

the ordinary. It is enriched by a host of topical references with added symbolic meaning, starting with the most foreground object, a palm trunk that bisects the house and the composition. It calls to mind John Baldessari's "Wrong." That image is closely associated with the rise of Conceptualist art. This one returns the classical triangle both in terms of the surface of the composition and how it recedes into the visual space. The bungalow is viewed at not quite a 45 degree angle, the corners of the light blue residential box pushing the eye forward to regard the yellow fire hydrant. A hose sprinkler on the lawn forms a halo to the right of the foreground, and a globe-shaped lawn ornament completes the trio. Three massive palms jut above the roofline forming visual fireworks horizontally across the golden sky, whose more natural blue color resides in the structure below. Two more distant palms complement the variety of their cropped sister in the foreground. And the now extinct TV antennas' sharp, thin lines balance between those palms and the cracks in the surface introduced by the artist to make it all feel old. One thing keeps leading to another and to another. The longer you stick with it the more it all begins to swirl. This is not one of Turner's maelstroms, but don't be fooled into regarding this as laid back California. Tranquility is not what's being sold.

What Ginder succeeds in doing is to relate our — his own — recent past with a far older historical recall, to feel its depth and the cycle of repetition. "Luminous Corner" and "Ornelia" extend the timeline back around 500 years, but "Bird" and "Red" extend it back to the Greeks and Romans and beyond. What Ginder refers to as "Mudlarks" quote from found shards of pottery that may be ancient or comparatively recent. Knowing the age of what, for example, becomes his own "Bloom and Yellow" is quite beside the point. He enlarges these into something new merely by virtue of the change in scale. More interestingly he sets off a reverberation of time between the present and an imagined past. These are not precious objects, though there is a strong whiff of that, so much as visual prompts that make you wistful for a past that you are responsible for filling

in and from which you keep returning.

Ginder's body of work is thus not really an exercise in association, but recovery. We lose something, we recover it. History and archeology form a tight bond and Ginder makes it tighter.

Bill Lasarow

CAROL ES

(Shulamit Gallery, Venice) For her current exhibition self-taught artist Carol Es brings together a series of mixed-media collage works and a series of paintings titled "Abstracted Desert Landscapes." These two-dimensional works display many of the stylistic characteristics that the Los Angeles-based artist has developed over the course of her career: dark rough outlines, pre-printed fabrics, a penchant for bright colors formed into uneven shapes with occasional drips running down the picture plane. The artist's patchwork techniques are rooted in the experiences of her troubled childhood, which included working long hours with her brother cutting patterns for her father, who worked in the garment manufacturing industry. She has described her art as rooted in cathartic experience meant to transform painful memories into a more positive and meditative experience of the present.

The artist calls the combined series "The Exodus Project" because it came out of a meditative 10-day journey in Joshua Tree National Park during which she explored her Christian/Jewish heritage, studied the Torah and the Kabbalah and, as the artist describes it, worked to move beyond her comfort zone. During her sojourn to the desert, Es created sketches, notes, photographs



Carol Es, "Unexpected," 2014, oil on gesso board, 20 x 24".

and DV cam footage documenting her experience. A selection find their way into the exhibition, pinned to the interior of a yellow-and-white tent, which also contains a six-minute animated video. In a way, this multi-media installation is simply a surrogate for the artist. The compilation of materials documenting the Es' personal Exodus provides insight into the thought processes that lay behind the completed works on view.

The mixed-media works on birch panel are abstractions inspired by small houses spread out near the border of the west entrance of Joshua Tree. These pieces range in size from 10 by 10 to 36 by 36 inches. The images could not be described as representational, for very little beyond an old-fashioned TV antenna in "Sleep Lander," a telephone pole in "Round House" or two slightly diagonal brushstrokes depicting the roof line in "Sky House" suggest "house" to the viewer. Instead, the homes are comprised of those trademark patches of fabric and roughly painted irregular shapes stacked on top of one another. Far from being realistic images, these are abstract portraits, with the colors and prints suggesting the interior life of those who live in these remote dwellings.

The paintings are based on photographs taken by the artist of the national park's unique landscape. Es then transforms the environment with her Crayola®-hued color palette, childlike simplification of the scenery and the insertion of imagined elements ranging from spaceships to playground equipment to symbols, and cymbals, with autobiographic associations. In "Drum Lab" an abandoned drum set sits in the open desert. A Bert-like finger puppet sits atop the clutch of the hi-hat cymbal, staring directly out at the viewer. It's an image that provides a surreal element of comic relief. The throne seems to point into the distance, suggesting that perhaps its recent occupant has journeyed out of our view and into the vast desert, embarking on — as the exhibition titled suggests — an exodus. It is worthwhile noting that the artist started playing the drums at age 11. She later recorded and toured in bands for many years. The drum set, therefore, acts much like the signifier of the "empty chair," suggesting the presence of the artist, even while she is absent.

"Ladder to Dad" evokes nostalgia

for the past through the addition of a hobbyhorse and hobby "frog" in the desertscape, while in the background a kelly-green ladder extends beyond the limits of the picture plane, connecting the heaven and earthly realms. The rocks of the desert are re-imagined in tones of pinks, yellows, grays, browns and magentas, resembling a makeshift quilt. Taken alone, this work can be seen as the artist's personal meditation on the loss of her parents. Collectively, however, the exhibition, curated by Anne Hromadka, celebrates the imagination and signals a transition for the artist from "going back" to "going out." In the artist's words: "My past led me to seek refuge into the desert; however, it was my future that I followed home."

Molly Enholm

SHARON FEDER

(George Billis Gallery, Culver City) Denver-born artist Sharon Feder has the ability to metamorphose the banal into the extraordinary. The objects in her paintings give the impression to be more than, say, rail tracks, telephone poles, power lines or buildings to provide shelter or work space. They are like skeletons, providing evidence of the core structure of the energy of the people who designed and relied on them. Feder regards all of this at something of a distance, as objects representing our cultural heritage and civilization. Her paintings, mostly created by applying color on top of a red and brown-toned underpainting via brush and palette knife, also depict nature's interaction with the made environment, such as the sun reflecting off buildings, causing different atmospheres, in contrast with how human beings create energies through our pure being, or what Hegel refers to as "Dasein." One can't miss Norman Lundin's influence, under whom Feder studied at University of Washington in Seattle, on her exploration of light and shadows and the search for resulting geometric forms.

Alternatively Feder's paintings can offer a place of calm, or insinuate the tension within the human psyche. "By learning to appreciate what may