



PUBLIC RELATIONS REPORT

February 2019

INDEX

MEDIA COVERAGE

Impressions
Media Feedback
Print
Online
Broadcast
Dedicated Korean Coverage
Dedicated Latin American Coverage

MEDIA OVERVIEW

Outlets in Attendance
Accreditation / Key Facts

MEDIA ASSETS

Birdman Photos
Image Selects
Image Selects Post-Show
Press Releases

IMPRESSIONS

MEDIA COVERAGE

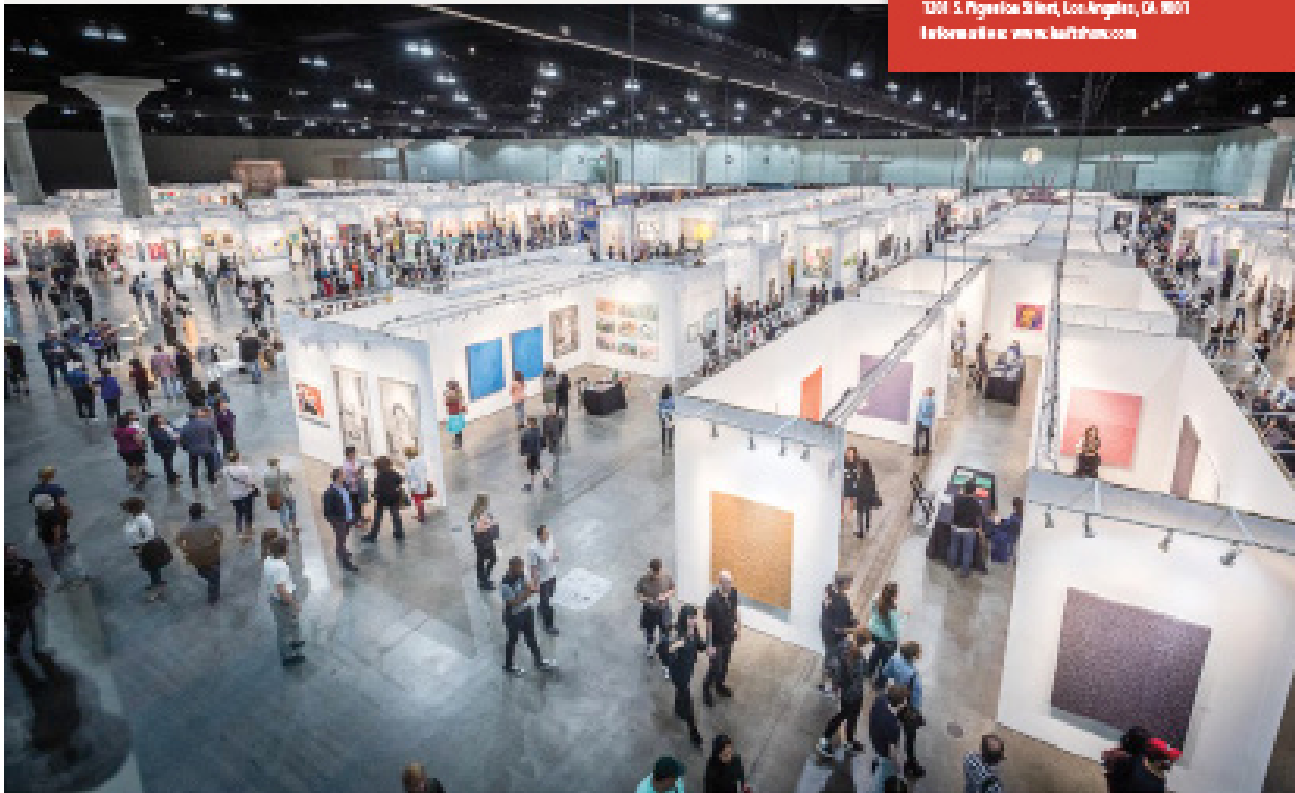
Print Publications

LA ART SHOW

Where: Inland 1/23-27, 2019; January 27, Opening Night Preview & Members Party, 7-11 p.m.

Where: Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles, CA 90015

Information: www.laartshow.com



6

California Dreaming

The 24th annual LA Art Show diversifies its lineup with a focus on international programming.

The LA Art Show returns to the Los Angeles Convention Center January 23 through 27 for its 24th edition. The fair is one of the West Coast's largest of its kind, and this year's iteration expands into a larger, diverse lineup of modern and contemporary art as well as classical and other specialized art works.


Vendors such as Amadea Contemporary, Blue Rain Gallery, Reha Galleries, Corey Halford Gallery and Macowell Alexander Gallery will be represented at the event, which is divided into genre sections such as Roots, Core, Littletopia, Works on Paper, Project Space, Jewel and Design LA Art.

"Blue Rain Gallery is pleased to feature the works of Erin Currier, Jim Vogel and Alberto Valdez at the LA Art Show in January of 2019," says Denise Phetsapace, executive director of Blue Rain Gallery. "The LA Art Show is the perfect place to exhibit works from these three artists due to the strong response we have

received—and collector base we have grown—in and around Los Angeles for these three artists."

Lance Reha, vice president and director of Reha Galleries, says, "It's one of the largest fairs we participate in, so it provides the opportunity to present our artists and dozens of their new works to tens of thousands of viewers in an incredibly short amount of time."

A showcase of pan-Asian ink painting will be showcased this year. Works from Yu-ichi Inoue will be displayed by Japan's Kumiya Gallery, alongside ink paintings from China and South Korea. "Ink painting has a longer tradition in the art world in Asia than all of Western art, yet it's a whole world that many of us have never been introduced to," explains LA Art Show producer Kim Martindale.

The show's opening night preview and premiere party will be held this year on January 23, benefiting St. Jude Children's Research Hospital. 

1 The LA Art Show takes place at the Los Angeles Convention Center January 23 through 27.

2 Erin Currier, *Denim on the Skirtate (after Monet)*, acrylic and mixed media on panel, 24 x 48". Courtesy Blue Rain Gallery.

3 Loribella Spiravski, *Monna Lisa 88*, oil on canvas, 18 x 14". Courtesy Amadea Contemporary.

4 Yu-ichi Inoue, *Hana*, ink on paper. Courtesy Kumiya Co. Ltd.



7



JANUARY 2018 EW.COM

LOS ANGELES

Where

BECAUSE YOU'VE ARRIVED

CHEF JOSIAH
CITRIN'S
NEW PROJECT

DELICIOUS
INTERIOR
DESIGN

VIP COCKTAIL
LOUNGE THE
GREEN ROOM

BE
OUR
GUEST

START THE YEAR OFF RIGHT
AT THE CITY'S BEST NEW
RESTAURANTS AND BARS

HOT DATES

January 2019



JAN. 23-27 THE DEAL OF THE ART

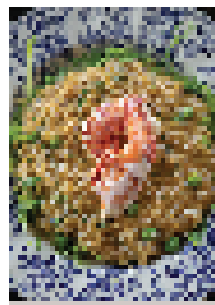
For its 26th year, the L.A. Art Show—the West Coast's largest art fair—returns to the Los Angeles Convention Center with over 120 exhibitors hailing from near (DCLA's Contemporary Gallery) and far (Houston Art Gallery of Japan), placing a special emphasis on programming from the Pacific Rim. In the show's largest section, attendees can peruse and purchase modern and contemporary paintings, illustrations and outdoor art. Other 2019 highlights include an array of panels and talks, live performances and a special "Art Beyond the Beach" performance by artists Daniel Wood and Sarah Trovati. p. 17

JAN. 24

Build Long Dishes

CHICKEN AND PASTA ARE THE BEST OF FRIENDS. BUT HOW DO YOU MAKE THEM BETTER? THE ANSWER IS TO BUILD LONG DISHES. IT'S A GREAT WAY TO GET THE MOST OF YOUR INGREDIENTS AND TO MAKE A FEW MORE OF THEM. IT'S A GREAT WAY TO GET THE MOST OF YOUR INGREDIENTS AND TO MAKE A FEW MORE OF THEM. IT'S A GREAT WAY TO GET THE MOST OF YOUR INGREDIENTS AND TO MAKE A FEW MORE OF THEM.

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JAN. 25

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JAN. 26

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JAN. 27

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JAN. 29

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JAN. 31

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JAN. 31

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JAN. 31

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The Parthenon of Books a Highlight of the Los Angeles Art Show

TNTI Staff

LOS ANGELES — The L.A. Art Show returns to the Los Angeles Convention Center, Jan. 26-27. As the city's and the West Coast's largest art fair, and one of the most diverse programs in the world, the L.A. Art Show features an eclectic lineup of exhibits not only in contemporary and modern art, but also classical and other spectacular art scenes that often command their own dedicated shows.

Among the works on display is a vibrant installation of "The Parthenon of Books." The return of democracy to Argentina in December 1982 was the inspiration that led Maria Minujin to create a replica of the Greek Parthenon on the 9 de Julio Avenue street located in Buenos Aires, Argentina.

Minujin's Parthenon was a metal structure covered with more than 2,000 books, many of which had been banned during the military dictatorship. The Parthenon of Books echoes the world's first democracy and the values of that era, which



Photograph by iStockphoto.com

The Parthenon of Books by Maria Minujin was displayed in Friedrichsplatz, Kassel, Germany.

have served as the basis for today's Western democratic societies.

Actress Kate Beckinsale will serve as host of L.A. Art Show's Opening Night Preview and Pre-

miere Party which will be held on Wednesday, January 23, 7-11 PM, with a portion of ticket proceeds to benefit St. Jude Children's Research Hospital.

Last year, the evening was at-

ended by more than 2,000 VIPs and was hosted by Jon Hamm. Previous hosts have included Emma Roberts, Amy Adams, and Anne Hathaway.

The L.A. Art Show creates one

The show attracts an elite roster of national and international galleries, acclaimed artists, highly regarded curators, such as the Los Angeles Institute of Contemporary Art, and design professionals, along with discerning collectors. This innovative, exceptional cultural environment attracts a mix of local and international members of Southern California business, state, county, and municipal government representatives, as well as leaders of the region's cultural institutions. Attendees are trend setters, in-fluencers, and active consumers, who seek and demand the newest and the best in all areas of art, design, art, design, food, technology and travel being specific passion points.

More information is available online at LAARTSHOW.COM.

The Show hours are: Thursday, Jan. 26, 8-10 PM; Friday, Jan. 27, 10 AM-5 PM; and Saturday, Jan. 28, 10 AM-5 PM at the Los Angeles Convention Center West Hall, 1201 South Figueroa Street in Los Angeles.

For tickets: <http://bit.ly/LAARTSHOW> 2017.

MEDIA COVERAGE

Online Publications

LA ART SHOW 2019



DISPLACEMENT The World is Lost

Each year I attend to LA Art Show. It is a display of the world's art in multiple mediums, and in a beautiful and profound way, the voice of the world bellows. At this immersive display of global art, I am visually and creatively educated—and—have a clearer understanding of the state of the world; That unified sentiment is evident in the art displayed, and this year is no exception. As I attended the Opening Night Gala, before I even head in through the glass doors, I am greeted with a row of red stop-sign-esque sculptures whispering messages like, “I’m sorry”, “please forgive me”, and “thank you” setting the tone for what will be an invitation to be better humans. Attending in the hopes of understanding a more global mindset, an artistic openness, and a hopeful eloquence I engage in this year’s art show. What I found was a truth far more meaningful and haunting than any year passed.

“ Art is screaming out louder than ever and its universal theme—*Displacement*. – DG ”

The world is lost, and regardless of the artistic medium exhibited in this year's show, the common thread existing in the exhibition widely exemplify the echo that perhaps, no one in the world knows where we stand as a species anymore. From Cristian Castro's installation of "27 Peces", Mike Stilkey's "The Lady of Arlington", Guan Zhi's "Penlai Blooming", Rebecca Moyalem's "It's Getting Hot Out Here", Erin Currier's "Salvavida's", the transparency and beauty of Pancho Luna's "Circle", Anthony James' "Portal Icosahedron", David Reis' "Empire", and the powerful performance art by Sarah Trouche "You Should Wear Your Revolution", the world is at odds with itself.



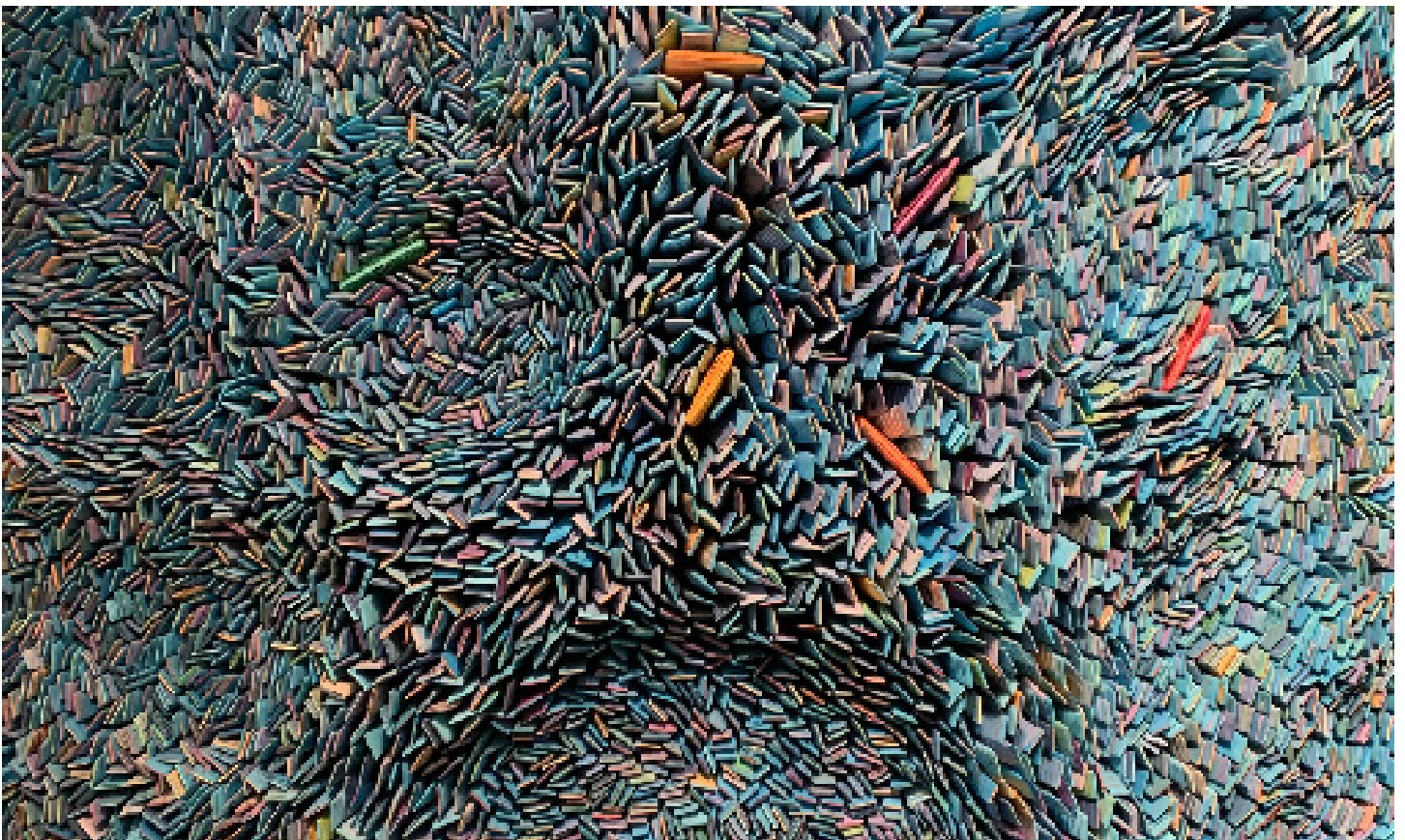
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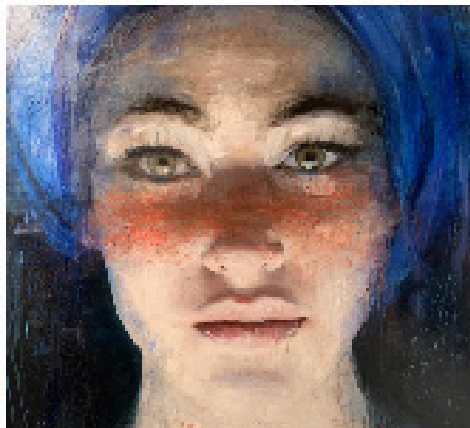
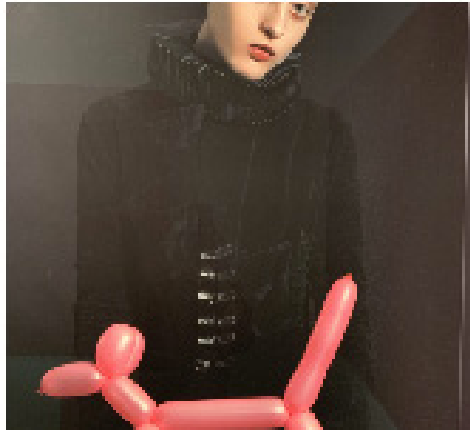
Wandering down each aisle rich in visual story, culture, history and truth, you can quite literally feel the difference in the pulse of what is cleverly scouring the walls of each booth; Artists so hungry to speak out yet uncertain of what it is they need to say. This year you will find yourself unencumbered by societal restraint and thrust into an awakening of sorts. You will find an unraveling of the human spirit, a powerful surge of female empowerment, and a desperate need for community.



Of all of the exhibitions, Sarah Trouche’s “You Should Wear Your Revolution” is one piece of performance art that eludes traditional roles by making the female vulnerability, strength, and ferocity visible using two hugely contrasting elements: the most intimate aspects of a woman and the harshest element of enclosure. Utilizing women’s panties sent to her from all around the world, Trouche paints her flesh a shade of purple—a color that signifies both passion and death—and wears only a pair of underwear. She moves across the concrete floor tucking various pairs of panties into her own and then crawls, walks, or grazes herself towards the rounded circles of barbwire. Shaped to represent what I believe are the once restricted undergarments (hoop skirts) ladies wore under their dresses and corsets at the turn of the century, the contrast of fragility and rigidity echoes like poetry. Challenging women to do more than march, she asks society and the community of art lovers to speak their truths, act on their purpose, and dare to revolutionize with intent. The barbwire signifies our resilience yet our delicate nature, and the panties represent our truest form of femininity, something so incredibly personal we can’t help but feel exposed. It is powerful and apropos as women find their way out of the oppressive realms of which we have been so unlawfully entangled in.

Overall this year’s LA Art Show may not seem as flashy as year’s passed, but the subtle nuances encouraging us to tap into our childlike wiles, breathe in an air of innocence, all while navigating our way through treacherous political uncertainty; an uncertainty wafting through the air in nearly every nation of the this magnificent yet troubled world. This show pivots us from an era of uncertainty, politely demanding we turn it into one of action. May we heed the call ...





UN ARTISTE PEINT SUR DES LIVRES POUR LEUR DONNER UNE "SECONDE CHANCE"

Des bibliothécaires américains ont commencé à se plaindre de la place prise par certains livres, souvent usés, que plus personne n'ose emprunter. Pour pallier ce problème, Mike Stilkey, un artiste de Los Angeles, travaille avec les bibliothèques locales pour redonner une deuxième vie à ces ouvrages oubliés qu'il transforme en installations gigantesques et artistiques.



16


« Les livres meurent. Il y en a tellement qui vont à la poubelle. C'est fou. Si je peux peindre dessus, je leur donne une seconde chance », a déclaré l'artiste au Los Angeles Times, en 2016. À l'occasion des séances de désherbage dans les bibliothèques (faire sortir des collections les livres qui ne sont plus suffisamment empruntés), l'artiste récupère des dizaines d'ouvrages.


Afin de leur redonner une seconde vie, l'américain commence par classer les différents bouquins selon leurs tailles puis, allant d'une demi-douzaine de livres à des milliers, il les empile pour former de grandes tours. Une fois leur emplacement choisi au sein de la bibliothèque, Mike les répartit, prend en main des crayons de couleurs, de l'encre, de la peinture ou de la laque, et peint ses personnages sur ces œuvres inutilisées.

Les couleurs, les tailles et les titres des bouquins, utilisés comme toile de fond, offrent alors des mélanges uniques pour des couples formés d'humains et d'animaux en tout genre, à la plus grande joie des visiteurs. Bien qu'il n'ait reçu aucune formation artistique, son art est considéré par Colossal comme proche du graffiti et du street art.




Mike Stilkey a parcouru le monde pour s'inspirer et créer des installations faisant écho à la Corée du Sud, l'Italie, la Suisse, la Chine et les Philippines. Ses couleurs fantaisistes et ses animaux anthropomorphisés donnent une impression de fantaisie intemporelle à ses peintures, dont la plupart ont été exposées à travers les États-Unis.

Il présentera cette année une nouvelle œuvre au LA Art Show de Los Angeles, en Californie, du 23 au 27 janvier 2019. Vous pouvez voir davantage de ses œuvres sur Instagram et Facebook.

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592 likes
mikestilkey

Acrylic painting on discarded books. On view in it's permanent home at Fully Booked, in Manila, Philippines. Photo by [@kath_reads](#)
[view all 27 comments](#)

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511 likes

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Photo by Pietro Sutera. Image courtesy of Messe Frankfurt Exhibition GmbH.

The new year brings a flurry of fairs and design happenings to discover

New year, new calendar: As we say goodbye to 2018 and set resolutions for the coming year, the design world kicks back into high gear with a mind-boggling variety of art and design fairs around the world. Of course, tentpole events like Paris's Maison et Objet and FOG San Francisco are not to be missed, but keep an eye out for that fairs that specialize in everything from antique Persian rugs to obscure Americana, too.

...

LA Art Show

When: January 23–27

Where: Los Angeles

Website: www.laartshow.com

The LA Art Show spans more than 200,000 square feet of exhibition space showcasing domestic and international art galleries alike. The show is broken up into different sections with themes that include modern and contemporary art, pan-Asian ink paintings, Pop art, works on paper, and ethnographic art.



Roger Dean, *Wizards & Demons*, 1972

Opening night of the 24th Annual L.A. Art Show was hosted by actor Kate Beckinsale last Wednesday, with “Bush” rocker Gavin Rossdale serving as Art Ambassador. Together they welcomed 120 galleries from 18 countries to the Los Angeles Convention Center, Jan. 23-27.

The focus this year is on the Pacific Rim, which would seem to leave artist Roger Dean, in his rural studio in East Sussex, England, out of the mix. But he’ll be there anyway, showing eight acrylic canvases, 16 pencil drawings and 16 logos and smaller works through his exhibitor, Trading Boundaries. And even though he is not from the Pacific Rim, there is a discernible link between his otherworldly landscapes and artwork from the Far East.

Famous for his album covers for the band “Yes” and its progeny, “Asia,” Dean’s two-year stint in Hong Kong as a child absorbing Chinese landscape paintings and drawings is visible in acrylic on linen compositions like “Close to the Edge,” which appeared in the foldout of “Yes”’s 1972 album of the same name.

“Tales From Topographic Oceans’ and ‘Relayer’ were probably about twenty-seven inches wide,” he tells Art & Object about his work for the band’s two subsequent albums. “I did ‘Pathways’ for the triple album, that was quite a lot bigger. And from there they got bigger and bigger. I would say to people if you’ve never seen them in the flesh, you have no idea about the impact of the scale. So, it’s definitely worth a visit.”

Dean grew up mainly in England, Greece, Cyprus and, in the 1960s, attended Canterbury College of Art followed by Royal College of Art in London, where he studied design. He first collaborated with “Yes” in 1971. “I

welcomed their input. But I also welcomed the fact that they trusted me to do a good job and just let me get on with it. So, there was no micromanaging but there were discussions,” he says about working with the band. “It’s been a big part of my life for fifty years, and that was a big surprise. I never really treated it as a mainstream professional effort. It just kind of dawned on me, this is what you’ve been doing for a very long time. There’s no way of getting around it, this is what you do. So, it was kind of a surprise.”



Roger Dean, *Close to the Edge II*, 1972



Roger Dean, *Dragon at Dawn*

Collectors of his work span the globe, though he has turned away some buyers. “They were talking to me about investment value and I said, I don’t think this is the right thing for you to do.” His last show in L.A., at Rodeo Drive’s Triangle Gallery in 1989/90, had lines stretching around the block, with people like Hollywood legend and art collector Vincent Price stopping by. Futurist designer Syd Mead and George Lucas are both fans who have written forwards to Dean’s books.

20

Filmmaker James Cameron used to be a bigger fan until Dean sued him for borrowing his artwork for the look of planet Pandora in his hit movie, “Avatar.” The artist says he was tipped off by a journalist who had interviewed the film’s production designer, Rick Carter.

“He’d asked him about me and had he referenced my work during the making of the film. And the guy said yes, he studied my work and referenced it during the making of the film. He denied copying it, though.” In a 2014 ruling, Dean lost the case. “When we first brought this up, I got a letter from his (Cameron’s) lawyer saying fairly nice things. I thought we would settle, but we didn’t. Three million people said they saw the similarities. So, it’s not a trivial number.”

Dean doesn’t need Cameron anyway, he’s got his own sci-fi project, only his is more “sci” than “fi.” Currently, the non-profit Moon Village Association is planning to build a prototype of his design for a Moon Base in Hawaii.



Roger Dean, *Moonbase S Framed Dome*

“When the project started, it was a little bit manageable. But the project got more ambitious. More land is currently being negotiated,” he says about the one design that might eclipse his work with “Yes” as a career landmark. “I’m really focused on making a space that people will feel good in. I’m thinking, where would you like to live? Where would you like to be? What place would you like to live in?”

21

In the meantime he’s happy to be back in Los Angeles, catching up with old friends in the music industry and new friends in aerospace. “I spend about thirty to forty percent of my time painting,” he calculates. “The rest of the time, I’m involved with designing projects of various kinds, mostly architectural, mostly a pain in the ass to get off the ground.”

January 2019 Art Fairs

- **Art Palm Beach 2019** (Miami Beach, FL)
January 16 - 20, 2019
ArtPalmBeach celebrates its 22nd Edition at the Palm Beach County Convention Center from January 16-20, 2019 with a preview on the evening of January 17th. ArtPalmBeach is considered one of the most influential contemporary art fairs on Florida's Gold Coast by both critics and art enthusiasts. International galleries from around the world will be exhibiting contemporary and emerging artists. The fair also offers a full schedule of lectures, art film screenings, artists discussions, and curatorial tours. Restaurant, champagne bar, and espresso bar available. Valet and self-parking available at the convention center.
<https://nextlevelfairs.com/artpalmbeach/>
Preview Night: Wednesday, January 16, 6pm - 10pm (admission with purchase of a multi-day ticket)
Regular Fair Hours:
January 17, Noon - 7pm
January 18, Noon - 7pm
January 19, Noon - 7pm
January 20, Noon - 6pm
- **FOG Design + Art** (San Francisco, CA)
January 16 - 20, 2019
- **Untitled, San Francisco** (San Francisco, CA)
January 18 - 20, 2019
- **LA Art Show** (Los Angeles, CA)
January 23 - 27, 2019
- **PHOTO LA** (Santa Monica, CA)
Jan 31 - February 3, 2019

AAL

ARTE AL LIMITE

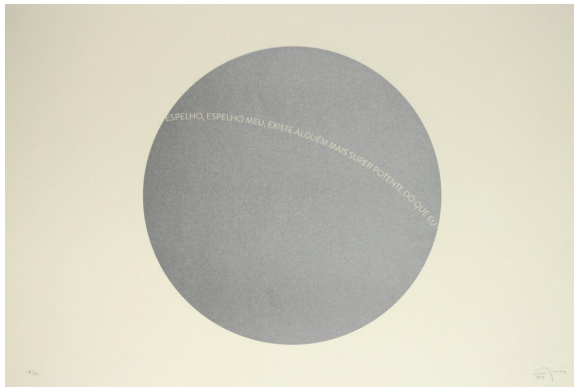
L.A. ART SHOW, LA FERIA MÁS IMPORTANTE DE LA COSTA OESTE DE EE.UU., APUESTA POR EL ARTE LATINOAMERICANO EN 2019



23

La Feria de Arte de Los Ángeles desembarcará en el Centro de Convenciones de Los Ángeles del 23 al 27 de enero de 2019, afianzando su posición como punta de lanza del arte contemporáneo y latinoamericano en la costa oeste de Estados Unidos. En su vigesimocuarta edición, la feria contará con la presencia de 120 galerías procedentes de 18 países –entre ellos México, Argentina, Chile, China y Japón.

La propuesta latinoamericana e iberoamericana se engloba bajo DIVERSEartLA, una sección que regresa a la feria por tercer año consecutivo bajo la dirección curatorial de la latina Marisa Caichiolo. DIVERSEartLA agrupa las iniciativas artísticas de carácter cívico de instituciones, museos y organizaciones internacionales y locales sin fines lucrativos, como el Museo de Arte Latinoamericano de Long Beach (MOLAA), la prestigiosa Colección Arte Al Límite de Chile, LACMA, el CCK de Buenos Aires (con la presencia de la conocida artista argentina Marta Minujín & Andrés Paredes), Launch, Art Share LA o el performance del artista de origen costarricense Dorian Wood.



Fiel a su compromiso por acercar el arte latino a un mayor público, la feria ha donado 50,000 pies cuadrados de espacio de exposición a DIVERSEartLA. Su fuerte apuesta por el mundo hispano también incluye una campaña mediática en español y la entrega del “Premio a la Trayectoria” a la artista México-americana Camille Rose García, cuya obra forma parte de la sección “Littletopia” de la feria. El padre de Rose García era un cineasta y activista mexicano, mientras que la madre de la ilustradora le legó su pasión por el mundo del arte y los murales.

PROGRAMACIÓN de DIVERSEartLA

MARTA MINUJÍN (Buenos Aires, 1943) – Partenón de Libros y Rayuelarte, presentado por CCK – Buenos Aires, Argentina.

Minujín es una artista multifacética y una figura emblemática del panorama artístico argentino desde la década de los sesenta. Considerada como una de las artistas más icónicas del arte pop a nivel mundial, su obra ha traspasado las fronteras de multitud de países y continentes.

Instalación en Vídeo El Partenón de Libros: El retorno de la democracia a Argentina en diciembre de 1983 fue la inspiración que motivó a Marta Minujín a levantar esta monumental réplica del partenón griego en la Avenida 9 de Julio en Buenos Aires (Argentina). Creada sobre una estructura metálica y cubierta con más de 20,000 obras literarias prohibidas durante la dictadura militar argentina, la obra ensalza los valores venerados

por el pueblo griego durante el nacimiento y desarrollo de la primera democracia del mundo, los cuales sentaron las bases de las democracias occidentales. “El Partenón de Libros” es un canto a la libertad de expresión y, una versión más pequeña, fue presentada en la decimocuarta edición de Documenta en Kassel (Alemania).

Rayuelarte: es una pieza interactiva inspirada en “Rayuela”, una obra emblemática del escritor argentino Julio Cortázar y además un popular juego de niños en todo el mundo.

