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NEIL BELOUFA

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Chuck Nanney

Jenny's / Los Angeles

This exhibition marks the first solo show in over ten years for Chuck Nanney, an artist closely associated with a group of Neo-Geo downtown New York artists and musicians like Olivier Mosset and Steven Parrino in the 1980s and '90s. Using an off-minimal language, works by Mosset and Parrino produce a visibility that incorporates the body and its political misuse and debasement. In a Nanney, it operates through the reaches of upheaval and disease — especially palpable in his slight, pop musical score of an installation at Jenny's.

The works peck and slide across the space in staccatos and glissandos of garish, neon-colored boops, bloopers, blorps and burps. Slouching from the wall on its hinge is *mobile black hub (with blue streak)* (all works 2014), which fills up a small pocket of space casually like cytoplasm passing molasses-like into the extension of an amoeba, flaunting its artifice as it rotates to reveal a hard edge with its plies of wood. There are gestures of romance, as in *mobile secret love spell corner*, where two nearly identical, black-square panels with blue graphic marks pivot out, facing one another, sizing each other up in some den of sin.

As much as these bodies are overflowing and desirous, they are also imprisoned, as in *the nine pentacles stable composition*. Nanney has mounted this smallish, off-grid painting fully to the wall, BDSM-like, with exposed metal hardware on two sides. To be tethered might, in fact, be a pleasure here. At times, queerness seems to paradoxically code and contain itself, as in *mobile brain in a box*. Here a transparent, fluorescent yellow Plexiglas box fit for a Paul Thek meat piece sits atop a four-wheeled plywood platform, enclosing a wood block marked with wipes and veils of neon green and pink. Nanney's return in this exhibition appears like a gasp for the technologized and Truvada-imbibing body, searching to revivify itself despite all screen-based and pharmaceutical-induced amnesia.

by Paul Soto

Dashiell Manley Renaud Jerez

Redling Fine Art / Los Angeles

There's certainly much to be said about the relationship between history and the written word, though Hollywood isn't much known for its contribution to this dialogue. Yet this putatively strained juxtaposition, as throughout Dashiell Manley's work, is at the heart of this exhibition.

What's new is the intimacy with which this theme is brought to the fore. In Manley's ongoing "Great Train Robbery" project, both the 1903 film and its 1978 remake are referenced through layers of translation and transposition so dense and complex as to be fully legible perhaps only to the artist himself. In "Company and Conversations" at Redling Fine Art, by contrast, one finds a film that straightforwardly, albeit painstakingly, spells out a single aphorism from George Washington's etiquette guide *Rules of Civility*. A warning against seeming vain or self-conscious in society, the quote is pitted playfully against the frequent use of mirrors in the piece, in which Manley and his camera are seen at work.

The notion of authorship here is extremely attenuated. Though popularly attributed to our first president, the source text is evidently an older collection of sayings, which the young Washington merely copied as a penmanship exercise. As such, it extends Manley's investigation of the logic of the remake and its relationship to technology further into the past, beyond the advent of Hollywood to the dawn of the Enlightenment. What's most interesting is the way this film, composed of thousands of discrete, digitally altered photographs, addresses the materiality of letters and images in the same stroke.

Elsewhere, ephemera from this work are set in windowpanes, hung closely together from the gallery's ceiling. Further paintings are visible in similarly crowded conditions in the back room. By-products of Manley's films, the mode of display casts these pieces in an ongoing process of circulation, in which the appearance of a fixed form is only that.

by Jared Baxter

Lodos / Mexico City

Hidden behind the facade of an ex-car repair shop, Lodos is a small, shimmering space located in the heart of the Colonia San Rafael. The area, once a red-light district now transformed into a lively working-class neighborhood, has been chosen by numerous art spaces for the affordability of its beautiful, decaying buildings. Run by Mexican artist Francisco Cordero-Oceguera, Lodos's mission is to engage with artists that critically contribute toward a production-aware discourse. In December of 2015 the space will celebrate its first year of programming, which has included artists such as Oa4s, Noah Barker, Timothy James Kelly, Nico Colón, Kevin Gallagher, Puppies Puppies and Darja Bajagić.

Renaud Jerez's solo show "Yesterday" is smartly curated by Dorothee Dupuis, founder of Terremoto.mx and recent recipient of a Fahrenheit Critic Residency in Los Angeles.

Two CNC-cut pink polyurethane foam panels fill two walls (*By Night with Torch and Spears*, 2014; *Night with Torch and Spears*, 2014). The works are both installed along with their cardboard packaging, protecting a materiality suspended between the walls and the space. The panels, casually scratched and cleverly damaged in production, are pervaded by a sense of instability: they look fragile and suggest a physicality in a state of flux. The works directly reference a hypnotic film by Surrealist artist Joseph Cornell, with whom Jerez shares an affinity for textures and the superimposition of heterogeneous elements. Between the sculptures and their cardboard protection are black-and-white fleshy images of discomfort, the result of a "trapped in the wall" Google search.

On the other side of the wall is *Yesterday* (2014), a portrait of George Clooney looking straight at the viewer. The viewer is made to feel increasingly aware of his or her body; each movement feels judged by Clooney's gaze.

Questioning IRL/URL-related working processes, the show is an intense experience that flirts with dysfunctionality, human flesh and a larger narrative offered by technology.

by Attilia Fattori Franchini



From the top, clockwise:

Chuck Nanney
"Body Parts & Oracles,"
 installation view at Jenny's,
 Los Angeles (2014)
 Courtesy of the Artist and
 Jenny's, Los Angeles
 Photography by Michael
 Underwood

Dashiell Manley
*"Company and
 Conversations,"* installation
 view at Redling Fine Art,
 Los Angeles (2014)
 Courtesy of the Artist
 and Redling Fine Art, Los
 Angeles. Photography by
 Brica Wilcox

Renaud Jerez
Yesterday (2014)
 Courtesy of the Artist and
 Lodos Gallery, Mexico City

