

CONTINUING AND RECOMMENDED

“6018 Wilshire” is a large group exhibition featuring numerous artists meant to commemorate the history of that space as a gallery. The gallery opened as Carl Berg Gallery in September 2003 with an exhibition by Kristi Kent. Its last exhibition as Carl Berg Gallery took place in April 2009. The gallery thereafter became Edward Cella Art + Architecture, keeping many of the artists who showed with Berg. Slated to move to a new space in 2015 (the property will be torn down to make way for a Metro Rail station), this is the last exhibition at 6018 Wilshire. The work is hung salon style, occupying all the walls of the gallery, yet is a surprisingly coherent selection of works by dozens of artists in which abstract as well as representational works in a variety of mediums are juxtaposed (Edward Cella Art + Architecture, Miracle Mile).

Jody Zellen

To commemorate his history as a gallerist Robert Berman has organized “The 35 Year Anniversary Show,”



Kristi Kent, “Tornado! The Musical (Performers View),” 2004, ultrachrome print mounted on honey combed cardboard, 24 x 32”, is currently on view at Edward Cella.

a rotating exhibition featuring many of the artists who have exhibited in one or another of his several gallery locations. Berman has had spaces all over Santa Monica: on Main Street, on Broadway as well as at Bergamot Station. In each he has devised his own exhibition design and style of showcasing the work. There are historical as well as contemporary works on view in a wide range of media. Its always refreshing to see early works by Bill Barminski an artist who has shown numerous times with the gallery, as well as works by Raymond Pettibon, Man Ray and Daniel J. Martinez’ infamous buttons created for the 1993 Whitney Biennial (Robert Berman Gallery, Santa Monica).

JZ



Clare Graham, “Bottle Cap Sculpture” (detail), 1992, is currently on view at the Craft and Folk Art Museum. Photo: Kim Kralj

Entering “Clare Graham and MorYork: The Answer is Yes” is like entering an eye-dazzling wonderland, much of it utilizing found or repurposed objects. The first object you face is one of Graham’s 7 1/2-foot tall cabinets — this one titled “Copper-Clad Cabinet” and covered on the outside with small squares of hammered-down copper. Inside is a blown-up lenticular photograph of Graham’s grizzled face with his signature goatee, taken by Grayson Marshall. Suspended from the inside of

The exhibition recommendations reflect the opinions of *ArtScene’s* numerous contributing writers. They have personally viewed shows that remain on view at the host gallery or museum into this month so that you have an opportunity to see them yourself.