ANDRÉS PAREDES – Barro Memorioso, presentado por CCK – Buenos Aires, Argentina

Barro Memorioso es una instalación participativa que sumerge al público en una experiencia multisensorial a partir de olores, música original y un sistema cuidadosamente diseñado para reflejar la luz a través de piedras translúcidas. La obra está creada a partir de gigantescas columnas, cavidades y estructuras de barro que cuelgan del techo a casi metro y medio del suelo. El visitante puede acceder a las cavidades a través de agujeros situados en la parte inferior de la obra. Es precisamente aquí donde el artista ha “almacenado” sus recuerdos que cobran vida en barro. El trabajo de Paredes forma parte de importantes colecciones privadas de Argentina y otros países. El artista reside a caballo entre Misiones y Buenos Aires.

PERFORMANCE – DIVERSEartLA regresa este año con dos performances dirigidos por la curadora latina Marisa Caichiolo. La noche inaugural contará con la presencia especial del reconocido artista y músico de origen costarricense Dorian Wood, protagonista de Nodriissx/Narcissx, cuya obra busca glorificar tanto la santidad como la irreverencia de la intimidad. Wood, que se identifica como una persona “no binaria” de color, ha exhibido su trabajo en LACMA (Los Ángeles), The Stone (NYC), MASS Gallery (Austin), Kulturhuset (Estocolmo) y Hebbel am Ufer (Berlín).





El segundo performance del programa lo protagoniza la artista visual francesa Sarah Trouche que, en *You Should Wear Your Revolution*, explora la emancipación de la mujer a partir de su investigación sobre la revolución francesa y el movimiento de los sans-culottes. A lo largo de su carrera, Trouche ha explorado temas culturales así como de índole migratorio y político mediante la escultura, la danza, la fotografía, las instalaciones y el performance.

WESLEY ALLSBROOK, NANCY BAKER CAHILL, JORGE R. GUTIÉRREZ & DRUE KATOKA – Presentado por LACMA en conjunto con la exhibición *3D: Double Vision* y curado por Britt Salvesen y Jesse Damiani

La realidad virtual es uno de los temas más candentes en la cultura contemporánea. Sin embargo, la exploración de la realidad virtual y su impacto a nivel estético, tecnológico, psicológico, económico y terapéutico por parte del mundo del arte es un fenómeno más reciente. DIVERSEartLA ha querido sumarse a esta exploración a través de *Virtual Futures: XR Showcase*, que ofrece cuatro experiencias de realidad virtual para que el público experimente las posibilidades de esta tecnología en 2019.

Sobre la Feria de Arte de Los Ángeles (LA Art Show)

La Feria de Arte de Los Ángeles es una de las ferias de arte internacional más grandes de Estados Unidos y una plataforma estimulante e interactiva para los promotores de arte, asistentes y clientes VIP. La feria atrae a galerías de arte nacionales e internacionales de primer nivel, reconocidos artistas, prestigiosos curadores, arquitectos, diseñadores y exquisitos coleccionistas. Este espacio cultural e innovador atrae a directivos y ejecutivos de negocios de todo el estado de California, del condado de Los Ángeles, así como representantes políticos municipales y líderes de las instituciones culturales de la región. Los asistentes son influyentes creadores de

tendencias y consumidores alfa que buscan y exigen productos de primer nivel en todas las áreas de sus vidas – arte, diseño, gastronomía, tecnología y viajes como reclamos principales.

AAL

ARTE AL LIMITE

COLECCIÓN AAL SE EXPONDRÁ EN LOS ÁNGELES, CALIFORNIA PARA L.A. ART SHOW



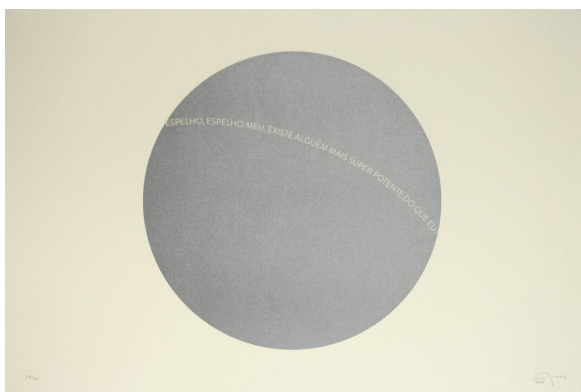
28

Como parte de un programa de itinerancia de la Colección Arte Al Límite, se realizará la exposición White Lies en L.A. Art Show, entre el 23 y 27 de diciembre.

Con la intención de difundir el arte contemporáneo a nivel internacional y, en especial a aquellos que son parte de la Colección AAL, la reconocida editorial ha decidido realizar exposiciones fuera de Chile. De este modo, comenzó exponiendo en Colombia en 2018 la muestra Mentiras Triviales que tuvo gran acogida por parte del público que asistió a la Fiesta del Arte Barcú. Continuando con esta inédita iniciativa expondrá parte de la colección con una temática similar en L.A. Art Show, Los Ángeles, California, en la sección curada DIVERSEartLA.

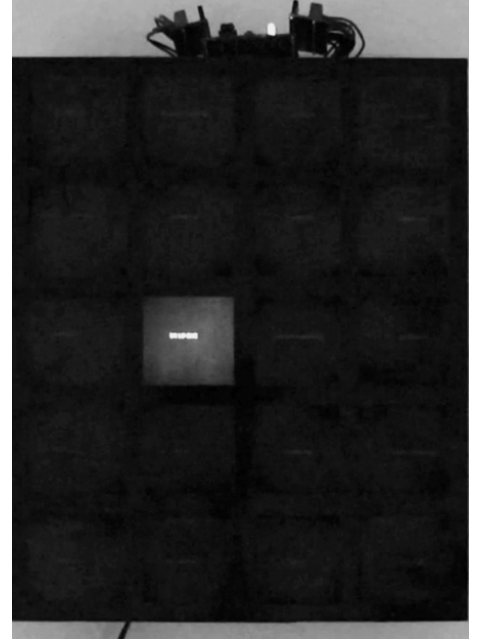
White Lies es el nombre de la exposición, curada por Elisa Massardo, editora de la revista y encargada de la colección; junto al crítico y curador cubano radicado en Cuba, Daniel G. Alfonso. La colección de arte

contemporáneo de la revista, tiene en su haber más de 800 obras, entre ellas seleccionaron 18 trabajos que se vinculan entre sí por el carácter político y controversial de cada una.



La base de la exposición, señalan los curadores, es mostrar a través de estas obras, cómo el acto político en sí es una manifestación de poder que busca controlar, dominar y manejar a las masas. Al mismo tiempo que busca mostrar cómo todo es una falsedad, desde las manifestaciones callejeras hasta la inmigración y la censura, son manifestaciones de poder que muchas veces otorgan sensaciones de falsa libertad, que ayudan a promover el exitismo político y que son manipuladas para tales resultados. Así, el ciudadano engañado constantemente “creyendo” que una manifestación es sinónimo de libertad.

Entre los artistas a exponer se encuentra, el premio Nacional de Chile Guillermo Núñez, junto a Camila Lobos de la misma nacionalidad; los colombianos Fernando Arias, María Eugenia Trujillo; Miguel Aguirre, Diego Lama, Eduardo Villanes, Hugo Vásquez, de Perú; Adonis Flores y Jesús Hdez-Güero de Cuba; de Bolivia, Gastón Ugalde; Sandra Mann, de Alemania; Sergio Fasola de Argentina; y Evelyn Bencicova de Eslovaquia.



Después de todos estos años de anticipación
no sé si ocurrió de verdad o lo soñé



31

of the Cuban Broadcasting Institute,
now Cuban Radio

LA DIFERENCIA (JORGE SERGUERA)
Miércoles 9:00 pm

ARTNOWLA

see different®

LA ART SHOW RETURNS WITH 120 EXHIBITORS FROM 18 COUNTRIES



CCK, Buenos Aires, Argentina will present renowned Argentinian artist Marta Minujín, who arrives with two of her most emblematic art works: The Parthenon of Books and Rayuelarte.

The LA Art Show will return to the Los Angeles Convention Center from January 23 – 27, 2019. As the city (and West Coast's) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features the most comprehensive lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows. For its 24th year, the LA Art Show will focus especially on programming from the Pacific Rim. To date, over 120 galleries and exhibitors have been confirmed, from more than 18 countries, hailing from North & South America, Asia and Europe. Many are participating in the LA Art Show for the first time ever.

CORE

CORE is a dedicated space for galleries recognized around the globe as leading the way in contemporary art. The galleries showcasing here continually educate, inspire and enthrall the world's avid collectors with the most sought-after voices in the market. For the first time ever, Mizuma Art Gallery and Kamiya Co., LTD of Japan, Michael Goedhuis of London, and Galerie Sabine Knust of Germany will be joining the LA Art Show's roster of exhibiting galleries. Mizuma will be showcasing new large-scale paintings Yoshitaka Amano, celebrated for his character art for the Final Fantasy series. Returning heavyweights include Patrick Painter Gallery, Timothy Yarger Fine Art and Pigment Gallery.

Modern + Contemporary

The largest section of programming at the LA Art Show, Modern + Contemporary exhibits the vast spectrum of contemporary painting, illustration, sculpture and more from galleries in Los Angeles, the Pacific Rim, and over 18 countries around the world. Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art, are just some of the galleries returning for 2019, along with a slew of new additions to the roster.

DIVERSEartLA

Capitalizing on the city's position on the Pacific Rim, DIVERSEartLA is a special programming section devoted to nurturing the creative energy of international collectors, artists, curators, museums and non-profits by connecting them directly with audiences in Los Angeles. The LA Art Show donates 50,000 square feet of exhibition space to participating organizations each year as a civic duty, and the featured work is not for sale. Overall curation by Marisa Caichiolo with individual curators from institutions around the world.

ROOTS

Honoring the voices and movements that came before, ROOTS is a dedicated exhibition space for galleries that showcase historical works and contemporary artists following in those traditions. MS Rau and Rehs Galleries, Inc. return, with Trinity House joining this section for the first time.

LITTLETOPIA

Littletopia was conceived by Red Truck Gallery founder Noah Antieau and Juxtapoz Magazine co-founder Greg Escalante as a showcase of the best and brightest from the lowbrow and pop art movements, which originated here in Los Angeles. One of the only shows in the world to devote so much programming and space to this kind of work, thousands of attendees pass under Littletopia's custom archway each year to enter the LA Art Show's mecca for imaginative, new contemporary voices, and honor the visionary artists who came before. Red Truck Gallery and Caro Buermann of Corey Helford Gallery lead this year's curatorial efforts.

PROJECT SPACE

Hailing from around the world, the exhibitors in Project Space showcase a broad array of ideas and talents in the form of solo exhibitions, presented by participating galleries.

Works On Paper

Works on Paper is a dedicated exhibition space for showcasing photographs and other works not on traditional canvas.

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LUXURY pbsg is a dedicated space for exhibitors who specialize in luxury items, including jewelry and other accessories that surround the world of fine art. It brings the gems from Palm Beach Show Group's other shows on the eastern seaboard direct to the LA audience.

ART FACTS .NET LA ART SHOW 2019 HIGHLIGHTS



34

Sarah Trouche

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For the first time ever, Mizuma Art Gallery and Kamiya Co., LTD of Japan, Galerie Sabine Knust of Germany, and Corey Helford Gallery of DTLA will be joining the LA Art Show's roster of exhibiting galleries. Mizuma will be showcasing new large-scale paintings by Yoshitaka Amano, celebrated for his character art for the Final Fantasy series.

Returning heavyweights include Patrick Painter Gallery, Timothy Yarger Fine Art, and Pigment Gallery in CORE, Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art, in Modern & Contemporary, MS Rau and Rehs Galleries, Inc. in ROOTS, with Trinity House joining this section for the first time.

Gallery applications are currently being accepted.

OPENING NIGHT PREMIERE

Wednesday, January 23, 2019 | 7pm - 11pm

SHOW HOURS

Thursday, January 24, 2019 | 11am – 7pm

Friday, January 25, 2019 | 11am – 7pm

Saturday, January 26, 2019 | 11am – 7pm

Sunday, January 27, 2019 | 11am – 5pm

LOS ANGELES CONVENTION CENTER - WEST HALL

1201 South Figueroa Street Los Angeles, CA 90015

LA ART SHOW, THE WEST COAST'S LARGEST ART FAIR, RETURNS WITH 120 EXHIBITORS FROM 18 COUNTRIES



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Confirmed Galleries:

Art Allways
 Artlink International
 Baik Gallery
 Boccara Gallery
 Building Bridges Art
 Exchange
 CM2 Space
 Cospace
 Dialecto Gallery
 East Art Center

Fabrik Gallery
 Galerie Bhak
 Galerie Sabine Knust
 GalleryAll
 Jane Kahan Gallery
 Kamiya Co., LTD
 Licenciado
 Melissa Morgan Fine Art
 Michael Goedhuis
 Mizuma Art Gallery

Patrick Painter Gallery
 Pigment Gallery
 S. E. A. Contemporary
 SM Fine Art Gallery /
 SMart
 Sudden Art
 Timothy Yarger Fine Art
 Um Gallery

Modern + Contempo-

rary

The largest section of programming at the LA Art Show, Modern + Contemporary exhibits the vast spectrum of contemporary painting, illustration, sculpture and more from galleries in Los Angeles, the Pacific Rim, and over 18 countries around the world. Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art, are just some of the galleries returning for 2019, along with a slew of new additions to the roster.

Confirmed Galleries:

186 Projects
 57 Projects
 5ART Gallery
 Arcadia Contemporary
 Art Gangnam Gallery &
 Company
 Art Unified
 Artertain
 Artifact
 Arushi Arts
 Artstar
 Australian Aboriginal
 Art Gallery
 Axiom Contemporary
 Bev's Fine Art
 BG Gallery
 Beloved in Art
 Association
 Blinkgroup Gallery
 Blue Rain Gallery
 Bruce Lurie Gallery
 Caldwell Snyder Gallery
 Castle Fitzjohns Gallery
 Chiefs & Spirits
 Coagula Curatorial
 Concierge Fine Art

Contempop
 Denis Bloch Fine Art
 European Design & Art
 Gallery
 Feeny's Photo
 Galerie Frederic Got
 Galerie Yoshii
 Gallery Karo
 Gallery Kitai
 House of Fine Art
 Isabel Anchorena
 K + Y Gallery
 K R Martindale Gallery
 Kwanhoon Gallery
 La Sala Art Gallery
 Masterworks Fine Art
 Gallery
 MRG Fine Art
 Palette Contemporary
 Art & Craft
 Peimbert Art
 Proyecto ZETA
 Rebecca Hossack Art
 Gallery
 Rebecca Molayem
 Gallery
 Rehs Contemporary

Richard Beavers Gallery
 Rofa Projects
 Ronin Gallery
 Samuel Lynne Galleries
 Seojung Art Center
 Sergott Contemporary
 Art Alliance
 Sevres
 Simard Bilodeau
 Contemporary
 Simyo Gallery
 Solomon Fima Fine Art
 Tannaka Co., ltd.
 The Gallery Steiner
 Trading Boundaries
 Travelogues Fine Art
 Consulting
 Walter Wickiser Gallery
 Winn Slavin Fine Art
 Young Art Gallery
 Zack Nation
 Zeal House, Tokyo
 Japan

DIVERSEartLA

Capitalizing on the city's
 position on the Pacific

Rim, DIVERSEartLA is a special programming section devoted to nurturing the creative energy of international collectors, artists, curators, museums and non-profits by connecting them directly with audiences in Los Angeles. The LA Art Show donates 50,000 square feet of exhibition space to participating organizations each year as a civic duty, and the featured work is not for sale. Overall curation by Marisa Caichiolo with individual curators from institutions around the world.

Confirmed Exhibitors:

Art Share L.A.
Arte Al Límite, Chile
CCK, Buenos Aires, Argentina
Dorian Wood
LACMA
LAUNCH LA
Los Angeles Art Association
MAC Museum of Contemporary
Art, Salta, Argentina
MOLAA
Robert E. Holmes Art Collection
Sarah Trouche

ROOTS

Honoring the voices and movements that came before, ROOTS is a dedicated exhibition space for galleries that showcase historical works and contemporary artists following in those traditions. MS Rau and Rehs Galleries, Inc. return, with Trinity House joining this section for the first time.

Confirmed Galleries:

Callaghan's Of Shrewsbury
Charles Moreau Gallery
Daphne Alazraki Fine Art
Galerie Fledermaus
Hayden & Fandetta Books
M. S. Rau Antiques
Rehs Galleries
Trinity House Paintings

LITTLETOPIA

Littletopia was conceived by Red Truck Gallery founder Noah Antieau and Juxtapoz Magazine co-founder Greg Escalante as a showcase of the best and brightest from the lowbrow and pop art movements, which originated here in Los Angeles. One of the only shows in the world to devote so much programming and space to this kind of work, thousands of attendees pass under Littletopia's custom archway each year to enter the LA Art Show's mecca for imaginative, new contemporary voices, and honor the visionary artists who came before. Red Truck Gallery and Caro Buermann of Corey Helford Gallery lead this year's curatorial efforts.

Confirmed Galleries:

Boxheart Gallery	
Copro Gallery	Red Truck Gallery
Corey Helford Gallery	Sally Centigrade
John Natsoulas Gallery	Superchief Gallery LA
Keane Eyes Gallery	

PROJECT SPACE

Hailing from around the world, the exhibitors in Project Space showcase a broad array of ideas and talents in the form of solo exhibitions, presented by participating galleries.

Confirmed Galleries:

Bancs
BIX Art Group
Cube Modern Gallery
Gallery Art Composition
Momentum Fine Art
Raw Space
Shumoku Gallery

Works On Paper

Works on Paper is a dedicated exhibition space for showcasing photographs and other works not on traditional canvas.

Confirmed Galleries:

BG Gallery
Carrie Able Gallery
The Verne Collection
Vellum Projects

LUXURY pbsg

LUXURY pbsg is a dedicated space for exhibitors who specialize in luxury items, including jewelry and other accessories that surround the world of fine art. It brings the gems from Palm Beach Show Group's other shows on the eastern seaboard direct to the LA audience.

Confirmed Galleries:

Greg Pepin Silver
Mc Kenzie Gibson Studio
Paris Stations
Pascoe & Company
Whitespace Collection

SEXUAL ASSAULT AWARENESS THROUGH PERFORMANCE ART LA ART SHOW JAN 27TH



When:

January 27, 2019

<https://www.facebook.com/events/487123918441897/>

Where:

Los Angeles Convention Center
1201 South Figueroa Street
Los Angeles, California

Contact:

Kristine Schomaker
shoeboxpr@gmail.com

Women who have been victimized by violence often lack the support and resources needed to come forward. For artists who have been affected by the trauma of sexual assault, rarely, if ever, are there adequate opportunities to create work that addresses their stories within and beyond the larger art community.

On Sunday, January 27th at 2pm, Los Angeles artist and expressive arts therapist, Elizabeth Tobias, will amplify her fusion of social practice, performance and sound to debut "Survivor! Share your 98 Second Story" at 2019 The Los

Angeles Art Show. This immersive project addresses the sexual assault epidemic, one of the most pervasive, yet most under reported crimes. Survivor! addresses the staggering statistic that every 98 seconds, there is a sexual assault in America.

Weaving together spoken word and improvised sound, Elizabeth Tobias will perform with an ensemble of artist survivors to collectively promote needed awareness and advocacy for sexual assault survivors in the art community and throughout the public sphere.

24TH ANNUAL LA ART SHOW DRAWS OVER 70,000 PATRONS TO THE MOST DIVERSE SURVEY OF ART IN THE WORLD



Anthony James, Portal Icosahedrons at Melissa Morgan Fine Art, LA Art Show 2019.

From January 23 - 27, 2019, fair-goers packed the LA Convention Center's West Hall to attend the 24th annual LA Art Show, the city's longest-running art fair and the largest and most comprehensive showcase on the west coast. 120+ galleries from 18 countries packed the hall's 200,000 square feet of exhibition space, featuring modern and contemporary works, blue chip art, historical pieces and a stunning breadth of new contemporary and lowbrow work from around the world. Returning for the third year in a row, DIVERSEartLA's donated exhibition space showcased installations and performances from non-profits, museums and institutions from around the world, including for the first time ever CCK - Buenos Aires, Argentina, and Art Share LA. The LA Art Show once again cemented its position as the most diversely programmed art fair in the world, dedicated to making art accessible to everyone.

Following the Opening Night Gala, LA Art Show opened to the public and brought in over 70,000 attendees over the four day period, delighting with more highlights and featured exhibitions than ever before.

Gavin Rossdale, an avid art collector, returned to the fair even after completing his Art Ambassador duties to see what was being shown this year. After spotting Chaz Guest's "Jaajo," a large-scale, mixed media painting

depicting a buffalo, he purchased the newly completed work from Patrick Painter Gallery. Rossdale joins other high-profile collectors of Guest's work, including Oprah Winfrey, President Obama, and Herbie Hancock, among many others.

Steve Diamant, owner of Arcadia Contemporary, reflected on the high volume of sales enjoyed at his booth. "We go to a lot of art fairs across the country. But the LA Art Show is our Superbowl," he said. One of their best-selling artists, Loribelle Spirovski, created a portrait of rising pop-icon Troye Sivan, a major hit among fair attendees. On Saturday, Sivan himself happened upon the painting and posed for pictures in front of it.

The most photographed and talked about highlights of the fair, Anthony James' large "Portal Icosahedrons" light and mirror sculptures at Melissa Morgan Fine Art, sold to a notable collector.



Michael Goedhuis, Chinese Ink Painting Showcase at LA Art Show 2019.

Ink paintings from China, Japan and South Korea were a major focus of this year's programming—a major art movement that has developed entirely independent of western art history. Michael Goedhuis showcased the ten most important Chinese ink painters for the first time at LA Art Show, while Baik Art premiered new landscape paintings by Chuni Park, influenced by his recent road trip through California. These were just two of the many galleries showing ink painting this year.

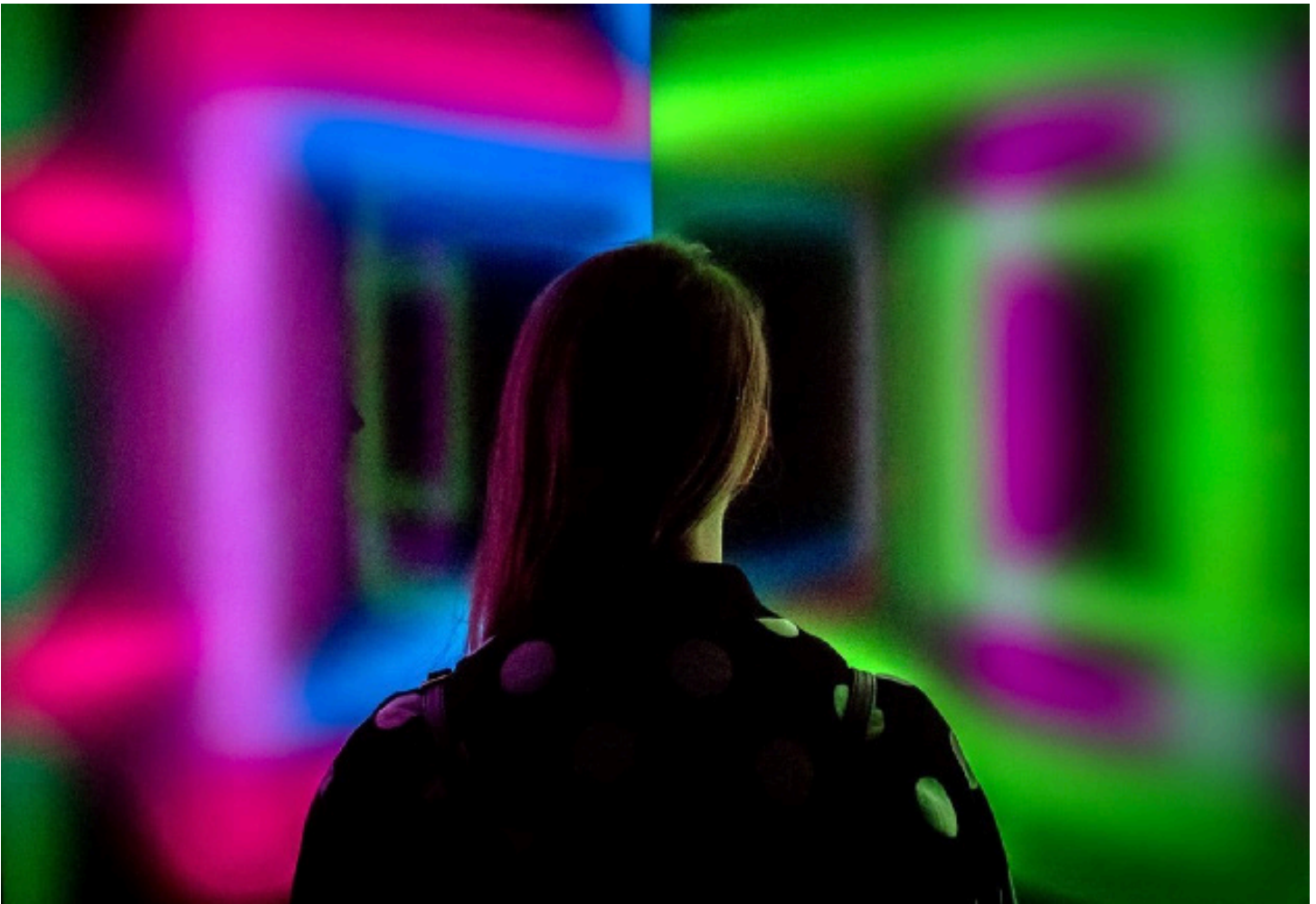
House of Fine Art (HoFA), a gallery with long-established spaces in London and Mykonos, used the LA Art Show to introduce art collectors and Angelenos to their new Los Angeles gallery, which opened only three months ago.

Ferran Josa of Pigment Gallery, returning for the 4th year in a row, commented about always having unusually good experiences in Los Angeles. For his artist Rosa Galindo, all but one of her paintings sold.

Simard Bilodeau Contemporary reported high sales and interest from a number of new collectors. Their art-

ist, Yalda Sepahpour, sold out for the second year in a row.

Rebecca Hossack of Rebecca Hossack Art Gallery was excited about sales across the board for her artists. She travels to over two dozen art fairs around the world per year, but notices that she sees the most traffic at the LA Art Show.



Certain Angles by Mads Christensen. Presented by Timothy Yarger Fine Art at LA Art Show 2019.

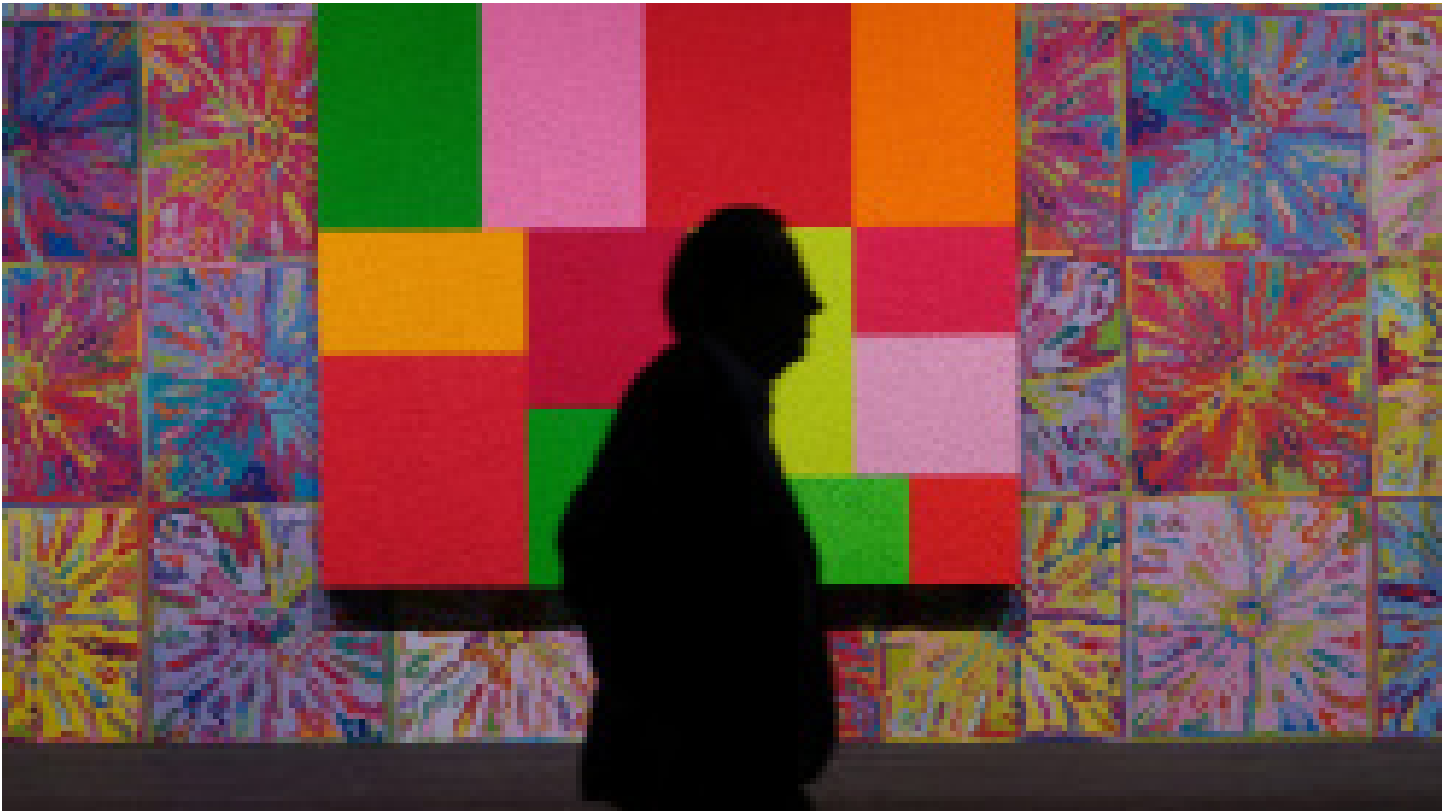
Many galleries shared the sentiment that this year's fair offered both a way to meet with longstanding clients, as well as establish relationships with new collectors enthralled by the diversity and growth of the LA art market.

The LA Art Show also kicked off with one of the strongest Opening Night Galas in years, where Kate Beckinsale drew a crowd as the evening's host, meeting with St. Jude patient families and delivering an address about the organization's mission to the VIP area. Gavin Rossdale, this year's Art Ambassador, reminded the audience that art can save lives. They were joined by previous host Emma Roberts, and stars such as Jessica Szohr, Peyton List, Cameron Monaghan, Joe Manganiello, Lance Bass, Amy Smart, Odette Annable, Brandon Boyd, Brigitte Nielsen, Evan Williams Bailee Madison, Kevin Zegers, Dr. Drew Pinsky, Perrey Reeves, Amber Stevens West, JoAnna Garcia Swisher, Naomi Grossman, Davi Santos, Barry Sloane, Brittney Palmer, Ian Bohen, Denim Richards, Celeste Thorson and many more.

