



Miriam Dym: *View of Don't Forget to Ask for Directions*, 1999; at POST.

a Morandi still life. On closer inspection, however, one sees that the containers are inscribed with phrases such as "To Enhance Tolerance / a specific for environmental toxins / not to be used for race or religion," "To Attract Parental Attention," "To Dry Up / Bitterness," "For the Shock of the New" and so on. The subjective peculiarities of these conditions are in marked contrast to the cerebral coolness of the smooth, meticulously worked bottles.

Although they gather material from similar sources, Porges's monoprints are more enigmatic and resist the formal cohesiveness of the sculptural compositions. In these works Porges combines pictures of scientific instruments with a variety of images and motifs, including pictures of hands demonstrating sign language and surreal fragments of landscapes that recall illustrations in old-fashioned children's books. Against the pale turquoise and pink-flecked background of *Art + Science = Magic*, two men and a dog appear to be falling into a patch of ocean waves clipped from a Gustave Doré gravure. Above them is an inscription reading "Tricks (treat)"; in a corner below is a tiny picture of a hand rotating a scientific tool. This fractured ensemble suggests the hazy perceptions of memory and the cyclical passage of time. It also broaches the interdependence of objective knowledge and human impulse that is made evident throughout Porges's oeuvre.

—Sarah S. King

LOS ANGELES

Miriam Dym at POST

As bored teenagers in my hometown, we occasionally set out in my parents' car, determined to get lost (it was difficult). In her installation of computer-generated map

drawings at POST's Wilshire Boulevard space, Miriam Dym tapped into the fun side of dislocation, when the familiar world loses its usual contours and suddenly appears bright and new. In this work, and in the elevator-cab piece she showed at POST downtown, Dym quirkily exemplified the comedy inherent in scientific attempts to chart the world.

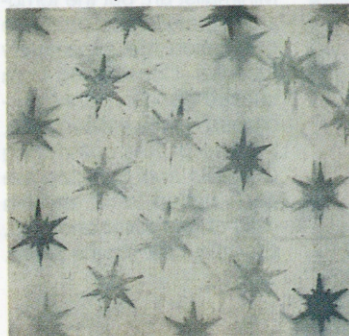
Like so much mapmaking, her esthetic cartography is subject to the whims of its maker—more suitable for framing than for navigation.

At the Wilshire Boulevard gallery, a Plexi-covered mosaic of ink-jet prints, pieced together to form a single, gigantic map, covered the floor and extended about 3 feet up the walls. Across its bright yellow field, variously thick lines of maroon, rose, green and blue madly snarled and tangled. Three-wheeled pushcarts covered in decorated fabric allowed viewers to sit and scoot their way along Dym's dizzying roadscape. Around the edges of the installation, there were free-standing pinwheels made of map-patterned paper.

Hung salon-style on the walls above the installation, 18 drawings suggesting variations on elliptically sectioned world maps carried the sense of displacement to a global level. Synthetic decorator colors such as aqua and violet delineate land from sea, with background fields of color creating geometric design schemes that evoke those of Jim Isermann. The shapes of the continents within the ellipses are subtly morphed and warped to seem like landmasses from alternate, kindred planets.

Dym's installation in the elevator of POST's downtown space literally took her ideas to a higher

Jamie Brunson: *Galaxie*, 1999, oil, alkyd on canvas over panel, 11 inches square; at Traywick.



level. Roadmap-patterned wallpaper lined the elevator's interior, and an array of pinwheels and movable disk sculptures were laid out on shelves. A viewing window in the back of the elevator revealed an ink-jet print that ran the entire length of the elevator shaft. Dym's all-over mappings seem an exciting complement to Joyce Kozloff's recent map-based pieces—works that are similarly attentive to the ideas of the Pattern and Decoration movement. Grounded in the experience of mobile sprawl, Dym's decorative/conceptual art celebrates rather than skewers the baroque convolutions of everyday urban life.

—Michael Duncan

VENICE, CALIF.

Linda Besemer at Angles

In the past few years, L.A.-based abstract painter Linda Besemer has experimented with acrylic paint's plasticity and other physical properties. In her latest works, which employ neither canvas nor board supports, she dries and connects stripes of paint in complex multicolored layers and geometric designs. The finished pieces are flexible, rectangular objects that can be folded to reveal contrasting striped and plaid patterns on their fronts and backs. Although technically sculptural reliefs, these works speak to a number of painting's traditional formal concerns.

Similar in size to large-scale dish towels, the "Fold" works are hung over simple aluminum rods. *Fold Quadrant* (all works 1999) features a plaid design in bright synthetic lime, magenta and royal blue that folds over a more open geometric pattern. The "Folds" use their aluminum rods as pivots that enable the simultaneous display of each work's two sides. The artist toys with the alignment of front and back designs: a red stripe from the back of one painting, for example, lines up perfectly with a red stripe in a different pattern on the front. These flip-sided patterns operate conceptually like Möbius strips.

The 9-foot-tall, vertically striped *Zip Fold #3* is meant to hang directly from the wall. About

midway down its length, it is folded over an aluminum rod in such a way as to create a loose horizontal pleatlike effect. Another series of works, called "Slabs," at first appear to be standard-format monochrome paintings, executed in bold colors such as magenta and royal blue. Inspection of their 1½-inch sides reveals, however, 25 or so distinct and variously colored layers of acrylic paint, which are hidden behind the solidly hued, seemingly impermeable skins.

The mystery of colored paint—its origins in arcane tinctures and secret formulas—is suggested by Besemer's sly procedures. In her work, pattern, color and painted form become malleable, living



Maria Porges: *Natural Magic: Cures for Modern Maladies*, 1999, mixed mediums, 24 by 30 by 7 inches; at Allene Lapides.

processes that—amazingly—seem ripe for further experimentation.

—Michael Duncan

BERKELEY

Jamie Brunson at Traywick

With a dozen intimate paintings executed in a perfectly square format, Jamie Brunson addresses the theme-and-variation possibilities of the grid. In so doing, she gives idealized voice to the fugal interconnectedness of richly saturated color and evanescent shape.

The grid is explicit in the majority of works, even as it is also subtly twisted out of perfect alignment, which gives rise to elaborately filigreed floral shapes that echo the geometric precision of Romanesque architectural