

MODERN PAINTERS

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LA LA LAND

In a city as sprawling and well-lit as LA, the private universe—fantastic, dark, intensely personal—can take on an importance that overwhelms its limited stature. Gary Garrels trains his curatorial eye on just this phenomenon in “Eden’s Edge: Fifteen LA Artists,”



which features works made over the past decade that evidence elaborate realms more constructed than real. City statesmen like Lari Pittman and Ken Price share space with such younger practitioners as Rebecca Morales, who makes deftly poetic, painstaking drawings on Mylar; Monica Majoli, whose “Rubbermen” series of works on paper explores the fetishistic with a dreamy wit; and Stanya Kahn and Harry Dodge, whose videos employ the very Angeleno themes of television, performance, rage, and farce. Other artists include Ginny Bishton, Mark Bradford, Liz Craft, Sharon Ellis, Matt Greene, Anna Sew Hoy, Elliott Hundley, Matthew Monahan, the late Jason Rhoades, and Jim Shaw. Is this show a kinder, softer miniupdate of “Helter Skelter,” the acclaimed survey of ’90s LA art that explored very public ideas of violence and disgust? What do the private, restive worlds on view here say about the City of Angels now?

“EDEN’S EDGE: FIFTEEN LA ARTISTS,”
MAY 13–SEP. 2, HAMMER MUSEUM, LOS ANGELES,
HAMMER.UCLA.EDU

REBECCA MORALES, *TAMARA’S CUES*, 2004. GOUACHE,
WATERCOLOR, AND INK ON CALF VELLUM, 34 X 24 IN.
PHOTO: JOSHUA WHITE, COURTESY THE ARTIST.