

vulnerability conveyed by these portraits, more implicit than explicit, can be cycled back to the artist himself as much as his aging retiree parental subjects, as their exposure, whether via carefully constructed repose or cinema verité, is, by necessity, also the artist's. It's a dynamic that recalls writer Philip Roth: family is where the gold is, but just what to expose or withhold remains a persistently tricky path to navigate (Los Angeles County Museum of Art [LACMA], Miracle Mile).

Michael Shaw

London based **Anish Kapoor** usually dazzles with his smooth surfaces and illusionist/vertiginous sculptures whose physicality, while minimal in form, are unsettling for their creation of depth. In this case, Kapoor juxtaposes large reflective stainless steel sculptures with new works that are gritty composites of earth and resin, some alluding to large pieces of raw meat. The red and brown coloration of these works connotes dirt and blood, subject matter not usually associated with Kapoor. The new works are an uncanny shift and, while technically intriguing, they are a confusing and unsettling point of departure (Regen Projects, Hollywood).

Jody Zellen

David Schafer is a conceptualist whose sculptural and sound works add up to more than meets the eye. The works in "Models of Disorder" span 2002-2012 and while each project is a discreet investigation, collectively they become part of a larger experience. Walking around the installation requires time and concentration, as all the sounds do not play concurrently. It is necessary to move from piece to piece when the sound plays in order to experience each work in full. There is plenty to look at, as well as to read. A text informs a sculpture, which in turn contains sounds that flow from precisely chosen and placed speakers. Schafer is a scholar and an historian. While his works may reference the known — like Marcel Breuer's Whitney Museum or Barnett Newman's paintings — they venture toward the obscure, though not without wit and humor. Schafer's works go beyond



Fiona Connor, "Community Notice Board (Green)," 2015, mixed media, is currently on view at 1301PE.

the surface and convincingly integrate the formal with the intellectual (Diane Rosenstein, Hollywood).

JZ

Fiona Connor's "Community Notice Boards" come from around the city — La Brea Avenue, Ladera Heights, Laurel Canyon and Frogtown — but they're not simply uprooted, collected and installed in the gallery. They're re-created, from the frames (whether aluminum or painted wood), to the corkboard, to the torn fliers, which are high-end photocopies rather than originals (in one case, the corkboard itself looks to be an elaborate photocopy). It's Duchamp stirred up with doses of melancholic flavoring, the detritus of the sad, marginal and/or forgotten (and to that end, it recalls a brief mini-art movement of the early '90s, dubbed "Pathetic," though Connor's work is far cooler, conceptual, and generally more measured than those offerings). Viewers can indulge in the details of the fliers — Arthritis Exercise via a synagogue's notice board, headshot ads via a café's, or on Ladera's, a hand-written business card that offers



David Schafer, installation view of "Models of Disorder," 2015, is currently on view at Diane Rosenstein.