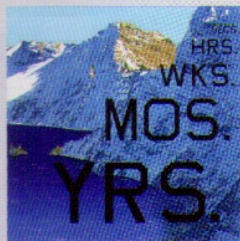


Ruscha

ian Gallery // May 8–September 27

delightful
of more than
works surveys
california
's output in
reproducible
ums of prints
photography
1959 to
resent. His
wood signs, snapshots of gasoline stations
boftops, and flat-footed use of language
ll represented. Not to be missed among
ool, deadpan Pop: an eerie but erotic series
otographs from 1975 featuring tableaux
ms, like Hershey's kisses and raw steaks,
st red satin sheets.



Periods, 2013.

iver Payne & ck Relp

Brown's Enterprise // June 25–August 1



Installation view of "Stash," 2014.

If these sculptures, first shown at Art Basel Miami Beach in 2007, offer an aesthetic lesson, it's that the cycle from cutting-edge to retro has gotten very short, or that the art world has been stuck in

al for the better part of a decade. Payne and
's assemblages include elements of both
cession decadence (expensive wine, exotic
s, classic LPs) and then-obsolescent 1990s
mera, which is once again stylish (basketball
kers, Tamagotchi pets). Who'd have thought
core would have such a fine vintage?

izabeth Glaessner

W. // July 9–August 15

ainter's vibrant palette and easy handling of
d-media techniques—pigments dispersed with
r, acrylic, and oil, all on the same canvas—recall
ollaged sensibility of the famed children's

The Very Hungry Caterpillar. But these
-human landscapes"

it just child's play.
gh Glaessner works
in large formats,
ing abstraction and
ation, the contorted
s and bodies in small
ases like *Milk Maiden*
Rider, both 2014,
e the piercing
ctions of Marlene
as and Maria Lassnig.



Riding and Sucking in the Summer, 2014.

Franklin Evans

Ameringer McNery Yohe // June 5–August 1

Understated and *subtle* are two adjectives that will never be applied to Evans's work. For his debut at this gallery, he cannibalizes the entire space—including the floors—creating a massively dense, referential installation that's terrifically entertaining to get lost in. Paint-spattered tape, computer printouts, enlarged-and-stretched digital photos, and architectural schematics cover the walls; Plexi vitrines hold photographs and tiny sculptural odds and ends.



Installation view of "paintingassupermodel," 2014.

Robert Melee

Higher Pictures // June 26–August 1

Before Leigh Ledare's photographs of his mother toed the oepidal line, there was Robert Melee and his mom, Rose. "A Dozen Roses" features Ms. Melee—made up like a tragicomic Warhol superstar or a ghoulish clown—in a series of poses, some compromising. *Facelift*, 1997, recalls an Ana Mendieta performance, with Rose's face smashed against a pane of glass that her son is holding.



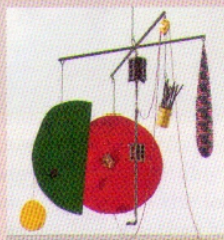
Facelift, 1997.

Others show a more dignified side, like *On the Road*, 1993, a black-and-white image in a speeding car, her mouth stretched into a wide grin.

Sterling Ruby

Hauser & Wirth // May 9–July 25

There are captivating things in this show: the way Ruby's handmade-looking but museum-scaled works—outsize assemblages and off-kilter mobiles—confidently fill the gallery's cavernous space, or the rich reds and yellows he employs in ceramics and cardboard collages. There's satisfaction, too, in his humble details, the wood unfinished, the precise stripes of neon actually a pattern on a length of sporty ribbed polyester. But a nagging feeling lurks: The artist's references to modernism, particularly through his employment of a hypermasculine monumentality, seem uncritical, leaving the viewer seeking depth.



Scale/Bats, Blocks, Drop (4837), 2014.

Florian Maier-Aichen

303 Gallery // June 5–August 1

As artists across disciplines have begun liberally using Photoshop and investigating screen-based image culture, some photographers have adopted a more self-reflexive, materialist, even painterly approach. This embrace of older methods is not always reactionary, but in the case of this German-born photographer, it's hard to see the revolutionary potential. For all their technical virtuosity, his ruddy-tinted Los Angeles landscapes, tricolor views of the Swiss countryside, and colorful darkroom doodles on photo paper yield little more than simply pretty pictures.



Untitled (Andermatt), 2014.

Scott Benzel

Maccarone // June 25–August 8



Spectrum, 2011.

There's a brand of paranoia shared by West Coast counterculturists, radicals, dropouts, and conspiracy theorists alike that pervades

this Los Angeles-based artist's work. Benzel's handsomely installed cultural artifacts (books, posters, prints, videos, objects in vitrines) trace connections between the Manson murders and the Beach Boys, censored films about LSD, the Heaven's Gate cult, and much more. The least polemical piece—a droning sound work created by two egg vibrators bouncing on piano strings, amplified by swinging speakers—somehow manages to set the tone.

Patricia Esquivias

Murray Guy // June 12–August 1

Consisting of a video and two tables of photographs, objects, and essays (printed in the charmingly inelegant Cambria

font), this presentation tells the story of a block erected in late 1950s Madrid, the artist's research tracing the interwoven lives of its architect, its inhabitants, and its tile murals. Esquivias presents us with a modest urbanism, constructing a meandering personal narrative of these structures through such unusual, imprecise mediums as jewelry and voice.



Still from 111-119 Generalísimo/ Castellana, 2014.