

13ThingsLA: June 5

Better Homes & Gardens for your LA art calendar



SHANA NYS DAMBROT AND HIJINX ARTS | 13 THINGS LA
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In this issue: Reviews of current exhibitions at LA Louver, Luis De Jesus & Regen Projects. Recommendations include picks from Marta, Tufenkian Fine Arts, Nazarin/Curcio, the Hammer, Lowell Ryan Projects, Lauren Powell Projects, the Bendix Building, Heidi Duckler Dance, Angel City Press, and Highways. PS: I will be leading a conversation with the artists behind the new slate of exhibitions [at TAG on Saturday, June 8](#), if you'd like to come by and say hello!

Featured:



Rebecca Campbell: California Love, 2023, oil on canvas, 80 x 106 in. (Courtesy of LA Louver)

Review: Rebecca Campbell: *Young Americans* at LA Louver is on view through July 20; artist talk with Sara Cochran Wednesday, June 5, 7pm. Liminal is an overused word these days, yet what else is adolescence but a transom, a space between. Anyway, here are some children you can "hold without judging," as master painter Rebecca Campbell again turns her magic bag of technique to depictions of youth, and relatedly to the splendor of verdant

blossoming nature—both eternal metaphors for life, growth, loss, and return. And both, at least the way Campbell does it, are not only allegorical intimacies indicative of true personal experience, but also pliant armatures on which to hang her absolutely wild, opulent, radiant, daring, poetically sighing, carefully considered, energetically expressive, polyglot, multidextrous, chromatically-charged, abstraction-inflected, uncanny valley, flat out gorgeous way of dealing with oil paint. Translated through Campbell's colorific language of eye-movement theory and emotional chord-striking, the resulting works feel individual (that red dress!) but are in fact all about the same things—what it feels like to be alive, and what you can do with paint. Many of the most affecting works do not show figures at all—but the flowers, grasses, plants, and one absolutely legendary lemon tree are no less protagonists in this story of becoming. There's a [Spotify playlist](#) Campbell made to get you in the mood—tip: bring your earbuds along because it makes a lovely soundtrack for the paintings. *On view in Venice through July 20 (check their summer hours); lalouver.com.*



Rebecca Campbell: In Between, 2024, oil on canvas, 80 x 120 in. (Courtesy of LA Louver)

Full Calendar:



Installation view of Matthew Barney: SECONDARY/ commencement at Regen Projects, Los Angeles (Photo by Shana Nys Dambrot)

Review: Matthew Barney: *SECONDARY: commencement* is now open at Regen Projects. If you accept a balletic view of football, empathize with the Sisyphean repetition of mental and bodily violence endured by athletes (and sometimes artists), enjoy the allegorical pairing of flowing shit and molten gold, and don't mind being murdered by a slightly sadistic ASMR, then Matthew Barney's new video installation and related sculptural works are the metaphor for life you've been looking for. Barney's winning formula of high-production value filmmaking and exhibition installations involving both props and works created on-screen evolves in this short masterpiece of somatic surrealism, even as he cites iconic career-spanning motifs—sports, certainly, as well as more interpretive ideas about the abject and ecstatic nature of creative labor, the promise of alchemy, the inevitability of aging, and the treasure buried in the psyche's hidden low places. *On view through August 17 in Hollywood; regenprojects.com.*



Installation view of Karla Diaz: *Torera II (Bullfighter)*, 2023, from the *El Corrido* series, at Luis De Jesus Los Angeles. Watercolor and ink on paper, 40 x 60 in. (Photo by Shana Nys Dambrot)

