

not every sunday
date goes well
#antipsychotic #meds
#erectiledysfunction
#kickedmydog
#dealbreaker

Margie Schnibbe, "Not Every Sunday Date Goes Well," 2013, ink on paper, 19 x 24", is currently on view at Charlie James.

hair. Meanwhile, for this go, Woods has stopped short of being able to reconcile conceptual whimsy with material objectivity (Pepin Moore, Hollywood).

MS

Margie Schnibbe's "Psychopathia.Sexualis.NSFW" is a reference to both the book that allegedly first introduced now-common terms of sexual deviancy — sadism, masochism, fetishism — and the less-than-poetic ribald expressions that dominate digital hook-ups (text, email, perhaps even Twitter). Schnibbe has a history in porn, both as a filmmaker and within her own artwork proper, but the richest and most seductive storytelling here comes from excerpts of her dating life, post-long term relationship and as a middle-aged woman. The show consists of multiple media groupings. There are ink on paper text drawings in her typical cute-ish style, with under-the-bus-throwing humorous expressions such as: "not every Sunday date goes well #antipsychotic #meds

#erectiledysfunction #kickedmydog #dealbreaker." There are oil paintings of hook-up exchanges via text, from the silly to the outright video pornographic (the latter, appropriately, installed downstairs in the basement). The piece de resistance is a wall text recounting her racy yet melancholic anecdote about the sexual and shopping proclivities of a man she went on three dates with. Seems he wanted to have sex without a condom; he also wanted her to come along for a trip to the Glendale Galleria. This is Schnibbe's sweet spot, as it were, the intersection of confessional personal experience and self-deprecating wit. While the paintings at times seem gratuitously lurid, as a body they do add to the larger context of desire and connectivity, a dystopian landscape of overly baked fore- and aft-play, and missed connections (Charlie James Gallery, Chinatown).

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Book-ending "**Overdrive: L.A. Constructs the Future, 1940-1990**," an examination of transformations in our built environment, are two works of art that address the diversity of aesthetics and point of view inherent in this complex examination of L. A.'s growing allure. At the entry, Peter Alexander's 17-foot long painting, "PA and PE," presents a sweeping overview of Los Angeles as a vast expanse of twinkling lights, seen from a hilly summit and dramatized in seductive sunset colors. Near the exit, selections from Judy Fiskin's "Dingbat Series," a



Sinai Temple by Sidney Eisenshtat, Westwood, construction completed 1960. Pencil, watercolor, and gouache drawing on paper, 19 3/4 x 28 11/16 in. (50.2 x 72.9 cm). USC Helen Topping Architecture and Fine Arts Library. © Sidney Eisenshtat Estate. "Overdrive: L.A. Constructs the Future, 1940-1990" is currently on view at the J. Paul Getty Museum.