

Then there's also the matter of the honey. Context isn't just necessary when addressing Little's project, but urgent. Here then are a few key points, as reported in Slate: During the shoots, Little used 1,000 pounds of honey per week; he recruited his models both through agencies and Craigslist; and in terms of endurance, according to the artist, "some people were able to stay in the moment for more than an hour, while others clearly wanted the process to be sped up." That sounds like an understatement. And a still unanswered question remains: what about the cleanup? (Kopeikin Gallery, Culver City)

MS

Jason Bailer Losh's new sculptures unite whimsy and utilitarianism in an amalgamation of strange second-hand objects of brass, bronze, and birch plywood. Losh is interested in the idea that the objects have a lived experience — many are cracked, scuffed or faded — but can be combined with each other to create something new and compelling. There is a whiff of Americana and mid-century modernism in the smooth, abstracted objects affixed to their pedestals. "Postal Work" appears to be the top of a crutch resting atop two stacked maple bowls, while "Notes Toward a Conditional Dead Language" features more unidentifiable objects — three small wood cones standing next to a larger bifurcated conical shape, all topped with steel balls. This piece and



John Currin, "Nude in a Convex Mirror," 2015, oil on canvas, 42 x 42", is currently on view at Gagosian.

others are sweetly anthropomorphic, reaffirming the objects' emotional life within their formalist context. Losh also includes several wall pieces that look like modernist paintings from a distance but are actually slabs of Ultracal cement with slim, swirling lines of color etched into the surface. The juxtaposition of the industrial, hard material with the delicate, painted lines is similar to the sculptures' assertion that there can be something very alluring in even the most unlikely objects and materials (Anat Ebgi, Culver City).

KOB

It is impossible not to stop and gape at **John Currin's** latest paintings, especially the circular canvases like "Nude in a Convex Mirror" and "Bust in a Convex Mirror" that present the nude female figure as if seen through an extremely wide angle lens. Currin exults in this distortion and indulges in depicting the female form out of proportion. The works feel more silly than offensive, as Currin has a tongue in cheek attitude toward his depictions. Taking imagery from B movies, pornography and Old Master paintings Currin collages these myriad styles to create the finished work. A skilled draftsman and painter, the artist creates layers of opaque and transparent paint seamlessly fused to depict the foreground and background in these different styles. Often a quasi-monochromatic sex scene lifted from pornography serves as the background for a more realistically rendered portrait of a scantily clad woman. Frequently criticized for his depiction of women as being sexist



Jason Bail Losh, "Postal Work," 2015, akashi, maple, ceramic, birch plywood, 42 x 10 x 10", is currently on view at Anat Ebgi.