Review: Karla Diaz: *Mujer Valiente y Los Diablitos* closes June 8 at Luis De Jesus. There is a lot going on in Karla Diaz's eccentric, polychromatic, infectiously groovy, frequently funny works on paper. Like the Mexican popular ballads called *corridos* that inspired them, they pack a lot of colorful characters and legendary exploits into impassioned impartations of important true stories—the deeds of real life revolutionaries, antiheroes, and neighborhood saints unsung by conventional history books. Growing up, Diaz would listen, enraptured, as her grandfather played these songs and in the magic realism of her child's vision she swears she could see them come to life in the air above the record player. The only problem, as such, with the inspirational power of these memories is the well-documented penchant for celebrating violence and criminality in general and romanticizing violence against women in particular within this machismo-dominated art form. At the same time, its lively social scenes and amazing fashions are a huge part of the catchy music's enduring appeal. What to do? Well, what Diaz did is she turned everything inside out and came up with a profound full-circle moment, creating an alter-ego for herself, the Brave Woman, who fronts a *banda* that sings songs celebrating real-life heroes like single mothers (such as her own) who give up their dreams (such as being a bullfighter) to raise their kids, whatever it takes. Diaz made the paintings, and went further, writing a *corrido* of her own and collaborating with musicians César Castro, Jarochelo, and Chuy Sandoval to produce and record it. Its extremely legit music video plays at the gallery, encouraging in the viewer a version of the synesthesia she remembers from childhood. Her intense, off-beat visual style is particularly well-suited to this technicolor meta-space of dream and invention, and we see the bravery of both the real Diaz and her counterpart paying off. *Through Saturday, June 8 in downtown; luisdejesus.com/exhibitions.*

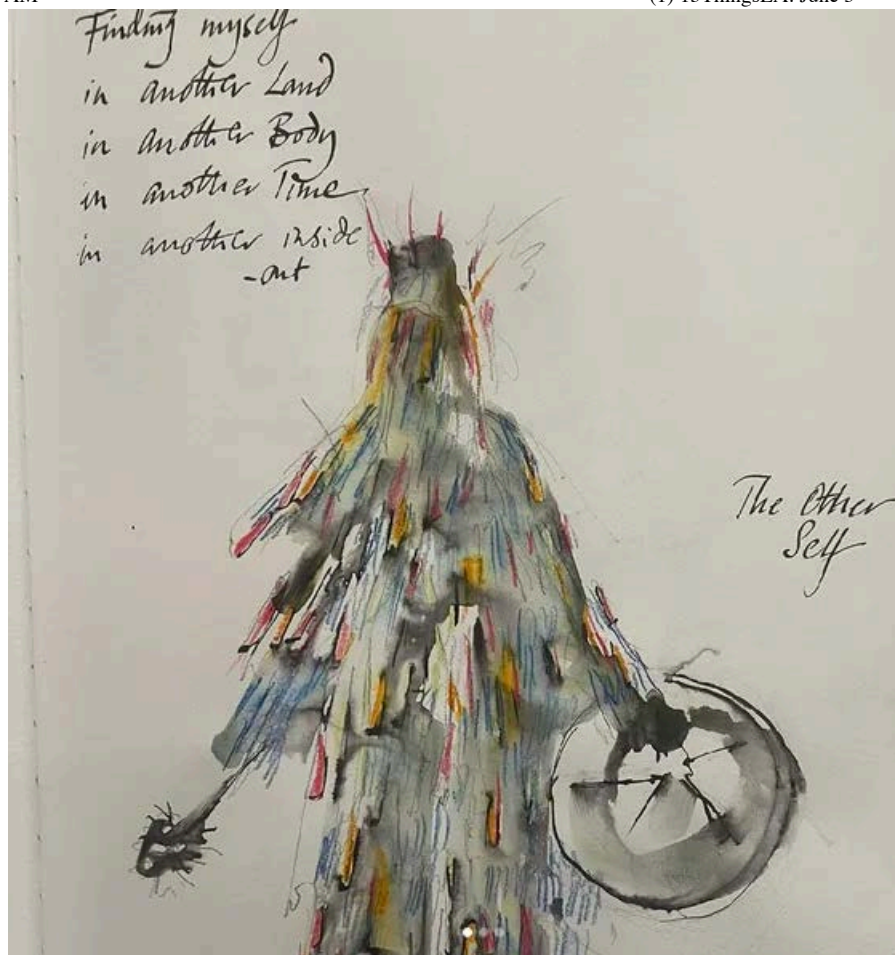
**Marta**

Rites of Spring closes June 8 at Marta; book launch for *What We Keep* on Thursday, June 6, 6pm. Playful, whimsical, thoughtful, materially engaged, counterintuitive, and occasionally functional, the program at Marta embraces the avant-garde aspects of contemporary design explorations alongside visual, conceptual, and best of all boundary-defying art. If you are not familiar with their vibrant fusion approach, now is a great time to fix that, as their current Springtime-themed presentation features works by 22 artists working every which way you can imagine in terms of style and material, signifying foundational moments from throughout the gallery's history. On Thursday night, the space hosts the West Coast launch for the terrific new book *What We Keep*—Jean Lin's richly illustrated collection of advice from artists and designers on the topic of curating, collecting, caring for, and "living with the things one loves." *On view through Saturday in Silver Lake; marta.la; rsvp for Thursday: goodcolony.com/what-we-keep-la-at-marta.*



