

CRITIC'S GUIDE - 20 JUN 2017

# Critic's Guide: Los Angeles

Jennifer Piejko's guide to the best current shows in LA

BY JENNIFER PIEJKO



Aria Dean, *Dead Zone (1)*, 2017, Cotton branch, polyurethane, bell jar, wood, signal jammer, 34 x 32 cm.

Courtesy: Château Shatto, Los Angeles

'At this stage'

[Château Shatto](#)

10 June - 10 August 2017

In the US it's an acutely difficult time to defend myths of liberty and equal rights for all: politicians in unprecedented union now acknowledge these as semi-fictional and selective ideals. Footage of citizens gunned down by police are looped exhaustively in the media; we have a president who lies plainly, audaciously, on a daily basis. This pensive show cites images of both fury and fragility resulting from our quotidian intake of violence. Hamishi Farah's *Aleeyah or Repatriation for Hypervisibility* (2016) shows a painting of Aleeyah Porter retaliating against an attacker under the wingspan and protection of a phoenix guiding spirit; Bunny Rogers's slumped, roughly animated figure playing Elliott Smith on a piano as snow encircles her in *Mandy Piano Solo in Columbine Cafeteria* (2016); Aria Dean's *Dead Zone (1)*, (2017) sees a balletic cotton branch stem preserved under a bell jar atop a signal jammer. The riddle of these loaded works is best summarized by a question posed by artist Manuel Arturo Abreu in notes on the exhibition provided by the gallery: "'how can we consider the power of these images when we're already under their influence?" (I don't know).'

For more current shows in Los Angeles visit [On View](#).

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