



Gina Magid, "Jaguara, 2007. oil and charcoal on satin, 36 x 36".



Ginna Triplett, "Pirate Tattoo, 2007, paper, flashe and carbon on canvas, 29 x 39".

Another among the current crop of shows featuring female artists is filled with good art, but predicated on a logically flawed starting point: contemporary women creators who are inspired by a white man of letters, and a misogynist at that. Works by these five artists are ostensibly based on the rough chapter headings of Charles Baudelaire's "Les Fleurs du Mal." It sounds like some dreadful paternalistic homework assignment, but the works prove compelling. "Death" is handled by **Gina Magid**, who uses sensuous fabrics, or painting on slabs of wood that include images of wildlife as symbols of man vs. nature--the Romantic noble savage theme. The work is fine enough, the tie to Baudelaire, silly. Under "Spleen and Ideal," **Ieva Mediodia** offers up images with a retro/futuristic feel, calling forth among other things links between technology and violence. German artist **Anke Weyer** makes overwrought expressionistic paintings that really do mix the sublime and the apocalyptic. **Debora Warner** creates multi-media sculptures invoking roses. They celebrate those odd and voiceless things like flowers that hold our memory and desire. Her large black minimal bud taps the idea of obsession, but Baudelaire did not invent passion nor urgency. Very much versed in the Baudelaire-ian legacy of woman as object-muse, **Ginna Triplett** makes lush paintings tapping sources like Playboy, Victoria's Secret, and Disney. Her themes include standards of femininity coined in media representations and clichés of innocence, maternity and sexuality these inculcate. If anything, Triplett's take is the opposite of an homage to the kinky, brooding poet, and the closest to an interesting interrogation of the masculinist legacy Baudelaire most certainly helped to build ([Mary Goldman Gallery](#), Downtown).

Perhaps due to the absence of any human traces the lush color photographs by **Catharine Stebbins** seem somehow haunted. Without the reference to humanity, these intense images exist in a timeless place where weeds or grass or twigs or a ripple on water are the most significant things going. Addressing the overlooked within the immensity of the L.A. experience is not a new topic, but these 40" x 40" shallow focus images (referred to by Stebbins as *eco-tableau vivant* and *organic mise en scene*) find their own elegant perspective ([drkrm.](#), Northeast Los Angeles).

Catharine Stebbins, "wash #1," 2007 digital C-print, 40"x40"

