

parrasch heijnen

# KCRW Art Insider

## Top 3 This Week

*Let Lindsay Preston Zappas curate your art viewing experiences this week. Here are our Top 3 picks of what not to miss. Scroll down for Insider stories.*



### **1. Maysha Mohamedi at Parrasch Heijnen**

The paintings throughout “Sacred Witness Sacred Menace,” Maysha Mohamedi’s first solo show at Parrasch Heijnen, oscillate between large swaths of color and intricate dabs and spots. Across the abstract works, thin lines guide the eye, sometimes arching gracefully across raw canvas, and other times stalling out in scribbled notations.

Amidst pastel pinks, sages, and yellows, canvas-colored paint is used as a correctional mark, dabbing out previously painted marks like White Out. Within each painting, a kind of internal logic builds. Shapes are birthed and repeated, creating a rhythmic flow. Some of Mohamedi’s forms look vaguely like bunting flags blowing in the breeze, while others feel like negative shapes leftover after cutting out some other more important object. Decipherability feels beside the point, however—it’s far more enjoyable to allow your eye to wander, getting lost within Mohamedi’s painted worlds.

On view: May 11–June 11, 2021 | [Open map](#)

## [Parrasch Heijnen](#)



## 2. “Invisible Sun” at The Broad

The Broad is back open to the public starting next week, and free [timed tickets](#) are going fast (the first couple weeks are already booked up as the museum reopens at limited

capacity). For its new batch of exhibitions, the museum highlights its collection featuring Andy Warhol, Christopher Wool, Roy Lichtenstein, Kara Walker, and Jean-Michel Basquiat.

“Invisible Sun,” a curated show downstairs, mines The Broad’s collection to respond to our current moment—what the press release calls an “unprecedented period of rupture and unrest.” The resulting loosely-organized exhibition attempts to respond to an array of issues: disease, death, social unrest, labor, race, class, and loss, to name a few. Some pairings—like Oscar Murillo’s painted linen series “trade today,” and a set of drawings from William Kentridge’s film “Other Faces,” both of which respond to manufacturing, protest, and labor—feel like illuminating connections.

Others, however, such as an Alexander Calder mobile paired with a soaring El Anatsui work made from bottle caps, feel like a stretch within the exhibition’s political framework. Taken as a whole, the exhibition includes some stand out works that feel pertinent to our collective healing, yet with such a broad premise, the focus feels a bit scattered.

On view: May 26–October 3, 2021 | [Open map](#)

### [The Broad](#)



### **3. “On Boxing” at Blum & Poe**

At Blum & Poe, co-owner Jeff Poe has curated a new group show called “On Boxing,” inspired by his childhood experiences of watching boxing matches with his father. The exhibition is anchored by two polished obsidian works by Anya Gallaccio that hang facing each other, flanked by two red tapestry works by Anna Betbeze on the far end of the gallery—perhaps a slightly obvious stand-in for two boxing gloves facing off, red robes for each fighter.

“If you look long enough patterns emerge... Action can happen anywhere within that ground. You see how every boxer has a different way of dancing jabbing cutting striking,” Poe said in statement about the show.

From there, the exhibition explodes into an array of colorful paintings and ceramics, each work its own abstract universe, each artist practiced in their own brand of mark-making. Patterns emerge. Lauren Quin’s layered and abstract paintings create a frenetic field of motion, while Andrea Marie Breiling opts for hazy auras made by sprayed color. Mohamedi’s work makes a great inclusion here as well, and Brian Rochefort’s dynamic ceramic sculptures delight in patterns and textures that are sensuously overlapping. Each artist certainly relishes in their own mode of jabbing and striking.

On view: May 15–June 26, 2021 | [Open map](#)

[Blum & Poe](#)

### **Gallery Talk: Maysha Mohamedi**

*Gallery talk is your insider look into the stories of gallerists, curators, and artists in the Los Angeles art community.*

### **Hands that make their own decisions**



Rather than using a paint brush to apply paint to canvas, Maysha Mohamedi often uses her hands. While her paintings feel composed and structured, errant thumb prints or marks that look like finger-painting reveal her tactile method. This physical connection adds a bodily intimacy to the work, tracing the arc of the artist's own body while producing the paintings. I reached out to Mohamedi to ask her how using her hands connects her to her paintings, and she responded simply, "my hands make their own decisions and I trust them."

Lindsay Preston Zappas is KCRW's Arts Correspondent and the founder/ editor-in-chief of [@contemporaryartreview.la](http://Contemporary Art Review Los Angeles (Carla).)