Art stars Tristan Eaton, Camille Rose Garcia, Jorge R. Gutierrez, Gregory Siff, Dave Pressler, Brandi Milne, Dosshaus, Gary Baseman, RETNA, Andy Moses, Mikael B, and hundreds more were in attendance, along with over 7,500 VIPs.

The 25th edition of the LA Art Show is scheduled for February 5 - 9, 2020. Please save the dates.

HERE'S OUR DEFINITIVE GUIDE TO THE KEY ART FAIRS TAKING PLACE AROUND THE WORLD IN THE FIRST HALF OF 2019



44

A visitor walks past Peter Halley's *Weak Force* at Art Basel. Photo: Fabrice Coffrini/AFP/Getty Images.

















From Brussels to Beijing, here's our comprehensive guide to fairs happening around the globe from January through June.

Next month, all eyes will be on the West Coast of the US as fair behemoth Frieze sees whether it can heat up Los Angeles at its inaugural edition in the city, where it is being joined by Dean Valentine's new project Felix LA at the nearby Hollywood Roosevelt Hotel.

But the 2019 calendar is studded with fairs from all around the world, from Paris to the Philippines, Dallas and Dubai. To help you keep track, we've compiled a running list for the first half of the year. Check back for part two as more fairs release dates for the second half of 2019.



UNTITLED, Art launched in San Francisco in January 2016 at Pier 70. Photo by Casey Kelbaugh.

-  **ESTE ARTE**, January 4–8
Punta del Este Convention & Exhibition Center, Uruguay
-  **Palm Beach Modern + Contemporary**, January 11–13
Palm Beach Modern + Contemporary Pavilion, Palm Beach, Florida
-  **London Art Fair**, January 16–20
Business Design Centre, London
-  **Outsider Art Fair**, January 17–20
Metropolitan Pavilion, 125 W. 18th Street, New York
-  **Taipei Dangdai Art Fair**, January 18–20
Taipei Nangang Exhibition Center
-  **The Winter Show**, January 18–27
Park Avenue Armory, 643 Park Avenue, New York
-  **FOG Design + Art Fair**, January 17–20
Fort Mason Festival Pavilion, San Francisco
-  **UNTITLED San Francisco**, January 18–20
Pier 35, 1454 The Embarcadero, San Francisco
-  **LA Art Show**, January 23–27
Los Angeles Convention Center, Los Angeles
-  **S.E.A. Focus**, January 24–27
Gillman Barracks, Singapore
-  **Affordable Art Fair Milan**, January 25–27
Superstudio Più, Milan
-  **Art Stage Singapore**, January 25–27
Marina Bay Sands, Expo & Convention Center, Singapore
-  **BRAFA Art Fair**, January 26–February 3
Tour & Taxis, Brussels
-  **artgenève**, January 31–February 3
Palexpo Convention Center, Geneva
-  **PAD Genève Art + Design**, January 31–February 3
Palexpo Convention Center, Geneva
-  **India Art Fair**, January 31–February 3
NSIC Exhibition Grounds Okhla Industrial Estate, New Delhi

ART SY

THE LA ART SHOW WILL CELEBRATE ONE OF THE WORLD'S OLDEST ART TRADITIONS WITH SHOWCASE OF PAN-ASIAN INK PAINTINGS



Yu-Ichi Inoue, presented by Kamiya Co., Ltd. Image courtesy of LA Art Show.

OPENING NIGHT PREMIERE

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LOS ANGELES CONVENTION CENTER - WEST HALL

1201 South Figueroa Street Los Angeles, CA 90015

TICKETS: [Purchase Tickets Here](#)

Rarely seen on this scale outside of Asia, The 2019 LA Art Show will be showcasing a diverse and comprehensive array of Pan-Asian ink paintings throughout the fair, featuring artists from China, Japan and South Korea. Ink painting originated in East Asia as the tradition of using carbon-based black ink and calligraphic brush painting techniques, and has continued to evolve as the basis for much contemporary works in the region. Ink is as synonymous with painting in the East as oil is with painting in the West. From traditional and historical, to contemporary, to avant-garde, these seven galleries offer us an opportunity to appreciate the rich spectrum of ink painting styles.

“The ink painting style from the East is one of the most important movements in art history, but in the West

we know almost nothing about it,” says LA Art Show producer Kim Martindale. “We need to understand ink painting better, and with LA’s position on the Pacific Rim, we are in the ideal position for it. This is the only showcase of its kind to be exhibited outside of Asia with this volume and prestige of work.”

From traditional and historical, to contemporary, to avant garde, the full spectrum of ink painting styles will be exhibited by these seven galleries.

From China, Beijing’s East Art Center will exhibit a handful of artists who, in various ways, incorporate the techniques of calligraphy into their pieces. Bian Hong is a pioneer in the New Abstract Calligraphy movement originating in China. Her work subverts the Chinese artistic convention that calligraphy is more important than visual painting, and in her work, she approaches them as equivalent. The result is neither painting nor calligraphy, but a different creation altogether; pulled from modes of Chinese tradition and Western aesthetics and abstraction. Li Huichang is a master in oil painting, ink arts, and calligraphy, and has enjoyed a prolific career in China. His works feature his mastery in ink, creating mysterious and ghostly images through traditional techniques such as *po-muo* (splash ink). Due to its difficulty to master, he is one of the only artists to continue practicing this technique. In “Realm,” Fan Peng’s body of work is a ritualistic comment on, and response to, the natural chaotic and social forces that shape much of the world. Li Zhihong uses traditional Chinese ink as his medium to present viewers with his inner perception of life, which he perceives as consisting of particles.

CM2 Space from Los Angeles will be presenting the works of Wang Fei, one of the leading figures in Chinese experimental ink painting. Fei balances conflicting principles of aesthetics from traditional Chinese ink painting, violating certain rules to elevate and align the work with contemporary principles. Highly emotional, his art presents dichotomies and travel between joy and anger; laughter and tears as well as life and death. He challenges established rules to create images that reflect the internal struggle of the human experience, the push and pull between rebellion and complicity.

Cospace from Shanghai will be exhibiting the work of Yu Qiping, who uses meticulous craft and style to create ancient and modern landscapes and figures with surreal and ironic elements.

“Ink is the foremost medium in Chinese art, with roots deeply tied in reflecting Chinese language, philosophy, and social change,” explains Weimei Chen, LA Art Show’s Director of Chinese Art Affairs. “It has a history that spans over two thousand years, with endless techniques and various schools of style. The tradition of ink painting has endured for centuries. In the 1980s, artists began to reexamine ink art as a medium with contemporary potential. Over the decades, there has been a surge of advancement in ink art, no longer just a traditional form, but a medium and practice with a solid foothold in the contemporary art world and market.”

From Japan, Kamiya Co., LTD will be exhibiting the work of the late Yu-ichi Inoue, who gained an international reputation through the course of his career for his avant-garde calligraphic work. Robert Motherwell called him one of the few great artists from the latter half of the 20th century. Inoue’s paintings depict calligraphy character-based subject matter, as well as his radicalization of traditional calligraphic techniques and styles. The gallery will also be exhibiting the work of Shiro Tsujimura and Morihiro Hosokawa, who incorporate Zen teachings into their art practices and aesthetics.

Gallery Kitai will be exhibiting three artists who all use Japanese calligraphy as the basis of their current form of expression. Mizuho Koyama is making a name for herself as a pioneer and liberator of *sho* (calligraphy) from the restrictive framework of the technique—creating a style different from past liberators such as Inoue and Shinoda. Reiko Tsunashima has exhibited all over the world, and is best known for her body of abstract landscape “Scene of Sumi,” which she characterizes as a true collaboration with nature. Miwako Nagaoka is a born calligrapher who is recognized as a pioneer in using it as a basis for an avant-garde aesthetic.

Shumoku Gallery will exhibit the work of Nagoya-based artist, 90 year old Shoen Tominaga. In the early 1950s, Tominaga rose to fame as a member of the avant-garde calligraphy group, Bokujin-kai (lit. “Ink Man Group”), formed by Yu-ichi Inoue, Morita Shiryu and others. His work is characterized by exquisite balance of black and white achieved through extraordinary compositions and brushwork honed from decades of experimentation.

Based in Los Angeles and Seoul, Baik Art will be exhibiting the work of South Korean artist Chuni Park. Inspired by natural landscapes, he recreates abstract paintings from memory of the places he’s explored and populates them with a cast of symbolic, often-recurring characters.

Featured in the showcase will be Park’s large-scale, multi-panel installation, “Black Landscape,” which draws the seasons in black ink derived from pine soot. This will be the first time it is exhibited outside of South Korea. In the months leading up to the LA Art Show, Park is also traveling through California and the American West, visiting national parks like Yosemite for inspiration. He will be premiering several new pieces inspired by his exploration of the Southwest, joining iconic landscape artists like Hockney who have tackled similar subject matter. This will be Park’s first time depicting American landscapes—opening a whole new world for his work and starting a new chapter in his creative career.

About the LA Art Show

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ART SY

LA ART SHOW 2019: ABOUT THE FAIR



Javier Pelácz, *Japanese dream*, 2018, Image courtesy RoFa Projects

Los Angeles has emerged as a global epicenter of art & culture, with a distinct, interwoven multi-cultural influence unique to the city. Diversity is our strength and art is most impactful when it includes or transcends all borders. As LA rises as the world-class destination for art, LA Art Show continues to lead the way with innovative programming and one-of-a-kind experiences for an expanding collecting audience.

More than 200,000 square feet of exhibition space is committed to today's prominent galleries. These domestic and international galleries, beyond their booths, curate special exhibits that are at the forefront of the burgeoning contemporary art movement. The fair offers an extraordinary array of works and experiences in specialized sections.

The LA Art Show is strategically situated at the city's dynamic epicenter. The LA Convention Center is Southern California's most technologically advanced green venue, featuring soaring ceilings and ample space, including one of the largest dedicated parking structures in the entire city and with over 15,000 spaces in the immediate vicinity!

2019 LA ART SHOW: NATALIA BERGLUND @ BG GALLERY



50

In less than a week, bG Gallery will proudly present works by Natalia Berglund at the premiere of the highly anticipated 2019 LA Art Show... the largest, longest running and most comprehensive international art fair on the West Coast.

Steeped in emotionality, her beautiful mixed media portraits convey a potent sense of self while keeping mystery on the forefront of imagination. Don't miss this collection of work... visit the LA Art Show at bG Gallery, booth 701, to meet Natalia and see her art in person!

Press: Natalia Berglund's latest body of work is inspired by Orthodox iconography and draws parallels between the high drama of ancient Russian icons and contemporary representation of women in the media. Her work is sensual, powerful and unafraid to challenge both Russian and American ideals of what it means to be a woman.

About the LA Art Show: Los Angeles has emerged as a global epicenter of art & culture, with a distinct, interwoven multi-cultural influence unique to the city. Diversity is our strength and art is most impactful when it includes or transcends all borders. As LA rises as the world-class destination for art, the LA Art Show continues to lead the way with innovative programming and one-of-a-kind experiences for an expanding collecting audience.



MODERN +
CONTEMPORARY

bG Gallery
booth 701

Los Angeles Convention Center • January 23 – 27, 2019

laartshow.com • bgartgalleries.com



NATALIA BERGLUND
visual artist

natalia@nataliaberglund.com • nataliaberglund.com •  nataliaberglund

Opening Night Premier Party:
January 23 | 6PM

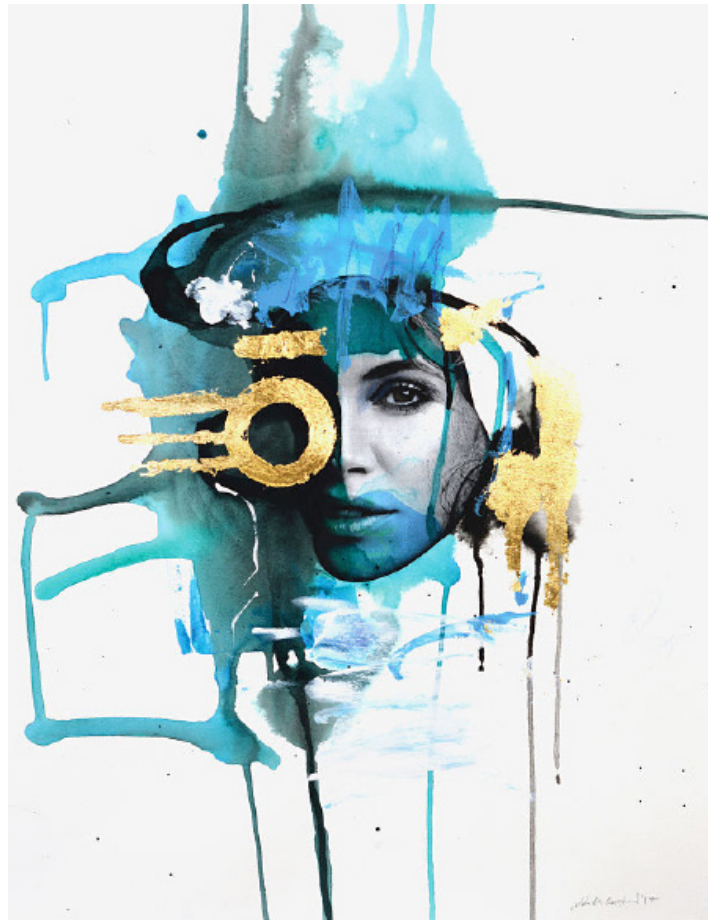
Exhibition Dates:
January 23 – January 27, 2019

Los Angeles Convention Center • booth 701
South Figueroa St, Los Angeles, CA 90015

Hours: Thursday – Saturday 11:00AM-7:00PM • Sunday 11:00AM-5:00PM



52





BEVERLY HILLS *COURIER*

The Newspaper of Record for the World of Beverly Hills

LA ART SHOW – HOLLYWOOD STARS JOINED THOUSANDS OF VIPS IN LA’S THRIVING ARTS COMMUNITY AT THE LA CONVENTION CENTER ON WEDNESDAY NIGHT FOR THE 24TH ANNUAL LA ART SHOW OPENING NIGHT GALA



54

Hollywood stars joined thousands of VIPs in LA's thriving arts community at the LA Convention Center on Wednesday night for the 24th Annual LA Art Show Opening Night Gala, benefiting St. Jude Children's Research Hospital for the fifth year in a row. Boasting record breaking attendance, all proceeds from the sale of Patron and Vanguard tickets and 15 percent of sales of Friend tickets went directly to the charity. Actress Kate Beckinsale drew a crowd as the evening's host, meeting with St. Jude patient families and delivering an address about the organization's mission to the VIP area. Gavin Rossdale, an avid collector and this year's Art Ambassador, reminded the audience that art can save lives. Pictured (from left): Scott Diament, Gavin Rossdale, Kate Beckinsale and Kim Martindale.

billboard

LANCE BASS & HUSBAND MICHAEL TURCHIN TRYING FOR TWINS USING A SURROGATE



55

Lance Bass and Michael Turchin revealed to *Us Weekly* that they are trying for twin babies via a surrogate. The couple, who got married in 2014, are looking to expand their family.

“We’re already on donor No. 7 right now, so I think we broke a record with how many donors we’ve gone through,” Bass told *Us* at the 24th annual LA Art Show Opening Night Gala to benefit St. Jude Children’s Research Hospital. “But it’s looking like this next one is actually going to work.”

Though the former *NSYNC member has not asked his former bandmates for parenting advice yet, he admits that might change. “Once we have them, I’m sure all the guys [from *NSYNC] with their babies will come out and give us as much hints as they can to be a better dad,” he told *Us*.

He also spoke about Justin Timberlake’s fatherhood style, saying, “He’s just a loving dad. A lot of the dads get a lot of flak for not showing up in kids’ lives, always being gone, always being the one that works too much, and with Justin’s schedule the way it is, he’s still an incredible father. He’s a present father. And that’s hard to do.”

The singer and his actor husband are still hopeful they will find the right donor this year. “We’re being cautious,” he added.



**KATE BECKINSALE TO HOST 24TH ANNUAL
L.A.ART SHOW OPENING NIGHT GALA, GAVIN
ROSSDALE JOINS AS ART AMBASSADOR-
THE LA ART SHOW WILL RETURN TO THE LOS
ANGELES CONVENTION CENTER FROM
JANUARY 23 - 27, 2019.**



**The Kick-Off Party For LA's Longest-Running Art Fair
Unites International Collectors, Artists, Celebrities and Art Patrons
In the Fight to End Childhood Cancer**

LA ART SHOW

OPENING NIGHT PREMIERE
Wednesday, January 23, 2019

Red Card Collectors | 6pm – 7pm
Vanguard | 7pm – 8pm
Friends | 8pm – 11pm

SHOW HOURS

Thursday, January 24, 2019 | 11am – 7pm
Friday, January 25, 2019 | 11am – 7pm
Saturday, January 26, 2019 | 11am – 7pm
Sunday, January 27, 2019 | 11am – 5pm

LOS ANGELES CONVENTION CENTER – WEST HALL
1201 South Figueroa Street Los Angeles, CA 90015

The LA Art Show is proud to announce that actress Kate Beckinsale will be the official host of the 2019 Opening Night Premiere Gala, being held at the Los Angeles Convention Center on Wednesday, January 23, 2019 from 7pm – 11pm. Musician Gavin Rossdale joins the roster as the evening’s Art Ambassador. Proceeds from the event will benefit St. Jude Children’s Research Hospital for the fifth year in the row. Thanks to generous donors, families never receive a bill from St. Jude for treatment, travel, housing or food – because all a family should worry about is helping their child live.

In collaboration with the World Health Organization, St. Jude seeks to raise the survival rate of the six most common childhood cancers to 60 percent by 2030. In the United States, four out of five children survive cancer, but in developing countries, that statistic is reversed. Only one out of five children diagnosed with cancer will live. St. Jude won’t stop until no child dies from cancer.

All proceeds from the sale of Patron and Vanguard tickets and 15 percent of sales of Friend tickets will go directly to the charity. All attendees of the Opening Night Premiere party are supporting the lifesaving mission St. Jude: Finding cures. Saving children.®

57

The Patron Reception will feature a special presentation by St. Jude with address by Beckinsale. Attendees will enjoy cuisine by James Beard Award-Nominated Chef Jeffrey Nimer of Haute Chefs LA, and Executive Chef Nick Shipp of The Upper West, desserts from celebrated local chefs Valerie Gordon and Shannon Swindle, NESPRESSO, Cavit Prosecco and delicious hors d’oeuvres from over 20 select LA restaurants.

SABER will be creating a new painting live over the course of the evening in partnership with 1849 Wines. It will be auctioned off at the end of the night, with all proceeds going to St. Jude.

In addition to food, beverages, live music and art, gala attendees will be given a special sneak peek of the LA Art Show’s 200,000 sq. ft. of programming, featuring over 100 galleries from 18 countries. They will have first dibs to try Marta Minujín’s “Rayuelarte” hopscotch installation, and more. They will also be the first to see special performances by Dorian Wood and Sarah Trouche.

The LA Art Show will return to the Los Angeles Convention Center from January 23 – 27, 2019. As the city (and West Coast’s) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features a comprehensive lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows.

About the LA Art Show

The LA Art Show will return to the Los Angeles Convention Center from January 23 – 27, 2019. As the city (and west coast’s) largest art fair, and one of the most diversely programmed in the world, the LA Art Show

features an encyclopedic lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows. For its 24th year, the LA Art Show will focus especially on programming from the Pacific Rim.

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We would like to thank Heidi Johnson |
Hijinx Artist Management & PR for the press release.

BLOUINARTINFO

LA ART SHOW 2019



Andres Paredes, *Memories of Mud*. Courtesy of CCK - Buenos Aires, Argentina

The LA Art Show will return to the Los Angeles Convention Center from January 23-27, 2019.

Considered as the city's (and west coast's) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features an encyclopedic lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows. For its 24th year, the LA Art Show will focus especially on programming from the Pacific Rim.

This year's fair will witness for the first time ever, Mizuma Art Gallery and Kamiya Co. Ltd, of Japan, and Corey Helford Gallery of DTLA will be joining the LA Art Show's roster of exhibiting galleries. Mizuma will be showcasing new large-scale paintings by Yoshitaka Amano, celebrated for his character art for the Final Fantasy series. Returning galleries include Patrick Painter Gallery, Timothy Yarger Fine Art, and Pigment Gallery in CORE, Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art, in Modern & Contemporary, MS Rau and Rehs Galleries, Inc. in ROOTS, with Trinity House joining this section for the first time.

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roster of national and international galleries, acclaimed artists, highly regarded curators, architects, design professionals, along with discerning collectors. This innovative, exceptional cultural environment attracts executives and board members of Southern California businesses, state, county, and municipal government representatives, as well as leaders of the region's cultural institutions. Attendees are trend setters, influencers and alpha consumers, who seek and demand the newest and the best in all areas of their lives — art, design, food, technology, and travel being specific passion points.

A special section, DIVERSEartLA will feature programming from Arte Al Limite Collection Chile, CCK — Buenos Aires, Argentina, LACMA, MOOLA, Launch & California African American Museum, Gallery 825, Art Share LA, UCLA and more.

Performances curated by Marisa Caichiolo will feature artists such as Sarah Trouche whose work centers around cultural and political issues such as migration and displacement. Inspired by the history of France during the French Revolution and the movement of the sans-culottes, she decided to create a collective piece called “You should wear your revolution.” Another featured artist is Dorian Wood, who seeks to glorify both the sanctity and irreverence of intimacy. Through the use of their corpulent body and booming voice, Wood revels in challenging the artist-audience separation, using subject matter informed by their own position in society as a non-binary person of color and an autodidact without a formal college education nor a strong alliance to any particular community.

The opening Night Gala, benefiting St. Jude Children's Research Hospital, will be held on January 23, 2019 and will donate a portion of its ticket proceedings to St. Jude Children's Research Hospital. Last year, the evening was attended by more than 7,000 VIPs and hosted by Jon Hamm. Previous hosts have included Emma Roberts, Amy Adams, and Anne Hathaway.

The fair will be on view from January 23 to January 27, 2019 at the Los Angeles Convention Center, 1201 S Figueroa St, Los Angeles, CA 90015, USA.

CARTWHEEL ART

DISCOVER | EXPLORE | EXPERIENCE

SAVE THE DATE: DON'T MISS THE LA ART SHOW - JANUARY 23 - 27, 2019



61

Later this month, the LA Art Show—the largest art show on the west coast—returns for its 24th year. More than 120 galleries and exhibitors from eighteen countries will present work at the Los Angeles Convention Center, including many that are exhibiting at the show for the first time. The opening night premiere party kicks things off Wednesday, January 23, and regular show hours run from Thursday, January 24, through Sunday, January 27.

Cartwheel Art is a media partner for the 2019 LA Art Show, and we're working with nightlife maven Dion Antic to create a memorable booth that's both immersive and impressive. We're excited for visitors to discover, explore, and experience what Cartwheel Art has to offer, so please come find us while you're at the show. We'll be in booth 154.

The LA Art Show features a tremendous variety of work across various media, including contemporary and modern painting, sculpture, photography, design, video and performance art, along with talks and panel discussions. This year's featured programming includes two sculptures from LA graffiti artist RISK's "Shark" series. (Read our interview with RISK.)

The Cartwheel Art team is looking forward to exploring this year's show, especially the Littletopia section, curated by Red Truck Gallery and Caro Buermann of Corey Helford Gallery, which showcases lowbrow and pop art. Another highlight for us will be the DIVERSEartLA section—50,000 square feet of space that the LA Art Show donates to participating organizations, including our friends at Art Share LA!

Opening Night Party

January 23, 2019 (7 – 11 pm)

Exhibition

Thursday, January 24 – Saturday, January 26, 2019 (11 am – 7 pm)

Sunday, January 27, 2019 – (11 am – 5 pm)

[Get Tickets Here](#)

Address

Los Angeles Convention Center – West Hall

1201 South Figueroa Street

Los Angeles, CA 90015

CARTWHEEL ART

DISCOVER | EXPLORE | EXPERIENCE

KIM MARTINDALE, PRODUCER OF THE LA ART SHOW, HAS BIG PLANS FOR THE SHOW'S FUTURE



63

Cartwheel Art is a media partner for the LA Art Show, which is returning for its 24th year. The show runs from Wednesday, January 23, to Sunday, January 27, 2019, at the Los Angeles Convention Center. (Cartwheel will be in booth 154.) We reached out to Kim Martindale, who has been producing the LA Art Show since the beginning, to hear how it all began, what he's most excited for at this year's show, and what he hopes to accomplish with the show in the future.

How did you first get involved with the LA Art Show?

I started it with the Fine Art Dealers Association (FADA). It started as a historic show, because at that point, all of the dealers in FADA were either California Plein Air dealers or dealers of early 20th century and early 19th century and earlier works of art from the U.S. or from Europe. The show started with 12 or 14 dealers in Pasadena and 250 people attended.

I started having conversations with FADA a year before the first show. In those meetings, I said to the board members, 'If you're interested in just a regional show, then I'm not the person to do it. If you're interested in really growing this show and hopefully someday, it will be an international show, then that would be my vision,

because I believe in Los Angeles.” I don’t know how many years it’s going to take—it’s taken a lot more years than I thought it would—but that was my statement about 25 years ago.

What advice would you give someone who’s coming to the LA Art Show for the first time this year?

The show is 200,000 square feet, and that’s one reason that we’ve broken it into sections. We have core and modern and contemporary, but I think it’s also really important just to explore the show.

What I like to do, and I do this with shows I go to all over the world, is I walk the floor. If you’re exploring 200,000 square feet for the first time, get a floor plan and systematically walk through the show.

Don’t spend a lot of time at any particular thing. If it really sparks your interest, spend a little bit longer there, and maybe put a circle on the floor plan. I suggest that people really take it in, in a broader spectrum, make some circles on the floor plan, and then go back and really engage. On Thursday or Friday, it’s definitely more... I don’t want to say quiet, because there are still thousands of people there, but on Thursday and Friday, you can have more in-depth conversations with gallery owners. If you can make it on Thursday or Friday—I know not all of us can, because of work schedules—I think it’s good to come then.



What are you most excited about at this year’s LA Art Show?

The thing that I’m really looking forward to this year is something that I’ve been working on at the LA Art Show for the past six years, and that is the ink painting aspect of it. I’ve been interested in ink painting since I went to college in Japan and in Taiwan and was really introduced to ink painting. I worked for Sotheby’s for a while and studied ink painting at U.C. Berkeley with a professor named James Cahill, so I’ve been very interested in Asian ink painting—whether that be Japan, Korea, or China. All of those countries have unique styles of ink painting, and in those countries there are lots of schools. In some ways, ink painting is like saying “oil painting” in the western world. At this point, most people in the western world aren’t familiar with names

of schools or of artists, so we call it all ink painting.

Some people have even said to me, six years ago when I started this, “Why ink painting again?” the second year. And that’s like saying, “Why oil painting again?” This tradition goes back thousands of years, and it’s a very important tradition in Asia. There’s very contemporary ink painting, there’s very traditional ink painting—all of the same thoughts and comments apply to oil painting, but we just aren’t as familiar. This year, finally, after six years of certain galleries coming and slowly building that up, we have a really nice selection of ink painting from China, Japan, and Korea. We have some featured programming on ink painting, and we’re going to have some talks on ink painting. By far, the show is much bigger than ink painting—ink painting is 8 galleries of the 120 galleries—but personally, that’s the thing that I’m most excited about.



When you envision the LA Art Show of the future, what do you see?

I feel like the LA Art Show, over the last 24 years, has been somewhat reflective of Los Angeles. As Los Angeles tastes have grown and changed, and more collectors are living in Los Angeles now—there’s a larger collector base here—the show has garnered a higher quality gallery, more galleries, and more international galleries. I believe that Los Angeles can really be a center for the arts in the show world. With Frieze coming and other things, maybe at some point we’ll all get on the same weekend, which I really hope we can, and that we can have something here like they have in Miami the first week of December.

People in Miami might get upset with me, but I really feel there is no comparison between Miami and Los Angeles as far as art centers. L.A. is an art center, and Miami is for a week.

Here, it could continue all year long, because we definitely are an art center, and that’s where I want to get my show to, so that tens of thousands of people are flying in from all over the world and the art is at a high level.

I always want the LA Art Show to be a comprehensive show. Our tagline is “The Most Comprehensive International Contemporary Art Show in America,” and what I mean by ‘comprehensive’ is that it has a variety of work. Many shows—and many people that write about art—want to have highly-curated shows, and I think those are wonderful. I think that LA, though, is a very diverse community, and LA is also a community that’s really learning and exploring what they like in art. I think so often, we get caught up in only cutting edge contemporary or only art from this area is great art. I think there is great art from around the world, and I don’t think it’s all necessarily done in a super cutting-edge contemporary style. I think there are other styles of work,

such as ink painting or other things, that are great art. I think we should look at that, as people that have passion and love art, and not reject it whole-handedly, just because it isn't the most cutting-edge contemporary art.

LA Art Show – Opening Night Party
January 23, 2019 (7 – 11 pm)

Exhibition

Thursday, January 24 – Saturday, January 26, 2019 (11 am – 7 pm)

Sunday, January 27, 2019 – (11 am – 5 pm)

LANCE BASS AND MICHAEL TURCHIN ARE HOPING TO START A FAMILY THIS YEAR



67

It looks like children are in the near future for Lance Bass and Michael Turchin. The couple who married in 2014 is trying for twins via surrogate.

Bass 39, spoke to Us at the 24th annual LA Art Show Opening Gala Night to benefit St. Jude Children's hospital and revealed he and his partner Michael are so close to having children of their own. "We're already on donor No. 7 right now, so I think we broke a record with how many donors we've gone through. But it's looking like this next one is actually going to work."

The former 'NSync member and his husband may be becoming first-time parents very soon but the duo has had baby names picked out for years. So has Bass reached out to his old bandmate Justin Timberlake for any parenting advice? "Once we have them, I'm sure all the guys [from 'NSync] with their babies will come out and give us as much hints as they can to be a better dad," Bass said.

Have you ever wondered how is pal Timberlake's parenting style is? Bass divulged what a loving and present father his friend is. "He's just a loving dad. A lot of the dads get a lot of flak for not showing up in kids' lives, always being gone, always being the one that works too much, and with Justin's schedule the way it is, he's still an incredible father. He's a present father. And that's hard to do."

So if Bass and Turchin could choose the gender of their twins what would it be? Bass revealed that he and his husband are hoping for one of each, a girl and a boy. Turchin himself is a fraternal twin.

GAVIN ROSSDALE GETS CANDID ABOUT MOVING FORWARD AFTER GWEN STEFANI DIVORCE AND MORE!



68

During a brand new interview, Gwen Stefani's ex, Gavin Rossdale got candid about dealing with their divorce and also revealed what his priorities are nowadays. Here's what he had to say!

