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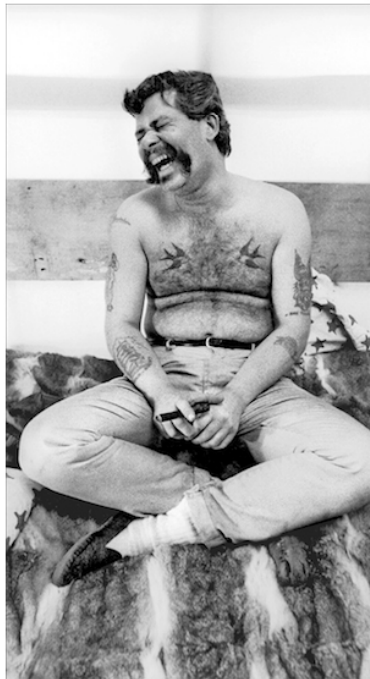
Best of Los Angeles, 2015

by [Lanka Tattersall](#)

View of Harry Dodge's exhibition "The Cybernetic Fold," at Wallspace, New York.



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Lanka Tattersall is assistant curator at the [Museum of Contemporary Art, Los Angeles](#) (MOCA). She is currently organizing the exhibition "Hito Steyerl: Factory of the Sun," which will open at MOCA in February 2016.

In chronological order, she shares highlights from the year in exhibitions and performances in LA.

["Apparitions: Frottages and Rubbings from 1860 to Now," at the Hammer Museum](#)

An exhibition focused on a single artistic technique could have been a dusty affair. Instead this show, of about 100 works by about 50 artists, captivatingly mined the myriad valences of the practice of making rubbings on paper (when adopted by the Surrealists, termed *frottage*), and teased out the method's metaphorical, historical, material and sensual implications.

[Harry Dodge's open studio](#)

On a warm evening in April, Harry Dodge opened his studio in advance of shipping a group of works for his exhibition "[The Cybernetic Fold](#)" at the gallery Wallspace in New York. Jubilantly stuffed into the small studio were the artist's newest sculptures, drawings and a video, each seemingly more polymorphously, gleefully perverse than the next. Brightly colored, glossy rectangular pieces, nearly human-scale, bent and swayed with protuberances that could be read as any number of bodily appendages, while other works appeared like improvised prosthetics tasked with holding up extremely precarious constructions. Tying it all together was Dodge's rapid-fire monologue on the video screen, in which descriptions of particle physics and ergonomic desk furniture became wildly commingled with ideas of desire.

[taisha paggett and WXPT, "evereachmore," at the Bowtie Project](#)

After parking in a lot between the Los Angeles River and set of train tracks, the audience for *evereachmore* was driven down a dusty road, where a gathering of dancers moved slowly together by a (surprisingly lush) section of the river. The members of the temporary dance company WXPT (which stands for "We are the Paper, We are the Trees"), founded by taisha paggett, shared a sensibility around what it means to be a person of color, queer and keenly responsive to the recent history of violence against "bodies on the margins." What followed was an exquisite, poignant collective migration of both dancers and audience, from the river back up to a plot of land near the tracks. Improvisation has rarely seemed so urgent.

[Matt Connors, "BOTTOMS," at Cherry and Martin](#)

Connors makes paintings in which the juxtapositions of color are nearly good enough to eat. This was evident everywhere in his modest but toothsome solo exhibition that included medium-scale easel paintings, primarily featuring a slightly off-kilter central grid format. The shift of the grid generated a host of corporeal and