

LOS ANGELES

**Jennifer Wolf: "Edge of Miscibility" at William Turner Gallery**

Jennifer Wolf is a connoisseur of color. Her work reflects a commitment to the natural world, both in her use of media and the nuanced forms that seem to materialize organically inside her compositions. As part of her allegiance to nature, the artist eschews commercial paint, instead creating her own, with pigments harvested from the source. Wolf's artistic process involves a considerable knowledge of science—particularly chemistry. As part of her practice, she grinds



"SPEED OF SIGHT," 2015, Jennifer Wolf  
NATURAL DYES, MORDANTS, ACRYLIC MEDIUM ON CANVAS OVER PANEL, 42" x 84"  
PHOTO: COURTESY WILLIAM TURNER GALLERY

pigments from raw minerals collected on hiking expeditions and mixes them with acrylic medium to create her own signature colors. In her new show and series, "Edge of Miscibility," the purity of natural pigments radiates from the surface. (The dictionary defines "Miscibility" as "the property of substances to mix in all proportions, forming a homogeneous solution. Most often applied to liquids.") Connected by a strong continuity of palette, the paintings are vibrant with color. Propelling the series are two historically significant pigments, cochineal from the shell of a beetle, and indigo, from a plant, both sourced from a master dyer in Oregon. The artist processes the pigments to create dyes for staining the canvas. The indigo pigment produces a brilliant blue. When the cochineal comes into contact with mordants, it produces a range of colors from pink to red and almost black. The pigments are also mixed with acrylic medium for subsequent painted layers. Included in the palette is a single mineral based pigment, orange ochre the artist collected in the Luberon region of France.

The paintings are luminescent, pervaded with liquid essence and light. Dramatic in scale, larger than much of her previous work, these abstractions are comprised of cascading translucent color. Flowing with movement and occasional light texture, they demonstrate Wolf's control—mastery—of the liquid poured medium. In subtle contrast to the flowing washes of color, is the added surprise of interspersed angular forms reminiscent of rock formations. The last layer, almost a glaze, ripples across the surface, leaving behind sections in a sort of honeycomb pattern. Large surface areas appear to be slick, almost reflective, as if viewing form and color through a veil of water. In *Law of Gravitas* (2015), the shapes are more discreet, with distinct areas of color delineated across the horizontal plane of the canvas. Shapes in crimson, indigo, red-orange and a mottled red-blue-black, appear in the foreground, as if pouring out of the frame, like a multi-colored waterfall of pure brilliant color.

—MEGAN ABRAHAMS

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**Tomory Dodge: "The Outside Therein" at ACME.**

Tomory Dodge's paintings explore the mystery of abstraction. They recall feedback loops, cities or maps of imaginary spaces created by painting over an initial grid or pattern of shapes, scraping away layers, then applying more paint, interlacing various textures and styles to become a cohesive whole. In previous series, Dodge worked from photographs and depicted wreckage and debris, but in his current works he allows the process of painting to be his subject matter. What is revealed versus what is concealed develops through numerous cycles of addition and subtraction, and is based on intuition. The new works in his exhibition "The Outside Therein" become archeological excavations where what is found buried in the layers of paint sheds light on the genesis of creation.

Working both large and small, Dodge carefully weaves gestural brush strokes into lattice-like structures filled with undulating patterns that reference familiar elements, but never cohere into anything truly recognizable. The title of a work like *Constellation* (2015), alludes to a context for interpretation, but most are more ambiguous and feel harder to place. The works are in constant dialogue with each other, metamorphosing from structured to unstructured and back again. The small pieces become excerpts in this ongoing conversation about the process of becoming and what happens along the way. Though Dodge is thoroughly invested in the analogue—the formal properties of painting—these pieces also allude to the digital. Embedded in the dark background and muted scraped ribbons of the large enigmatic painting *Bug in the Plan* (2015) are colorful grids that look like pixels, as well as RGB dot

BUG IN THE PLAN, 2015  
Tomory Dodge  
OIL ON CANVAS, 96" x 84"  
PHOTO: ROBERT WEDEMAYER  
COURTESY OF THE ARTIST AND ACME., LOS ANGELES

patterns that suggest representations, while stopping short of anything more discernible. Dodge's works are patchworks, collages of painted gestures that undulate across the canvases weaving through layers of time. He excels at depicting how light emerges from darkness and becomes a powerful force in the rendering of space while alluding to something not quite tangible. Paintings like *Terraformer* and *Upon a Sea of Objects* (2015) have a magical aura that transports the viewer to a dreamlike state, while the darker works, including *Urb* and *Imaginary Conversations With Others* (2015), are more grounded. In these works, the viewer becomes mired in the colors and textures of the vertical and horizontal strokes, indulging in the pleasure of this entanglement.

—JODY ZELLEN

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**Hannelore Baron: "Collage & Assemblage" at Jack Rutberg Fine Arts**

Physically delicate yet sturdy, the drawings, collages, and assemblages Hannelore Baron left behind when she died in New York in 1987 radiate a sense of emotional fragility and struggle. But rather than acting as mere repositories for phobias and obsessions, Baron's boxes and notations insist that the human spirit can persevere, however damaged. Admired for her elegant way with mark making and constructing as much as for her emotional rawness, there is still a disarming honesty to these objects that aligns the self-taught Baron less with her peers in postwar art than with outsider artists. A refugee from Nazi Germany, Baron did not document historical or even personal events in her work, but states of mind, and states of nature. She invested her work with a sense of genteel decay, taking the Japanese aesthetic of *sabé no wabe* a step further, so that the poignancy of dog-eared paper or funky little boxes bound with worn cord takes on the sensual irresistibility of much finer materials. The brown tone that predominates throughout Baron's oeuvre, in the stains on her paper and the rot and rust on the boxes, does not become a self-conscious reference to nature