It sounds like Gwen was not the only one affected by the split out of the two.

Nowadays, however, it seems like they are both really happy!

Gavin shared with *HollywoodLife*, while at the 24th annual LA Art Show opening, that these days he only focuses on his kids and his career and he wouldn't have it any other way!

"The main thing is being proud. A lot of my past, the good side of it, is a great legacy of music and so all that I just focus on is doing good work. Van Gogh died penniless, no one bought his paintings, he had one and a half ears, so I take inspiration from that, that you cannot lean on people's appreciation or lack of it. You have to make whatever job you do the best you can do it," the man explained to the news outlet.

He went on to discuss the drama that might involve him in the entertainment business and how he keeps calm.

‘Being the eye of the storm is I think compartmentalization, I suppose, and prioritization of things that are important. In my life, my children are important first of all, my music’s important second, and if I find love, that is right up there with those two,’ Rossdale told the site.

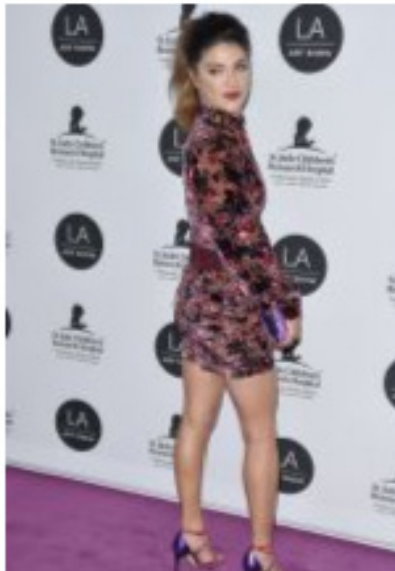
Meanwhile, one source previously told the outlet that even though they are no longer together, Gwen really wants her ex to be a big part of their sons’ lives.

That is great to hear, and it is also just how things should be in the first place! Well done, guys!

JESSICA SZOHR AT LA ART SHOW 24TH ANNUAL OPENING NIGHT GALA IN LA



70



FATHER-OF-FOUR GAVIN ROSSDALE JOKES THAT KIDS ARE 'A NIGHTMARE' AND 'RUIN YOUR LIFE'



71

He's one honest dad! Gavin Rossdale didn't hold anything back while recently talking about fatherhood and revealed his very honest thoughts about what it's really like to be a dad to four kids.

On Wednesday, January 23, the 53-year-old told *Us Weekly* — at the 24th annual LA Art Show Opening Night Gala to benefit St. Jude Children's Research Hospital — that parenting is “a nightmare” and kids “ruin your life.” The musician was, of course, joking (we think!) and added, “It's wonderful. It's the best. They just give you a new life.” The former Bush frontman has four kids: Daisy Lowe, a 29-year-old model he had with fashion designer Pearl Lowe, and three sons, Kingston, 12, Zuma, 10, and Apollo, 4, whom he shares with his ex-wife Gwen Stefani

Like her ex-husband, Gwen, 49, has also experienced many years in the music business. But Gavin revealed that he'd rather not see his children go down the same career route their famous mom and dad did. “I think [pursuing a career in Hollywood] is a terrible idea because it's such a crapshoot,” he told the outlet. “I try to instill in them ... to think differently, think outside the box, and to pursue what they love. Everything else follows.” The “Glycerine” singer continued, “I may not be the best father in the world, but I made my kids think and be rational. You know, most people are other people's opinions. And I don't want them to be that.”

Gavin and Gwen officially split in 2015 after 13 years of marriage. The No Doubt singer once opened up about her divorce to *Glamour*, saying, “[Marriage] was the one thing I didn't want to fail at. People can say whatever they want to about me, and I don't get too affected. But I didn't want them to think I was a failure. I had to work really hard at marriage, all the time, like everybody, but ours was extra hard, when you add that we're from different countries, both of us being in music and celebrity.”

BRIGITTE NIELSEN, 55, FLASHES CLEAVAGE AS SHE SHOWS OFF HER STUNNING FIGURE AT LA ART SHOW GALA



72

She gave birth to her fifth child at age 54 last June.

And on Wednesday night, Brigitte Nielsen looked incredible as she arrived at the 24th Annual LA Art Show Opening Night Gala.

The famous platinum blonde flashed her cleavage in a black lacy bra that she wore with a tailored black two-piece suit.

The Red Sonja and Rocky IV star, who's now 55, added a pair of black boots and carried a black clutch purse.

Her short hair was gelled upright and she accessorized with a statement black and white necklace.

Brigitte was accompanied to the event by her Italian husband Mattia Dessi, 40.

KATE BECKINSALE THANKS FANS FOR SUPPORT FOLLOWING RUPTURED OVARIAN CYST... YET CAN'T HELP BUT MOCK GAFFE AS SHE'S MISTAKEN FOR KATE MIDDLETON



Kate Beckinsale has thanked fans for their support after she was hospitalised on Saturday for a ruptured ovarian cyst.

Sharing a news story on Instagram, she lauded her followers however could not resist poking fun at a publication which had accidentally used an image of Kate Middleton attached to the story - something the star seemed to find hilarious.

The Underworld actress revealed she had been sent many stories from fans about their own health, before penning: 'Back to resume my royal duties . William says hi'.

It was revealed on Saturday that Kate had been hospitalised after suffering a ruptured ovarian cyst, when she took to social media to share a pair of Instagram shots from inside a hospital, where she was being treated amid the health issue.

73

'Turns out a ruptured ovarian cyst really hurts and morphine makes me cry,' she wrote, adding that she was 'so thankful to everyone who looked after her'.

The post included two images, one of the actress with a nasal breathing tube in, and another shot of her resting in a hospital bed.

She later shared a story which announced the news alongside a picture of Catherine, Duchess Of Cambridge - seemingly caused by confusion with stock images.

Kate added a caption reading: 'So moved and touched by all the kind wishes I have received over the last few days and staggered by the similar and worse stories my #cysters have been sending me...

'I am feeling much better and I hope all the other girls going through it are too. Back to resume my royal duties . William says hi'.

The hospitalisation came just three nights after the London native made a special appearance at a St. Jude Children's Research Hospital fundraiser at the LA Art Show held at the Los Angeles Convention Center.

She told Variety at the event: 'I think you get to a certain point in your life where you know what cancer does



to people's families. It's just so incredible to me. It's just a horrible nightmare...

'And so the fact that St. Jude takes care of absolutely everything, so literally families have no other worries other than taking care of each other and their kids, I find that so moving and so brilliant.'

In a speech at the benefit, according to the outlet, Kate hailed the medical organisation for its positive impact on the 'the way the world treats pediatric cancer and other childhood diseases.

74

'Because of your support at events like tonight, families never receive a bill for treatment for travel or housing or food, because St. Jude believes that all families need to worry about is helping ... their child live.'

The Total Recall star, who shares her 19-year-old daughter, Lily, with ex Michael Sheen, has past opened up on her health-gearred lifestyle, which is choc with workouts and free of alcohol.

DAILY TROJAN

LA ART SHOW DAZZLES WITH DOZENS OF CONCEPTUAL GALLERIES



The LA Art Show displayed paintings and sculptures from WhIsBe (left) and Mike Stülkey (right), among others, spread out across the show's 120 galleries.

75

The LA Art Show impressed last week with gorgeous galleries featuring artists' work from around the world. The West Hall of the Los Angeles Convention Center created an isolated bubble for art lovers to peruse thousands of works over the course of five days. The floor was divided into galleries of different genres, each with its own unique theme and collection.

While the show was grand in scale, it felt far from overwhelming. Attendees could take their time to walk through the maze of different artists' works without feeling a need to rush — a refreshing change from many shows and conventions that emphasize size over quality and curation.

LA Art Show featured artworks in a number of categories, including traditional themes such as modern and contemporary works, but also more creative themes like "DIVERSEartLA" and "Littletopia." Perhaps the most intriguing category is Featured Programming, a group of thought-provoking artwork and performances spread throughout the floor.

One of the show's most prominent features was the vast amount of international artwork on display — most notably from Asian artists such as Amano Yoshitaka, Kato Ai, Ohata Shintaro and Chuni Park. Yoshitaka's works contained a vast, eye-catching blend of anime artwork and '70s American pop art. Meanwhile, Ai's

work explores new anime fetishes with classic Asian art, and Shintaro combines 3-D sculptures of young girls with beautiful two-dimensional backgrounds to create eye-grabbing pieces. Park's work is inspired by his own memories of life and nature, and the results are vast black landscapes that simultaneously evoke awe and terror.

Another enticing display was the latest of Mike Stilkey's book cover paintings: a stunning female portrait made up of countless hardcover spines. Also an attention-grabber was the latest from WhIsBe, the New York-based street artist, which displayed yet another of his juxtapositional pieces: a giant gummy bear posing for a mug shot.

From the local art scene, the Beverly Hills art gallery Winn Slavin Fine Art was one of the show's most well-curated sections. One of the exhibitions showcased the imaginative works of sculptor Boban. His metal sculptures, which are entirely comprised of spoons, depict heroic mythological figures rising out of the ground. Boban demonstrates through the statues how humanity can look to mythology to rise from failure.

In another Winn Slavin exhibition, neo-expressionist artist Michael Desroches' work took inspiration from therapy sessions with his patients. He uses his art to display the different emotions and colors of human therapy through abstract thinking.

Also on display were some of the lost sketches of Salvador Dali from "Dali: The Argillet Collection," the private collection of Dali's publisher's daughter. Ever since the closure of the French Dali museum, these sketches have not been available for view to the public.

Winn Slavin's last exhibition displayed the existential surrealism works of Vietnam refugee Sir Daniel K. Winn, whose sculptures reconstructs faces and hands with the use of masks. His early work as a medical face reconstructionist inspires most of the masks and works he creates.

Additionally, artist Robert Vargas painted a posed model in front of a live crowd at the show. There were also the provocative sculptures from graffiti artist RISK, which exposed police predation in our modern culture. His presentation included two pieces, a shark composed entirely of machine parts and a police car cruiser sliced in half. Zack Nation's art gallery revealed a pop culture odyssey through a collection of original comic book and movie cover sketches. The curated collection included some original Spider-Man covers to the original sketches for the movie poster of the 1981 classic, "Clash of the Titans."

With its vast and curated collection of art, LA Art Show excelled in providing plenty of opportunities for high-end consumers and gazing attendees alike. The annual art show ran from Jan. 23 to 27.

HOLLYWOOD'S BURGEONING ART SCENE

Over the last decade, Los Angeles has slowly but steadily emerged as America's second hub for contemporary art, particularly over the last few years. L.A. generally boasts about four times the number of sculptors, fine artists and painters than the national average, exceeding New York's one-and-a-half times.

Aside from the immeasurable cultural contributions and rich history of the Hollywood film industry, Los Angeles is also home to numerous contemporary art spaces, including LACMA and MOCA. It also originated the lowbrow art movement, a popular genre of art that began in the 70's, and mixes influences from punk, tiki culture, underground comix, surrealism and pop. A recent influx of creatives from other cities has further diversified the artistic community here. L.A. audiences are receptive and open to new work in a way the east coast audience may not be, for a variety of reasons—one of which is perhaps exposure, according to Kassandra Voyagis, executive director of the LA Art Show. "On the east coast, buyers go into shows knowing what they want; they've been going to the fairs, they know the galleries. L.A. has changed quite a bit in the last three to four years. Buyers who used to travel to the east coast or overseas to buy have started buying here." Art enhances perception, increases intellectual flexibility, and on some level changes the way we see ourselves. Artists spend a lot of time, energy and money to develop lexicons of imagery, style, and content for their work, but the art world, and market, can be somewhat mercurial. It helps that there's both receptivity and wealth in L.A., which means lots of homes with empty wall space, although Los Angeles collectors are building more serious art collections of non-decorative work as well.



The L.A Art Show has an emphasis on modern and contemporary art.

The Annual LA Art Show, which runs Jan 23rd through 27th, focuses mainly on modern and contemporary art. It's taken its place among internationally renowned fairs like Art Basel, Frieze, and others, and will be shown in more than 200,000 square feet of space at the Downtown LA Convention Center, which is also home to the Grammys. The show will be organized in specialized sectors like CORE, for well-known galleries, and Modern + Contemporary, which encompasses illustration, painting, sculpture and more from both local and international venues. Littletopia is a section that will focus on the lowbrow art movement. This section was conceived by Noah Antieau of Red Truck Gallery and Juxtapoz—a popular subculture magazine—co-founder Greg Escalante. The fair will also feature an impressive variety of immersive installations, performances and other exhibitions.



Despite last year's closing of Couturier, Jack Rutberg Fine Arts and Tobey C. Moss Galleries, proponents of the art scene in Los Angeles for over 40 years, contemporary galleries in Hollywood are thriving. There's a concentrated art hub on Highland Ave, home to many contemporary art galleries. Upon first glance, with the exceptions of Kohn Gallery and Diane Rosenstein's Gallery, most of the façades are rather unassuming and project minimal street presence, although the work housed within is some of the most cutting edge.

78



Nearby, on North Orange Ave, Jeffrey Deitch, revered art world polymath and former director of MOCA, has opened his aponymous new gallery, Jeffrey Deitch, this past September. Deitch's New York gallery is well known for events bringing together youth culture, underground music and visual art. Although he left MOCA in 2013, and reopened his gallery in New York, Deitch has recently resurfaced in the Los Angeles art world. In an interview with High Snobiety in 2010, he comments, "There's nothing like Los Angeles on earth...where you have the nature experience, the urban experience, and this whole fantasy of Hollywood." Deitch describes the space as being particularly 'L.A.', according to the Los Angeles Times, and was introduced to it by iconic

fashion photographer David LaChapelle. The 15,000 square foot gallery was renovated by Frank Gehry, the same architect responsible for the Guggenheim Museum in Bilbao, Spain and the Walt Disney Concert Hall here in L.A. Deitch's inaugural exhibition is by revolutionary Chinese artist Ai Weiwei and is an instillation of 6,000 antique stools common to Chinese households.

Driving down Highland Ave. it's easy to miss some of the more exciting galleries. You'd hardly notice VSF, short for Various Small Fires, which opened in 2012, and is run by Esther Kim Varet. Although it has a relatively short exhibition history, its collection of emerging artists is impressive and includes Robin F. Williams, Julie Curtiss, and Billy Al Bengston, among others. Tanya Bonakdar Gallery is another quietly exciting space that has been active in the L.A. art scene for over 20 years. She nurtured the development of key artists like Olafur Eliasson, Mat Collishaw, Carla Klein, and more, offering them their first solo shows in the United States. In an interview in Artnews, Bonakdar stated, "The contemporary arts community of Los Angeles is unique and unparalleled, from its universities, to its resident artists, to its museums and private foundations to its individual patrons and supporters." Commenting on the effect of a growing contemporary art presence in L.A., Bonakdar stated that, "It's a ripple effect. More galleries are popping up, the local artist community and collector base is growing, and major museums like LACMA and the Hammer are expanding. The city has become a serious international contender as a major arts center."

Regen Projects, Kohn and Diane Rosenstein are galleries specialized in well-known and highly collectible art on a massive scale. Their light-filled spaces easily show the artist's works they represent, which have included the likes of Keith Haring, 80's art icon, Frank Stella, Richard Tuttle, and contemporary art superstars like Matthew Barney, former husband to Bjork, Elizabeth Peyton, and Anish Kapoor, the artist responsible for patenting the blackest shade of black in the world. Other galleries to visit on Highland include Gavlak, a contemporary art space with locations in Palm Beach, Florida, Los Angeles, and a new location in Miami. Gavlak focuses on women, LGBTQ artists, and features contemporary artists like Lisa Anne Auerbach, Zoe Buckman, Francesca Gabbiani, and Micheal Manning, among others. Artists Corner is another contemporary gallery showing both emerging and established artists in Los Angeles. They'll be hosting their second art fair, Art in LA Affair 2019, set to run from February 13th through February 17th, and will feature work from an eclectic selection of emerging artists.

79



Creating and studying art, to some extent, is a way of studying of the self, whether that means exploring ideas, current events, or looking inward. Viewing art can make us similarly connected to ourselves, and in turn, others. Luckily for those that live here, Los Angeles is a diverse, thriving city; there's something here for every taste.



SHLOME J. HAYUN: PUTTING MORE LIGHT IN THE WORLD THROUGH ART



80

Shlome J. Hayun’s art glows. It glows with color, and shines with immersive patterns, and with a kind of spiritual intensity that is both intrinsic and intentional.

“It’s all done with a lot of positivity,” he says of his work. “I feel obligated to put more light into the world through my art.”

A Los Angeles native with a background in music and graphic design, Hayun describes both his figurative and abstract works as being focused on “good intentions. I want to create something positive. When you’re positive, you smile to the world, and you get that positivity back with a lot of love and happiness.”

The prolific multi-media artist currently has four main bodies of work: Fallen Legends, a fresh and vibrant tribute to iconic music artists; an abstract series focused on texture, color, and patterns; reimaged musical instruments and music making materials – from boom box to drum kit; and a series of spiritual works, many featuring dazzling images of the hamsa.

In each area, Hayun combines a strong spiritual bent with exciting, fierce palettes; unique textures; and patterned elements that evoke both pop and street art, as well as a blissful, even Zen-like quality.





82





At the LA Art Show, Hayun will be showing some of this musical instrument collection, as well as figurative works from Fallen Legends, and a wide range of abstract works.

And looking past LA Art Show, in the spring Hayun will be exhibiting 14 Fallen Legends works in the Sunset Blvd. front windows of the Hollywood Palladium retail space. What could be a better location to reach music fans, art lovers, and every passer-by in need of a little joy and positive energy. With lushly colored, swirling backgrounds, his large-scale, 60” by 48” images in Fallen Legends – featuring music greats who have passed



84

on – are visceral standouts. The faces of the legends themselves are pale, white and silvery, indicating that while the subjects have left this world physically, the vital force of their music, indicated by the brilliantly-hued backgrounds – lives on. He works in mixed media such as spray paint, acrylics, gold foil, glass glitter, and resin.

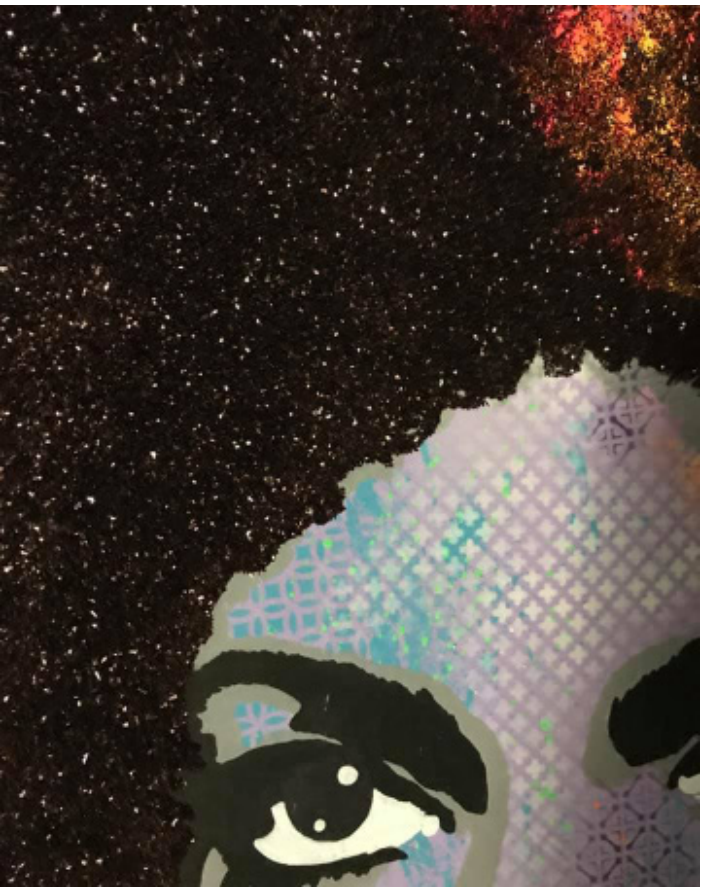
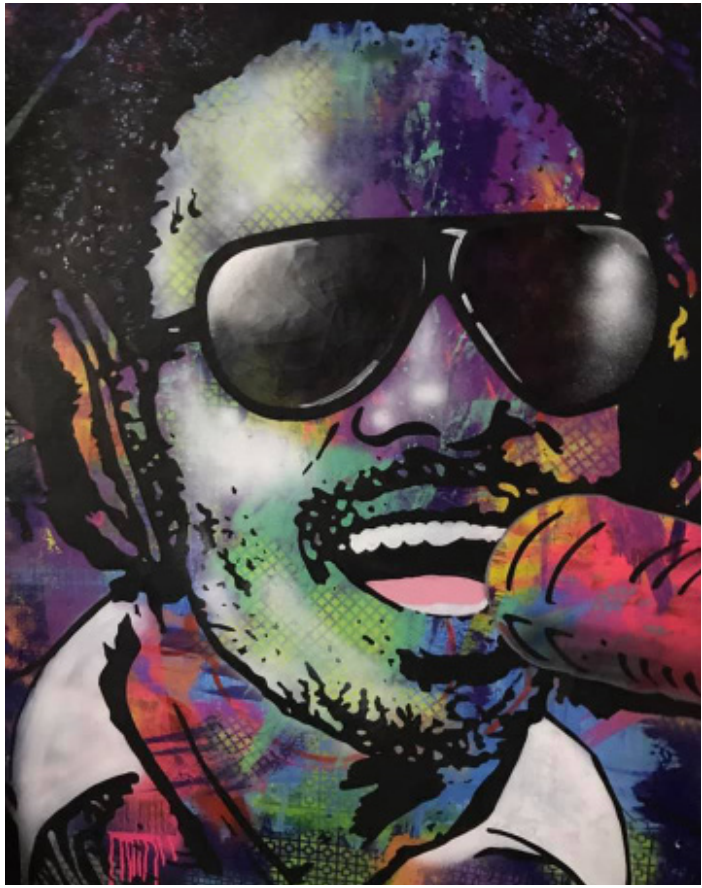
Not all Hayun’s large-scale, figurative pop images depict departed stars. “Day Dream,” his first work in this style, presents a Russian-Israeli model named Alona, above. “Her eyes spoke to me,” he says simply.

After this piece, he created a joyous image of Stevie Wonder, which he did purely for himself. “I’ve always loved him. And then I thought about doing the pieces on everyone from Sinatra, to Hendrix, to Morrison, to Ray Charles, and Prince.”

To look at one of these perfectly crafted images and their wildly beautiful rainbow-hued backgrounds, as well as sparkling, textured mixed-media components – is to feel Hayun’s love of music, which infuses every aspect of his art.

His admiration of, and inspiration from, music stems in part from his background as a musician and sound engineer himself, prior to diving into visual art full-time; and the fierce energy, tension and release he says he experienced performing.

Painting was his first passion, one that he pursued even as a small child – at least until his band Vokcal began to take center stage, touring internationally with a hip-hop and R&B sound. He produced graphic art and design



for the band's albums and marketing materials. He returned to his first love of canvas-based art creation just 5 years ago.

Whether he is creating images of stars like Tom Petty and Tu Pac; shifting, motion-filled abstracts that seem to vibrate with a kind of visual sound; or creating awe-inspiring black and white designs on an entire drum



86

kit and guitar, one can almost “hear” the soaring grace of Hayun’s art. Indeed, Hayun says he experiences synesthesia as he works. “I see colors in music, such as purple for bass lines, and yellow, cutting through other sounds, for high hats.”



Whether in music or through visual art, Hayun says that he is simply “expressing my voice.” In each of his works, he is influenced not only by the aural patterns of music, but through his passion for texture and design. With his abstract works, that passion truly shines. “I’m influenced by marble, by the patterns in rust, or in wood. When I was a child, I’d try to mimic the rings on my parents’ wood table. Today, I mimic that kind of natural biomorphic pattern and let paint do its own thing.”



He is also fascinated by the intricate designs of nature itself, such as the structure in a leaf, or tree bark.

87

In one of his latest abstract works, [below], he has moved into a somewhat different take on texture. The



new untitled image features swirls and circles, and it appears to the viewer as if Hayun followed the beats and drifts of music with his brush. Some strokes remind one of the look of a rapidly revolving LP spinning on a turntable; others, the sound patterns of recorded music visible on digital mixing gear. This piece is so filled with motion that he could demonstrate the canvas hung horizontally as well as vertically, taking on a different character as it turns and the eye travels.



88

Hayun varies his work aesthetic in terms of sometimes “going in blind” and other times carefully considering a piece through Photoshop mock-ups before beginning to paint.

With his figurative work, he studies photos and finds one that truly speaks to him. “I love eyes, so I often focus on that,” he says, and quoting musician Brian McKnight, adds, “...eyes tell me more than words could ever say.” As to his abstract work, he calls that more spontaneous in approach, and “ultimately God’s creation.”

According to Hayun, “With all my work, it’s about capturing positivity, and putting it on someone’s wall. A piece is not really done for me until it is on someone’s wall, bringing that light into their home.”

Let that light shine. Don’t miss Hayun’s work at the LA Art Show at the Los Angeles Convention Center, January 23rd through 27th, featured at the Bancs Gallery booth, #835.



LA ART SHOW 2019



LA ART SHOW 2019

 January 23 | 7:00PM

 Los Angeles Convention Center

Recommended by DoArt, Expos, Conferences & Conventions, Special Offers, DTLA and The Best Things to Do in LA This Month with 4 others going.

DOORSTEPS

HOW LA IS BECOMING ONE OF THE WORLD'S MAJOR ART CAPITALS



90

In 2014, Artnet — a place to buy, sell and learn about art — put together a breakdown of what they think defines an “arts capital.” Their list of what makes a city a major art and culture hub includes:

1. A vibrant artist community.
2. Great art schools.
3. A strong commercial sector.
4. Local and international collectors and patrons.
5. A broad spectrum of public institutions.
6. An engaged audience.
7. A strategic spot.

Currently, the heavy crown of America’s art capital belongs to New York City, with London arguably being king of the entire art world. But Los Angeles is quickly rising in the ranks. In fact, our city has every single item on the above list checked off.

Since the turn of the decade, the Los Angeles art scene has been growing rapidly, with over 50 galleries opening between 2013 and 2016 alone. In that same time frame, three sizable private museums either

opened or began construction — all of them rivaling MOCA in size.

These are major developments. So major, in fact, that Frieze, one of the leading arts organizations in the world, is adding Los Angeles to its art fair circuit, which until now has only featured New York and London. The first ever Frieze Los Angeles will be held in February 2019.

This kind of recognition has been a long time coming.

“I [always] hoped that [Los Angeles] would become a major art capital, because all the ingredients were here,” says Kim Martindale, founder of the LA Art Show. “It’s a creative city, it’s a large city, it’s linked to Asia and Latin America.”



91

Martindale has been closely watching the growth of Los Angeles’ art scene for decades, since he started the LA Art Show 25 years ago. The eclectic mix of local galleries and international art institutions has been a beautiful reflection of what the city has to offer creatively. The prestige of exhibitors has risen every year right alongside the status of the city itself. The LA Art Show makes its next annual appearance from January 23 to 27, 2019, at the Los Angeles Convention Center.

“[Twenty-five years ago], there wasn’t any art show in Los Angeles — there were [only] shows in New York,” Martindale says. “I felt like it was important that Los Angeles have an art show, because I think that art shows help build a marketplace.”

In fact, in 2016, the largest art sale in the world at the time took place in the Los Angeles marketplace when Ken Griffin bought two paintings from David Geffen for \$500 million.



“I think it starts with artists,” Martindale says when asked how art capitals begin to form. “And then the world looking to those artists that live in that city. It all starts with the gathering of artists. We saw that in Paris. Then we saw that in New York. Now, I think we see that in Los Angeles.”

Part of the reason there are so many artists here is because Los Angeles has an infrastructure for them. The city’s entertainment industry that draws so many creatives can only staff so many people — and even then, some of the best-known directors and animators moonlight as fine artists. Jorge R. Guiterrez, acclaimed director of “The Book of Life,” recently premiered his first gallery solo show, featuring dozens of never-before-seen paintings. And many commercial artists have a side hustle as fine artists, exhibiting in group shows and selling prints at Comic Con and DesignerCon.

There’s also a built-in pipeline bringing in a steady flow of new artists. UCLA and California Institute of the Arts have some of the most rigorous art programs in the world. With the rent in LA more affordable than New York until recently, many fresh graduates would opt to stay in the city and begin their careers here.

First come the artists, followed by the galleries, the sales, the collectors, the marketplace and ultimately the prestige.

“LA is becoming the art center of the world,” the late art collector and gallerist Greg Escalante said in a 2017 interview. “New York will always be the money center of the art world, but where the real art happens now is here in Los Angeles. You can always find cheap studio space. Artists can exist here. [Los Angeles is] always going to have [neighborhoods on the outskirts] that students can afford to make into the new art neighborhood. That’s the key to vitality. You can’t have it all super high-priced. LA is fertile for artists and the way they live.”



Martindale says that for many years, art collectors would only buy outside of Los Angeles. But that is changing. “Even LA collectors would go to New York or London and buy just to bring things back,” he says. “There were many stories of LA-based galleries that would do an event in New York or London, sell something to an LA-based client, bring it all the way back, and hang it in their house. The clients just weren’t inclined to buy in Los Angeles. I think today, it’s starting to be the case that people have a pride in buying in Los Angeles.”

So when do we get to claim the crown?

“At this point, we cannot say [we’re the arts capital],” Martindale says. “But we’re moving in that direction. In five years, I think there’s a real chance we can say that.”



LA ART SHOW 2019



94

The LA Art Show will return to the Los Angeles Convention Center from January 23 - 27, 2019. As the city (and west coast's) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features an encyclopedic lineup of exhibitors not only in contemporary art, but also classical art, antiques, folk art, and other specialized art scenes that often command their own dedicated shows.

For its 24th edition, the LA Art Show is expanding even further into the global art market with a new lineup of DIVERSEartLA programming, conceived by curator Marisa Caichiolo and premiered in 2017. Leading the way is a new partnership with Argentina's Kirchner Cultural Centre (in Spanish known as Centro Cultural Kirchner or CCK), which will be exhibiting the work of Andrés Paredes and his "The Memories of Mud" installation. The installation is a participative, multisensory experience comprised of clay domes that house fantastical landscapes. Viewers can only see this when they immerse their heads in ports at the bottom of the installation, creating an experience comparable to putting on a VR headset—except this is real. The exhibition utilizes scent, originally composed music and a careful system of indirect lighting to illuminate the artful environment. The Museum of Latin American Art (MOLAA) will also be returning with programming.

Returning exhibitors in CORE so far include heavyweights Patrick Painter, Timothy Yarger, Konig Gallery and more. The section is also growing with the addition of Japan's Mizuma Gallery.

