

TOP TEN 2015: LOS ANGELES
By Shana Nys Dambrot

1) The Box,
“Eugenia Butler, Eugenia P. Butler, Corazon Del Sol:
Let Power Take A Female Form”

Emotional and scholarly three-generation matrilineage yields an esoteric, witty, conceptual, indelible masterpiece of cake, underpants, bread, flies, and understated theatrics.

2) ACE, “Ben Jones”

Art historical, neon-hued multimedia romper room
spectacle merging Op Art and 8-bit.

3) Anat Ebgi, “Jen DeNike: If She Hollers”

Dream, nightmare, escapism, reality merge in slow-motion melodrama
of hypnotic video trilogy and culled still photographs.

4) Gavlak, “Vincent Szarek: Like a Rock”

Desert landscape strangeness takes abstract geometrical
form; from planar color studies to *plein air* rebellion.

5) Marine Projects, “Salon No. 13”

All-women group show of avant-garde ceramics, shaped canvases, eccentric
paintings, and areas in-between exploring nature and un-naturalism.

6) C. Nichols Project, “Rory Devine:
Iconoclastic Works of the Early 21st Century”

Gloriously fine, goopy poodles; a colorist’s dream of a hirsute bikini-clad trucker;
color-study wall of party balloons like pixels of joy.

7) The Mistake Room, “Cao Fei: Shadow Plays”

Epic Second Life-generated simulations of modern/historical
Beijing’s real-life surreality.

8) Walter Maciel, “John Bankston: Sundry Stories”

Paintings like children’s books illustrations reveal grown-up
allegories, starring fantasy furies and real-life chimeras.

9) Mark Moore, “Julie Heffernan: Pre-Occupations”

Luscious, alarming self-portraits and symbolist landscapes; trees
in captivity, humans in the wild, climate change in art history.

10) Klowden Mann, “Alexandra Wiesenfeld:
when i when if when lie when life (Xavier Villaurrutia)”

Human experience in landscape form: awkward, intense,
saturated, dystopic, dyspeptic, and prismatic.



INSTALLATION VIEW: “LET POWER TAKE A FEMALE FORM”
PHOTO: FREDRIK NILSEN, COURTESY OF THE ARTISTS AND THE BOX, LA