

Pick Of The Week



Pierre Picot's "Good Politics/Bad Policies"

In *Artforum* this month, critic Ronny H. Cohen defines *energism* as an attitude. "Use whatever you want, make it however you want — only make the result outer-directed, active and aggressive in attitude." The exhibition now at Otis-Parsons is a sampling of the theory. **The Young/The Restless** (and for the most part frameless) places an emphasis on non-traditional materials. The work pushes and pulls between painting and sculpture, simultaneously attracts and repels. **Cranston Montgomery** shows a school of glitter and foam fish. Seemingly as straight-forward as the taxidermist's delight at some Santa Monica chowder house, but no — they are disturbing, unsettling. The wallful of fish provokes an uneasy trance of fascination. Something about the lustrous colors and weird aquatic shapes. **James Isermann's** glitzy, pastel enamel, random compositions produce the same sort of uncomfortable blend of distaste and interest. They are '50s coffee shop shapes of boomerangs, lozenges, diamonds and stars. **Steven Steinman** shows a wall of pastel wedges of varying widths. Paintings that angle out into "real space," their stucco-like texture recalls endless corners and walls of So Cal Bungalow architecture. Also, **Jill Giegerich's** trapezoidal composition of rubber with cutouts to reveal brass; **Pierre Picot's** faux-naif situational cardboard paintings; **Donald Jackson's** pastel, balsa wood armatures for fantasy flying machines; **Franklyn Liegel's** drawing-collages, the only framed work in the show.

Also recommended: **Paul Kotter** at Newspace, **The Light Source**, a show of neon art out at the Downey Museum, **Harry Bowers & Alice Steinhardt** at G. Ray Hawkins.

—Hunter Drohojowska