

Frieze

Opinion /

Bad and Good Times in LA

BY HEDI EL KHOLTI

31 DEC 2017

A year of protest and performance in Los Angeles



Erlea Maneros Zabala, installation view, Redling Fine Art, LA, 2017. Courtesy: Redling Fine Arts, LA

I was intrigued by Erlea Maneros Zabala's untitled exhibition at Redling Fine Arts this autumn. A few sculptures, consisting mostly of empty frames were placed around a flat screen TV, which looped a video showing the artist performing a catalogue of precise gestures in her Joshua Tree studio – cutting, filing and sanding wood – while a radio subjected her to mind-numbing right-wing rhetoric. Divested of images, the perfectly-constructed frames felt like a much-needed pause from the noise, and an elegant response to the present moment, when meaning often seems emptied out. Similarly, Zabala's rubber sculptures stood ominously as a fragile memorial to how discourse itself has disintegrated.