

Art Reviews

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Theatrical Views of George Mallory

With just the sparest of sculptural materials, **Carmine Iannaccone** manages to evoke a sense of emptiness, precarious instability and dead weight in his small solo exhibition at Post. Inspired by photographs of the frozen body of mountain climber George Mallory, who famously perished during an attempt to conquer Mt. Everest 78 years ago, Iannaccone's three sculptures are theatrical abstractions. They lodge themselves between ethereal remoteness and insistent physical presence.

The most convincing is "Mallory's Shoulder," a tall white wall with a notch cut from the top left corner. Set a foot or so in front of the white gallery wall, like a stage set, this second wall supports a chunky block of rough-hewn, partially painted Douglas fir. The shape of the carved block, which is balanced in the notch, evokes a mountain range. It's both far away and tangible, simultaneously an image and an object. This odd duality extends as well to the stage-set wall.

Iannaccone does less well with a heavily framed drawing in magenta acrylic and black ink, which describes a celestial phenomenon (like an aurora borealis) above a striated sea. By contrast, the sculptures take advantage of a physical inertia that gives their subtle pictorial allusions a commanding heft.

Post, 1904 E. 7th Place, downtown L.A., (213) 622-8580, through May 13. Closed Sunday through Wednesday.