Carlos Beltran Arechiga at Tufenkian Fine Arts

Carlos Beltran Arechiga: *Anochecer* closes June 8, artist's talk with Curtis Stage on Friday, June 7, 7pm at Tufenkian Fine Arts. In gentle rose-tinted clouds hide secret threats, murky creatures, disruptive abstractions, half-remembered shadows, and that particular feeling of innocence slipping away for which there is no single word in English—but which the show's title—which translates to *Becoming Night*—evokes. These mysterious mixed media paintings are like boxes of rain, in which schematic lines give a sense of defined space, but that space contains a storm of memory, wonder, dreams and nightmares, and the shrapnel of the often traumatic events that gradually ushered us all from childhood into whatever came next. *The exhibition is on view in Glendale through June 8; [instagram.com/tufenkianfinearts](https://www.instagram.com/tufenkianfinearts).*



Marcos Luytens: Unknown Self

Lauren Powell Projects presents Sunset Hiking Club with Marcos Luytens on Saturday, June 8, at 5:55pm. A slightly vertical walk fueled by the inspirational energies of interdisciplinary artist Marcos Luytens continues this wild and wonderful art-in-nature adventure series. Assemble at the bear statue at the entrance of Griffith Park at the intersection of Fern Dell Dr. & Los Feliz Blvd., where words will be offered to induce the proper spirit of adventure and mindfulness for the journey—an ascent to the Berlin Forest at the mountain's summit. Participants help carry an assortment of meaningful objects to be used in the collaborative, incantational performance-based artwork that culminates as the sun sets at 8:03pm. Thus transformed, the group will retrace their steps and descend the mountain together as a community. *Meet at the bear at 5:55pm, and be thoughtful in your footwear choices; [instagram.com/laurenpowellprojects](https://www.instagram.com/laurenpowellprojects).*



Lenny Silverberg: Staying Still, 2007, Ink wash and brush, 30 x 22.25 in. (Courtesy of Track 16)

Lenny Silverberg: *Streets and Borders* opens Saturday, June 8, 6-9pm at Track 16

Gallery. There are a lot of different reasons, none of them good, how a person or a family might find themselves without a home, carrying everything they own with them in bags and carts. Refugees from war, persecution, climate chaos, economic catastrophe, abusive family life, an all-consuming desire to live off the grid... But however they got there, artists like Lenny Silverberg are committed to portraying them with dignified humanity. Though his fluid, expressive ink wash on paper depictions of downtrodden scenes, emotional portraits, and baggage-based still lifes resemble Goya and Käthe Kollwitz more than similarly conceived photojournalism around the subject, the stories that Silverberg is telling were and remain just as pressing. *NB: Bendix Building galleries Durden & Ray, Tiger Strikes Asteroid, and 515 also have events this evening, so leave time to explore! On view in Downtown through July 13; track16.com.*



Charles Snowden at Nazarian/Curcio

Charles Snowden: *Stray Animals* opens Saturday June 8, 6-8pm at Nazarian/Curcio. Snips and snails and puppy dog tails, that's what ceramics by Charles Snowden are made of. But also, they are made of Western antiquity, folk-medicine botanicals, protective talismans, ingredients of household magic, nods to matriarchal adornment, experimentation with clay, beguiling chromatic ciphers, and all manner of familiar and fantastic beasts of land, sea, and air. Rendered in a multifaceted style that fuses the same material aesthetics as attend his iconographic

sourcing, Snowden's spellbinding sculptures evince a holistic surrealism even as they retain the quirky personality of assemblage. *On view through July 13 in Hollywood; nazariancurcio.com.*



