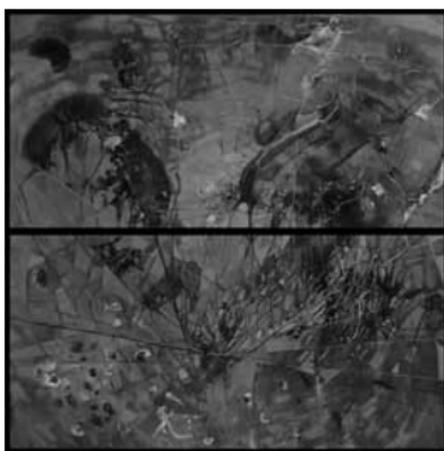


that of his black man vaulting skyward over a strand of barbed wire. Guest curator Nancy Buchanan's conviction is here validated: that these three artists, when joined together on a more intimate scale, can move us deeply (Avenue 50 Studio, Northeast Los Angeles).

Diane Calder

Fatemah Burnes "Looks for what is beyond." She seeks to excavate hidden aspects of light and bring them to the surface in a fresh new format. The sumptuous results of her discoveries merge photography, multimedia, paint, inventiveness, and a profound vision. Setting up a variety of installations, using dancers, props, backdrops, and whatever else inspires, Burnes seeks to capture the "trans luminous" nature of light. Through super-rapid digital technology, her images record light more quickly than the human eye can see or assimilate. The energy the dancers exude and the rhythms that transpire somehow wend their way into the final work. Photographs are mounted on wood, painted, and may be coated with resin to transform them into objects. In the end, graceful, bending, flickering ephemeral light is morphed into lyrical displays that are evocative, poetic, and irresistible. Adding multimedia, the work becomes abstractions of nature, something like tree branches, spider webs, flashes of



Fatemah Burnes, "Synopsis," 2012, oil on panel, 52 1/2 x 53 1/2", is currently on view at Mt. San Antonio College.

color, or boundless visual dreamlike fantasies. While they are tied to the natural world, what they become is not familiar. The title "Imprints of Nature and Human Nature" implies the artist's intent to transform her formal elements into a re-envisioning of nature that feels like a striving towards a new Paradise (Mt. San Antonio College Art Gallery, Pomona).

RC

While **Alison Schulnik's** life-size paintings are inhabited by a cast of grotesque creatures, her application of paint in thick, goopy layers exacerbates their distortions. Picture knobby hands, deep wrinkles and sunken eyes in skeletal faces, and characters inhabiting an old overgrown graveyard, modeled after the historic Green-Wood



Alison Schulnik, "Boneless Horse," 2012, oil on linen, 68 x 84", is currently on view at Laguna Art Museum.

Cemetery in Brooklyn. “Cemetery Boo #2” portrays an ancient robed creature with red bulbous nose and oversized flowered hat. Seated among thick hanging foliage and gravestones, his blue eyes stare directly at the viewer. “The Scarecrow (Ray Bolger)” stands against a tree huddled over forlornly, a deliberate representation of Bolger’s classic role from the 1939 film, “The Wizard of Oz.” “Scare-Bo,” more dark and sinister than the scarecrow, hunches over in a dark, forested setting, looking out for intruders. Other paintings include “Boneless Horse,” a loosely constructed horse with hollow, black eyes against a dark background. The still lifes “October Flowers” and “Gourds and Flowers” in thick impasto impart a fossilized appearance to the flowers. The artist excels in figuration, has a penchant for depiction of dark fairy tale characters, and lets her paintbrush and imagination run free while working. The result is a group of paintings with imagery, technique and colors so vibrant that the players and even the foliage seem to jump off the canvases (Laguna Art Museum, Orange County).

Liz Goldner

The centerpiece of “**Maurice Sendak: 50 Years • 50 Works • 50 Reasons**” is a video first created by Prague animators in the 60s and 70s, with narration and music by Peter Schicklee (aka, PDQ Bach) added in the 80s. Based on the Sendak books, “Where the Wild Things Are” (published 50 years ago) and “In the Night Kitchen,” this little film faithfully follows the author’s drawings and intentions, bringing Max and Mickey respectively to life. The “Wild Things” scenes following “‘And now,’ cried Max, ‘let the wild rumpus start!’” are especially compelling, with only soft jungle music accompanying the characters — dancing in the moonlight, hanging from the trees and prancing around with Max on their backs. Seeing these once static characters brought to life recalls Pinocchio becoming a boy in the Disney cartoon. The exhibition also includes several drawings and etchings by Sendak depicting “Wild Thing” characters and props, a bronze sculpture of Max and the Sea Monster,



Maurice Sendak, sketch of “The Bull” from “Where the Wild Things Are”, is currently on view at Bowers Museum.

and a mature eight-panel watercolor and ink drawing by a 16-year-old Sendak of scenes from “Macbeth.” Fifty commentators contribute their thoughts to this show, including New York City Mayor Michael Bloomberg, Stephan Colbert, Robert Crumb, Spike Jonze, Tony Kushner, Tom Hanks and President Obama, who states, “Where the Wild Things Are” [is] one of my favorite classic books of all time.” I second that motion (Bowers Museum, Orange County).

LG

Paul Vanouse’s art is to science what historical fiction is to literature. The quasi-scientist/artist uses the tools of science to poignantly critique and undermine organizational structures of DNA. The comparison is apt because through creative manipulation of his own DNA, Vanouse is able to demonstrate the incredible malleability of this molecule in an equally serious and fun way. The exhibit is at first glance overwhelming because the machines, projections, and laboratory feel foreign in the darkly lit gallery space. A semi-circle desk greets you at the entrance that is part performance and part working lab. The desk is filled with beakers, microscopes, and assorted flasks, as though you have stumbled onto the set of the television show CSI. Vanouse calls this area the “Suspect Inversion Center (SIC)” and it’s where he undermines conventional wisdom about DNA by changing his own