

EVERY LITTLE MOVE

As students of dance know, there are instances when the tilt of a hand can convey more meaning than an entire ballet.

The work on these pages illustrates that the same can be said of visual art.

When the artist's eye is keen enough, power exists in the simplest gestures.

BY AVRAM FINKELSTEIN



**UNTITLED
(ANTICO [PIER
JACOPO ALARI-
BONACOLSI],
BUST OF A YOUNG
MAN AND FRANCIS
HARWOOD, BUST
OF A MAN), 2010**

16' x 44'

Image courtesy
of the artist and the
J. Paul Getty Museum,
Los Angeles, from
How Many Billboards,
MAK Center for Art
and Architecture

KEN GONZALES-DAY

Eloquence is a lot to expect of a single photograph, but eloquent is the only way to describe Ken Gonzales-Day's work. His recent suite, *Profiled*, says more about the history of art, the construction of race, the xq of exclusion, and the meaning of desire than any treatise, and Gonzales-Day achieves it with the simplest of rhetorical devices, juxtaposition. His *Erased Lynching* series removes the victims and the ropes from archival photos of hanging trees, shifting the focus to the terrible reality of the crowd below. *Hang Trees* reminds us that Native Americans, Chinese immigrants, and Latinos were also caught up in the dark web of the American soul. And if you think Gonzales-Day has nothing to offer on the question of

heterocentrism, witness his deft assemblage of late-19th- and early-20th-century photos of same-sex couples, cowboys, cross-dressers, and classical statuary depicting satyrs and hermaphrodites. Ken Gonzales-Day has shown at UC San Diego's University Art Gallery; Palais de Tokyo in Paris; Steve Turner Contemporary in Los Angeles; and White Columns in New York. An extension of his *Profiled* was recently featured at Las Cienegas Projects in L.A. The Los Angeles County Museum of Art will be publishing Gonzales-Day's monograph, *Profiled*, in June. His *Lynching in the West: 1850-1935* just went into its second printing and is available through the artist's website, www.kengonzalesday.com, and on Kindle.



SEAN GYSHEN FENNEL

Throughout social history, the veil has been both simple and complex, concealing and fetishizing. But in the hands of Sean Gyshen Fennell, it's revealing. In *Veiled* he invites us inside, to witness the strictures of gender firsthand. Fennell's interest in the performance of gender normativity is far from a colonialization. At 14, Fennell underwent a double mastectomy for gynecomastia, and its scars are not only the subject of much of his work, they are the foundation of his own queer identity. www.gyshen.com.

VEILED, 2007

Video installation,
satin, silk, and chiffon
17' x 9'
Image courtesy
of the artist

LUKE GILFORD

It's hard to single out an image from Luke Gilford's body of work, since they're all part of the same affectionate narrative about the meaning of communities and their rituals. As such, his work borders on the metaphysical, but is human at the same time, examining the haunted nature of public spaces through a lens lush enough to make us feel secure with our own ghosts. It certainly helps that Gilford's rendering of his own role in the process is both candid, as in the printing of rusted film, and confessional, as witnessed in conversational titles like *Untitled (I Found Someone Else's Roll of Film and This Was The Only Picture That Wasn't Homemade Porn.)* www.lukegilford.com.

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UNTITLED, 2007

Gouache, graphite, paper, cardboard, and tape
40¾" x 39½"

Image courtesy of Richard Telles Fine Art, Los Angeles

Photo: Fredrik Nilsen



LECIA DOLE-RECIO

Our greatest abstractionists develop their technique through the study of rendering. Take Mondrian's early trees, for example. This exercise not only helps an artist analyze the structure of things, it reveals the underlying pulse that gives shapes their power. Lecia Dole-Recio is a master of these rhythms. Her works are tone poems of composure, but through her layering of translucency with solidity, color with tone, and mass with detail, they crackle with intricacy as well.

Dole-Recio's work has been shown at the Whitney Museum in New York and the Museum of Contemporary Art and Hammer Museum in Los Angeles, and featured in ArtForum, the New York Times, and the Los Angeles Times.

EVE FOWLER

Eve Fowler takes storytelling very seriously. So seriously, she showed a series of black photographs at the 2010 California Biennial based on Sigmar Polke's 1975 Sao Paulo photographs, inadvertently taken in a gay bar. In Polke's photographs, the subjects are so hidden by the darkroom process that they're barely there. It started Fowler wondering about the ways in which erasure can lead to other types of visibility. So she printed her portraits into blackness, obscuring everything but the meaning of representation itself. In her companion piece, a wrapped collection of lesbian literature from the One Institute, Fowler contradicts this simple act of concealment with a six-page title that not only names each book, it includes credits, quotes, and synopses. Fowler is not only an artist of vision who sees photography in full dimension, she's somewhat of an

impresario in the L.A. art scene as co-founder of Artist Curated Projects with Lucas Michael and through her ongoing collaborations with artists such as Anna Sew Hoy, A.L. Steiner, and Math Bass. www.evefowler.com. www.artistcuratedprojects.com.

Photo by Joshua White, image courtesy of the artist



HANDBALL, MCCARREN PARK, WILLIAMSBURG, BROOKLYN, 1996

Image courtesy of the artist



VINCENT CIANNI

The pitfall of photography: We think we know what we're looking at before we even see it. The strength of Vincent Cianni's work is that he shows us something we've seen but haven't noticed yet. His photo essays reveal the least obvious corners of our shared experiences, from the ways in which HIV services were decimated during Hurricane Katrina to how memory functions in the coal-mining towns of Pennsylvania. His series We Skate Hardcore mixes the heart of Helen Levitt with the cool naturalism of Danny Lyon and delivers us to the doorstep of the inline skating community of Williamsburg's Southside. Cianni's current project, Gays in the Military: How America Thanked Me, circumnavigates the news aspect of the topic by rewinding it to the intimacy of still images coupled with the spoken word. In Cianni's hands, it becomes what it actually is, a living story, one best read out loud.

You can learn about, and participate in, Cianni's ongoing Gays in the Military project at www.vincentcianni.com. Cianni's We Skate Hardcore is available at <http://cds.aas.duke.edu/books> and on Amazon. Cianni's new blog, Reflections on an Image (vincentcianni.blogspot.com), is a must for those of us



ANNA SEW HOY

In every meaning of the word, Anna Sew Hoy is experimenting with surface. Her installations and performances combine the warmth and plasticity of the most rudimentary medium, clay, with the seductive power of the coldest aspect of contemporary culture, commercial production. Hoy fearlessly toys with the distinctions between the organic and the mass-produced, wrapping her sculptural vessels in dismantled denim, glazing them in rubber and flocking, draping them in gold jewelry and phone cords, and filling them with tangles of discarded sunglasses.

Hoy's work was included in the 2008 California Biennial, and she has exhibited at Sikkema, Jenkins, & Co. and Leo Koenig in New York, and the Hammer Museum and Peres Projects in Los Angeles. Her first monograph will be available at the end of this year, and in August, she will have a solo exhibition at the San Jose Museum of Art. In April, her ongoing collaboration with Eve Fowler, *Two Serious Ladies*, opened at Night Gallery in Los Angeles. www.annasewhoy.com.

DANDELION, 2010

Glazed stoneware, denim, gold chains, sunglasses, and steel

67½" x 18" x 11¼"

Image courtesy of the artist