Kim West

Kim West and Heidi Duckler Dance present: *Unfurling* at the Old L.A. Zoo on Saturday, June 8, 7pm. The choreography, music, and dance performances of Heidi Duckler's company are known for their inventive site-specific staging, often designing performances not only to physically respond to the locations, both in natural and built environments, but to investigate the histories of those places as well. Excitingly, muralist and installation artist Kim West feels and works in exactly the same way. (The last time I saw them team up they activated an abandoned swimming pool out in the woods with paintings and dance; it was divine.) For this collaborative one-night adventure, West, Duckler, and a cohort of dancers and musicians infuse the historic ruins of the Old L.A. Zoo (which is definitely not haunted at all) with monumental fabric, ceramic, light, and movement immersions at magic hour. *Tickets: \$15; be thoughtful in your choice of footwear; heididuckler.org.*



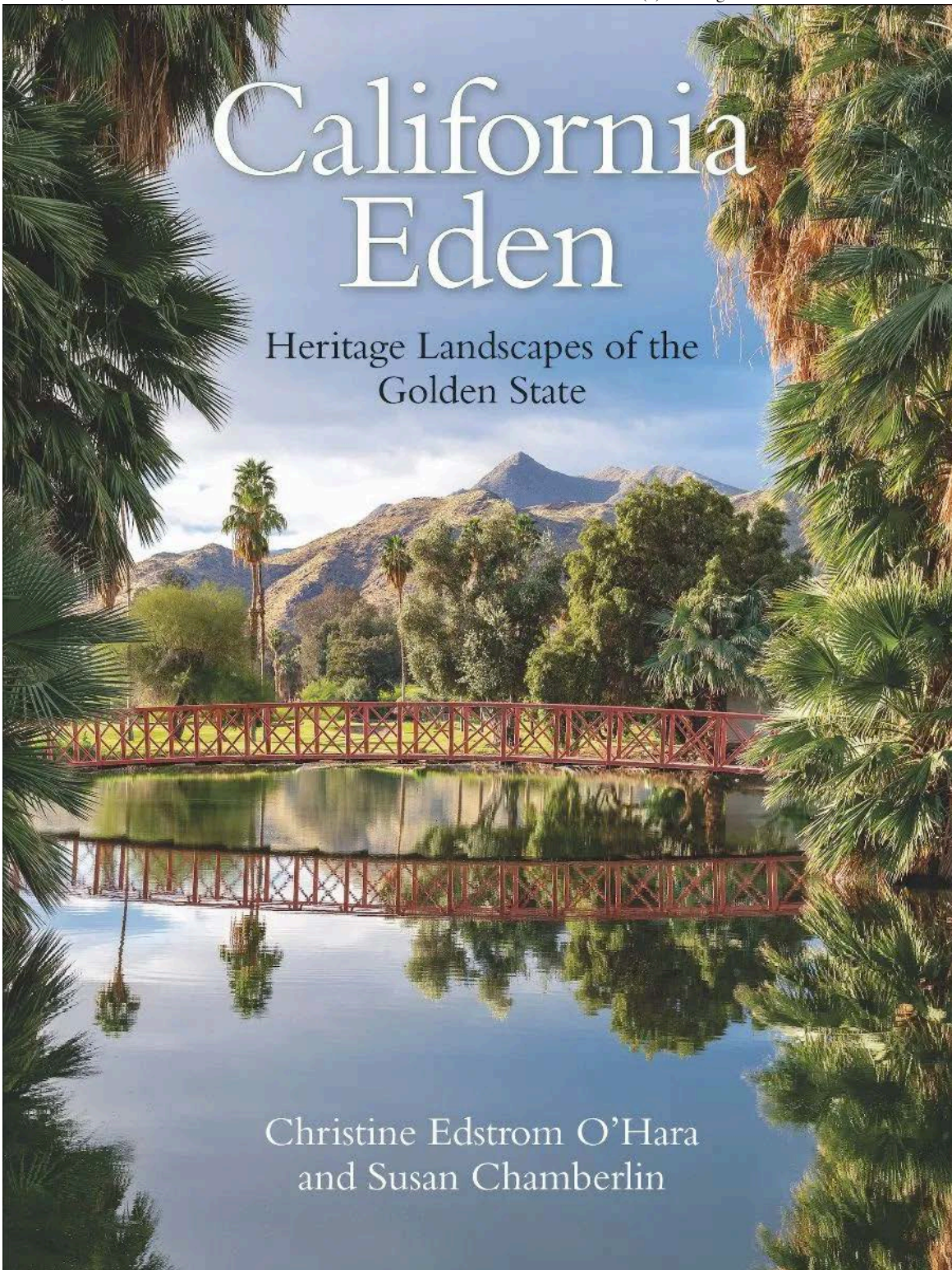
Nicole Mueller in her San Francisco based studio (Photo by Cayce Clifford)

