

# San Francisco Chronicle

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from the right friends.

Any contemporary gallery in town would welcome much, if not all, of this selection of work by Miya Ando, Miguel Arzabe, Chris Duncan, Klea McKenna and Dean Smith.

The show purports to explore “subtle and hidden forces,” but much of the art draws power from its surface energy.

Miguel Arzabe has executed what’s known as a Sierpinski Gasket — a fractal pattern made up of ever-diminishing nested triangles — in the upper corner of the front room.

It floats mostly unnoticed overhead, as we might picture an unthought notion doing. Its pattern annexes the triangular pyramidal void at the intersection of walls and ceiling, making a viewer realize that the

fractal pattern implicitly continues outward indefinitely, to encompass the building, the neighborhood, the planet; as well as inward, toward the vanishingly small. Arzabe has acknowledged this by patterning the “gasket” using soil collected from the adjacent Bernal Hill vicinity.

Chris Duncan contributes two “bleach drawings” — splotches of bleach more or less centered on sheets of black paper. He has overdrawn the pallid areas in each case with radiating graphite lines. The radiant marks make the chancy bleach blots appear deliberate, while igniting memories of that Bay Area icon of creative obsession, “The Rose” (1958-66) by Jay DeFeo (1929-1989).

Dean Smith’s fanatical-y detailed graphite ab-

stractions, in which triangles also figure heavily, recall another canonical Bay Area figure: Bruce Conner (1933-2008), much of whose work treats ordinary vision as a psychedelic experience.

Miya Ando presents an installation with phosphorescent elements and spiritual allusions, but her night photographs of the ocean shoreline realized in dyed aluminum evoke literal and metaphorical seeing in the dark more effectively.

Klea McKenna offers photograms, two in color, one black and white, whose unforced elegance and lucidity baffle and impress.

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**Cult objects:** Aimee Friberg has taken over the long-defunct Outer Mission storefront formerly known as Queen's Nails Annex, establishing a new gallery called Cult. Her first show, “Unseen,” reminds us what can be done with a little help