



“MORNING SWIM, ANDAMAN ISLANDS, INDIA,” 2012
Annette Bonnier, PHOTOGRAPH, 41" X 58" PHOTO: COURTESY MICHAEL KOHN GALLERY

morning, Rajan would walk to the beach. On two occasions, Bonnier followed him as he entered the water. Among the most captivating photographs in the series are her underwater images of Rajan swimming.

As Bonnier comments, the profound emotional resonance of the images derives from the elephants. “They are highly intelligent and emotional animals,” she says. In *Elephant in Forest Sunbeams, Andaman Islands, India* (2012) a lone elephant stands at the edge of a landscape dominated by huge trees blocking the sunlight, as if contemplating his place in the world. Bonnier’s images reflect what she describes as the unique dichotomy of Indian culture by which elephants are honored for being related to a Hindu god, while being subjected to terrible cruelty in captivity. This situation, as Bonnier says, “leaves the majestic animal in a unbearable situation that they have endured for too many years.”

—MEGAN ABRAHAMS

LOS ANGELES
Andrew Schoultz: “Cyclical Nature”
at Mark Moore Gallery

Four black and white paintings of primitive war helmets float on a wall painted floor to ceiling with orange and red stripes emanating from concentric squares (reminiscent of early Frank Stella work). Adjacent to the wall and placed throughout the room are four brightly-painted benches two of which appear to melt into the floor, as well as a free-standing sculpture of an angular infinity symbol painted red on one side and in striations of light to dark gray on the other. This work, entitled *Infinity Plaza*, is Andrew Schoultz’s place of respite; where representation meets abstraction, allowing for pause and reflection.

INSTALLATION VIEW OF “INFINITY PLAZA,” 2015
Andrew Schoultz
 PHOTO: COURTESY MARK MOORE GALLERY

The simplicity and sparseness of the helmets is a surprise. It is clear that in today’s battles, war helmets are superfluous. Yet in Schoultz’s depictions they remain solid and powerful protectors, lushly painted in varying tones of gray as if a paint-by-number template could be gleaned from a distance. Presented in contrast to densely packed paintings of imaginary worlds filled with battling figures and all seeing eyes entangled in a web of colorful shapes and patterns, they function as a foil or a frame, directing the eye towards the intricate frenzy. *Cataclysmic War Helmet* and *Floating in the Green* (both 2015) insist on close scrutiny. From a distance, a pattern emerges but it is the precision and exacting details that bring these works to life. *Floating in the Green*—cut up dollar bills—are images from Schoultz’s personal and iconic archive: a vase, a parachute and a ship are the base layer over which he adds collaged pen and ink renderings of elephants, bricks,

black flags, arrows, abstract puffs of smoke awchirl on the fragmented surface.

Through complex layering of all-seeing eyes, geometric abstractions, and his iconic symbols, Schoultz brings meaning to this chaos. He uses these iconic images over and over again as a metaphor for ongoing warfare. *Cyclical Nature*, the title of this mixed-media installation, references the repetitive or cyclical nature of both war and art, and, more importantly, how time changes the context and the meaning of its reception. Which war, what era? It hardly matters in art and wars endless reproducibility. The cyclical nature of infinity that Schoultz references is a personal exploration of how to make sense of the world. What was and what will be is core to these aesthetic investigations, which Schoultz attacks with such energetic gusto.

—JODY ZELLEN

LOS ANGELES
“Ken Lum is an artist:
work from the last 30 years”
at Royale Projects Los Angeles

“Ken Lum is an artist: work from the last 30 years” inaugurates this Palm Desert gallery’s new downtown LA location, and is also the artist’s first solo exhibition in Southern California—surprising considering Lum’s influence has been felt from his Vancouver hometown to the most recent Whitney Biennial for, as stated, more than three decades. More surprising is that every single work in this presentation is so fresh, clear, salient, and on-point with the aesthetic and political zeitgeist of the present moment that it is absolutely impossible to discern what is 30 years or 30 days old. From color field abstraction to the sampling of industrial materials and commercial semantics, to identity politics and pop culture ironies, to lavishing high-end production value on low-end subject matter, Lum’s work is more timely than ever.

Labeled a post-conceptualist, this vague term is perfect to contextualize his knack for

