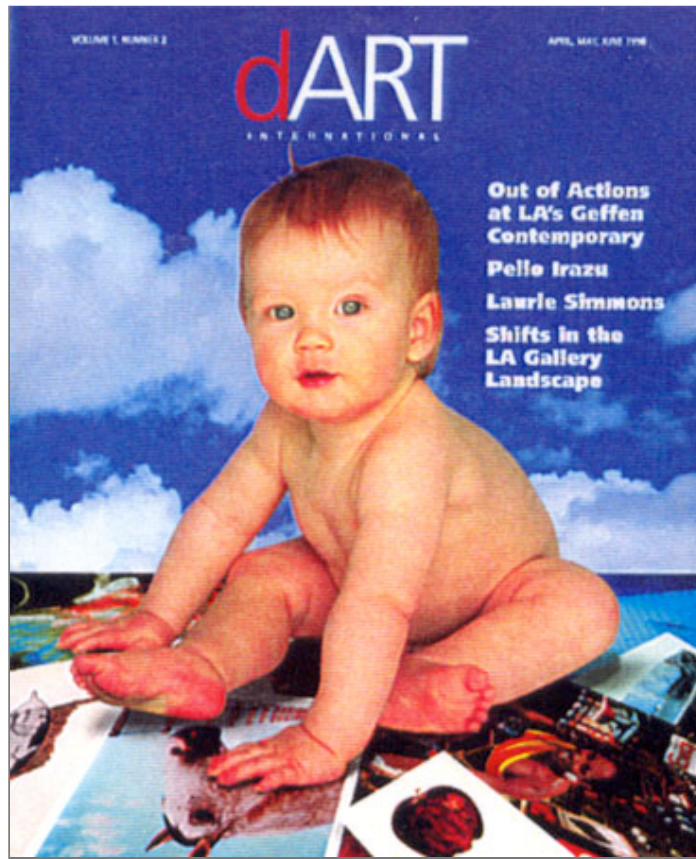
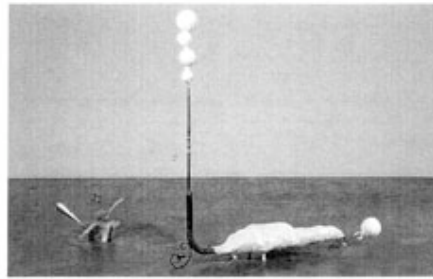


KANTOR GALLERY
PRESS



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Victor Estrada, *Pink Science and B-Logic*, installation detail. Mixed media, 26" x 41" x 24" and 73" x 72" x 15"

**Victor Estrada
at Shoshana Wayne**

How do forms convey meaning? One could say that Victor Estrada's *Pink Science* is about science and pinkness, or chaotic congealing. It might be the confusion that results when certain forms are combined.

B-Logic is coolness. It's Estrada's detachment in the face of cultural fracture. His work plays as a criticism of it. He muses, "This culture is concerned with essentialist puritan forms." Los Angeles is a cultural contradiction where demographics don't match cultural output. His own categories are kept ambiguous and the meanings



Marnie Weber, *The Unlovables (Reading Animals)*, 1997, installation detail

odd. He grafts found elements to his forms. Two dimensions flip into three. Experiment and accident are exemplified by painting mutating into sculpture.

What is the source of science fiction material? It's conjured up from somewhere. Genetic materials are spliced together. The results are unpredictable, like *Pink Science*.

**Marnie Weber
at Rosamund Felsen**

Marnie Weber wants to bond with nature. She goes about it by marrying Japanese poem with the American Southwest. The tips of her prickly desert cacti veritably burst with naked Japanese girls.

The impulse is distinctly animistic. In the paper collage *Discovery of Electricity*, five nudes stand erect against a stormy night sky. As slits of white light crackle, the women become primeval totems, conveying the powers of the universe into receptive flesh.

In an adjacent piece, *Night Blooming Cactus*, nudes writhe in the cactus. Plant, water, sky and cosmos are united in the pleasure

of the body, and the inanimate is no longer alien.

Every leaf on the *Tree of Life* sculpture in the corner of the gallery bears an image of a female pubis. Weber wants to say that by extolling sexuality, any associated guilt or shame is obliterated. The veil of separation is rent and union with nature is restored.

John Scanes at Kantor

A three-month working gig in Puerto Rico and a visit to the Virgin Islands gave the art of John Scanes a fresh kick. He was amazed at the burros wandering loose on the hills of the islands. The image stuck, and when he returned to Los Angeles he began hitching them to his paintings.

Delete the pack animal from the paintings and Scanes's art becomes essentially abstract. That's a clue to the donkey's utility. Scanes's impulse to figuration has a counterpart in Susan Rotherberg's horse paintings of the 1970s. In both cases the animals perform a duty: with Rotherberg, as formal pictorial organization, and with Scanes, as subject.

Each burro painting stubbornly confronts the viewer head-on, demanding acknowledgement. Once accepted, it becomes the task of the beast to carry the viewer through the work.



John Scanes, *Untitled*, oil on canvas

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