

KANTOR GALLERY

PRESS

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Mottled Constellations: Shane Guffogg's eight abstract paintings

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at Kantor Gallery are based on images borrowed from a commercial airport's radar screen during its busiest period of activity, when the risk of a deadly accident is highest and the need for alertness, accuracy and clear communication is greatest.

But you'd never know the source of these muddy abstractions by looking at them. Nothing high-tech, cartographic or precise appears in the murky blobs and indistinct splotches of paint the young, L.A.-based artist has poured and mixed with translucent layers of resin to make his cloudy images.

Guffogg's mottled constellations of stains, spills and droplets more closely resemble internal organs or vaguely anthropomorphic forms. Laid out in loosely symmetrical patterns, his compositions recall illustrations of diseased tissue

common to medical textbooks. A palette dominated by fleshy reds, veiny blues, corpuscular whites and the grayish browns of spoiled meat support this unsavory comparison.

But nothing really gels in Guffogg's undeveloped paintings. His four smaller works are his best, if only because they're the least overblown.

On an intimate scale (measuring in inches rather than in feet), Guffogg's abstractions possess some of the spontaneity of watercolors. On a large scale, however, his intentional accidents look careless, not carefree. Too slight to hold their own on large expanses of canvas, his enlarged, amorphous forms get lost on the wall.

■ *Kantor Gallery, 8642 Melrose Ave., Suite 100, West Hollywood, (310) 659-5388, through March 11.*

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