

label-sized cut-out prints of rather sinister clowns, another Andrews signature, here repurposed from a safety context as children's signifiers. One of the monoliths, titled "Lethal Weapon," features a large peep hole that, once your eye adjusts to the darkness within, reveals a mounted gun pointing at you. The weapon, it turns out, is a rented prop from the titular movie. The effect, unfortunately, isn't nearly as ominous as it sounds, unfortunately. Perhaps darkest of all is the floor-standing piece titled "W.G. Heirens (November 15, 1928—March 5, 2012)," a prison-style bed frame, also, needless to say, in stainless steel, with the head-end slightly inclined, the partially open built-in drawer at the foot revealing a birthday card that Heirens has apparently mailed to an inmate (David Kordansky Gallery, Culver City).

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Following just a few recent local appearances – as part of a group show here two years ago titled "Xenophilia" at MOCA (2011), then in last summer's contemporary blockbuster at the Hammer "Made in L.A." – it's difficult to recall a more anticipated solo debut than **Kathryn Andrews'**. With this exhibition, "D.O.A./D.O.B" [dead on arrival / date of birth], she delivers. Using what's become her stock in trade – stainless steel combined with props – "D.O.A./D.O.B" projects an ice-cold demeanor the cloaks dark interior lives, though it's more complex than that. Standing in the midst of that much stainless steel, particularly the 7-foot-high cylindrical monoliths whose reflections easily provoke a physically unsettling disorientation. Stainless steel Levolor blinds cover framed panels with even more stainless steel beneath. These wall works, called "Tot Finders," are set off by



Kathryn Andrews, "Tot Finder (Fall Varietal)," 2012, stainless steel, Plexiglas and archival pigment print, 52 x 46 x 3", is currently on view at David Kordansky.