central to the composition, as was the case in Monet’s later haystack paintings. *“Eglise de Varengeville”* (1882) was, like most of Monet’s paintings, created outdoors on location. The coastal cliffs are viewed from below, and we see active and energized brushwork in several colors as the artist breaks down the rocks into sections of an array of whites, oranges, yellows, reds, browns and greens.

The latest among the three paint

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