


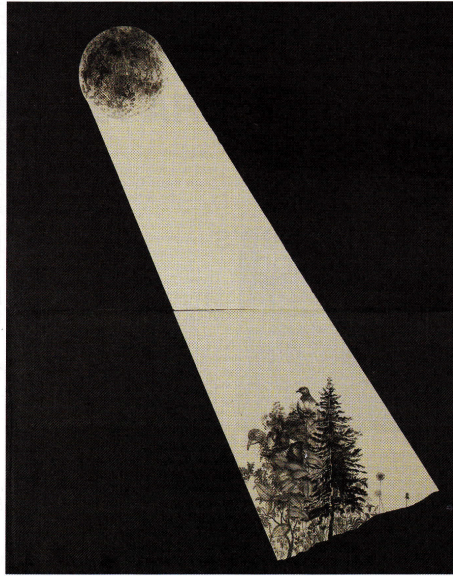


THE RATINGS

FOR OUR ANNUAL CRITICS' PICKS THIS year we go back to our three original categories: Overrated, Underrated and Best in Show. A few times we changed those categories to more euphemistic terms, but we decided to drop the charade this time and not be afraid. Of course *Artillery* doesn't want to hurt anyone's feelings, but for chrissakes, there's some bad art out there, and artists that are just coasting. Our job is to call it like it is. And to pay attention to some of the great art being made in this city and to artists that are simply under-recognized. There was a whole lot of art around Los Angeles this past season, and our critics were watching.

Key:
 Underrated 
 Best In Show 
 Overrated 

18 Summer 2012 *artillery*



JUDY CHICAGO 
 AT NYE + BROWN

This spring Chicago featured the very accomplished work she was producing as a UCLA graduate student, and shortly thereafter. Her drawings, paintings and sculpture explored ideas of minimalism, geometric abstraction and even Finnish Fetish that whimsically addressed sex and conjugality.

"NOW DIG THIS!" 
 AT HAMMER MUSEUM

An eye-opening survey of black artists working in the LA area in the postwar era. While there were familiar names like Betye Saar and John Outterbridge, it was also wonderful to see work by gifted, lesser-known artists, such as Noah Purifoy.

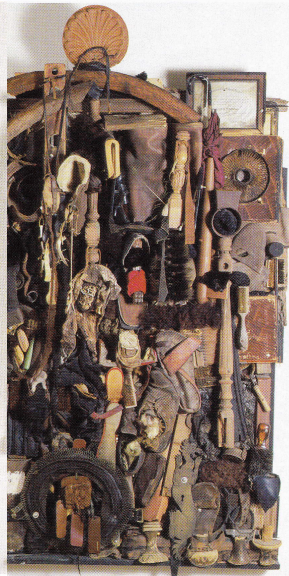
"REBEL" 
 AT JF CHEN GALLERY/MOCA

This mess takes the form of various shacks and houses amidst a garden of plastic plants, and a sort of homage to the classic teen-rebel movie *Rebel Without a Cause* (1955). Take my advice and pick up the brochure—read Franco's interesting ruminations on Dean, fame and Hollywood—and skip the show.

Reviews by Scarlet Cheng

HUGO CROSTHWAITE 
 AT LUIS DE JESUS LOS ANGELES

Crosthwaite's "Tijuenerias" show solidifies the artist as a near-heroic cultural avatar. What amounts to a veritable plethora of gun-toting, beer-guzzling, breast-bearing hucksters, pimps, junkies, Latin impresarios (with the occasional rabid dog thrown into the mix), his universe is rich and expansive and should be frequented more often.



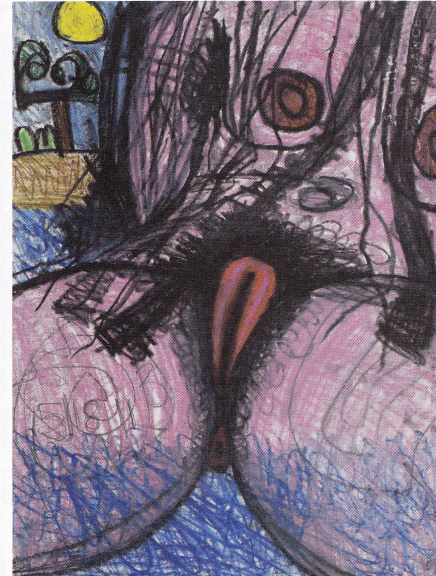
CARROLL DUNHAM 
 AT BLUM & POE

Dunham has "outdunham" self again as evidenced by his recent drawing survey. The spirit of Philip Guston lives on in this veteran's work, but despite their similar use of odd imagistic distortion, Dunham's vision is highly specific and rigorous in the very best sense of the word.

ELIZABETH PEYTON 
 AT REGEN PROJECTS

Peyton can paint. There has never been any doubt about that, but if she could stop long enough to examine her reasons for painting young beautiful people divinely disconnected and suffering from too many late nights contemplating their own life's ambitions, or alternately, their navels, it would serve her obvious talents well.

Reviews by Eve Wood



STAS ORLOVSKI 
 AT ANOTHER YEAR IN LA

It's not as if Orlovski's multimedia drawing and painting has gone entirely unrecognized. Still, his work tends to fly under the radar—dark, elliptical, enigmatic, whether abstract or figurative—perhaps deliberately. His work needs a bit of stillness away from LA's madding crowd; and maybe that's a good thing.

JULIAN HOEBER 
 AT CARTER & CITIZEN (GROUP SHOW) AND BLUM & POE

The conceptual breadth, technical virtuosity and sheer finesse of Hoerber's work are almost intimidating. He also tends to throw his audience off balance (sometimes literally). He keeps us in suspense while he sets eyes and minds on a tear. I'm waiting for a museum retrospective, but I'll try to be patient.

ELAD LASSRY 
 AT DAVID KORDANSKY GALLERY

Give Lassry credit: he understands framing, art direction and slick; and knows what his audience craves—that cosmic-ironic in-the-know moment that validates their last shoe splurge. Appropriate, frame, conceptually send up, then find the right visual level. It's a new low in meta-salesmanship. Lassry sells the slick sell itself.

Reviews by Ezra Jean Black

Left: Stas Orlovski, *Nocturne with Pine Tree and Birds*, 2010, courtesy of Another Year in LA

Center: Noah Purifoy, *Untitled (Assemblage)*, 1967, Corcoran Gallery of Art, Washington, DC. Museum Purchase. The William A. Clark Fund and gift of Dr. Samella Lewis, 1993. © courtesy the Noah Purifoy Foundation.

Right: Carroll Dunham, *Untitled*, 2011, courtesy Blum & Poe, Los Angeles and Gladstone Gallery, New York