

mar the kittens' irresistible faces. In an adjoining room, Barosh's "Arcadia" is a standout adaptation of crazy quilt fabrics into a folksy 3-dimensional suggestion of computer gaming landscapes. Re-interpretations of vintage post cards of scenic America with titles such as "Monument to Manipulated State of Well Being" reinforce sculptures including "Monument to the Triumph of the Therapeutic," emboldening Barosh's captivating examination of a variety of ways in which cultural failure has become internalized (Luis De Jesus Gallery, Culver City).

Diane Calder

In "The Sacred Wheel," **Yassi Mazandi** shows off two aspects of her artistic talent. On a shelf are the ceramic works that have preoccupied her for the last several years, sculptures that look like very precisely petaled flowers in a series titled "Flowers." They're elaborately detailed, white mandalas with circles of petals and tabs mounted in layers which are displayed on custom metal stands. While they have a machined look, they are in fact made on the potter's wheel, then meticulously cut and formed by hand.

Opposite these are works on paper adhered to the wall – a combination of watercolor and inkjet print on letter-sized papers of different porosity. The project was inspired by the very strict diet Mazandi had to follow last year for health reasons – and there were many, many foods she was forbidden to eat, including some of her favorites. So if she couldn't eat them, why not obsess on them some other way - namely by depicting them.

These paintings have a spontaneity, colorfulness, and looseness, almost an



Yassi Mazandi, "Complicated," 2013, English porcelain, 7 1/4 x 3 1/2", is currently on view at Maloney.

180-degree turn from the "Flowers." They're not direct representations of the forbidden in their shape or form, but rather evocations in color globules, splashes, and dots. "Guacamole" does have major areas of bright green for the mashed up avocado, plus hints of red for tomatoes. But it isn't shown in a bowl with tortilla chips. Each work is labeled on the paper, so you can see what Mazandi had in mind and how vast her restrictions were. They include ratatouille, red velvet cake, penne arrabiata, and watermelon. One has to applaud her for managing to survive it all to produce these delightful artworks, all leavened with ample doses of humor (Maloney Gallery, Culver City).

Scarlet Cheng

In a collaboration between **Kevin Cooley & Phillip Andrew** that is dominantly credited to Cooley, "Unexplored Territory" makes various allusions to space and the solar system. Yet its most memorable offerings are thoroughly earthbound. Cooley's "Controlled Burn" series is the most memorable: photos of studio-lit fires are captured very close to the ground, all but completely consumed by their own fumes. The wafts of smoke bloom into a velvety loveliness, and in one photo in particular, the black smoke is so visceral and transformed that it's as if it was concocted out of cotton. Cooley and Lewis teamed up for the likely-to-be crowd-pleasing HD video, "We Can Break Through," which features a pair of box fans tethered to an unplugged power strip, yet convincingly suspended and hovering aloft from,



Miyoshi Barosh, "Feel Better," 2013, mixed media, is currently on view at Luis De Jesus.