



“PLAYHOUSE,” 2005/2012, **Dietrich Wegner**  
POLY-FIL, STEEL, ROPE AND WOOD UNIQUE  
20' x 8' x 8'

PHOTO: COURTESY OF THE ARTIST AND ROBERT BERMAN GALLERY

Hans Namuth’s film of Jackson Pollock. As Koganezawa’s unseen hand (or brush) swipes the surface, striated arcs and ribbon-shapes emerge and disappear. Koganezawa projects these digital paintings on three gallery walls enveloping the viewer in an immersive environment. In an adjacent gallery, nine small monitors grace the walls, each displaying a wine glass partially full of water. Koganezawa’s finger revolves around the rims. Each glass emits a different pitch so when screened en-masse the sounds intersect creating a confluence. The hallow sound bleeds from the back gallery into the front, imposing its soundtrack onto the otherwise silent paintings.

Koganezawa’s works are performative in addition to being formal studies of space, color and time. He uses digital technologies to examine analog processes and delights in the perceived confusion of the works making: Is it paint? Is it digital? How was it made? How long is it? The gestures float in an indeterminate space becoming mesmerizing sequences of non-stop action. The paths of paint within the projections, movement from screen to screen in the space, and the looping arrays of sounds produced by continually encircling the rim of a glass are analogous to the Ouroboros. Everything comes full circle in Koganezawa’s compelling installations, where the goal is to lose oneself in the flowing rhythms, gestures and sounds that become a representation of time.

—JODY ZELLEN

## LOS ANGELES

### **Dietrich Wegner: “Skin Deep”** at Robert Berman Gallery

Published in 1964, “The Giving Tree,” written and illustrated by Shel Silverstein, tells the

story of a boy’s lifelong relationship with a tree that provides fruit, shade, shelter, and security. Literally rooted to the soil, the tree offers itself to the needs of the boy as he ages. The tree remains a constant source of certainty in a changing landscape. The relationship between man and nature presented in Silverstein’s classic manifests in Dietrich Wegner’s solo exhibition “Skin Deep,” which explores the fear of nuclear annihilation and the impending danger imposed on the living and unborn. In the archival print titled *Giving Tree*, *Apple Drop*, a fiery mushroom cloud explosion blurs the edges of the frame into nuclear oblivion, which dwarfs a small illustration on the bottom of the frame. Created in the style of Silverstein’s rough line work the drawing depicts the boy from “The Giving Tree” receiving a falling apple from the clouds. His outstretched arms and innocent smile ignore the threat of destruction that lays before him; rather the boy accepts this as his natural environment. The motif of the mushroom cloud is repeated first as a small case study in the form of black and white prints with an illustrated rope ladder inserted beneath the cap of smoke. Wegner seems to suggest children growing up in an apocalyptic world are immune to the threats of nuclear danger or that the mushroom cloud has replaced Silverstein’s tree, which now reflects a very different world.

Perhaps the most stunning component of the exhibition—second to the urethane sculptures of infants tattooed in corporate logos—is *Playhouse*, (2005-2012) a massive installation of poly-fil, rope, and wood in the middle of the gallery space. Suspended in time and space, the lush and dense material is made to mimic a cloud that is both majestic and lethal. Wegner invites us to survey the sculpture in the round, so that we can meditate on the duality of the structure and imagine what it may be like to climb up the wooden ladder, which tempts us overhead but is too far from reach. We have become the boy whose outstretched arms are to receive the bounty from the Earth.

—A. MORET

## LOS ANGELES

### “Meticulosity” at Otis College of Art and Design / Ben Maltz Gallery

“Meticulosity” featured a remarkably diverse group of Southern California artists: Tanya Batura, Hilary Brace, Eileen Cowin, Linda Hudson, Gegam Kacherian, Sandeep Mukherjee, Ross Rudel, Linda Stark, Arthur Taussig, Elizabeth Turk, and Samira Yamin. The curators—Otis Art Gallery Director Meg Linton

INSTALLATION VIEW OF “METICULOSITY”  
IN FOREGROUND: “INFINITY COLUMN 4,”

2012, **Elizabeth Turk**

ON VIEW: APRIL 28 – JULY 7, 2012

PHOTO: COURTESY BEN MALTZ GALLERY