

Matali Crasset, Corporate

Courtesy, Photographer

Monica Khemsuron, Photographer



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## SPACE INVADER

For the L.A. artist Sarah Cain, space is more than just physical — it's also psychic and emotional. "I try to morph the three," says Cain, whose site-specific work dips into a playfully vivid palette that defies her contemplative nature. Cain used abandoned buildings to develop her style, and some of her earliest efforts, along the dirt roads of her native upstate New York, went entirely unseen. A 2004 installation in a squat in San Francisco's North Beach, however, brought her the attention of the art world. She is now represented by Honor Fraser in L.A. and Anthony Meier Fine Arts in San Francisco and was recently commissioned by LAND (Los Angeles Nomadic Division) to do an installation in a former Masonic lodge in Marfa, Tex. On view through Dec. 4 as part of a suite of public projects, "Forget Me Not" takes its name from the flower pin once worn by the Masons and later adopted by the Nazis. "Supreme Being" (above), a three-dimensional canvas bordered in gold leaf, is the only component Cain created off-site for the piece; its diagonal stripes were traced from the floorboards in her studio. STEFFIE NELSON

## WORK IN PROGRESS

Paul Barbera shoots slick interiors for clients like Elle Decoration and Vogue Living. But before he ventured into the studios of the 32 designers in his new book "Where They Create" (Frame Publishers, \$45), he begged them not to clean up. "It's not like messy wall, messy table, pencil on floor and rubbish near door equals great artist," Barbera insists, but those intimate details make for rich material. Matali Crasset's personal library, Maarten Baas's prototypes and even the crudely fashioned cardboard strip that keeps Confetti System's air-conditioner from jostling its hand-cut garlands reveal what it's really like inside a designer's world. MONICA KHEMSUROV



## BACK TO THE FUTURE

Postwar California provided the perfect environment for modernism to flourish. Newly available materials like machine-molded plywood combined with mass production to revolutionize furniture design; industrial steel transformed residential construction; and the region's comfortable climate invited indoor-outdoor living. This month, the Los Angeles County Museum of Art presents "California Design, 1930-1965: Living in a Modern Way," a survey of California's homegrown style including the iconic 1945-49 Eames House (a room from which will be installed as part of the exhibition), Barbie's circa 1962 Dream House (complete with cardboard hi-fi/television console) and a 1952 desk (left) by Greta Magnusson Grossman. In New York, the Museum of Arts and Design offers a counterpoint with "Crafting Modernism" (Oct. 12 to Jan. 15, 2012), a look at the American Studio Craft Movement, which embraced traditional techniques like woodworking, weaving and silversmithing to produce radical results, like Vladimir Kagan's trippy mosaic tile table or Jan de Swart's 1965 blanket chest (right). SUSAN MORGAN