This year's programming will feature a special showcase of traditional pan-Asian ink painting. Japan's Kamiya Gallery will bring the works of the internationally renown ink painter Yu-Ichi Inoue, which will exhibit along with ink paintings from China and, for the first time ever at the LA Art Show, South Korea. LA Art Show

producer Kim Martindale started showcasing Chinese ink painting five years ago, and this element has grown each year. This is the only fair of its size outside of Asia that exhibits this kind of work. “Ink painting has a longer tradition in the art world in Asia than all of western art, yet it’s a whole world that many of us have never been introduced to,” explains Martindale. “Ink painting is an equally important and as large of an art world as western painting.”

Returning in ROOTS are MS Rau, Reiss Gallery and New York’s Trinity House. The LA Art Show will be hosting some exceptional Native American and Australian aboriginal work as well, this year. Blue Rain Gallery, respected as the best gallery for American Indian art, will be returning. Yama Ganu Gallery will be exhibiting their selection of the best work from the various aboriginal regions in Australia.

Other returning galleries include Denis Bloch Fine Art, Pigment Gallery, Simard Bilodeau Contemporary and Pimbert Gallery. The Design LA Art section, which made its premiere last year to showcase the harmony between architecture, interior design and art, will be returning with a revamped curatorial focus, lead by renown interior designer Oliver M. Furth.

LA Art Show’s Opening Night Preview and Premiere Party, which will be held on January 23, 2019, will donate a portion of its ticket proceedings to St. Jude Children’s Research Hospital. Last year, the evening was attended by more than 7,000 VIPs and hosted by Jon Hamm.

Gallery applications are currently being accepted. For more information please contact info@laartshow.com or call 310.822.9145. More information will be announced as it is confirmed.



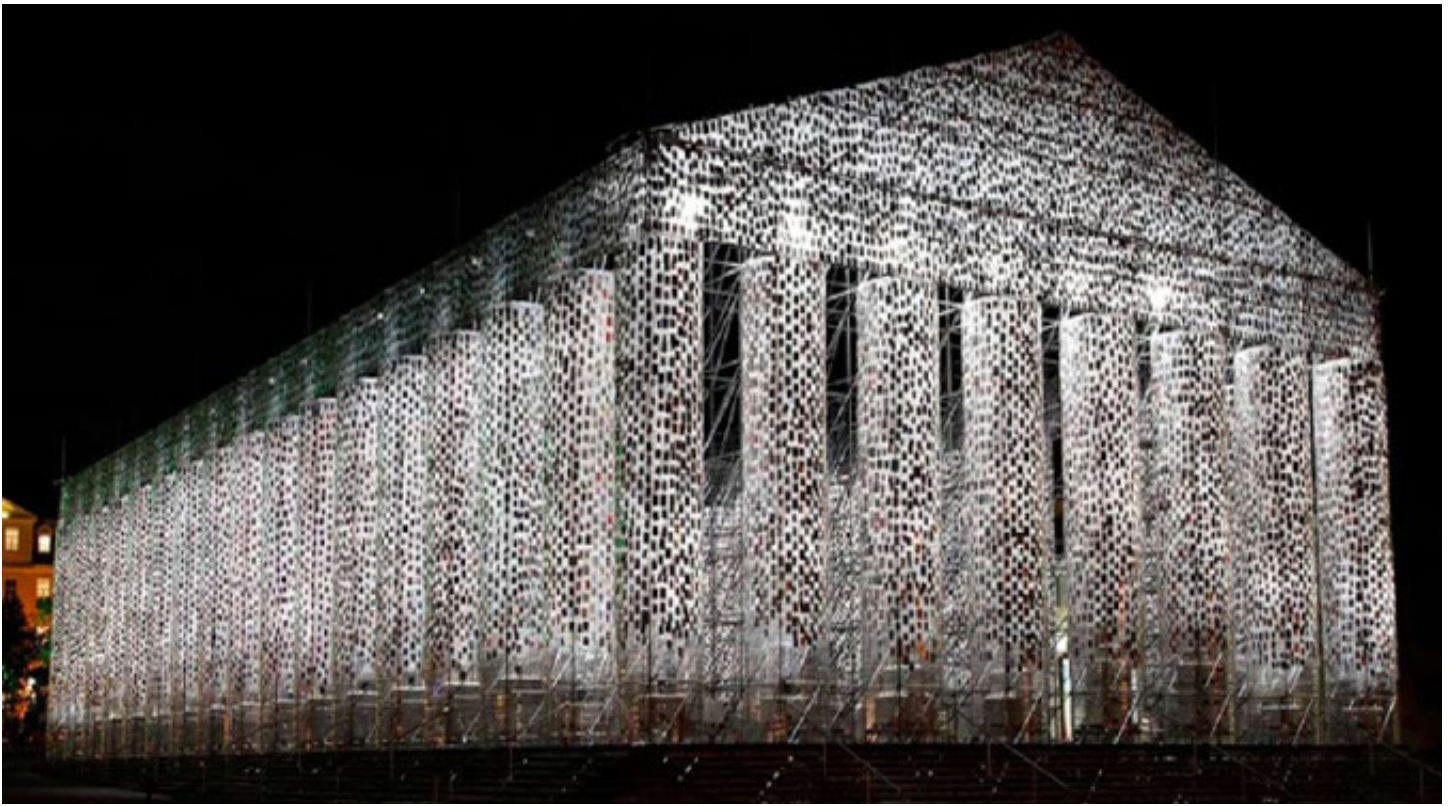
LA ART SCENE UNITES UNDER ONE ROOF DURING THE 2019 LA ART SHOW



96

The largest art fair on the West Coast returns to the Los Angeles Convention Center from January 23 – 27, 2019 with an emphasis on diversity and the most comprehensive lineup of exhibitors in contemporary and modern art.

Now in its 24th year, the LA Art Show will focus especially on programming from the Pacific Rim. To date, over 120 galleries and exhibitors have been confirmed, from more than 18 countries, hailing from North & South America, Asia, Europe, and some of which Angelinos are already very familiar with.



DIVERSEartLA

Capitalizing on the city's position on the Pacific Rim, DIVERSEartLA is a special programming section devoted to nurturing the creative energy of international collectors, artists, curators, museums and non-profits by connecting them directly with audiences in Los Angeles. The LA Art Show donates 50,000 square feet of exhibition space to participating organizations each year as a civic duty, and the featured work is not for sale. Overall curation by Marisa Caichiolo with individual curators from institutions around the world. DIVERSEartLA features presentations and exhibits from CCK, Buenos Aires, Argentina, Contemporary Art of Salta, Argentina, MAC SALTA, Art Share L.A., MOOLA, LAUNCH LA and Los Angeles Art Association, MOLAA, LAUNCH LA and Los Angeles Art Association.

Virtual Futures: XR Showcase

Curated by Britt Salvesen and Jesse Damiani

Presented by Los Angeles County Museum of Art, LACMA



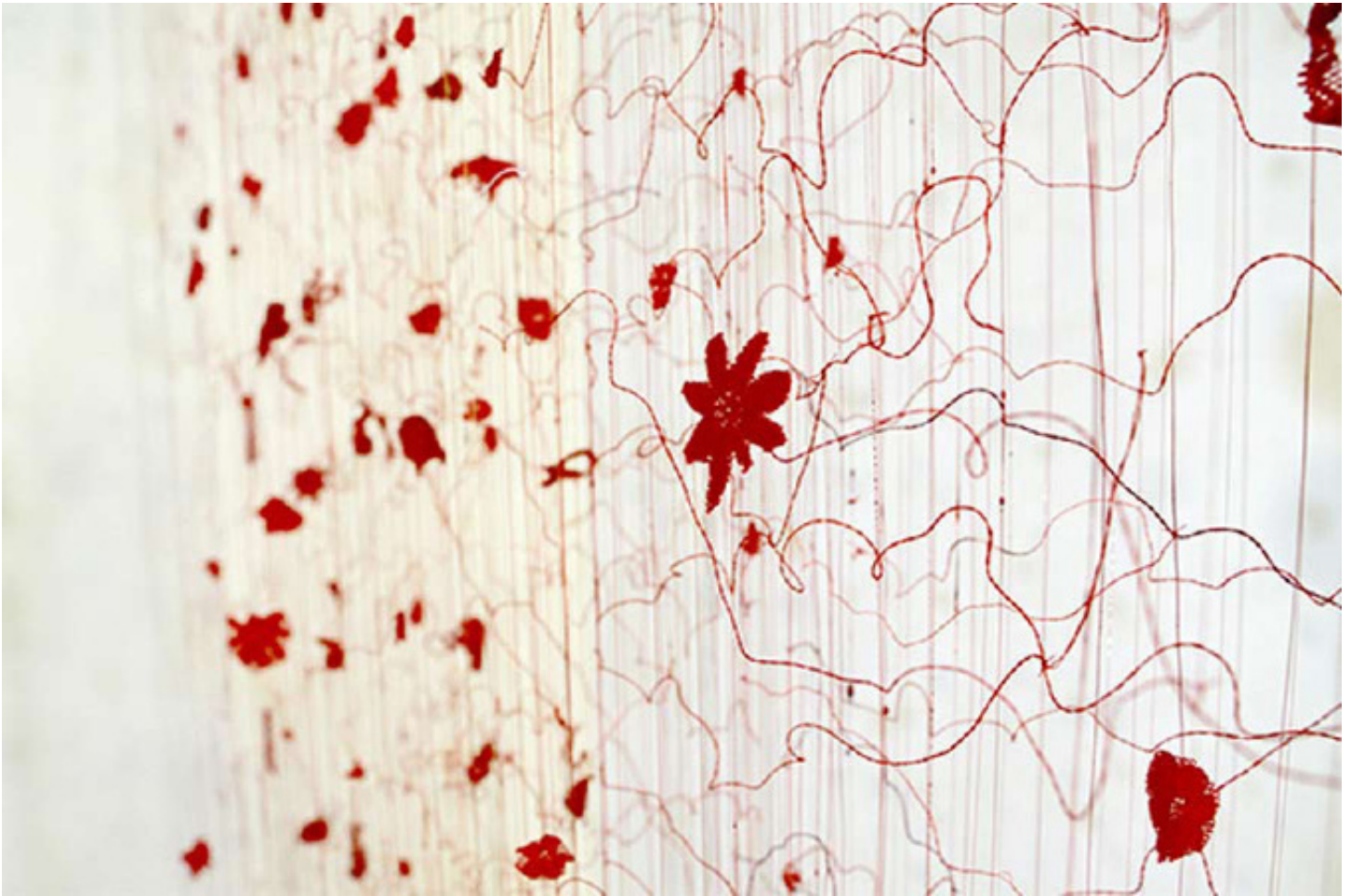
98

Virtual Reality is one of the most eagerly discussed topics in contemporary culture, yet many in the art world are only starting to consider its impact – aesthetic, technological, psychological, therapeutic, economic, and so forth. This year, DIVERSEartLA offers four VR experiences that demonstrate the range of practices and possibilities that are defining VR in 2019.

Visitors can get a glimpse of the future as seen by four different creative innovators: Wesley Allsbrook, Nancy Baker Cahill, Jorge R. Gutiérrez, and Drue Kataoka.

“We are eternally grateful to this year’s participating artists, directors and curators from renowned institutions in the US and abroad, whose invaluable support and commitment has contributed to producing one of the country’s top contemporary art shows: Arte Al Límite Collection from Chile, CCK from Buenos Aires, Argentina (presenting installations by Marta Minujín and Andrés Paredes), LACMA, MOLAA, Launch LA, LA Art Association, Art Share LA, MAC Salta, Robert E. Holmes Collection, Dorian Woods and Sarah Trouche.”

Marisa Caichiolo, DiverseArtLA Curator



Other exhibits of the LA Art Show Include:

CORE

CORE is a dedicated space for galleries recognized around the globe as leading the way in contemporary art. The galleries showcasing here continually educate, inspire and enthrall the world's avid collectors with the most sought-after voices in the market.

MIZUMA ART GALLERY AND KAMIYO CO of Japan

For the first time ever, Mizuma Art Gallery and Kamiya Co., LTD of Japan, Michael Goedhuis of London, and Galerie Sabine Knust of Germany will be joining the LA Art Show's roster of exhibiting galleries. Mizuma will be showcasing new large-scale paintings Yoshitaka Amano, celebrated for his character art for the Final Fantasy series. Returning heavyweights include Patrick Painter Gallery, Timothy Yarger Fine Art, and Pigment Gallery.

MODERN + CONTEMPORARY

The largest section of programming at the LA Art Show, Modern + Contemporary exhibits the vast spectrum of contemporary painting, illustration, sculpture and more from galleries in Los Angeles, the Pacific Rim, and over 18 countries around the world. Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art, are just some of the galleries returning for 2019, along with a slew of new additions to the roster.

ROOTS

Honoring the voices and movements that came before, ROOTS is a dedicated exhibition space for galleries that showcase historical works and contemporary artists following in those traditions. MS Rau and Rehs

Galleries, Inc. return, with Trinity House joining this section for the first time.

LITTLETOPIA

Littletopia was conceived by Red Truck Gallery founder Noah Antieau and Juxtapoz Magazine co-founder Greg Escalante as a showcase of the best and brightest from the lowbrow and pop art movements, which originated here in Los Angeles. One of the only shows in the world to devote so much programming and space to this kind of work, thousands of attendees pass under Littletopia's custom archway each year to enter the LA Art Show's mecca for imaginative, new contemporary voices, and honor the visionary artists who came before. Red Truck Gallery and Caro Buermann of Corey Helford Gallery lead this year's curatorial efforts.

PROJECT SPACE

Hailing from around the world, the exhibitors in Project Space showcase a broad array of ideas and talents in the form of solo exhibitions, presented by participating galleries.

LUXURY pbsg

LUXURY pbsg is a dedicated space for exhibitors who specialize in luxury items, including jewelry and other accessories that surround the world of fine art. It brings the gems from Palm Beach Show Group's other shows on the eastern seaboard direct to the LA audience.

DON'T MISS LA Art Show's OPENING NIGHT GALA:

LA Art Show one of the world's top destinations for mind-expanding experience and it all begins with the who's who of the art world, who flock from everywhere to rub elbows with the art world's elite during the LA Art Show's Opening Night Gala. This year hosted by ted by Kate Beckinsale.... For more information visit www.laartshow.com

LA ART SHOW, AND NOW PHOTO LA



At Photo LA: William Eggleston, "Untitled (White Car, Brick Wall)" (1974), courtesy of Susan Spiritus Gallery

A haven for the visual arts

"So, you're a stalker," she said.

"No," I replied, "because these pictures were taken at a public event where everyone dresses well and wants to be seen... and to make an impression."

We were talking about last week's Art LA exhibition and extravaganza at the Convention Center in downtown Los Angeles, where dozens upon dozens of galleries had booths to showcase artists from across the country and overseas as well. I'm drawn to the art, but I'm also drawn to the female face, especially in its unguarded, unposed moments. As evidenced herewith.

And lastly, because it's shaping up to be a compelling event, here's a reminder for Photo LA, with its opening night preview this evening (6 to 9 p.m.) and then three more days with public hours being Friday and Saturday from 11 a.m. to 8 p.m., and Sunday from 11 a.m. to 4 p.m. This year it's in the Barker Hangar, 3021 Airport Ave., Santa Monica. To learn more about the featured photographers and galleries, go to PHOTOLA.com



el territorio

ANDRÉS PAREDES EXPONE SUS OBRAS EN LOS ÁNGELES



102

Por tercer año consecutivo, LA Art Show, la ambiciosa feria que se inició en 1995 y que se desarrolla desde el 2009 en el Centro de Convenciones de Los Ángeles, Estados Unidos, le dedica un lugar específico a “DIVERSEartLA”, un espacio que rompe el molde de lo que podría esperarse en un evento de esta clase, originalmente abocado a la promoción de obras comerciales que se encuentran a la venta. Y allí se encuentra el artista misionero Andrés Paredes, quien llevó sus obras inspiradas en la tierra roja, al público norteamericano.

Se espera que durante los cuatro días que dura la feria, comenzó ayer y culmina el domingo, pasen cerca de 100 mil personas por el lugar.

El apostoleño y Marta Minujín fueron los únicos argentinos convocados a hacer la exposición. “Estaré llevando un laberinto de papeles calados, cuatro columnas con una especie de dioramas en los que se va a poder espiar, respirar aromas. Me inspiré en los ríos y arroyos con los que tuve contacto en mi vida como el Paraná, el Uruguay, el Chimiray”, contó Andrés sobre su obra, en una entrevista reciente con El Territorio.

“Hoy en día es muy importante el mensaje que se quiere transmitir, más allá de lo visual. Parte del concepto está en la transformación de la naturaleza y de los insectos que habla de nuestra posibilidad de cambiar, de transformarnos y de ser lo que queremos ser”, explicó Paredes.

Entre sus proyectos para el 2019, además de la exposición en Los Ángeles se encuentran sus ganas de traer una muestra a Misiones, ya que la última fue en 2013 en el museo municipal Lucas Braulio Areco.

FINE ART CONNOISSEUR

2019 LA ART SHOW: AN ENCYCLOPEDIA EXHIBITOR LINEUP



104

LA Art Show
Los Angeles, CA
January 23 – 27, 2019

Discover an encyclopedic lineup of exhibitors not only in contemporary art, but also classical art, antiques, folk art, and other specialized art scenes that often command their own dedicated shows.

For its 24th edition, the LA Art Show is expanding even further into the global art market with a new lineup of DIVERSEartLA programming, conceived by curator Marisa Caichiolo and premiered in 2017. DIVERSEartLA is a special programming space within the fair dedicated to exhibiting diverse, often international institutions and artists from around the Pacific Rim and beyond. With a focus on civic engagement, the LA Art Show donates 50,000 square feet of exhibition space to the participating organizations, and the work is not for sale.

F L A U N T

LA ART SHOW 2019



Noh masks circa 16th - 18th c. | Tannaka Co., Ltd. | MODERN + CONTEMPORARY

The LA Art Show premieres this Wednesday, January 23, from 7-11pm, the city's largest art fair will be returning to the Los Angeles Convention Center. Now in its 24th year, the fair will focus on Latin America and the Pacific Rim. The event will feature an array of art from contemporary and modern, to classical, and other specialized art scenes that often command their own dedicated shows.

Kate Beckinsale will be the official host of the 2019 Opening Night Premiere Gala, the art ambassador will be the one and only Gavin Rossdale, lead vocalist and songwriter from Bush. As with previous years, all funds from the event will go to St. Jude Children's Research Hospital. "The work that St. Jude does for children and families dealing with terminal illness goes unmatched by other organizations. I'm honored to shine a spotlight on the cause and representing them at this year's LA Art Show. The way the Opening Night Gala brings together creativity and charity sets the tone beautifully for the year to come, and reminds us all that art can help heal." says Beckinsale on her devoted work with the cause.

105

Many galleries from the previous year will be returning such as Patrick Painter Gallery, Timothy Yarger Fine Art, and Pigment Gallery in CORE, Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art, in Modern & Contemporary, MS Rau and Rehs Galleries, Inc. in ROOTS, with Trinity House joining this section for the first time. MS Rau will be exhibiting Julius Kronberg's famous large-scale "Cleopatra" painting from 1883.

Some newer galleries will include Mizuma Art Gallery and Kamiya Co., LTD of Japan, Michael Goedhuis of London, Galerie Sabine Knust of Germany, and Richard Beavers Gallery of Brooklyn will be joining the LA Art Show's roster of exhibiting galleries. Mizuma will be showcasing new large-scale paintings by Yoshitaka Amano, celebrated for his character art for the Final Fantasy series.

Returning to the LA Art Show for the third year, DIVERSEartLA, this is a special programming space within the fair dedicated to exhibiting diverse, and international institutions from around the Pacific Rim and beyond. The focus will be created around civic engagement, 50,000 square feet have been donated to showcase the participating organizations. The work featured will be of the few pieces not for sale.

Other participating installations includes "Memorable Mud" drawing viewers into a multi-sensorial experience featuring scents, music – exclusively composed for this art work – and a carefully designed system reflecting light through translucent stones. The piece is the end result of an exploratory process that generates



two experiences for attendees. As well as Art Share L.A. has partnered with skid-row based, emerging guerrilla artist S.C. Mero to bring a taste of the streets of Downtown Los Angeles to LA Art Show.

The LA Art Show will focus on diversity within art, while featuring modern tools such as Virtual Reality. The art fair will be presenting a mix of unique artists such as Adah Glenn, also known as “AfroPuff,” Beloved LA graffiti artist RISK, Scott Hove, as well as comprehensive array of Pan-Asian ink paintings, and Littletopia a showcase of pop art. The spectacularly curated show is one to watch out for. See schedule below for more details.

OPENING NIGHT PREMIERE

Wednesday, January 23, 2019 | 7pm - 11pm

SHOW HOURS

Thursday, January 24, 2019 | 11am – 7pm

Friday, January 25, 2019 | 11am – 7pm

Saturday, January 26, 2019 | 11am – 7pm

Sunday, January 27, 2019 | 11am – 5pm

LOS ANGELES CONVENTION CENTER - WEST HALL
1201 South Figueroa Street Los Angeles, CA 90015

F L A U N T

ELIZABETH TOBIAS "SURVIVOR!" | LA ART SHOW



107

Survivor! Share Your 98 Second Experience. The latest masterpiece of artist Elizabeth Tobias. Her and the ensemble of artist survivors she has put together, are addressing stories of the millions through their work. Their performance has the potential to lower the shocking statistic that every 98 seconds, there is a sexual assault in America. "When I began to do my research and realized that a sexual assault occurs every 98 seconds in America, I found that statistic unconscionable and was compelled to do whatever I could to change that," says Tobias on her innovations to make change. By using a series of spoken word and improvised sound, these artists will give recognition to sexual assault survivors within the art community and throughout the public sphere as a whole. Tobias and her group of artists want to make sure their performance makes sexual assault survivors feel safe and supported enough to speak out about their own traumatic experiences. They also hope to lower statistics of sexual assault by showing others that they don't have to stay silent. She spoke about research that she read about Dr. Jennifer Freyd, an expert on sexual and relational violence and betrayal trauma theory. "Based on this research, we believe our performance has the potential to make a direct impact on lowering the statistic. On a personal level, I feel like I have lifted a really dark and heavy burden off of my shoulders. I've

masked my shame long enough. If just one artist in our ensemble or one audience member experiences the same thing that I have, our project will be a success.” This team of artists will be sharing their stories through a performance that addresses trauma and courage at the 2019 The LA Art Show.

Under the description of your exhibit, Survivor!, I read that every 98 seconds, there is a sexual assault in America alone. Is this something that gave you inspiration during the process of creating your performance? What was the greatest innovation you had?

I was invited by the Executive Director of The Los Angeles Art Association, Peter Mays, to create large-scale performance piece for DIVERSEartLA in late September of 2018, the week that Dr Christine Blasey Ford testified before the Senate Judiciary Committee. That week, The Rape, Abuse & Incest National Network announced that the number of calls to its National Sexual Assault hotline surged by 201 percent. Millions of people saw themselves in Dr Ford.

Listening to the terrifying details of her assault flooded me with memories of my own traumatic experiences. Listening to Brett Kavanaugh, the President and the conservatives discredit and belittle Dr. Ford drove me to create this project. When I began to do my research and realized that a sexual assault occurs every 98 seconds in America, I found that statistic unconscionable and was compelled to do whatever I could to change that.

To help shape social and political change, I knew that I had to try a really experimental approach for this performance. The greatest innovation has been weaving together my experience as an artist, Expressive Arts Therapist and political activist with the stories of other survivors.

What was it like working with sexual assault survivors? How did their contributions as survivors and as artists benefit your piece to make the issue a huge eye opener for the public?

As an abuse survivor and trauma-informed Expressive Arts Therapist, I was confident that I had the necessary experience to understand the needs of the participating artists. Survivor! is rooted in compassion and mutual respect, which has provided our group a strong foundation. This foundation has made it possible for us to take the risk of exposing our deepest and most profound vulnerabilities, to help heal ourselves and embolden others to do the same. We know that “the personal is political.” There is a strong connection between our personal experiences and our ability to bring awareness to larger social and political structures.

Do you hope that those who have been sexually assaulted in any form will feel encouraged to speak out about their experience after seeing your performance?

Since sexual abuse and interpersonal violence overlaps with many other social justice struggles, often the people who are the most vulnerable remain marginalized, silenced and never have a real chance to have their stories be seen or heard. We are trying to change that. Survivor! is an intersectional collective and we represent a diverse community of artists. Within our group, there are non-binary and gender non-conforming artists.

They can have a big impact on encouraging an audience member who may also be non-binary or gender non-conforming. Witnessing someone like you being supported and encouraged communicates universality and says that your story matters.

Do you think your performance has the potential to decrease violence and lower statistics of sexual assault? What do you hope is the biggest takeaway that others have from your performance?

During the time that I was a domestic violence group facilitator, I learned about the work of Dr. Jennifer

Freyd, an expert on sexual and relational violence and betrayal trauma theory. She coined DARVO, an acronym that stands for Deny Attack Reverse Victim and Offender. It is a highly effective tactic used by perpetrators to discredit their victims by reversing roles with them. They make themselves out to be the victims of false accusations. The DARVO strategy leads courts, law enforcement and the public to believe that many reports are false. Most research shows that only between 2 and 10 % of reports are unsubstantiated.

I watched Brett Kavanaugh using this strategy to defend himself against Dr. Blasey Ford's allegations. My outrage over this prompted me to call Dr. Jennifer Freyd. During our conversation, she explained two of her significant findings, which are widely published. Knowledge about DARVO directly reduces its effectiveness. When people are introduced to the concept, they begin to recognize it and can call it out. Her research also revealed that groups coming together to speak out against systems that normalize or minimize sexual violence are very effective at calling attention to the issue. She calls this institutional courage.

Based on this research, we believe our performance has the potential to make a direct impact on lowering the statistic. On a personal level, I feel like I have lifted a really dark and heavy burden off of my shoulders. I've masked my shame long enough. If just one artist in our ensemble or one audience member experiences the same thing that I have, our project will be a success.

#MeToo ignited the movement. As #WeToo, we can stand together and insist on change.

Why do you think addressing topics such as sexual assault is important?

There is a sexual assault every 98 seconds but at least 77% of these assaults go unreported because victims are shamed, bullied and intimidated into silence. And, silence has too often been misconstrued as consent. This performance is breaking the silence and de-stigmatizing the shame so that this violence is no longer normalized, glamorized or accepted.

F L A U N T

SARAH TROUCHE "YOU SHOULD WEAR A REVOLUTION" | LA ART SHOW Q&A

Hailing from Bordeaux, France, visual artist Sarah Trouche explores parallels in political and cultural issues across cultures in her visual pieces. Her new performance is centered around women's emancipation. Trouche uses her artistic ability to encourage an educated dialect and to question the cultural and political values that the world is currently centered around.

Her collective piece, "You should wear a revolution" premiered at the LA Art Show. The performance sees the artist engage with a surrounding of red and violet hued undergarments donated by hundreds of women, woven into suspended structures made of barbwire. A reflection of women speaking out about their privacy. Ahead of her performance we were able to speak with the artist about her cultural and political issues of women's rights.



110

Your new performance is committed to research on women's emancipation, can you explain to me what your new piece, You should wear your revolution, symbolizes and where you got the inspirations to make it?

A few months ago after a performance, I started to exchange and discuss with a member of the audience, a

french woman around 50 years old told me she would love to be part of a change but she doesn't know if she is able to do something like that.

I told her that she could be active in the world around her with only little change in her everyday life. She asked if I work sometimes on collective pieces and I must say my pieces are collective in the sense that I try to be a blank page for others to talk about, to share their issues and say them out loud. When I perform I am mostly alone, this means there is less risk and responsibility and it makes me think of collectives pieces that women like her could be part of. I always refer to history and art history in general in my work. I believe that the references we have helps a lot to construct what we shape today.

THEN HERE NOW

Our french revolution starts with the “sans culottes” movement. In reference to this I decided to create a collective piece « you should wear your revolution ».

Over several months I collected hundreds of underwear from women around the world.

In this action the underwear pattern is the sign of women speaking out about their privacy, brandishing their underwear together in the creation of an art piece.



Does your work regarding political issues reflect France’s culture and government system, or do you have pieces that showcase different countries, cultures or the world as a whole?

I don’t focus on France even if I have been working on french issues too.

My work is centered around cultural and political issues such as women rights, migration displacement and ecology; I invite us to question the major challenges we face today. In my actions (sculptures, videos etc), I attempt to enlighten our understanding of marginalization, the work critiques, our political social and economic structures and articulate the experience of « Otherness ». I have been working to name some in China, Kazakhstan, Japan, Taiwan, Korea, Cambodia, Macedonia, Sweden, Germany, Great Britain, Spain, Portugal, Greece, USA, Brazil, Mexico, Panama, Morocco and Benin.

I believe that we are all equal but we are not the same.

I will answer to all the calls, no matter if you are from the art world or not, living in the amazon jungle in Brazil or in New York City.

In your opinion, what are the most important issues in our world today? Which issues do you address the most in your art?

Liberty, Equality, Fraternity.





Do you hope that your art is inspiring others to make change in the world? What message do you hope your work is sending?

113

I want to be a painter of the modern body and I am trying to make other people recognize something of themselves.

I hope my work will shout loud;

“Lets us work together with courage and patience to make the world more Equal.”

Is there another form of art that you hope to do in the future? What form of expression do you think best exhibits what you’re trying to say?

Yes I have a dance company called “Winter story in the wild jungle.”

I worked with the choreographer Wynn Holmes on a piece called « Vertical strike » made possible with Sakura Dotation Fund. We worked with non professional dancer like Strip teasers and professional women boxers associated with professional dancers on an ongoing process related to feminist art history.

The piece will be presented in Montréal at Festival Quartier Danse at the Place des Arts.

I work also on a second choreographic piece with the choreographer Marcel Gbeffa from Bénin called Didé. The piece will be presented at the CDCN atelier Carolyn Carlson in Paris at the end of 2019.

The other form will be workshops and teaching.

I really believe education is the key for world change. I have a workshop program called the Protagonist addressed to professionals like universities but also non professional (like sports associations etc).

F L A U N T

DORIAN WOOD "NODRISSX/NARCISSX" LA ART SHOW



114

Dorian Wood seeks to undress and exalt intimacy in a very public setting, challenging the viewer to participate in their performance. The point of the audience and artist collaboration is to induce some form of a lasting impression, whatever it might be. The combination of offering Dorian's voice, body, and soul to the spectators creates a melodically stimulating and inviting experience paired with engagement levels at the discretion of the audience.

Dorian Wood will be performing *Nodriissx/Narcissx*, Wood will be in a chair in the center of a darkened room, covered from head to toe in a cloth, with a slit that exposes their left breast. The artist will have a microphone propped in front of their face. Attendees are invited to kneel in front of the artist and suckle on artist's breast. Attendees may suckle on the breast for as long as they want. During the performance installation, artist will vocalize to a 4-channel soundscape created solely by the artist's voice. Ahead of the LA Art Show we were fortunate enough to catch up with them to chat about body perversion, fetishism, and Janet Jackson.

What do you hope to accomplish with your performance, Nodriissx/Narcissx? What do you want others to take away or learn from this performance?

