



Adam Silverman, "Untitled Installation," 2012-13, clay and concrete, is currently on view at Laguna Art Museum

taken over an art museum. In fact, the current exhibit by **Gabe Bartalos** (a special effects pioneer known for his realistic prosthetic sculpture, horror film makeup, and scary ghoulish sets) has attracted the largest audience in the museum's history. (Seven hundred people - young, old, film students, film lovers - showed up on opening night alone.)

According to the artist, "Designing special effects for horror films is an art form that enhances the mundane experience of daily life. Therefore, designs for horror films - even the ones that make your skin crawl - belong in contemporary art museums just as much as any other art expression." On view are 28 works that include seven large-scale pieces created for Matthew Barney's film, "Cremaster Cycle" (i.e. "Loughton Candidate" and "Zombie Horse"); also included are the complete set designs for "Brain Damage" and "Basket Case." Surrounded by such horror in a fresh context affords viewers the opportunity to reevaluate their opinion of the subject (University Art Museum, CSU Long Beach, Long Beach).

Shirle Gottlieb

Through their unique vision, passionate artists often reveal unseen relationships that change how we perceive the world. **Adam Silverman** is both a potter and an architect, developing functional architecture in the form of walls that solely house some of his pottery. The artist gives us a superb contemporary view of what these two ancient forms have in common and how they continue to be relevant today.

Pottery is among the most primitive forms, once made only in firing pits that have been largely replaced by sophisticated kilns. Silverman chose local wood chips, Laguna Beach pit firing, water from the sea and home-grown clay and seaweed to produce the works included here. By returning the process to its primal state, he narrows the gap between the museum's local, traditional techniques and the finished product.

Silverman works on a traditional potter's wheel, recognizing the pot shape has its limitations. For him these limitations are not the same as restrictions, but rather they prove liberating. Minimal forms can and do offer enormous possibilities of exploration. It is easy for a potter to turn out the same work repeatedly, pedestrian pots whose creator cannot be identified. But in Silverman's case, one sees the artist's uniqueness in an enormous range of textured surfaces, glazes that come about from a profound knowledge of chemistry and sensitivity to form, light, and space. Then there are the firings - repeated heatings and coolings - grinding, building layers of varying various thicknesses, from gracefully thin to powerfully thick. Many details can only come about from rigorous work habits, a sharp aesthetic eye, and a deep passion to find the new in every experience. Lastly, Silverman's film on Le Corbusier's great chapel at Ronchamp adds another connection between architecture and pottery. For Silverman, the edifice is like a giant pot, displaying parallels to the ceramics he throws on a wheel. Both have an unusual but well-designed inner and outer skin and bones that, for all their functionality, never cease to be poetry in space (Laguna Art Museum, Orange County).

Roberta Carasso

"Nature Human Nature" encompasses the work of **Luis Paredes**, an El Salvadorian photographer living in Copenhagen, along with that of Amber **Adela Rose**, a painter and sculptor who grew up in London and lives in El Salvador. With adept curation, this exhibition addresses the macrocosm and the microcosm of our planet in environmental distress, taking a broad