Nicole Mueller: *Innerscapes* opens Saturday, June 8, 5-8pm at Lowell Ryan Projects. Pure color and shape deployed at a massive scale, using a variety of mark-making and brushwork approaches from wrist, elbow, shoulder, and whole body movements, plus gravitational drips and fervent slashes—it really should be a mess. But instead, in Bay Area painter Nicole Mueller’s method, the whole harmonizes together in the way of a rewilded flowering field, or a rainbow shattering in a prism. Being culled entirely from her imagination and where instinct is given free rein in the studio, distinctions like natural and artificial, or invented and organic are quite beside the point. It’s more like breathing the wildflower air of a half-remembered parallel world. *On view in West Adams through July 13; lowellryanprojects.com.*



Refashioning: CFGNY and Wataru Tominaga (Installation view at Japan Society New York, 2023. Photo by Naho Kubota)

Summer Exhibitions open Saturday, June 8, 8-10:30pm at the Hammer Museum. A trio of new exhibitions open with a signature Saturday night courtyard banger at the Hammer this weekend. *Refashioning: CFGNY & Wataru Tominaga* pairs the work of two design studios (based in New York and Tokyo) to present their sculptural, pattern-rich garments, unconventional accessories, and expressive textile-based works in site-specific interruptions of the normal flow of culture consumption. Along with prompts as to assumptions about gender, these artists also deconstruct when, wherefore, and for whom the so-called Asian aesthetic exists—in a striking but human-scaled discourse with how fashion rules and rule-breaking express broader social and political values. Also opening in an intense multipart video work from Jordan Strafer, and the first US retrospective survey of the late Filipino artist David Medalla's career in performance-based experimentation. *Exhibitions are open through mid-August in Westwood; free admission; hammer.ucla.edu.*



Angel City Press

California Eden: Heritage Landscapes of the Golden State launch party at La Casita del Arroyo on Sunday, June 9, 2pm. The newest title published by Angel City Press in their partnership with the Los Angeles Public Library, *California Eden* is part visual history and part botanical love story, as co-editors Christine Edstrom O'Hara and Susan Chamberlin take a closer look at the inextricable bond between California's landscapes and its very identity. From the fanciest manicured gardens to the quirkiest landscape architecture ever, glorious and well-protected public lands, and the often unexpectedly lovely botanical arrays found in parking lots and along freeways, and in the labors of dedicated amateur beautifiers and rewilding ecologists

along the borderlands of agriculture and encroaching urbanity, the authors go beyond the picturesque to chronicle the people, social movements, and political reckonings that come along with California’s unique relationship to nature. Celebrate the launch at an al fresco afternoon overlooking the suitably gorgeous Arroyo Secco vista around Pasadena. *Sunday afternoon, June 9, in Pasadena; eventbrite.com/e/california-eden-launch-party.*

The 13th Thing:



Home Invasion plays at Film Maudit 2.0

Film Maudit 2.0 at Highways is June 12-16. A showcase and celebration of outré, unusual and startling films, both new and vintage, featuring hundreds of short, feature, experimental, animated, and ill-conceived (in the best possible way) works of cinema from over 20 countries—experience works that address socio-political issues and taboo subject matter like sex, race, gender, religion, politics, and some other wild stuff you could never imagine. The *Film Maudit 2.0* festival's screenings of features, shorts programs, special commissions, and to-be-announced special events is inspired by French avant-garde filmmaker and writer Jean Cocteau who created the original Festival du Film Maudit (literally “cursed films”) in 1949 to elevate overlooked, shocking, and experimental cinema. Something tells me he’d be proud of this enduring legacy. *Programs are afternoons and evenings, June 12-16 in Santa Monica; Tickets are \$10/screening: filmmaudit2024.eventive.org/schedule. A full Festival Pass is \$50: filmmaudit2024.eventive.org/passes/buy. Offer: for individual screenings: use 2-for-1 code FMG21 at check out.*



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