My only concern is that I don't have to pee in the 4 hours I'll be in that chair.

Where did you get your inspiration for this performance? How did you get this idea?

Back in 2015, I performed a more primitive version of this piece at a festival in Castellón, a town in the Valencian community of Spain. The region is very Catholic, and a few visitors tried to hug me instead. I overheard one of the organizers encourage people to hug me, which I found to be a huge betrayal. And yet, that same organizer came to suckle on my breast three times. I knew he did because he would whisper in my ear each time "Dorian, I've returned." Fucking creeper. If he wanted my breast all to himself, he could have just said so. But here was the universal perversion of human contact exemplified. Demonizing it while fetishizing it. In the end, my intentions are purely loving and generous. God gave me this specific body, and the freedom to do what I choose with it. I am grateful for this, and I want to gift it to the world in the form of an intimate moment.



How does your vocalizing and soundscape tie in with your performance? What was it like creating the soundscapes? Do you know what your vocals will be during your performance?

I've known and loved my voice for longer than I have known and loved my body. Throughout my childhood and into adolescence, I would close my eyes and pretend that a thin lighter-skinned person projected the voice

that came out of me. How fucked up is that? What did I expect would happen one day? So I decided to stop apologizing for my beautiful fat brown body because it just became exhausting and paralyzing, and this lit all sorts of fires under my voice. When I combine these two, I can easily turn into Carrie White and set the whole fucking gym on fire. But allowing myself to be consumed by resentment is only harmful to me, and there are only so many hours in a day. I can fucking control the thickness in a room with these pipes. I don't take this lightly, nor do I take credit for it. God makes it possible every time. God makes me do this shit. And I'm grateful again and again. I'm no better or worse than anyone. I just see it as my duty to offer this body to marvel at, this breast to suckle, this peaceful environment as a brief soother.

Are you nervous to have so many people sucking on your breast? What are you expecting the experience to be like? Do you think people will be hesitant to participate in your exhibition?

Of course I'm nervous. I'm nervous stepping into the shower. I have no expectations for how it will go. Seriously, I don't. I've been told there will be an open bar, so that is an interesting added element.

If there are any, can you explain some of your other performances or artwork that are as intimate as Nodrixx/Narcixx?

Intimacy is endlessly fascinating to me. I'm very fortunate to have performed in situations that call for audiences of hundreds or just two, and I've felt extreme comfort and utter horror, depending on the collective chemistry. I drag my soul through the coals each time, and people choose to engage, or not. And it matters so much. The lure and threat of intimacy, both doing the nasty together, and I'm at the mercy of it all. I can't pinpoint specific things I've learned from beckoning a mutual energy from audiences and art appreciators. I think I know a great deal about people, but then I'm surprised constantly. I've recently done some performances of Janet Jackson's "Rhythm Nation 1814" on voice and piano. People might bring a familiarity with the album, and others will bring even less expectations, and I always wonder how people will take to such a delicate, soulful interpretation of a dance-heavy album? And each of these times, there is a collaborative essence we leave behind. A memory, an impression, or a bit of trauma. It's different in every case. This is a precious aftermath and what makes intimacy, or lack thereof, so crucial and interesting.

Go See Art

THE LA ART SHOW SHOWCASE OF PAN-ASIAN INK PAINTINGS

Rarely seen on this scale outside of Asia, The 2019 LA Art Show will be showcasing a diverse and comprehensive array of Pan-Asian ink paintings throughout the fair, featuring artists from China, Japan and South Korea. Ink painting originated in East Asia as the tradition of using carbon-based black ink and calligraphic brush painting techniques, and has continued to evolve as the basis for much contemporary works in the region. Ink is as synonymous with painting in the East as oil is with painting in the West. From traditional and historical, to contemporary, to avant-garde, these eight galleries offer us an opportunity to appreciate the rich spectrum of ink painting styles.



Yu-ichi Inoue

“The ink painting style from the East is one of the most important movements in art history, but in the West we know almost nothing about it,” says LA Art Show producer Kim Martindale . “We need to understand ink painting better, and with LA’s position on the pacific rim, we are in the ideal position for it. This is the only showcase of its kind to be exhibited outside of Asia with this volume and prestige of work.”

From traditional and historical, to contemporary, to avant garde, the full spectrum of ink painting styles will be exhibited by these eight galleries.

Michael Goedhuis , who was the first dealer in the west to recognize the significance of these radical innovations in Chinese culture, has concentrated on identifying the artists who are in the process of shifting the axis of Chinese aesthetics. He will be exhibiting the works of the ten best contemporary ink painters from China, where the art form emerged from calligraphy over 1,000 years ago. Featuring work by Gu Wenda, Li Xubai, Lo Ch’ing, Qin Feng, Qiu Deshu, Wang Dongling, Wei Ligang, Tai Xiangzhou, Li Huayi, and Liu Dan, this Chinese Contemporary Ink Art showcase will explore how Chinese contemporary culture is being transformed via a profound understanding of Chinese historical civilization. These artists are creating a new pictorial language which expresses the fundamentals of Chinese aesthetics and culture in ways which are relevant to today’s society in China and also to the developments in the West.

From Beijing, East Art Center will exhibit a handful of artists who, in various ways, incorporate the techniques of calligraphy into their pieces. Bian Hong is a pioneer in the New Abstract Calligraphy movement originating in China. Her work subverts the Chinese artistic convention that calligraphy is more important than visual painting, and in her work, she approaches them as equivalent. The result is neither painting nor calligraphy, but a different creation altogether; pulled from modes of Chinese tradition and Western aesthetics and abstraction. Li Huichang is a master in oil painting, ink arts, and calligraphy, and has enjoyed a prolific career in China. His works feature his mastery in ink, creating mysterious and ghostly images through traditional techniques such as po-muo (splash ink). Due to its difficulty to master, he is one of the only artists to continue practicing this technique. In “Realm,” Fan Peng’s body of work is a ritualistic comment on, and response to, the natural chaotic and social forces that shape much of the world. Li Zhihong uses traditional Chinese ink as his medium to present viewers with his inner perception of life, which he perceives as consisting of particles.



Liu Dan I, *Old Cypress from the City*

CM2 Space from Los Angeles will be presenting the works of Wang Fei , one of the leading figures in Chinese experimental ink painting. Fei balances conflicting principles of aesthetics from traditional Chinese ink painting, violating certain rules to elevate and align the work with contemporary principles. Highly emotional, his art presents dichotomies and travel between joy and anger; laughter and tears as well as life and death. He challenges established rules to create images that reflect the internal struggle of the human experience, the push and pull between rebellion and complicity.

Cospace from Shanghai will be exhibiting the work of Yu Qiping , who uses meticulous craft and style to create ancient and modern landscapes and figures with surreal and ironic elements.

“Ink is the foremost medium in Chinese art, with roots deeply tied in reflecting Chinese language, philosophy, and social change,” explains Weimei Chen , LA Art Show ’s Director of Chinese Art Affairs. “It has a history that spans over two thousand years, with endless techniques and various schools of style. The tradition of ink painting has endured for centuries. In the 1980s, artists began to reexamine ink art as a medium with contemporary potential. Over the decades, there has been a surge of advancement in ink art, no longer just a traditional form, but a medium and practice with a solid foothold in the contemporary art world and market.”

From Japan, Kamiya Co., LTD will be exhibiting the work of the late Yu-ichi Inoue , who gained an international reputation through the course of his career for his avant-garde calligraphic work. Robert Motherwell called him one of the few great artists from the latter half of the 20th century. Inoue’s paintings depict calligraphy character-based subject matter, as well as his radicalization of traditional calligraphic techniques and styles. The gallery will also be exhibiting the work of Shiro Tsujimura and Morihiro Hosokawa , who incorporate Zen teachings into their art practices and aesthetics.

Gallery Kitai will be exhibiting three artists who all use Japanese calligraphy as the basis of their current form of expression. Mizuho Koyama is making a name for herself as a pioneer and liberator of sho (calligraphy) from the restrictive framework of the technique—creating a style different from past liberators such as Inoue and Shinoda . Reiko Tsunashima has exhibited all over the world, and is best known for her body of abstract landscape “Scene of Sumi,” which she characterizes as a true collaboration with nature. Miwako Nagaoka is a born calligrapher who is recognized as a pioneer in using it as a basis for an avant-garde aesthetic.

Shumoku Gallery will exhibit the work of Nagoya-based artist, 90 year old Shoen Tominaga . In the early 1950s, Tominaga rose to fame as a member of the avant-garde calligraphy group, Bokujin-kai (lit. “Ink Man Group”), formed by Yu-ichi Inoue , Morita Shiryu and others. His work is characterized by exquisite balance of black and white achieved through extraordinary compositions and brushwork honed from decades of experimentation.

Based in Los Angeles and Seoul, Baik Art will be exhibiting the work of South Korean artist Chuni Park . Inspired by natural landscapes, he recreates abstract paintings from memory of the places he’s explored and populates them with a cast of symbolic, often-recurring characters.

Featured in the showcase will be Park’s large-scale, multi-panel installation, “Black Landscape,” which draws the seasons in black ink derived from pine soot. This will be the first time it is exhibited outside of South Korea. In the months leading up to the LA Art Show, Park is also traveling through California and the American West, visiting national parks like Yosemite for inspiration. He will be premiering several new pieces inspired by his exploration of the Southwest, joining iconic landscape artists like Hockney who have tackled similar subject matter. This will be Park’s first time depicting American landscapes—opening a whole new world for his work and starting a new chapter in his creative career.



LA ART SHOW

LA Art Show, The West Coast's Largest Art Fair, Returns for 24th Year With Even Greater Focus on International Programming



120

OPENING NIGHT PREMIERE

Wednesday, January 23, 2019 | 7pm – 11pm

SHOW HOURS

Thursday, January 24, 2019 | 11am – 7pm

Friday, January 25, 2019 | 11am – 7pm

Saturday, January 26, 2019 | 11am – 7pm

Sunday, January 27, 2019 | 11am – 5pm

LOS ANGELES CONVENTION CENTER – WEST HALL

1201 South Figueroa Street Los Angeles, CA 90015

TICKETS

<https://tinyurl.com/LAArtShow2019>

The LA Art Show will return to the Los Angeles Convention Center from January 23 – 27, 2019. As the city (and west coast's) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features an encyclopedic lineup of exhibitors not only in contemporary art, but also classical art, antiques, folk art, and other specialized art scenes that often command their own dedicated shows.

For its 24th edition, the LA Art Show is expanding even further into the global art market with a new lineup of DIVERSEartLA programming, conceived by curator Marisa Caichiolo and premiered in 2017. Leading the way is a new partnership with Argentina's Kirchner Cultural Centre (in Spanish known as Centro Cultural

Kirchner or CCK), which will be exhibiting the work of Andrés Paredes and his “The Memories of Mud” installation. The installation is a participative, multisensory experience comprised of clay domes that house fantastical landscapes. Viewers can only see this when they immerse their heads in ports at the bottom of the installation, creating an experience comparable to putting on a VR headset—except this is real. The exhibition utilizes scent, originally composed music and a careful system of indirect lighting to illuminate the artful environment. The Museum of Latin American Art (MOLAA) will also be returning with programming.

Returning exhibitors in CORE so far include heavyweights Patrick Painter, Timothy Yarger, Konig Gallery and more. The section is also growing with the addition of Japan’s Mizuma Gallery.

This year’s programming will feature a special showcase of traditional pan-Asian ink painting. Japan’s Kamiya Gallery will bring the works of the internationally renown ink painter Yu-Ichi Inoue, which will exhibit along with ink paintings from China and, for the first time ever at the LA Art Show, South Korea. LA Art Show producer Kim Martindale started showcasing Chinese ink painting five years ago, and this element has grown each year. This is the only fair of its size outside of Asia that exhibits this kind of work. “Ink painting has a longer tradition in the art world in Asia than all of western art, yet it’s a whole world that many of us have never been introduced to,” explains Martindale. “Ink painting is an equally important and as large of an art world as western painting.”

Returning in ROOTS are MS Rau, Reiss Gallery and New York’s Trinity House. The LA Art Show will be hosting some exceptional Native American and Australian aboriginal work as well, this year. Blue Rain Gallery, respected as the best gallery for American Indian art, will be returning. Yama Ganu Gallery will be exhibiting their selection of the best work from the various aboriginal regions in Australia.

Other returning galleries include Denis Bloch Fine Art, Pigment Gallery, Simard Bilodeau Contemporary and Pimbert Gallery. The Design LA Art section, which made its premiere last year to showcase the harmony between architecture, interior design and art, will be returning with a revamped curatorial focus, lead by renown interior designer Oliver M. Furth.

LA Art Show’s Opening Night Preview and Premiere Party, which will be held on January 23, 2019, will donate a portion of its ticket proceedings to St. Jude Children’s Research Hospital. Last year, the evening was attended by more than 7,000 VIPs and hosted by Jon Hamm.

Gallery applications are currently being accepted. For more information please contact info@laartshow.com or call 310.822.9145. More information will be announced as it is confirmed.

HI-FRUCTOSE

ATTABOY'S 'THE CRADLE OF LIFE' HEADED TO LA ART SHOW



122

Attaboy's "Cradle of Life" installation, which premiered at the "Art of the Mushroom" group show at Compound Gallery last year, is now headed to the the LA Art Show on Jan. 23-27. It will be part of the Littletopia section of the event. The Hi-Fructose co-founder designed the work as rideable, and as you can see below, revelers at the Compound Gallery events took him up on the opportunity.

The LA Art Show has been running for more than 20 years, with the Littletopia section created to "showcase of the best and brightest from the lowbrow and pop art movements." Galleries represented in the section include BoxHeart Gallery, Copro Gallery, Corey Helford Gallery, John Natsoulas Gallery, Keane Eyes Gallery, Red Truck Gallery, Sally Centigrade, and Superchief Gallery. The hours for the LA Art Show are Thursday (Jan. 24)-Saturday (Jan. 26), 11 a.m.- 7 p.m., and Sunday (Jan. 27), 11 a.m.-5 p.m.

9 STARS GOING PANTLESS IN 2019: BLAKE LIVELY, KATE BECKINSALE & MORE



123

We're just a month into the new year but celebs are already strutting their stuff by wearing pantless outfits! We're taking a look at our favorites right here!

Blake Lively, Kate Beckinsale and more fabulous celebs have been bringing the pantless trend right into 2019 and we're loving their looks! From long shirts to short dresses, these ladies are proving that the best fashion choice is one that shows off their amazing legs! We're showcasing some of our favorite pantless outfits right here and embracing the popular style in the new year.

Blake's gorgeous pantless look tops off our list. The blonde beauty was truly a sight to see at a private reception for Mary Poppins when she stepped out wearing a short navy blue jacket over what appeared to be a striped white dress that showed off her bare legs. Kate also went pantless when she wore a stunning short silver dress with a squared shoulder style at the LA Art Show opening gala on Jan. 23.

Sophia Turner turned heads when she went out with soon-to-be sister-in-law Priyanka Chopra on Jan. 22, while wearing a shirt dress with an American flag design on it, and Madison Beer flaunted her stems when she wore a black tube top dress during a visit to Craig's restaurant in L.A. Lana Condor wore a similar short black and white dress when she attended the Miu Miu "SHAKO MAKO" Release Party, and on Jan. 24,

Rita Ora went pantless in a tan and black wraparound shirt and skirt.

The pantless looks didn't stop there either! Kaia Gerber's beautiful white lace dress with matching black tights at the Givenchy show in Paris was very flattering, and Maisie Williams' short patterned dress with long white sleeves underneath put her on our favorite pantless list. Finally, Elisabeth Moss concludes our list with her short black Dior dress that she wore at this year's Golden Globe Awards ceremony.

We can't wait to see more pantless looks throughout 2019!

THE *Hollywood* REPORTER

YES ALBUM COVER ARTIST ROGER DEAN TALKS L.A. ART SHOW, 'AVATAR' AND MOON BASES



125

Known for his otherworldly prog rock album art in the 1970s, Roger Dean reveals plans for a Hawaii moon base and, here in Los Angeles, original acrylics he's bringing to annual the Convention Center event this week.

To fans of prog rock, Roger Dean is an art icon, his work gracing the cover of numerous albums by bands from Gentle Giant to Uriah Heep, but mostly Yes and the band that grew out of it, Asia. Dean's images of otherworldly landscapes seemed inspired by the bands' flighty orchestrations, astutely capturing the zeitgeist of the genre.

"For me, in that very brief period when vinyl was king — we're talking about a period of barely 25 years — the idea of the art and the music really made the perfect gift. You don't think that way about a download, you don't really think that way about a CD," says Dean, whose work will be presented by Trading Boundaries at the 24th L.A. Art Show, set to run Wednesday-Jan. 29. On display at the Los Angeles Convention Center will be work including eight acrylic canvases, 16 pencil drawings and 16 logos and smaller works. "We have sold many millions of posters and prints, but not many people have originals," says Dean. "To be honest, there aren't that many originals. If you're talking major paintings, maybe at most, 130. Over 50 years, that's not very many."

While he resides in East Sussex, England, Dean has been a frequent visitor to L.A. for decades, though he



remains relatively unfamiliar with the city's art scene. His friends are mainly in the music industry and many are collectors of his work, but he's hesitant to say who they are: "They tend to be discreet, so I will be, too."

Dean grew up mainly in England, Greece, Cyprus and, from the age of 12 to 14, Hong Kong, where Chinese landscape painting made an indelible impression on him. Misty exotic landscapes persist in his artwork following his formal education at Canterbury College of Art and Royal College of Art in London, where he studied design. Upon graduating, Dean began painting album covers for bands in the late 1960s, first collaborating with Yes in 1971 and providing artwork for most of their albums through the band's more recent reconfiguration as Asia. "I did talk to them about what they'd hope to achieve. What was the source of the ideas for the music was interesting," he says of his collaboration with the musicians.

Less gratifying was his interaction with director James Cameron in the wake of *Avatar*. Dean's copyright infringement lawsuit, in which he cited 14 of his paintings as direct influences on the production, was dismissed by a U.S. District Court judge in 2014. "When I saw the film, I was astonished because to me it seemed like the whole of the planet Pandora was based on my work," the artist recalls. "The positive was I thought my stuff looked fantastic on the screen. The negative is that it was taken without my consent."

But Cameron can keep his Pandora, as Dean has the real thing — or will if he and his partners can negotiate for more land on current plans to build a prototype moon base in Hawaii with the non-profit Moon Village Association. "Extreme cold, a few degrees above the point where hydrogen turns to liquid, there's a vacuum, there's micro-meteorites, there's radiation, there are a lot of things that will kill you on the Moon," Dean says, explaining why he has drawn up a subterranean plan. "But in addition to that, there's a serious issue of mental health. People are essentially in a very high-tech prison, and in greater isolation than has ever been experi-



enced before. Making a space that makes them feel emotionally comfortable seemed to be an important issue. So that's why I was asked to be involved."

Designs for a spa, a village and other projects he's working on are reminiscent of his artwork, distinctive as ever, though more firmly grounded in the laws of physics. "I thought to live in a better world," says Dean, "you have to excite people as to what that better world might be."

THE *Hollywood* REPORTER

L.A. ART SHOW AMBASSADOR GAVIN ROSSDALE AND HOST KATE BECKINSALE WELCOME PACIFIC RIM ARTISTS



On its 24th anniversary, the L.A. Convention Center event offers a large-scale sculpture by street artist RISK and works by Roger Dean, the man behind spacey album covers by prog rockers Yes.

Now in its 24th year, the L.A. Art Show, hosted this year by Kate Beckinsale along with Art Ambassador musician Gavin Rossdale, will focus on art of the Pacific Rim when it opens Jan. 23 at the Los Angeles Convention Center, with 100 percent of opening night proceeds going to St. Jude Children's Research Hospital.

Past hosts have included Jon Hamm, Anne Hathaway and Adam Schulman, Amy Adams and Darren Le Gallo greeting such guests as Jesse Tyler Ferguson, Melanie Griffith, Barbra Streisand, James Brolin, Leonardo DiCaprio, James Franco, Lily Collins, Eli Broad, Gayle Rossi, Shepard Fairey and more.

"I do love the L.A. art scene — Retna, El Mac, those kinds of artists," Rossdale tells The Hollywood Reporter. "I do really like figurative oils, mainly. Francis Bacon has always been my guiding comet. I have Gilbert and George, Peter Beard, great people who made great art, the Chapman brothers, Sarah Lucas, mainly weird figurative pieces. I like modern art, mainly, but I've always been attracted to art my whole life. It always spoke to me irrespective of the medium or where it is. If it resonates, it's art."

Though the Bush frontman and ex-husband to Gwen Stefani is the show's Art Ambassador, rock 'n' roll is not

a theme this year. Just don't tell that to Roger Dean, famous for his spacey album covers for the 1970s prog-rock band Yes. "I welcomed their input, but I also welcomed the fact that they trusted me to do a good job and just let me get on with it," Dean says of working with the band. He will have roughly eight large-scale acrylic paintings, 16 pencil drawings and the same number of small-scale works and logos at the show. "People who buy my work tend to really, really love it and it's been since when they were students and couldn't afford it," says Dean. "And now they've grown up and they're in a position where they can afford it."

A long ambition of L.A. Art Show producer, Kim Martindale, has been to bring together artwork from the Far East as well Central and South America. In addition to its glut of galleries at the show will be feature programs highlighting 15 artists from around the world. "Grandmother's Country," by aboriginal artist Gabriella Possum Nungurrayi, looks at aboriginal women in Australia while the distant memories of Chuni Park inspired "Black Landscape," featuring silhouetted landscapes in ink derived from pine soot. Tang Dynasty Beauty (Beautiful Woman) Velasquez LED TV X 2 is Lee LeeNam's five-minute video juxtaposing Velazquez' Infanta Margarita (1659) with a Tang Dynasty noblewoman as they exchange outfits in fragments, emphasizing the interrelationship between East and West. And gallerist Michael Goedhuis will present 10 of China's most prominent contemporary ink painters.

"RISK is doing an exhibit here. He's got the Shark, which I think is a terrific combination, with the police car and shark," says Martindale of the street artist's bisected life-sized patrol car, which will sit opposite a sculpture of a shark comprising spare machine parts. The piece comments on policing in inner city neighborhoods, as well as Damien Hirst's Natural History, a life-sized shark suspended in a tank of formaldehyde.

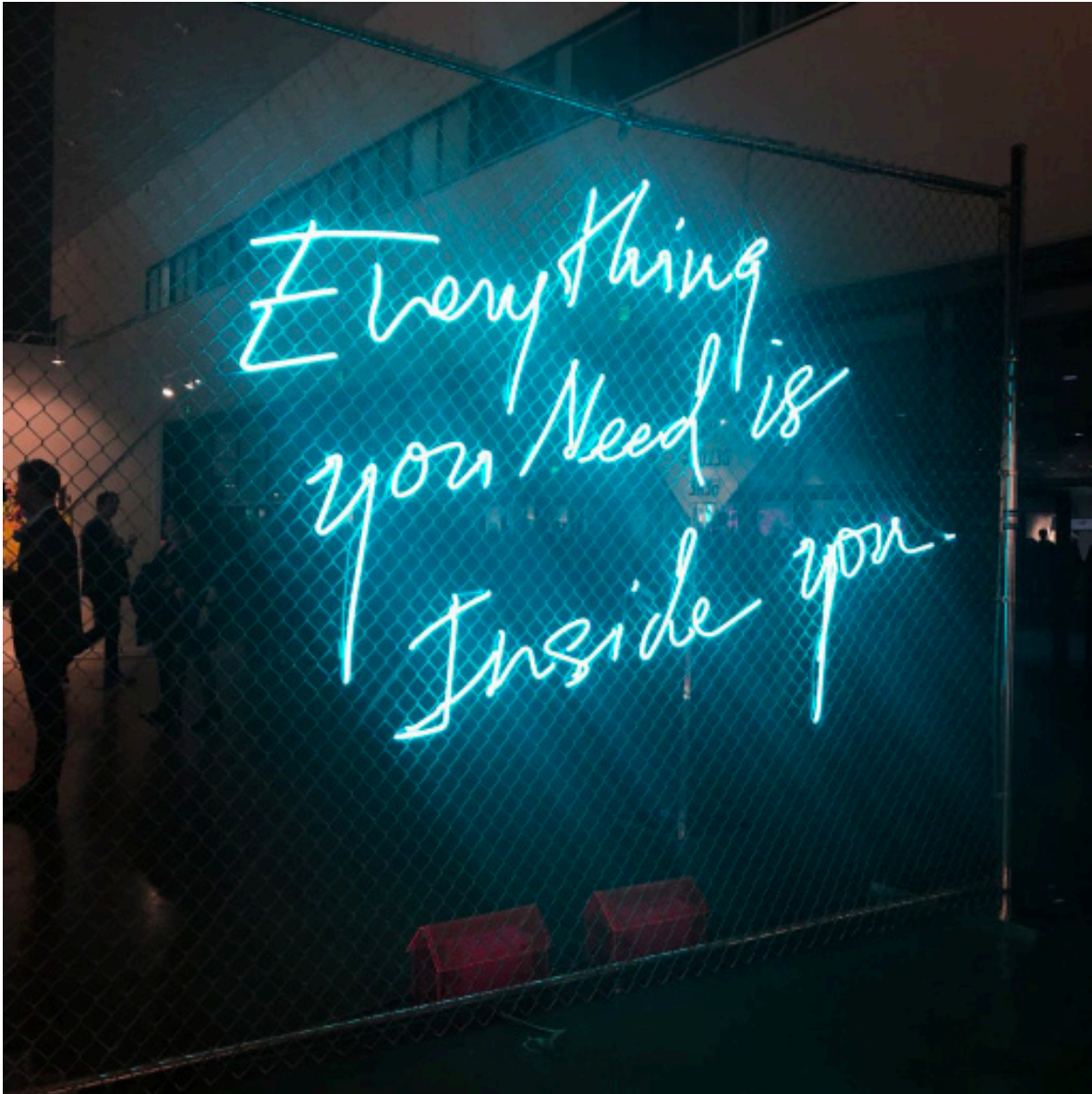
Rossdale came to the position through Patrick Painter gallery at Bergamot Station, where he's a client. The gallery represents a number of in-demand L.A. artists including Mike Kelley, Ed Moses and Chaz Guest — who will be completing a 20-foot mural on Buffalo Soldiers for the show.

Rossdale will be on the hunt for sculpture to join a collection that includes a piece by Man Ray. "Frank Serra, I based my 2010 comeback tour on the rust on the big pieces he makes," he says of the modern sculptor's large-scale steel formations. "There's always different paths for inspiration, different mediums. Damien Hirst, some of his greatest things have been the idea."

The L.A. Art Show began in 1994 with 14 galleries and 250 people. Last year, roughly 70,000 gathered to see works from 110 galleries. This year includes 120 galleries from 18 countries. Martindale expects the L.A. art scene to keep growing with the introduction of Frieze L.A., joining an already crowded art fair calendar next month, and plans a 2020 move into February so as to coincide with the prestigious global event.

"I think that will actually just add a lot more excitement than competition, and I'm hoping that Frieze does amazingly well here in L.A. and it should," says Martindale. "We have a growing market and it's an exciting show and it's fantastic they're coming to Los Angeles."

2019 LA ART SHOW: IN REVIEW



130

VIP GALA

I am one of the few people who has attended the VIP Gala of the LA Art Show every year since it was first held in the LA Convention Center in DTLA instead of the Santa Monica Barker Hangar. In one sense, it's the most important night of the show. Celebrities are sighted, including hosts of the annual St. Jude Children's Hospital Research Center Benefit—This year's hosts were Gavin Rossdale and Kate Beckinsale. And, as the Bruce Lurie Gallery's Instagram page reminds me, sales are made.

I wonder every year if the Gala seems different because I am not the same person I was 365 days ago. The way I dress changes, what I eat, drink, or don't eat and drink changes. This year, no alcohol, and no animal products. Ironically, Pink's Hotdogs served one of the better vegan options with a full sized vegan hotdog. There was also an all-vegan bruschetta station by Vespaio, a lovely restaurant on Grand Ave, right next to The Broad.

Opening night—which certain years has had all the theatricality of an Elton John concert circa 1973—felt calm, subdued even. They say when you buy a blue Volvo, suddenly the streets are full of blue Volvos. A normally functioning brain filters out so much superfluous information every day. But I only saw a handful of women draped in sequins, glamorous feathered headgear, and stilettos; and this year no one was wearing the equivalent of a human scale plushie or full-body latex appendage.

What stood out to me was the number of attendees, male and female, wearing the same thing that I settled on: a neutral tone business suit paired with high-end, funky lifestyle sneakers. Silver sneakers, striped sneakers, neon sneakers; even a little girl in a velvet party dress with blinking lights on her sneakers. Of course, some men just wore men's suits with regular dress shoes. Some guys never change.

There were roughly 220 galleries from 18 countries participating this year, according to the cheerful lady who introduced herself as Kim (Martindale's) "other sister." She lives in Alaska, and therefore rarely attends the show. Kim Martindale has been the LA Art Show owner for 23 years, and is a major figure in the exhibition of tribal art nationally.

CATEGORIES

This year's exhibit space defines galleries as members of several different sections: Core, Modern + Contemporary, DIVERSEartLA, Featured Programming, Roots, Ink Painting, Littletopia, Dialogs LA (a slate of talks and panels), Project Space, Works on Paper, Ethnographic Art, and LUXURY pbsg. Whew. Each of these sections has its own vibe and criteria and some galleries fit more than one category. To learn more about the groups, click <https://www.laartshow.com/about-the-show/>.

For the purpose of this review, we're going to talk about things I like. That may mean that great work in some categories isn't covered because I just didn't see it. Some sections are more prominent than others, and sometimes great work is missed because it's hung in an interior corner with a lot of other work, or because of traffic patterns. To make sure you don't miss out, you really need to go more than once, ideally at different times of day, and different days of the week.

131

BLACK AND WHITE CALLIGRAPHY: JAPANESE ARTISTS AT KAMIYA ART

The Kamiya Art booth is the first place I was drawn to. My recent influences include calligraphic as well as black and white work, and I have always found the balance between a minimalist palette and expressionistic brushwork in more contemporary Japanese calligraphy to be very appealing.

I discussed the quintessentially Japanese ideas of kanji (vertical lettering derived from Chinese character) and koan (sometimes explained as a nonsensical riddle that can expand the mind) with Kei Takahashi, while exploring the work of Morihiro Hosokawa, who also happens to be a former prime minister of Japan. During Hosokawa's tenure as prime minister, from 1993 to 1994, he is known for statements acknowledging Japan's role as an aggressor during WWII. According to Wikipedia, "Hosokawa's acts toward China and Korea inspired Russian president Boris Yeltsin to apologize to Hosokawa for the Soviet detention of Japanese prisoners of war in Siberia."

