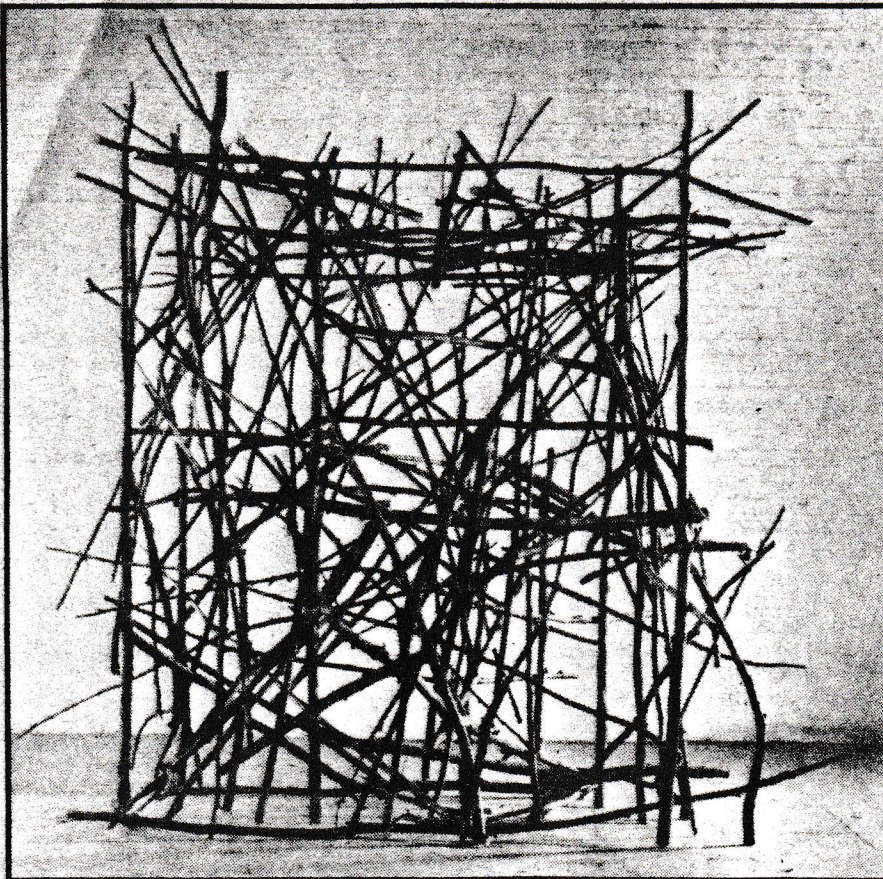


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L.A. WEEKLY October

## Pick Of The Week



**C**huck Arnoldi returns to sticks in a show of his most recent paintings and drawings at the James Corcoran Gallery. ("Untitled" featured above.) Brushstrokes echo twig-strokes in assemblages and cubes, some retain the color of bark, others are splashed and dabbled with hues never seen in nature. There are some interesting plays with the scale and volume, the small cube paintings are dense and heavy, the large blocks of branches are airy and lacy as a young spring forest.

Over at Mount St. Mary's, there are four fine examples of architectural sculpture. **Mark Lere's** "Apsides' House," a broken, tilted circular form of pure construction materials that continue to explore his recurrent interest in "stage set" compositions. It is oddly affecting in its integrity, very rich in its simplicity. **Roland Reiss'** life-size replica of "Security Specific" bank is like walking among the ruins of something more sinister than the mere bank robbery portrayed, more like the frightening entropy of a culture.

Elsewhere in L.A., museums seem to be multiplying by spontaneous generation, one of the latest being the Los Angeles Museum of Art at 3808 Beverly Blvd. It's a pleasant, high-ceilinged room of white now exhibiting the drawings of **Mark Stock**, **Bill Leavitt**, and **Nancy Reese**. The show was curated by Denise Domergue. "Director" Roger Wong was inspired to reopen the space after attending a party with Gloria Getty, Marcia Weisman, and her brother Norton Simon. Says Wong, "If they all have their museums, why shouldn't I?"

Also of interest is **Susan Rosenfeld's** film installation, "Partial Views," at Jancar/Kuhlenschmidt, the painted aluminum sculpture of **James Croak** at Kirk deGooyer, the paintings of **Paul Knotter** at Newspace.

—Hunter Drohojowska