HYPERALLERGIC

GUIDE

10 Art Shows to See in Los Angeles This November

Yuntao Xu's art show in a gas station, LA's first gallery run for and by Black artists, iris yirei hu's reliquaries for a dream, and April Bey's alien tapestries of human life.



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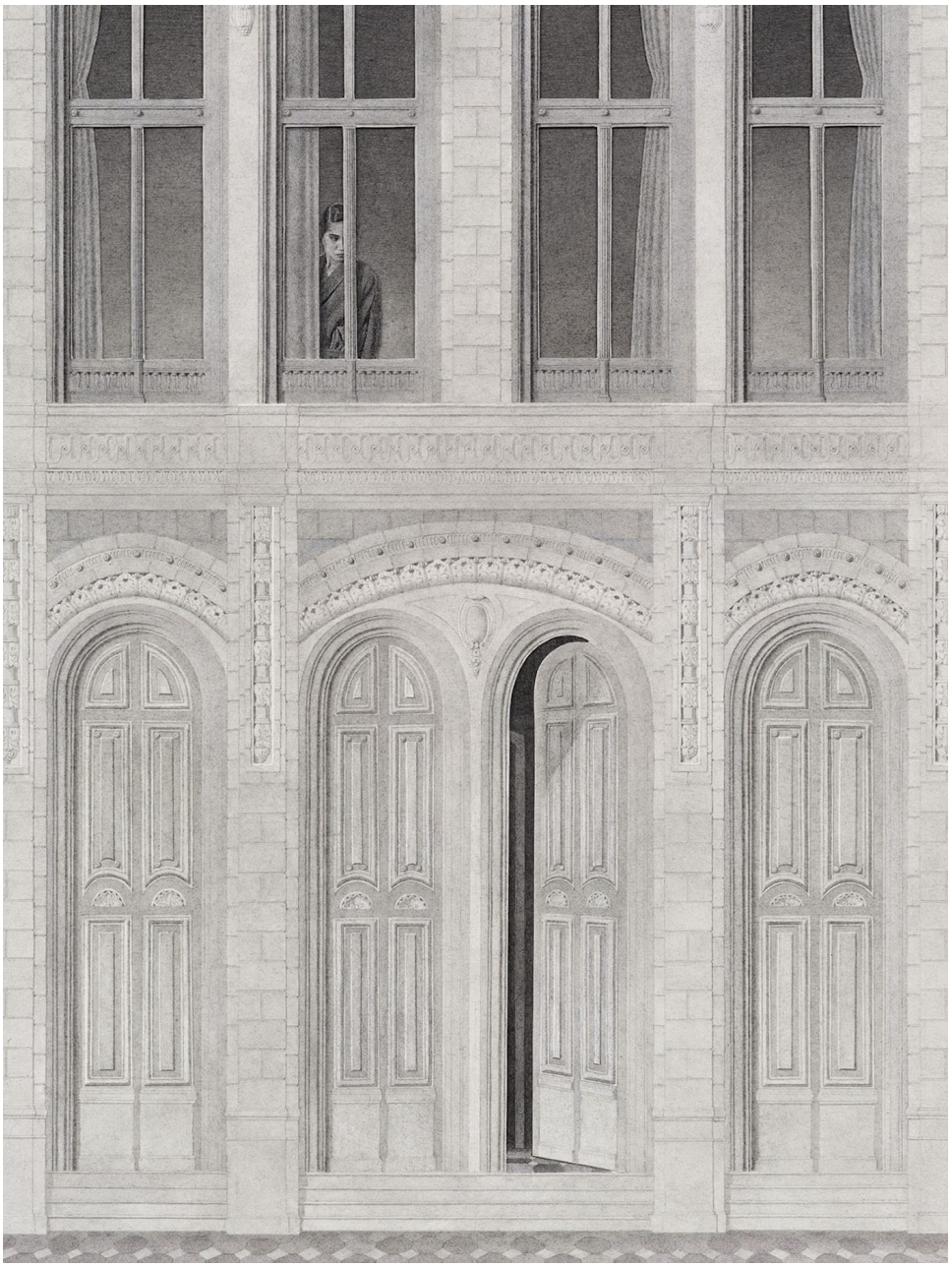
The art community in Los Angeles is digging deep into history this November, excavating and reframing it through novel juxtapositions and archival findings. Isabelle Frances McGuire tackles the Salem Witch Trials with a video game that bears uneasy relevance to our current age of creeping authoritarianism (just in time for next week's midterms). Milano Chow draws on the archives of the LA Public Library to create ghostly architectural facades that seem at once familiar and foreign. At LACMA, an exhibition gives proper due to the city's pioneering Brockman Gallery of 1967–90, which gave early support to scores of Black artists. And at the Brick, a retrospective brings together the two sides of Todd Gray's long career: his commercial photos of musical acts and his post-modern tableaux, which themselves pull from archival images to construct new narratives.

Milano Chow: Fantasy Street and Deborah Turbeville: The Lifted Veil

Hollyhock House, 4800 Hollywood Boulevard, Barnsdall Art Park, Los Angeles

Through December 20

Milano Chow creates stark, haunting architectural facades and interiors using graphite, ink, and photo transfer. For the works in *Fantasy Street*, she ventured into the archives of the Los Angeles Public Library, pulling images of early-20th-century movie theaters, shops, and apartments to construct fictional buildings through ink, pencil, and photo transfer. The works are displayed in an unfurnished room in Frank Lloyd Wright's Hollyhock House and mounted on folding screens designed by Chow, putting them in conversation with the historic home and blending fiction and reality. Alongside this exhibition, Chow curated *The Lifted Veil*, featuring surreal, dreamlike photographs by Deborah Turbeville from the 1970s through the 1990s that resonate with her own entrancing alienation.



Detail of Milano Chow, “Exterior (Open Door)” (2026), graphite, colored pencil, ink, and photo transfer on paper (Image courtesy the artist and Bel Ami, Los Angeles)