

LA Art Diary

Highlights of LA art, where good ideas manifest as material objects.



SATURDAY, JUNE 9, 2012

Allison Schulnik



Super rich and fleshy, Allison Schulnik's new show is full of physicality, sex, birth, death, pathos and the permanence of nature. Balls of paint and thick smears of texture populate each painting. The sheer audacity of the inches of material, forces you to enter or be sucked into each piece. What appears as a still life of sea shells, is anything but still. Swirling teams of life as paint globules insist on movement, so that what you know if you've ever thought about the cellular life of a rock, it now visualized on the canvas. Life is happening in everything. Whether it's a mermaid or a craggy old fisherman, there is a haunting desperation that is at once ugliness and fascination. All of these characters exude some horror of life, even when they are painted in the prettiest of pastels. Cave like orifices suggest openings that lead to the unknown, sexual organs and pointy breasts, shells and flowers, all point to danger. The images of hunted and haunted eyes scare you off as the mounds of paint invite you to taste them. It's no mere coincidence that Schulnik takes on the life of the sea, whether it's through lore or monuments to it's inhabitants. The ocean is so vital, so unstoppable, it like Schulnik's work, has a literal gravitational pull, that is full of mystery, legend, beauty and danger.

The show runs through July 7 at Mark Moore.