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.

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

   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.

   Paintings like children’s books illustrations reveal grown-up allegories, starring fantasy furries 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 prismatc.