



Ana Rodriguez, "Untitled 7 (Rainbow)," 2017, mixed media on canvas, 28 x 22", is currently on view at Launch.

all influential movements in Latin America (Couturier Gallery, Miracle Mile).

Jody Zellen

Blossoming in a wide range of patterns and shapes, the floral images of **Ana Rodriguez** take us beyond tropes of femininity and decoration. There are flowers in vases, on wallpaper, in bows, and as the toppings on cakes. It is an approach that is bold and edgy. These are vibrant images that are both dreamily nostalgic and gently subversive. They are an expansion of the artist's childhood recollections. These memories shape a world in which we viewers are made to question our understanding of what is beautiful, what is valuable, and what is lasting. In "Untitled 7 (Rainbow)" and "Untitled 6 (Green)," the flower tops are like melting cakes; in

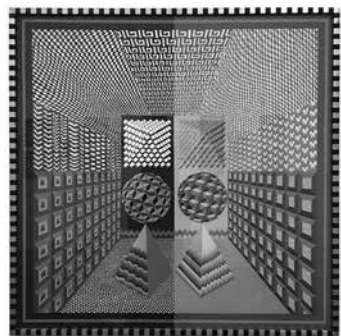
"Untitled 1 (Fuschia)," the flowers, tied with a bow, are pristinely arranged in a vase. Thematically and visually, Rodriguez' vision of her floral subjects evokes a garden from which the future can be harvested (Launch LA, Miracle Mile).

Genie Davis

Noted Mexican artist and designer **Pedro Friedeberg** (b. 1936), active since the 1960s, is best known for his "Hand Chair" (designed in 1962), a surrealist-inspired work that literally seated people in the palm of a hand, using the fingers as a backrest. Among the more than sixty works on view in "Tetragrammoe-bius," most dating from 2016 and 2017, are examples of his furniture, paintings and drawings. Friedeberg's work is a complicated and visually dynamic mix of Op Art, Pop Art, Surrealism, religious symbology and architecture. His detailed and patterned abstractions are mesmerizing as well as disorienting.

Many of the works sit upon blue platforms and pedestals, and the largest painting is hung on the same color blue wall. The rest of the works filling the gallery walls allow us to compare and contrast two- and three-dimensional works. Friedeberg, who still resides in Mexico City, was part of the group (including Leonora Carrington and Remedios Varo) of politically minded artists who rejected then dominant aesthetic trends in favor of cultural critiques that were surrealist in attitude. While Friedeberg has exhibited internationally, this is his first solo gallery exhibition in Los Angeles for over 30 years (M + B, West Hollywood).

Jody Zellen



Pedro Friedeberg, "Preguntas estúpidas," 2011, acrylic and ink on museum board in artist's frame, 30 3/4 x 30 3/4", is currently on view at M + B.

Upon entering **Ad Minoliti's** "G.S.F.C. 2.0 (Geometrical Sci-Fi Cyborg)" your eyes may need time to adjust to this effervescent soliloquy in youthful pastel hues and uninhibited curvaceous forms. This Buenos Aires-based painter's Los Angeles debut shows her to be a wildly imaginative artist. Featuring large-scale wall murals, conceptual sculptures, as well as "cyborg paintings" made through a mixture of man and