

collective's creed is that Guerrilla Girls — women of all ages — take the names of dead women artists.

With its non-discriminatory spirit, the movement also includes artists of color. In one poster, a mock help wanted ad states, “Female African-American, Latina, Asian or Lesbian artists wanted for large summer group show in out of the way location. No honorarium. No sales.” Other posters poke fun at the belittled status of female artists. “The Advantages of Being a Woman Artist” lists the benefits as: “Working without the pressure of success; Knowing your career might pick up after you're eighty; Seeing your ideas live on in the work of others; Getting your picture in the art magazines wearing a gorilla suit” and several more. While a stark reminder of the still, if thirty years later less diminished status of female artists, this exhibition's humor and levity honor female creative power on a deeper level, defiant in the face of discrimination (Pomona College Museum of Art, Claremont).

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The exhibition “**Play: In Three Acts**,” curated by David Familian, reinforces the importance of play — that essential educational tool of childhood — as a vehicle for discovery in adult life. Artists Joe McKay, David Rokeby and Nina Weisman each create an interactive micro-environment imbedded with its own internal rules and logic. No two experiences of this exhibition will be identical, with gallery goers each “painting” their own soundscapes through a unique series of movements and gestures.

Former dancer Weisman explores what cognitive scientists and neurologists label “physical thinking,” the ways in which movements can shape our logical thought processes, in her installation “Body Envelope” (2012 to present). We enter into a web of dangling tentacle-like sensors, and as we shift our bodies through the space the sensors activate sound clips, creating a mash-up ranging from the buzz of machinery to music that feels distant and nostalgic, as though it's emanating from another room. McKay's “Light Wave” (2013) is a thrilling ping-pong-like game in which opponents bang soft hammers to light up a row of antique lights. Rokeby's “Dark Matter” (2010) is an almost pitch-black



Guerrilla Girls, “How to enjoy the battle of the sexes” (detail), 1996, is currently on view at Pomona College.

room. Moving through the space activates infrared sensitive video cameras, triggering a soundscape of noises such as smashing ice and bursting flames.

While interactive sound-based exhibitions can sometimes feel cumbersome, resulting in artwork that's overly weighed down by its technical nature, one can move through “Play: In Three Acts” in a way that feels organic. Blurring the lines between participants and creators, the exhibition inspires surprising interactivity that reconnecting you with your inner child (UC Irvine, Beall Center, Orange County).

Lizzy Hill

Suzy Barnard's pale blue and green abstract paintings suggest tranquil vistas, fields or scenes of the sea meeting the sky. Her multiple applications of paint shine through, evoking Gerhard Richter, known for using large squeegees to apply paint. Barnard's “Chartreuse Shift,” a 16 x 84 inch horizontal landscape, combines large ships with sky, ocean and even a few small boats. This seems to have sprung from the artist's meditative vision, enhanced by her labor intensive method of applying paint. **Marina Moevs'** representational paintings of bodies of water, rocks, tress and atmospheric conditions, the latter in her three “Fog” pieces, put her application of paint with her fingers on display, resulting in a soft striated effect. These paintings evoke light shimmering on water and cloud formations that are so dense, they become mirrors of the environment. “River IV” combines idealism with surrealism, as the body of water flanked by trees and rocks seems to envelope the house and sky in the distance. **Carol Pierce's** paintings reflect the elements, fire, water, air and earth, with an emphasis on fire. “Desert Fire #4” has dra-