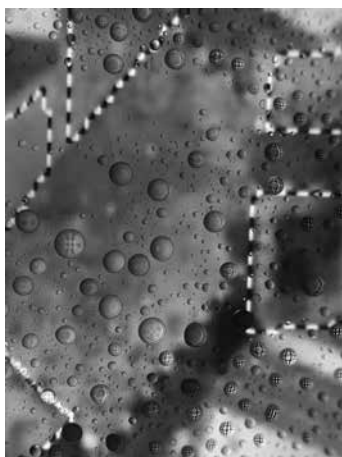paints with. Also working with fire, burnished video images seduce in Frost's vivid "Firechasers."

Hacmon invented a technique to capture images of water. His liquid film process is presented on aluminum, creating blue depths that shimmer and the illusion that the viewer is looking at water pressed against a silvery window. Giancristiano's representations of air feature air plants, growing on functional handbags and sprouting from circular white panels that have a mystic and tribal feel. Conceptually working with the idea of "reanimated organisms," the artist uses dirt and other living, interchangeable organic materials to create his art (The Loft at Liz's, Miracle Mile).

GD

Studio-based digital processes used to create artwork about making art, could, in lesser hands, be the equivalent of artistic navel-gazing. **Valerie Green's** "Left to My Own Devices" goes beyond the self-referential and into a world that presents a different dimension, a different universe. Crafted by photographing her own images on a computer, smartphone or tablet, employing the use of a liquid spray cleaner as a prism, Green creates a surreal and colorful landscape. She also re-photographs her original images, slicing, dicing, and dissecting them into multi-dimensional confetti. Some are seen

Penelope Umbrico, "Bad Display (Drawings/eBay)," group of 42, 2016, color laser print on acetate, each 8 1/2 x 11", dimension variable overall, is currently on view at Mark Moore.

here as hand-punched and self-titled "Perforations," others are shredded or pinned "Labels."

Green has been working in this manner for several years. "Originally I used a solid grey computer screen and liquid from lens cleaner that created its own lens on the screen. The image I'm spraying on now is a screen with other images," the artist relates. She also uses Photoshop editing tools, such as the iconic black and white "marching ants," as an additional visual layer on some works, although she does not actually use Photoshop to create the works themselves. The images are surreal and beautiful, both alien and illusive. By translating virtual space from 2D to 3D, Green creates a near-translucent world that reflects the inner color of today's technology-driven society (Moskowitz Bayse, West Hollywood).

GD

Penelope Umbrico is a Brooklyn-based artist who has made a career out of using search engines to scan the internet for imagery, transforming her finds into compelling series of photographic works based on selective clustering and categorizing the found images. Her first series — "Suns from Flickr," which began in 2006 — has grown to include over 500,000 images based on the search for sunsets. For that series Umbrico had thousands of small prints made from the images, which she sequenced and presented as large expansive grids. In her current series "Bad Display," Umbrico focuses on images not only from, but of the

Valerie Green, "IMG7478 (auto-rotate)," 2016, dye sublimation on aluminum, 40 x 30", is currently on view at Moskowitz Bayse.

"Default" installation, 2016, is currently on view at Honor Fraser.

computer screen. Fascinated by the the images she encountered where it seemed impossible to make a non-reflective image of a screen, she broadened her search on sites like Craig's List and eBay looking specifically for images of screens presented for resale. What she found were images with highlights and light-bursts from a flash that illuminate scratches and streaks on the seller's screen. These "glitches" are the sought-after nuances in Umbrico's appropriation of these images. The installation of "Bad Display" images spans the gallery walls, filling them with variously sized photographs, some black and white, others color. Umbrico's presentation transforms these found and anonymous photographs of screens into something aesthetically pleasing. Her work is as much about the individual image as it is about the installation, though more often than not she organized her appropriated imagery into grids or leans them against the wall, which foregrounds the group rather than the unique image. Umbrico also presents images of useless hardware and cables as well as a series in which the seller has illuminated the screen's defect by a circle or arrow. Her expansive project reflects on the seemingly infinite similarities and differences that can be found by Google searching a particular word.

In "Ersatz Infinities" Christopher Russell continues his exploration of the relationship between photography and drawing. Russell begins with a colored photograph of a fuzzy or out of focus landscape. He then scratches into the surface creating a pattern that aggregates the textured white lines that emerge from ripping the image's surface. Often the drawn element parallels what is depicted in the original photograph, echoing the shapes within the imagery. For example, what appears to be mountains become triangles filled with intricate floral patterns. Russell's delicate lines and carefully constructed patterns as beautiful, but can also be seen as violations of the pristine surface of the photograph. Nonetheless, this scaring of the surface has a seductive appeal. Russell's works investigate the relationship between construction and destruction as he in many ways destroys the surface of the work, while simultaneously using the act of mark-making to enliven the work's content (Mark Moore Gallery, Culver City).

JZ

"Default" is a compelling group exhibition put together by Eden Phair that investigates the word of the title. A default is a preselected setting provided by a computer program that is implemented when no choice is made by the user. A default can be thought of as a ready made, as a basic template or as a fall-back. Each of the ten artists included in this show (Trisha Baga, Morgan Canavan, Cheryl Donegan, Victoria Fu, Guthrie Lonergan, Miami-Dutch, Erin Jane Nelson, Adam Parker Smith, Jesse Stecklow, and Mungo Thomson) fall into the so called post-internet cañon of art-making, as they use pre-existing content for their points of departure