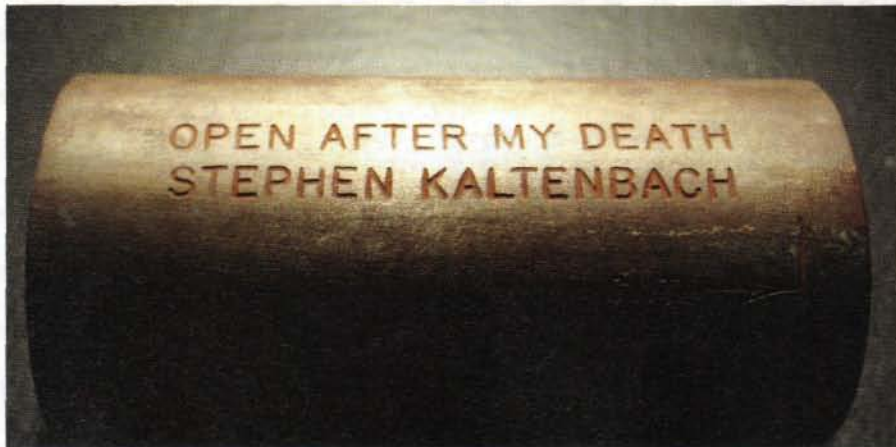


# CRITICS PICKS

Summertime in the art world means multiple group shows, performances in the streets, poetry readings at galleries. Everyone is winding down and getting ready for the fall season. That's when we like to sum up what the art year brought us, which means it's time for our Critics' Picks. What was their favorite show?: (perfect exposure); who we've seen enough of: (overexposed) and who we'd like to see more of: (underexposed). Don't get mad! Get off your duff, and show us some new stuff!



## S.R. LEHRER

### OVEREXPOSED

The past couple years have been very good to young, neo-abstract photographers, giving **Walead Beshty** more than his share of airtime and the limelight. While Beshty often delivers images of notable aesthetic interest and complexity, the overly academicized theoretical defense that is the crutch of his practice has dominated the conversation for too long.

### UNDEREXPOSED

**Stephen Kaltenbach** has been working constantly and, for the most part, in secret without commendation for the past four and a half decades. His early conceptual experiments and proposals in New York in the late '60s were nothing short of brilliant and utterly, joyfully mind-blowing — he has not let up since. It is high time to think about him again, long and hard, and that's just what we are going to do.

### PERFECT EXPOSURE

**Dianna Molzan's** show, "The Case of the Strand," at Overduin and Kite earlier this year was the most exciting, funny, invigorating, experimental, strange, rigorous, unexpected, smart painting show I have seen in a long time. Molzan instantly became my new favorite painter in Los Angeles, if not the country and world.

## EVE WOOD

### OVEREXPOSED

**My Barbarian:** Come on folks, let's get real. Guess these guys took the Radiohead song, "Anyone Can Play Guitar," literally! Ain't true, but what appears to be true is that anyone with a trust fund and a famous art star father can "gain" in the art world no matter what. Pretentious hipster malaise reigns supreme where this trio is concerned, and sadly most of the art world's been duped!

### UNDEREXPOSED

**Tom Knechtel's** paintings demonstrate both an undeniable rigor and gentleness simultaneously, like a reluctant warrior gone off to war. He is, in my opinion, underrated because he's not afraid to expose the essential human truths of our times — that we are, as a collective, strong and frail, light and dark — and that we will all die, and there's a strange beauty in that.

### PERFECT EXPOSURE

**Noah Davis' work** is elegant, fierce and necessary. His most recent exhibition at Roberts & Tilton was contemplative and passionate, each painting building on the next, creating a comprehensive narrative of yearning, isolation and courage. The figures in Davis' paintings live only for the present because the past is ultimately unreliable and the future, another bill of goods we sell ourselves.

## SCARLET CHENG

### OVEREXPOSED

**Raymond Pettibon.** He's everywhere, included in so many shows — and what does it all mean? Maybe there was a time and place for all that angry I-hate-the-world loathing, but we are now living in the New Age of Obama.

### UNDEREXPOSED

About a decade ago I often saw the work of **Mineko Grimmer** — one of her melting ice installations at the San Jose Museum of Art, table-top sized sculpture at the Koplín gallery when it was on Robertson Boulevard (now Koplín del Río) — but I've seen little in the last five years. Apparently she undertakes the occasional commission, but perhaps it's time for a retrospective of this artist whose use of natural materials and of sound brought moments of peace amid the haste of modern life.

### PERFECT EXPOSURE

**Rebecca Campbell** is one of our most gifted and diligent midcareer artists — her last major show at LA Louver revealed continuing growth and willingness to experiment. A fluid and superlative painter, she turned to sculpture and installation as extended expressions for her fervent imagination and exploration of childhood experiences.