The gallerist explained to me that the stark black and white folding screens, very nicely installed and displayed, did not make "sense." The word "hell" was next to the word "Buddha." "Oh, but that's the life. That's the human condition," I said. We smiled, and laughed when I mentioned that George Bush has also turned to painting, but it's not as good. (Though to be fair, the paintings of George Bush Jr. have a certain "Howard Finster reincarnated as trust fund kid who went to art school and learned a few sloppy shortcuts" naïve-ish charm. However, I don't expect to see them selling for six figures at an international art fair any time soon. You can, however, see them online here. <https://www.designboom.com/art/george-w-bush-ex->



hibit-painted-portraits-04-07-2014/

Kimaya Art also displayed the calligraphic art of Yu-ichi Inoue (1916-1985), who is said to be the father or liberator of modern Japanese calligraphy. For Western audiences familiar with Cy Twombly, his work would be the closest analogous example: sensitivity, great emotion, vulnerability and transcendence are concentrated into the expressive form of text. Inoue is said to have “liberated” calligraphy in the modern Japanese art world from a formal, stylized expression to a human expression of great feeling.

While Hosokawa, born into one of Japan’s noble families, has an almost militant energy—Yu-ichi, who was without the financial means to pursue his art full time until his retirement from teaching at the age of 60—shows in his lines a poignant longing that only those who have endured deprivation and worked, patiently, diligently, quietly, toward their own liberation, can fully understand.

Yu-ichi Inoue was born into an impoverished family. At 19 he became an elementary school teacher, and was eventually assigned to teach an advanced calligraphy class, which inspired him to take calligraphy seriously. When attacks on the Japanese mainland began in 1944, Yu-ichi was sent to the country with 35 6th grade boys. The children were ordered to return to Tokyo with their instructor after they graduated March 3rd, despite Yu-ichi’s pleas to keep the students out of Tokyo. When they returned, Yu-ichi found his parents’ house had been destroyed, so he volunteered to serve as a night watch at the school.

On March 10, 1945, the Great Tokyo Air Raid took place, and there were around 1,000 casualties at the school, including most of his students. Yu-ichi himself fell unconscious from heat and smoke, and barely escaped death after several hours of artificial respiration. Decades later, he would create multiple-character works inspired by this memory. His single character works include, notably, letters of the name of a female teacher, 28 years his junior, with whom he developed an intense infatuation that he would later confess, with shame, to his wife.

Yu-ichi Inoue is known as a founding member of the group Bokunjinkai, who published a magazine called Bokujin, with the intention of liberating calligraphy from binding tradition to embrace the naked human spirit. Calligraphy, in East Asian culture, is said to be the highest of all art forms. But it is poorly understood in the West.

The life of Yu-ichi Inoue is filled with poignant anecdotes. In his thirties, he was evicted from an apartment for staining the floors and walls with paint. He spent his life's savings to purchase a house, but after buying a lot, nothing was left for construction. In his forties, he garnered critical acclaim, for example, being selected for the Sao Paolo Biennale in 1957 and subsequently included by critic Herbert Read in his book, *A Concise History of Modern Painting*. But Yu-ichi was not able to concentrate fully on calligraphy until 1976, when he retired from teaching at the age of 60.

I have asked myself many times if, in painting, victory deferred is sweeter. I admire artists who bend the world to their will; artists who succeed; artists who are compensated for what they do. It is not an easy task. Yet the artist who faces obstacles, who is delayed acclaim, who collects energy for his art rather than expending it on a public persona, is sometimes the one who creates work that endures, work that will nourish the viewer again and again, over a long journey.

PART TWO, CRITIC'S CHOICE: LA ART SHOW 2019

CHINESE ARTISTS AT MICHAEL GOEDHUIS

I was delighted to meet Michael Goedhuis himself and his assistant from London. They were, of course, charming people. The pamphlet provided by the gallery, "Chinese Contemporary Ink Art: Why Buy Now?" is an exemplary piece of cogent marketing, and makes most of the arguments I would make in favor of purchasing calligraphic work in general and from this gallery specifically.

And so, there is little left for me to say. A critic should not simply parrot the gallery; she should add something of her own, she should not pass on inferior ideas unworthy of the art they are linked to or regurgitate specious but stylized and prolix arguments that only serve to foist off an inferior product with fireworks and trendy mental gymnastics.

But there is an exception to every rule, and this is it. Mr. Goedhuis a rare man who is as good at writing about art as he is at curating, displaying, and selling it. Just read [this pamphlet](#).

Goedhuis makes a clear and compelling argument in favor of buying work by a handful of contemporary Chinese calligraphic artists. These arguments include the direction of the market, the annihilation of traditional Chinese architecture, the rise of China's investor class, and culturally-specific value that is hidden only because of the distractibility and attraction to bright shiny objects that afflicts certain minds in the West.

Many people are frightened to buy art, because they don't want to be taken advantage of or look like a fool or risk being seen as having bad taste. (Those who have truly awful taste are immune to this fear.) Art is expensive, art is personal, and there is a strange code that says we should tell inexperienced people that art is never to be purchased as an investment. But if you give no thought to the trajectory of the art's value before you purchase it, you are failing to benefit from the mind-enhancing powers of art; just as Goedhuis asks the reader to "... understand that art for the Chinese is part and parcel of their concept of morality and how to live one's life and how to order society" I would further add, and ask, the buyer to understand that buying art is a cognitive development tool which requires deep thinking (get your mental workouts in) about the direction of human society. It is like placing your paper boat on a current.

—Maira Cue

An internationally recognized multi-media artist, Maira Cue attended the Master's Program of the School of the Art Institute of Chicago. A prolific artist, she resides in Los Angeles, with works in collections worldwide.

LLEGA LA FERIA DE ARTE DE LOS ÁNGELES AL CENTRO DE CONVENCIONES



134

La Feria de Arte de Los Ángeles desembarcará en el Centro de Convenciones de Los Ángeles del 23 al 27 de enero de 2019 afianzando su posición como punta de lanza del arte contemporáneo y latinoamericano en la costa oeste de Estados Unidos. En su vigesimocuarta edición, la feria contará con la presencia de 120 galerías procedentes de 18 países –entre ellos México, Argentina, Chile, China y Japón.

La propuesta latinoamericana e iberoamericana se engloba bajo “DIVERSEartLA”, una sección que regresa a la feria por tercer año consecutivo bajo la dirección curatorial de la latina Marisa Caichiolo.

“DIVERSEartLA” agrupa las iniciativas artísticas de carácter cívico de instituciones, museos y organizaciones internacionales y locales sin fines lucrativos, como el Museo de Arte Latinoamericano de Long Beach (MOLAA), la prestigiosa Colección Arte Al Límite de Chile, LACMA, el CCK de Buenos Aires (con la presencia de la conocida artista argentina Marta Minujín & Andrés Paredes), Launch, Art Share LA o el performance del artista de origen costarricense Dorian Wood.

Fiel a su compromiso por acercar el arte latino a un mayor público, la feria ha donado 50,000 pies cuadrados de espacio de exposición a “DIVERSEartLA”.

Su fuerte apuesta por el mundo hispano también incluye una campaña mediática en español y la entrega del “Premio a la Trayectoria” a la artista México-americana Camille Rose García, cuya obra forma parte de la sección “Littletopia” de la feria. El padre de Rose García era un cineasta y activista mexicano, mientras que

la madre de la ilustradora le legó su pasión por el mundo del arte y los murales.

La velada inaugural del LA Art Show tendrá lugar el 23 de enero de 2019, y una parte de la recaudación de la noche se donará a St. Jude Children's Research Hospital. Todos los años, rostros conocidos y celebridades mundiales de la talla de Emma Roberts, Amy Adams y Anne Hathaway desfilan por la alfombra roja de este evento internacional al que acuden coleccionistas, artistas y visitantes de todo el mundo.

Cuándo:

Jueves, 24 de enero de 2019 | 11am – 7pm

Viernes, 25 de enero de 2019 | 11am – 7pm

Sábado, 26 de enero de 2019 | 11am – 7pm

Domingo, 27 de enero de 2019 | 11am – 5pm

Dónde : CENTRO DE CONVENCIONES DE LOS ÁNGELES (LA CONVENTION CENTER) - WEST HALL 1201 South Figueroa Street Los Angeles, CA 90015

Inf. y boletos: <https://tinyurl.com/LAArtShow2019>

REGRESA EL LA ART SHOW CON MUCHAS PROPUESTAS LATINAS EN UN ÁREA ESPECIAL



“Nodriissx/Narciissx” es una ‘performance’ creada e interpretada por el artista de origen costarricense Dorian Wood. (Cortesía)

Por tercer año consecutivo, LA Art Show, la ambiciosa feria que se inició en 1995 y que se desarrolla desde el 2009 en el Centro de Convenciones de Los Ángeles, le dedica un lugar específico a “DIVERSEartLA”, un espacio que rompe el molde de lo que podría esperarse en un evento de esta clase, originalmente abocado a la promoción de obras comerciales que se encuentran a la venta.

“La feria ha cedido 50 mil pies cuadrados de sus instalaciones [de 200 mil pies] con el fin de darle cabida a una propuesta que involucra sobre todo a museos y a algunas organizaciones sin fines de lucro para ofrecer una mirada acorde con lo que está pasando social y políticamente en el mundo”, nos dijo la curadora argentina Marisa Caichiolo, quien trabaja en este evento desde hace cinco años.

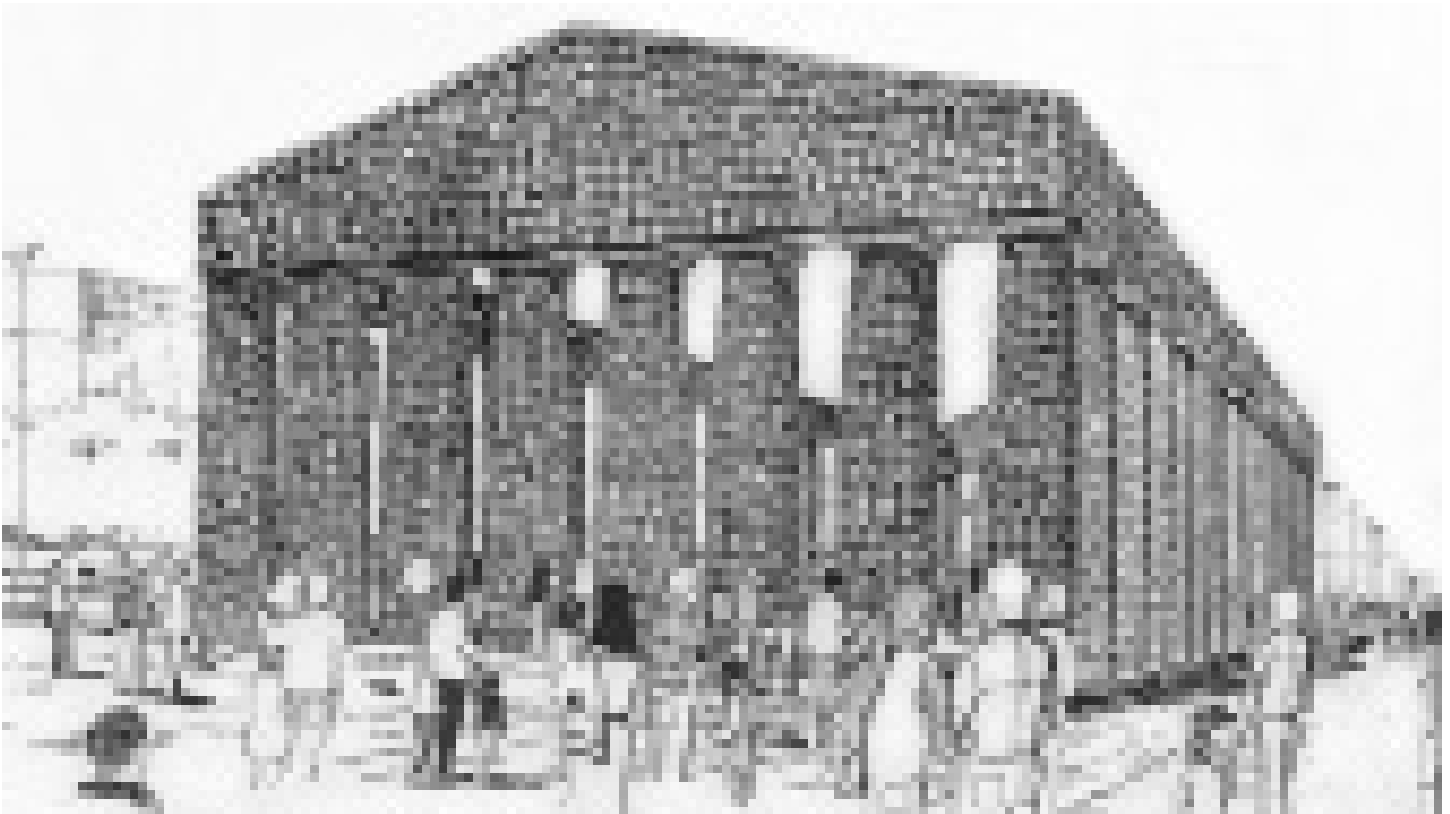
“La idea es ofrecer una mirada global que vaya de la mano con la diversidad que existe en la ciudad de Los Ángeles. En el tiempo que llevamos, ‘DIVERSEartLA’ ha ido tomando su propio ‘branding’ [marca], porque es un espacio más interactivo [que el resto de la feria], con instalaciones muy vastas, videos de gran formato y un aspecto experimental que permite la interacción con el público sin involucrar transacciones comerciales”, prosiguió nuestra entrevistada.

Caichiolo precisó que “DIVERSEartLA” no es una sección específicamente latina, pero que ella incluye a muchos artistas procedentes de nuestra comunidad porque “no puede con su genio”. Así, la feria le abre sus puertas a valores internacionales y locales que deberían despertar el interés de nuestros lectores.

Acción participativa

Por ese mismo lado, la obra de mayor perfil será probablemente “El Partenón de Libros” de la reconocida artista argentina Marta Minujín, quien ha destacado en estos ámbitos desde la década de los ‘60.

“Es un video de gran formato que ella generó en Buenos Aires y documentó en Alemania”, retomó Caichiolo. “La meta es establecer un diálogo a través de libros que fueron prohibidos dentro de una cultura determinada para fomentar el pensamiento crítico, algo que es fundamental en toda la trayectoria de esta autora”.



137

Esta es una muestra de la ambiciosa obra de la artista argentina Marta Minujín que se presentará en la feria que se inicia el próximo miércoles. (Cortesía)

También se mostrará una obra de Andrés Paredes, un creador igualmente gaucho pero mucho más joven que, a diferencita de Minujín, sí estará presente en la feria, lo que le permitirá guiar a los asistentes a través de “Barrio Memorioso”, su propia instalación.

“Es una especie de laberinto de papel cortado a mano en el que la gente puede ingresar”, explicó la curadora. “Busca una conexión con la tierra, con lo humano y con la vida, y contiene unas islas en las que el espectador se puede detener”.

Habrá también oportunidad de ver las piezas traídas por la compañía chilena Arte al Límite a través de “Mentiras blancas”, una colección de pinturas, fotografías y videos de talentos provenientes de Venezuela, Cuba, Panamá, Argentina, México y el mismo Chile en la que se estudia “la problemática política y social desde diferentes lugares y puntos de vista”.

En vivo y en directo

En lo que respecta a las infaltables ‘performances’, llama particularmente la atención “Nodriissx/Narciissx”, un acto solista del costarricense-americano Dorian Wood, quien ha exhibido ya su trabajo en instituciones tan importantes como el LACMA (Los Ángeles), The Stone (Nueva York), MASS Gallery (Austin), Kulturhuset (Estocolmo) y Hebbel am Ufer (Berlín). “El que quiera interactuar con el montaje deberá ponerse de rodillas

y succionar el pecho izquierdo del artista, lo que hará que este sea un acto bastante controvertido”, reconoció Caichiolo al hablar sobre la presentación que se verá durante la noche de inauguración del miércoles. “Mientras tanto, Dorian va a estar cantando, lo que es una experiencia en sí misma porque tiene una voz muy fuerte, muy imponente”.

Wood se identifica como una persona no binaria, por lo que su presencia resulta pertinente en una feria que busca tender puentes a los temas actuales, entre los que se incluye sin duda alguna la discusión que ha dado origen al término “Latinx”.



138

Andrés Paredes estará presente en el evento para presentar su instalación “Barro Memorioso”. (Cortesía)

“También significa una apertura en el sentido de que sirve para generar conversaciones en cuanto a las nuevas propuestas que se están produciendo y el reconocimiento del ‘otro’”, señaló la curadora.

En esta edición, ninguna de las obras y muestras se relacionarán directamente a la problemática de la inmigración. “Lo hemos hecho en otros años, pero decidimos darle un respiro al asunto porque no es bueno repetirse”, expresó la entrevistada. “De todos modos, seguimos refiriéndonos a temas intensos y vigentes, aunque en este caso la aproximación va mucho más por el lado lúdico que en ocasiones anteriores”.

Los organizadores del LA Art Show no han hecho todavía estudios de asistencia centrados en los latinos, pero Caichiolo asegura que el conteo general que se ha realizado en los últimos tiempos demuestra que las decisiones tomadas han sido las correctas.

“El año pasado tuvimos a casi 70 mil personas en cuatro días, lo que es un muy buen número para una feria de arte”, afirmó. “Lo que hemos querido siempre es tener un público realmente diverso, sin enfocarnos en un segmento ni en una élite. Todos pueden encontrar aquí algo que les va a interesar”.

INDIE ENTERTAINMENT MAGAZINE

KATE BECKINSALE AND GAVIN ROSSDALE HEADLINE 2019'S LA ART SHOW OPENING NIGHT | ANNUAL EVENT ATTRACT OVER 70,000 PATRONS



139

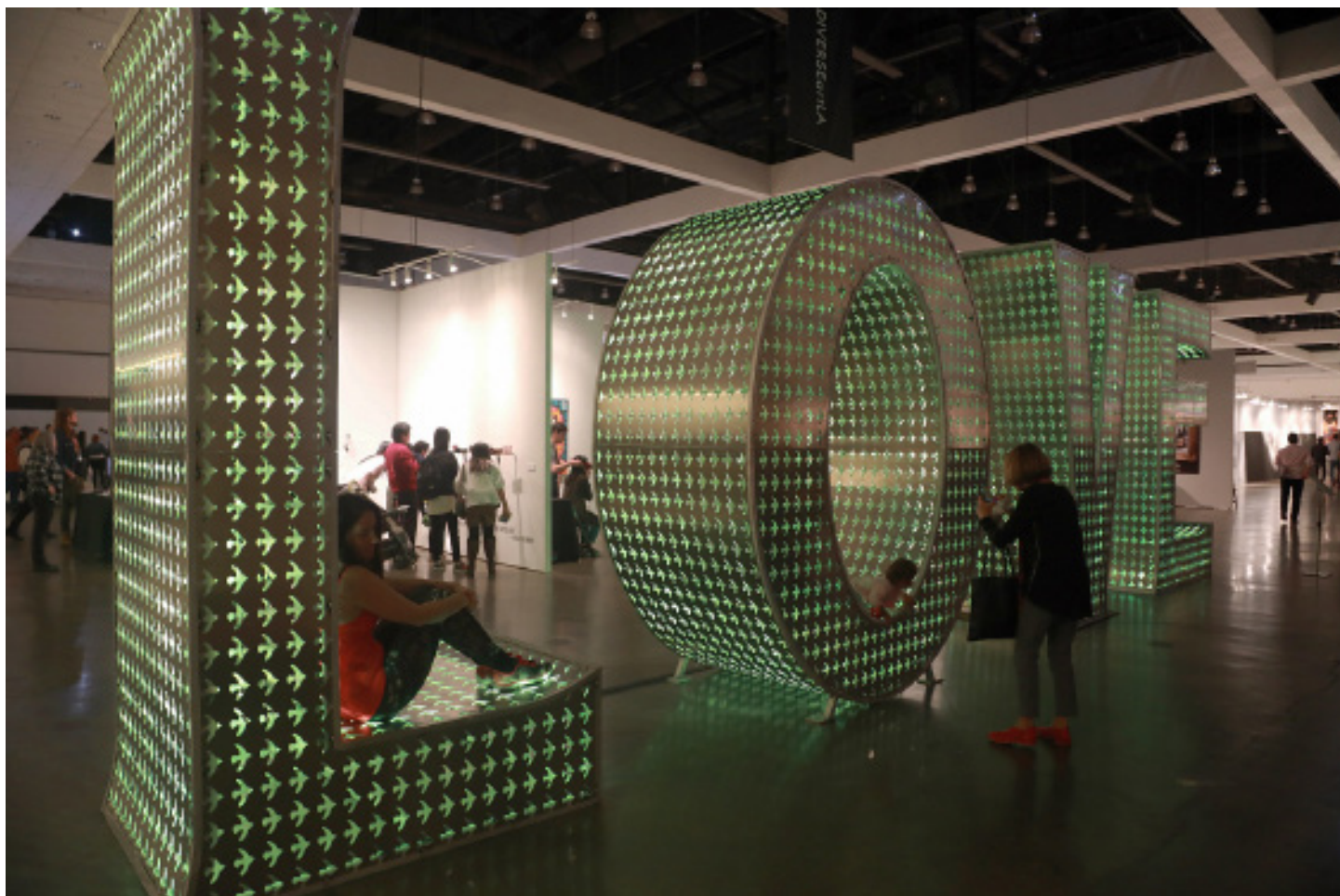
Angela Northrup, Fisher Pence, Kassandra Voyagis, Scott Diament, Gavin Rossdale, Kate Beckinsale, Kim Martindale | Photo Courtesy of LA ART SHOW

From January 23 – 27, 2019, art enthusiasts descended upon the LA Convention Center's West Hall to attend the 24th annual LA Art Show, the city's longest-running art fair and the largest and most comprehensive showcase on the West Coast. Over 120 galleries from 18 countries packed the hall's 200,000 square feet of exhibition space, featuring modern and contemporary works, blue chip art, historical pieces and a stunning breadth of new contemporary and lowbrow work from around the world. Returning for the third year in a row, DIVERSEartLA's donated exhibition space showcased installations and performances from non-profits, museums and institutions from around the world, including for the first time ever CCK – Buenos Aires, Argentina, and Art Share LA. The LA Art Show once again cemented its position as the most diversely programmed art fair in the world, dedicated to making art accessible to everyone.

Following the Opening Night Gala, LA Art Show opened to the public and brought in over 70,000 attendees over the four day period, delighting with more highlights and featured exhibitions than ever before.

The show kicked off with one of the strongest opening nights in years, where Kate Beckinsale drew a crowd as the evening's host, meeting with St. Jude patient families and delivering an address about the organization's mission to the VIP area. Gavin Rossdale, this year's Art Ambassador, reminded the audience that art can save

lives. They were joined by previous host Emma Roberts, and stars such as Jessica Szohr, Peyton List, Cameron Monaghan, Joe Manganiello, Lance Bass, Amy Smart, Odette Annable, Brandon Boyd, Brigitte Nielsen, Evan Williams Bailee Madison, Kevin Zegers, Dr. Drew Pinsky, Perrey Reeves, Amber Stevens West, JoAnna Garcia Swisher, Naomi Grossman, Davi Santos, Barry Sloane, Brittney Palmer, Ian Bochen, Denim Richards, Celeste Thorson and many more. LA's own Robert Vargas painted live throughout the four days, donating 100% of the proceeds from his work to St. Jude's.



140

Vargas was joined by fellow art stars Tristan Eaton, Camille Rose Garcia, Jorge R. Gutierrez, Gregory Siff, Dave Pressler, Brandi Milne, Dosshaus, Gary Baseman, RETNA, Andy Moses, Mikael B, and hundreds more were in attendance, along with over 7,500 VIPs. The 25th edition of the LA Art Show is scheduled for February 5 – 9, 2020.



KATE BECKINSALE HOSPITALIZED DUE TO RUPTURED OVARIAN CYST



Kate Beckinsale is in the hospital.

The 45-year-old actress posted an update confirming the news on her Instagram early on Sunday morning (January 27).

PHOTOS: Check out the latest pics of Kate Beckinsale

“Turns out a ruptured ovarian cyst really hurts and morphine makes me cry. So thankful to everyone who looked after me #wobbly☐” she captioned a selfie of herself laying in a hospital bed.

Just a few days before the hospitalization (January 24), Kate was seen striking a pose on the purple carpet at the 2019 LA Art Show’s Opening Night Gala in Los Angeles.

We’re wishing Kate a speedy recovery!

HERE ARE 5 REASONS YOU SHOULD FOLLOW 'SABRINA'S ABIGAIL COWEN ON INSTAGRAM



Abigail Cowen plays Dorcas, one of the Weird Sisters on *Chilling Adventures of Sabrina*, and should be someone you follow and build a shrine to immediately.

JJJ's been following the 20-year-old actress for a while on social media and we 100% think you should be too, so we've put together a list of five reasons you need to be.

Earlier this week, Abbey was spotted at the 2019 LA Art Show Opening Night Gala and also at the premiere of *Deadly Class* in Los Angeles.

Abbey has also appeared on *The Fosters*, *Stranger Things* and *Red Band Society*.

ART + CULTURE + DESIGN

JUXTAPOZ

LITTLETOPIA 2019 OPENS NEXT WEEK AT THE LA ART SHOW



143

Conceived by Red Truck Gallery founder Noah Antieau and our late co-founder Greg Escalante, for the past five years, the beloved Littletopia section of the LA Art Show has showcased some of the fastest rising low-brow and pop art galleries, curators and artists in the world. Since it is a movement that first flourished in Southern California, it's only logical that the LA Art Show hosts one of the only shows in the world to devote so much programming and space to this kind of work. Thousands of attendees pass under Littletopia's custom archway each year to enter this mecca for imaginative, new contemporary voices and honor the visionary artists who came before. This year, Caro Buermann of the leading new contemporary Corey Helford Gallery joins Red Truck Gallery to bring Littletopia into the future by highlighting the women who have fueled the rise of the low-brow art movement. Check out some of the work you can find at this year's LA Art Show below.

Each year, an artist is presented with a Lifetime Achievement Award. The recipient for 2019 will be Camille Rose Garcia, following the release of her long-awaited Dr. Deekay universe, in the form of the full-length illus-



trated book *The Cabinet of Dr. Deekay*, an art exhibition, a series of sculptures, and a stop-motion animation, with additional cinematic adaptations in the works. Often compared to Mark Ryden, she has been a working artist since the age of 14, depicting wasteland fairy tales influenced by vintage Disney cartoons. To this day, her work serves as commentary commentaries on the failures of modern day utopia, blending nostalgic with a satirical skewering of modern society. Her work is currently held in the Los Angeles County Museum and San Jose Museum of Art. In December, Garcia was honored as the recipient of Maestro Dobel Tequilla's Legacy Series at Art Basel Miami for her contributions as a Mexican artist. Last year's recipient was the legendary Margaret Keane of "Big Eyes" fame.

This year's Collector of the Year Award will be presented to Danny Carey, drummer of the multi-platinum, Grammy-winning rock band Tool, and his wife, Rynne Stump. They are avid collectors of artists such as Stanislaw Szukalski, Rick Griffin, Mab Graves, Adrian Cox, James Jean, Meredith Marsone, Andrew Schoultz, Arik Roper, Jason Borders and Martin Ontiveros, among others.

Every edition of Littletopia is marked by a custom, artist-created archway. The 2019 edition will be created by the iconic cardboard duo, Dosshaus, fresh from their success at the Lucca Biennale.

Confirmed galleries exhibiting include Boxheart Gallery, Copro Gallery, Corey Helford Gallery, John Natsoulas Gallery, Keane Eyes Gallery, Red Truck Gallery, Sally Centigrade and Superchief Gallery LA.

The LA Art Show will return to the Los Angeles Convention Center from January 23 - 27, 2019. As the city (and west coast's) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features an encyclopedic lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows. For its 24th year, the LA Art Show will focus especially on programming from the Pacific Rim.

KCET

TICKET GIVEAWAY: LA ART SHOW 2019



145

The LA Art Show, the most comprehensive international contemporary art show in America, returns to the Los Angeles Convention Center January 23 - 27. More info at LAARTSHOW.COM

Enter below to win a pair of tickets to the LA Art Show. Not a KCET member? Become one today!

[Click here to read the contest rules.](#)

KLASSIK INTERNATIONAL

HIGHLIGHTS 2019 LA ART SHOW



146

Highlights 2019 LA ART SHOW

MODERN + CONTEMPORARY January 23-27 2019

THE LA ART SHOW MODERN + CONTEMPORARY

Los Angeles has emerged as a global epicenter of art & culture, with a distinct, interwoven multi-cultural influence unique to the city. Diversity is their strength and art is most impactful when it includes or transcends all borders. As LA rises as the world-class destination for art, the LA Art Show continues to lead the way with innovative programming and one-of-a-kind experiences for an expanding collecting audience.

DIVERSEartLA dedicates over 60,000 square feet in the LA ART SHOW to performance art, installations, exhibits and programs curated by major museums and arts organizations such as LACMA, MOLAA, THE AUTRY and MUSA MUSEUM OF THE ARTS GUADALAJARA. The DIVERSEartLA section is devoted to nurturing the creative energy of collectors, artists, curators and institutions by providing a contemporary art platform that helps to empower, connect and engage LA's dynamic community and diverse audiences with the world.

More than 200,000 square feet of booth space is committed to today's prominent galleries. Design LA Art.

Dialogs LA returns in 2019 with a slate of talks and panel discussions led by international curators, esteemed



panels comprised of artists, designers, collectors, art influencers and museum directors.

The compelling combination of galleries, exhibits, dialogs and programming creates the perfect cultural event for seasoned collectors and new collectors alike as more than 70,000 people descend on the LA Art Show to consume art! The LA Convention Center is home to the fair, offering an expansive 260,000 square feet of exhibition space, the only venue that can accommodate an international fair of this caliber.

The LA Art Show is the unparalleled international art experience with over 100 galleries from 18 countries exhibiting painting, sculpture, works on paper, installation, photography, design, video and performance. All works presented by galleries are available for your purchasing pleasure.

RED CARD SPECIAL COLLECTORS PREVIEW

Wednesday, January 23, 2019, 6pm – 7pm

Wednesday, January 23, 2019, 7pm – 11pm

Thursday, January 24, 2019, 11am – 7pm

Friday, January 25, 2019, 11am – 7pm

Saturday, January 26, 2019, 11am – 7pm

Sunday, January 27, 2019, 11am – 5pm

@ Cover Copyright DIVERSEartLA, a program curated by Marisa Caichiolo highlighting the works of top Latin American and Hispanic artists, is pleased to present CCK's renowned Argentine artist Marta Minujín, who will participate in the 2019 LA Art Show with two of her most emblematic art works: The Parthenon of Books and Rayuelarte. Copyright LA Art Show

동양화로 풀어낸 '낮선' 미국 풍경들



148

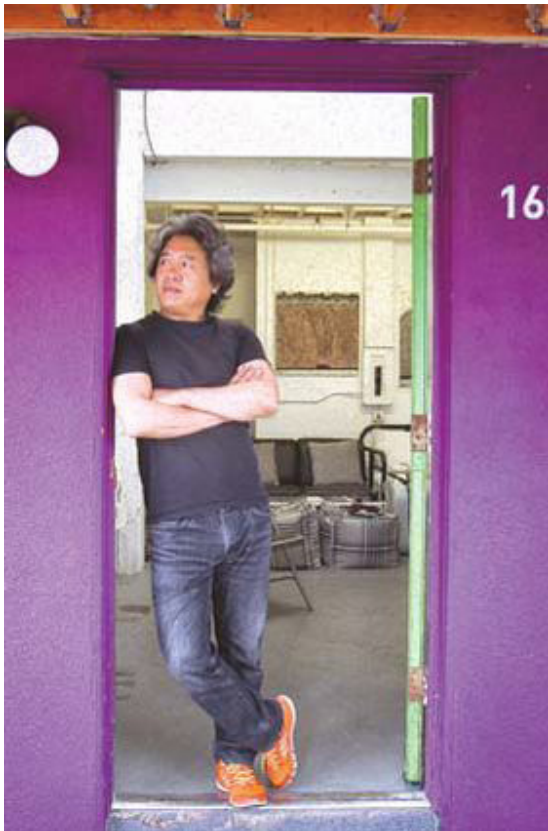
**한국화가 추니 박
갤러리 백아트 지원으로
LA아트쇼, 미국 데뷔전
100피트 대형작품도 전시**

오래 머물게 한다. 처음 보면 웅장한 수목 산수화인가 싶지만 또 잠시 보고 있자면 그 독특한 붓 터치와 신선함에 놀란다. 또 가만히 들여다 보면 그림 한켠에 '이건 뭐지'라고 생각되는 생뚱맞게 놓여 있는 '버스'나 '소파' 오브제에 고개가 갸웃하다. 여기서 끝이 아니다. 숨은 그림 찾기처럼 그림 속에 사람이 있고 이야기가 있다. 그래서 그의 그림 앞을 쉽게 떠날 수가 없다.

묘한 매력이 있는 한국화를 LA서 만났다. 내년 1월 23일부터 27일까지 LA컨벤션센터에서 열리는 LA아트쇼에 소개될 추니 박(한국명 박병춘) 작가의 그림이다. 지난 3년간 미국 진출을 위해 준비작업을 해왔다는 그는 내년 LA아트쇼가 미국 데뷔 무대가 될 것이라고 밝혔다.

추니 박 작가는 한국화 장르의 이단아로 불린다. 그림 소재에도 재료에도 얽매이지 않는 그의 자유분방함 때문이다. 먹을 기본으로 사용하지만 아크릴물감과 파스텔, 목탁, 콩테 등 다양한 재료를 사용한다. 또 자신만의 독특한 필법으로 풍경을 담아내는 것이 특징이다. 그렇게 '검은 풍경' '흐린 산수', '낮선, 어떤 풍경' 등 끊임없이 실험적인 산수풍경 시리즈를 발표해왔다. 홍대에서 동양화를 공부했으며 2009년 중앙일보 평론가 50인이 뽑은 3040작가 10인과 2007년 동아일보 올해의 예술가 한국화부분 1위에 선정된 바 있다.

박 작가의 미국 진출을 든든하게 지원하고 있는 곳은 수잔 백 대표가 이끄는 백아트 갤러리다.



백 대표는 '18th 스트리트 아트센터(18th Street Arts Center)'의 아티스트 레지던시 프로그램을 통해 지난 9월과 10월 두 달간 박 작가가 미국에서 작업을 지원했다. 백 대표는 "박 작가의 작품은 처음 딱 보면 재미없다. 근데 계속 보면 새로운 게 계속 보인다. 나무도 흙도 하늘도 새로운 느낌으로 다가온다. 묘한 매력이다. 특히 대형작품들의 경우 웅장함이 대단하다"며 "내년 LA아트쇼에는 박 작가의 100피트 길이 대형 작품을 소개할 예정"이라고 밝혔다.

지난가을, 18th 스트리트 레지던시에서 LA아트쇼를 준비하는 박 작가를 만나 작품에 대한 이야기를 미리 들어봤다.

-미국에서 머무는 시간은 어땠나.

"그랜드 캐년과 세도나 등 곳곳을 여행하며 미국의 자연을 우선 스케치로 담았다. 사실 그랜드 캐년에서 풍경화를 스케치하다가 욕을 했다. 뜻대로 안돼서다. 그 광활한 자연을 가져와서 이 작은 공간에 담는다는 것이 웃기지 않나. 근데 오기가 생기더라. '그래 한번 붙어보자'며 스케치를 했다. 어떤 그림이 나올 수 있을지 나도 궁금하다. 어쨌든 내가 사용하는 기법으로

그랜드 캐년과 세도나의 풍경을 그린다면 미국사람들은 지금까지 보지 못했던 새로운 시각적 경험을 하게 될 것이다."

-보지 못했던 시각적 경험은 어떤 의미인가.

"세도나에 갔더니 불룩불룩하게 튀어나온 붉은 산들이 대단하다. 근데 세도나를 그린 시양화를 보니 몽땅 붉우리만 그려놨다. 감동이 오지 않았다. 실제로 '와~'하는 감동을 받으면서 그림에는 그 감동이 반영되지 않은 듯하다. 그 산이 돋보이려면 법안이 필요하다. 나무가 짝 펼쳐진 라인을 이용해야 상승감도 있고 짙한 느낌이 들 수 있다. 또 시양화와 동양화의 시각적 차이를 경험해 볼 수 있을 것이다."

-동·시양화의 시각적 차이가 무엇인가.

"우선 시양화에서의 풍경화는 사진처럼 바라보는 시각들이 많다. 내 풍경화는 사진으로 찍어서 나올 수 있는 그림이 아니다. 사진을 찍으면 소재들이 일직선으로 못 신다. 원근감 때문이다. 하지만 동양화에서는 걸으면서 관측하는 시각이 있다. 파노라마와 비슷하다."

-이번 LA아트쇼에서 미국을 배경으로 한 작품도 소개되나.

"미국에 온 지 이틀째 되던 날 강원도 영월의 절벽을 생각하면서 그림을 그렸다. 풍경은 영월인데 그림에 등장하는 사람들은 샌타모니카 해변에서 봤던 이들을 그려넣었다. 이름도 '샌타모니카의 기억'이다. 결국 작품은 내가 어디에서 어떤 아이디어와 동기를 받느냐가 중요하지 내가 어느 장소를 그렸는지가 중요하지는 않은 것 같다."

-그림을 보면 컬러로 표현한 오브제가 있다.

"이야기 코드다. 그림에서 사람의 시선을 끄는 '왜 그러지?' 라는 궁금증을 유발한다. 의도한 바다. 언제부터인가 전세계 풍

경에 버스를 그리기 시작했다. 내 그림 속에 있는 버스는 전세계를 달린다. '글라이더'는 사람이 날고 싶어하는 욕망을, '소파'는 휴식과 명상을 담았다. 그래서 제목이 '낮선, 어떤 풍경'이다."

-LA아트쇼에서 한인들이 봐줬으면 하는 관전 포인트가 있다.

"한인들을 만나보니 한국의 문화 그림의 변화를 추이를 잘 모르는 것 같다. 식당에 가면 걸려 있는 전형적인 산수화만을 생각한다.아무래도 한국 현대미술의 변화를 접할 수 있는 기회가 적었을 것이다. 그래서 이번에 현대미술이 접목된 한국화의 변모된 모습을 제대로 보여주고 싶다."

서부 최대 미술계 행사 'LA 아트 쇼' 개막



151

전세계 20여개국에서 100여 갤러리 참여 한인 화랑도 작품성 강한 한인 작품 전시

서부 지역 최대의 아트 페어인 LA 아트 쇼(LA Art Show)가 새해 첫 번째로 미술계 대향연의 막을 올린다.

내년 1월 23일부터 27일까지 LA 컨벤션센터 웨스트홀에서 열리는 이번 LA 아트 쇼는 올해로 24회째. 매년 규모가 커져 전세계 갤러리 100여곳이 참여하며 관람객만 10만명에 이른다.

예년처럼 올해 역시 한국에서도 많은 갤러리가 참가한다. LA와 뉴욕의 한인 갤러리도 유니크한 작품으로 세계의 주목을 받고 있는 작가와 함께 이번 LA 아트 쇼를 빛낼 예정이다.

올해 LA 아트 쇼에 참가하는 한국 갤러리는 갤러리 박(Galerie Bhak), 엄 갤러리 (Um Gallery), 아트 강남 갤러리 앤드 컴

퍼니(Art Gangnam Gallery & Company), 아터테인(Artertain), 관훈 화랑(Kwanhoon Gallery), 세정 아트 센터(Seojung Art Center), 세브 제주도(Sevres Jeju Do), 심요 화랑(Simyo Gallery), 영 아트 갤러리(Young Art Gallery).



LA에서는 백 아트 갤러리(대표 수잔 백)와 갤러리 KARO(대표 조상연)가 참여하며 뉴욕 맨해튼의 SM 갤러리(대표 사이먼 권)가 독특한 작품성의 화가들 작품을 선보인다.

갤러리 백은 수묵에 다양한 재료를 넣어 현대적 감각의 대형 풍경화를 제작하는 추니 박(박병춘)의 작품을 선보이며 갤러리 KARO에서는 9인치 정사각형 도자기 위에 다양한 기법으로 다양한 이미지를 표현하는 조상연씨의 작품과 지유라, 서니김, 정은실, 이명순, 조민, 전미영, 신용, 정수진의 작품을 내놓는다.

SM 갤러리는 지난해에 이어 올해도 국제적으로 지명도가 높은 작가 마리킴의 새 작품을 특별전으로 큐레이팅했다. 또한 일투로 디 모디카와 데이비드 걸스타인 등 세계적 유명 화가의 작품도 들고 온다.

20여년째 LA 아트 쇼를 진두 지휘하며 미국내 최대 아트 페어 중 하나로 규모를 키운 프로듀서 김 마틴데일(Kim Martindale)은 올해도 "코리안 아티스트에 큰 기대를 걸고 있다"며 이번 LA 아트 쇼에 참가하는 한국계 갤러리를 주목하고 있다.

152

한국의 '단색화'에 매료, 최근 몇년 동안 LA 아트 쇼에서 김태호, 김칭열 등 여러 단색화 화가들을 대표 작가로 선보였던 그는 올해 역시 한국 화가의 작품을 주요하게 다룰 예정이라고 말한다.

올해 LA 아트 쇼의 하이라이트 작품 중 하나는 대형 인스태లే이션을 주로 선보이는 스콧 호브의 작품(The Best Days of Your Life, an Atlas). '아트 올 웨이스'(Art All Ways) 갤러리에서 선보이는 이 작품은 36갤리의 아크릴릭 페인트가 프로스팅으로 쏟아부어진 뮤지엄 스케일의 작품이다. 일상적 삶에서 일어나는 매우 평범한 일을 주제로 대형 오브제에 다양성과 정교함을 대입시키는 디테일에 강한 작품을 주로 제작한다. 케이크를 주제로 작품을 만들어 눈길을 끈다.

이외에 경찰차들 이등분해 내부를 보여주는 스트리트 마티스트 '리스크'(RISK)의 작품 '상어'(Shark)도 눈길을 끄는 인스태లే이션. 상어 등의 동물을 등패로 방부제에 넣어 자연과 인간 관계의 불합리함을 관람객에 보여주는 데미안 허스트의 방식대로 그는 사회의 정의로움을 대변하며 한편으로는 차별과 폭력을 상징하는 아이러니의 증표로 경찰차들 분해한다.

LA 아트 쇼는 23일 리셉션 파티가 결들인 개막제를 시작으로 24일~26일까지 오전 11시부터 오후 7시, 27일 오전 11시부터 오후 5시까지 오픈한다.

입장료 30달러. 23일 오프닝 나이트 프리미어 파티가 결들인 개막일 입장료는 125달러, 200달러, 250달러.

특별기획 '수묵화전' 한·중·일 작품 비교 기회

■ 2019 LA 아트쇼 23일 개막... 눈길 끄는 작품
리틀토피아 등 컨템포러리아트 총괄 서부 최대 미술제





미 서부 최대 미술제인 제24회 LA아트쇼는 오는 23~27일 LA컨벤션센터 웨스트홀(1201 S. Figueroa St.)에서 개최된다. 팜 비치 쇼 그룹을 파트너로 18개국 120개 갤러리들이 출품한다.

올해로 29회째를 맞이한 LA아트쇼는 현대미술을 조명하는 '코어'(CORE), '모던+컨템포러리' LA카운티 뮤지엄(LACMA)과 LA아트협회, 아트 셰어 LA(Art Share LA.) 등이 콜레보레이션해 선보이는 '다이버스 아트LA'(DIVERSEartLA) 등 컨템포러리 및 모던 아트 뿐 아니라 고전 미술과 기타 특수 미술을 포함하는 가장 포괄적인 라인업을 선보인다.

특히, 역사와 전통에 뿌리를 둔 현대 미술가들의 작품을 전시하는 '뿌리'(ROOTS), 저속한 예술로 불리는 키치와 팜이트를 수면 위에 올린 '리틀토피아'(Littletopia), 프로젝트 스페이스, 전통적인 캔버스가 아닌 종이 등을 사용한 사진 작품들을 모은 '웍스 온 페이퍼', 그리고 보석과 공예품 액세서리 등을 선보이는 '럭셔리 팜 비치 쇼 그룹'(Luxury pbsg) 전시는 컨템포러리 미술의 독자성을 보여줄 예정이다.

2019 LA아트쇼에서 가장 주목할 만한 프로그램은 태평양 연안국가들의 미술을 중점적으로 선보이는 특별기획 '팬 아시아 인크 페인팅'(Pan Asian Ink Painting)이다. 비아시아권에서는 최대 규모로 펼쳐지는 2019 LA 아트쇼 '수묵화' 기획전은 중국, 일본, 한국 작가들의 작품이 전시된다. 먹으로 그리는 수묵화와 서예를 포함한 동양화를 지칭하는 '인크 페인팅'은 지역의 많은 컨템포러리 아트를 태동시켰다. 전통성과 역사성을 지닌 작품들을 비롯해 컨템포러리, 아방가르드 작품들까지 8개 갤러리들이 인크 페인팅 스타일의 다채로운 스펙트럼을 감상하는 기회를 제공한다. LA아트쇼 프로듀서 킴 마틴데일은 "동양의 인크 페인팅 스타일은 미술사에서 가장 중요한 움직임 중 하나이지만 서양에서 주목 받지 못했다"며 "태평양 연안에 있는 LA의 지리적 특성이 인크 페인팅을 조명하는 좋은 기회를 갖게 했다"고 밝혔다.

한국 아티스트는 갤러리 백아트(대표 수잔 백)가 선보이는 주니 박(한국명 박병준)씨로 '검은 풍경'(Black Landscape)을 타이틀로 전시를 한다. 한국 고유의 산수풍경을 현대의 감성에 맞게 표현한 작품으로 한국

화를 전공했지만 전통적인 화풍을 답습하기 보다는 소재, 기법, 화면구성에서 거침없는 실험과 연구를 거듭하고 있다.



155

홍익대 동양화과와 같은 대학원을 졸업한 추니 박씨는 환경과 자연, 인간과 종교 등 인간 내면의 풍경에 몰두해오다가 2001년 인도와 미국 여행이 계기가 되어 한국의 들과 산을 사생하기 시작했다. 이를 바탕으로 한국인의 정서가 담긴 '산수풍경' 시리즈를 발표해왔으며 '기억의 풍경'을 필두로 '검은 풍경', '흐린 산수', '낮선, 어떤 풍경', '흐르는 풍경', '채집된 산수'를 연달아 선보였다.

샌타모니카에 위치한 18 스트리트 아트센터(18th Street Arts Center)의 레지던시 아티스트인 추니 박씨는 23일 LA아트쇼 개막에 앞서 오늘(2일)부터 30일까지 18 스트리트 아트센터(1639 18th St. Santa Monica)에서 개인전을 갖는다.

'팬 아시안 잉크 페인팅' 전시에서 중국을 대표하는 컨템포러리 아티스트는 구 웬다, 리 수바이, 로 칭, 킨 펑, 퀴 데슈, 왕 동링, 웨이 리강, 타이 시양슈, 리 후아이, 리우 단 등이다. 중국현대미술 딜러로 유명한 뉴욕의 마이클 괴두이스가 10명의 중국 현대미술작가를 선정해 LA아트쇼에서 소개한다.

일본 아티스트는 카미야(Kamiya)가 선보이는 일본 서예와 현대미술의 거장 이노우에 유키치를 비롯해 시

로 츠지무라, 모리히로 호로카와, 그리고 갤러리 키타이가 전시하는 미투호 코야마, 레이코 추나시마 등이다.





2019 L.A. ART SHOW PREVIEW



Bruce Lurie, owner of the Bruce Lurie Gallery joined anchors Lu Parker and Courtney Friel to promote the LA Art Show in downtown Los Angeles. They were joined by two featured artists: Nelson de la Nuez and Scarlet Mann.



SATURDAY "GAYLE ON THE GO!", SATURDAY,
JANUARY 26TH, 2019



158

Happy Saturday!

Wow! There is a lot happening today. Some of the events might help you with your 2019 New Year resolutions. Take a look! Enjoy!

...

LA Art Show
Los Angeles Convention Center
1201 South Figueroa Street
Los Angeles
<http://www.laartshow.com>

Also at the Los Angeles Convention Center, the LA Art Show, where more than 200,000 square feet of exhibition space is committed to today's prominent art galleries displaying everything from modern and contemporary to ethnic to folk art as well as lectures and meeting with artists, curators, and collectors.



SUNDAY "GAYLE ON THE GO!", SUNDAY,
JANUARY 27TH, 2019



159

Happy Sunday! It's a glorious day to learn about exercise and nutrition as well as all kinds of art and a special circus. All this and more is on the Sunday "Gayle on the Go!" list! Take a look! Enjoy!

...

LA Art Show
Los Angeles Convention Center
1201 South Figueroa Street
Los Angeles
<http://www.laartshow.com>

Also at the Los Angeles Convention Center, the LA Art Show, where more than 200,000 square feet of exhibition space is committed to today's prominent art galleries displaying everything from modern and contemporary to ethnic to folk art as well as lectures and meeting with artists, curators, and collectors.



JANUARY 23 - 27, 2019: THE LA ART SHOW

The LA Art Show returns to the Los Angeles Convention Center for its 24th year with all-inclusive programming. The annual art fair runs from January 23 - 27, 2019 and will feature a vast number of exhibitors from across the globe. Kim Martindale (LA Art Show founder) said, "We're excited to have a number of returning galleries as well, including Patrick Painter Gallery, Timothy Yarger Fine Art, and Pigment Gallery in CORE, Rofa Project, K+Y Gallery, Masterworks Fine Art Gallery and Denis Bloch Fine Art in Modern & Contemporary, and MS Rau and Rehs Galleries, Inc. in ROOTS. Trinity House will be joining us for the first time, and MS Rau will be exhibiting Julius Kronberg's famous large-scale 'Cleopatra.'" See my article about the LA Art Show on THRIVE Global.



MODERN +
CONTEMPORARY

160

This year's LA Art Show will once again showcase programming from the Pacific Rim. Returning for its third year in a row, DIVERSEartLA is curated by Marisa Caichiolo, and will focus on civic engagement, the LA Art Show donates 50,000 square feet to this exhibition (the art is not for sale). This year, DIVERSEartLA will feature programming from Arte Al Límite Collection Chile, CCK — Buenos Aires, Argentina, LACMA, MOOLA, Launch & California African American Museum, Gallery 825, Art Share LA, UCLA and more.

LA Art Party Contest: WIN TWO TICKETS HERE - Take me to the LA Art Show Gala! Email us at LA Art Party@gmail.com the code phrase and you will automatically be entered into the contest - BE AWARE - if you do NOT INCLUDE a PHONE #, you will NOT be entered - this will only be used if you do NOT respond to your email.

Littletopia was conceived by Red Truck Gallery founder Noah Antieau and Juxtapoz Magazine co-founder Greg Escalante as a showcase of the best and brightest from the lowbrow and pop art movements, which originated here in Los Angeles. This year, the LA Art Show is proud to announce that Littletopia will be curated by Red Truck Gallery and Caro Buermann of Corey Helford Gallery. Fresh off their award for Outdoor Sculpture at the 2018 Lucca Biennale, cardboard art duo Dosshaus will be creating this year's Littletopia archway.

For the first time ever, Mizuma Art Gallery and Kamiya Co., LTD of Japan, Galerie Sabine Knust of Germany, and Corey Helford Gallery of DTLA will be joining the LA Art Show's roster of exhibiting galleries. Mizuma will be showcasing new large-scale paintings Yoshitaka Amano. When asked what the future holds for the art fair, Martindale replied, "The LA Art Show will continue to be reflective of Los Angeles as it has been



for 24 years...known to evolve and expand every single year, we never rest on our laurels.”

The opening night gala benefiting St. Jude Children’s Research Hospital takes place on January 23, 2019, 7pm - 11pm; Admission ranges from \$30 for one day, to \$60 for a weekend pass (these do not include opening night); Additional packages including opening night gala entry run from \$125-\$250 per person. **CLICK HERE** to purchase tickets.

161

SHOW HOURS:

Thursday, January 24, 2019, 11am – 7pm / Friday, January 25, 2019, 11am – 7pm / Saturday, January 26, 2019, 11am – 7pm / Sunday, January 27, 2019, 11am – 5pm

What: The LA Art Show

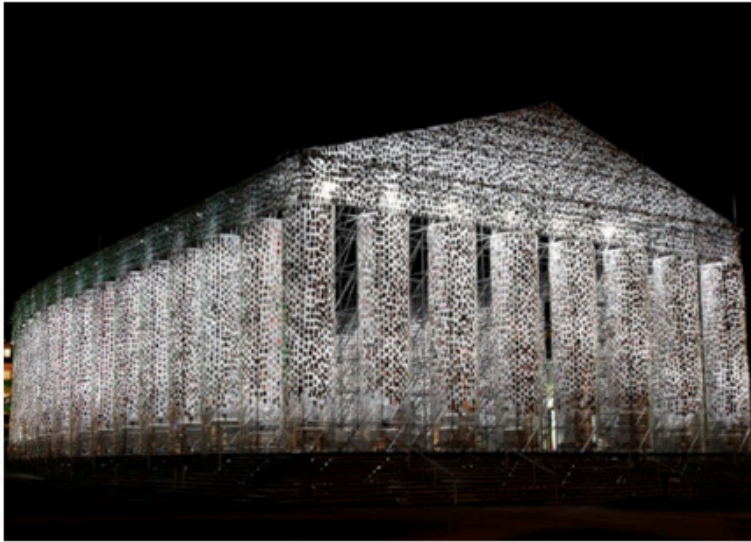
Where: Los Angeles Convention Center, West Hall, 1201 South Figueroa Street Los Angeles, CA 90015

When: see above for dates and times

Website: <https://www.laartshow.com/>

THE LA ART SHOW!

HOME PAGE FEATURE!



The LA Art Show, the West Coast's largest art fair, opens this month with a remarkable exhibition of artworks, special displays, unique collections, and dramatic performances representing diverse collections from the world's most celebrated artists and more than 120 top galleries from 18 countries.

Now in its 24th year, the 2019 edition focuses on works from Latin America and Pacific Rim. Every year, the show continues to amaze audiences with its distinct interwoven multi-cultural and multi-media exhibits; innovative programming and one-of-a-kind experiences for attendees.

The opening night preview and premiere party – always with a surprise guest host (last year was Jon Hamm) – is January 23rd and will benefit St. Jude Children's Research Hospital. Guests will enjoy viewing the artwork in a celebratory environment with delicious food by over 25 top local restaurants and a variety of drinks sponsored by 1849 Wine, Angel City Brewery, Bozal Mezcal, Pasote Tequila, Tito's Vodka, and Uncle Val's Gin!

Celebrating Los Angeles' as a unique multi-cultural epicenter for the art world, DIVERSEart-LA curated by Marisa Caichiolo, returns for a third year. This 50,000 square feet of space donated by the LA Art Show is dedicated to diverse, often international institutions and artists from around the Pacific Rim and beyond connecting them with the LA audience. Enjoy programming from LACMA, MOOLA, Art Share LA, and more. A standout from CCK-Buenos Aires is Marta Minujin, one of the world's greatest pop artists with her celebrated words: The Parthenon of Books and Rayuelarte.

162



Photo 1: "Parthenon of Books" by Marta Minujin, Photo 2: OHATA Shintaro, "Flightless Wings," 2017, Mixed media, 130.3 x 194 x 60 cm Courtesy of Mizuma Art Gallery, Photo 3: Stephan Balleux, "Sleepwalker," 98.4 x 78.4 inches (250 x 200 cm) Courtesy of Patrick Painter, Photo 4: Drosshaus at Carey Helford Gallery, and "Hurt Colors" by Nancy Baker Cahill

Virtual Reality, one of the most eagerly discussed topics in contemporary culture, will be represented with Virtual Futures: XR Showcase offering four VR experiences and presented by LACMA in conjunction with their 3D: Double Vision exhibit. Audiences will discover the potential of being involved in the very act of creation of an artist's vision.

Another fan favorite, Scott Hove, returns with “The Best Days of Your Life, An Atlas,” a museum-scale wall installation, presented by Art All Ways. Known for his cake-themed mirror infinity chamber, Scott now uses 36 gallons of acrylic “frosting” to create a compelling illusion of personalized memory and fantasy narrative.

Rarely seen on this scale outside of Asia are the Pan-Asian ink paintings by artists from South Korea, Japan and China. Ink Paintings originated in East Asia using carbon-based black ink and calligraphic brush painting techniques. The Roots space allows galleries to showcase historical works juxtaposed with the contemporary artists who follow those traditions. For those seeking art works not on traditional canvas, look for Works on Paper a dedicated area for photographs and other unusual mediums.

A key element of the show is education and exploration offered in Dialogs LA, an ongoing slate of talks and panel discussions on trends and issues affecting the contemporary art world led by esteemed international curators, artists, designers, collectors and art influencers.

For a change of pace, you will want to explore Luxury pbsg, a dedicated space specializing in luxury items including jewelry and other accessories that surround the world of fine art. Though the LA Art Show is on a grand scale, there is such much to explore and enjoy that everyone finds something very personal and intimate to enjoy and relish.

For more details and complete line up, [click here](#).

LADT NEWS

LOS ANGELES DOWNTOWN NEWS

19 ENTERTAINMENT HIGHLIGHTS OF 2019

DTLA - The year 2018 was a great one for arts and entertainment in Downtown Los Angeles. Tony Award-winning musical Dear Evan Hansen and Come From Away came to the Music Center, while the L.A. Phil kicked off its centennial season. There were copious festivals and people rocked out in venues from the Teragram Ballroom to Resident in the Arts District. The museums were filled and the massive multi-institution Pacific Standard Time: LA/LA wrapped up, exploring Latin American and Angeleno art.

The new year looks to be just as deep, varied and exciting. Attention-generating theatrical productions are coming to Downtown, as are a lot of big-name concerts. There will even be dinosaurs.

Below are 19 arts and entertainment events worth checking out in 2019. Consider it a starting point to a year with a packed cultural calendar.

• • •

The Art of the Matter:

The year's biggest art event, in terms of physical size, is the L.A. Art Show, which returns to the Los Angeles Convention Center on Jan. 23-27. The exhibition brings together dozens of galleries that will fill 200,000 square feet of space. Virtually everything you can think of is on display, with art from around the globe. The concentration is on modern art, but this year there will also be displays of Pan-Asian ink paintings, influential works from the 19th and early 20th centuries, and performance art. The Art Show's Littletopia section is also coming back, with a focus on Pop art.

At 1201 S. Figueroa St. or laartshow.com.

LADT NEWS

LOS ANGELES DOWNTOWN NEWS

A HUGE ART SHOW COMES TO THE CONVENTION CENTER



165

DTLA -In the last decade, Downtown Los Angeles has emerged as a vibrant center of the global art scene. Longstanding institutions such as the Museum of Contemporary Art and the California African American Museum have been joined by arrivals including The Broad and the Institute of Contemporary Art, Los Angeles. Collectors now flock to a batch of Arts District galleries offering works from some of the next generation of prominent artists.

Downtown also hosts a huge annual art show, and while it is unlikely to shake the international art market, on a square footage basis it is one of the biggest art events in the city.

The 24th annual Los Angeles Art Show returns to Downtown on Wednesday-Sunday, Jan. 23-27. More than 200,000 square feet of exhibition space in the Los Angeles Convention Center will be filled with work from

more than 120 galleries representing at least 18 countries. The happening includes special exhibitions that highlight the contemporary art world.



Noh masks circa 16th - 18th c. | Tannaka Co

This year's iteration focuses on the art of Latin American and Pacific Rim cultures. Kim Martindale, L.A. Art Show's co-founder and director, said that some of the most important contemporary artists are coming out of those regions.

"I feel that Los Angeles is the heart of the Pacific Rim and the center of a lot of what is happening in the art world," Martindale said.

166



Still, he added, there remains a focus on the creative output from other parts of the world. A showcase on Asia and Latin America doesn't mean other mainstays are left behind.

"We will never turn our back on Europe," Martindale said. "There are amazing artists and traditions in Europe."

The show began in 1995 at the Pasadena Convention Center. It moved to the L.A. Convention Center in 2009. The shift allowed the event to greatly expand its roster and floor space. About 70,000 people attended last year, and turnout is expected to be similar this week.

Most of the work at the show is for sale, and the offerings include paintings, photographs, sculptures and installations. Prices range from a few hundred dollars to the hundreds of thousands. Some works even hit the million-dollar range.



Single-day admission is \$30, with four-day passes available for \$60.

Brush Strokes

Martindale said a highlight of this year's show is a program centered on Pan-Asian ink painting. Eight galleries will feature the work of artists from Japan, China and South Korea. The displays will showcase the evolution of brush painting techniques, from traditional and historical styles to contemporary uses.

Martindale said that the art form is largely unknown to Western audiences. London-based collector Michael Goedhuis will exhibit the works.

"It's kind of like if Asians didn't pay attention to oil painting," Martindale said. "There are so many genres,

styles and schools, and so many great artists who are doing great things with ink painting.”

Still, the greatest component of the show focuses on modern and contemporary artwork. Another option is the “Roots” section, which highlights historical art and modern artists who still utilize older styles and techniques.

“People can come and really get a feel for art, rather than just cutting-edge contemporary or performance pieces,” Martindale said.

Also back at the Art Show is the annual DiverseLA section. Now in its third year, it dedicates 50,000 square feet of space to art that highlights civic engagement and sociopolitical issues.

Marisa Caichiolo curates the program. She said that while most of the Los Angeles Art Show is a commercial venture, she approaches DiverseLA as an educational platform, one where artists, museums and other non-profit institutions can engage on a more personal level with the general public.

“It’s an ambitious project, and at the same time, it’s incredible that the fair is open to having this amazing space set aside for nonprofits,” Caichiolo said.

This year’s section includes exhibits and collections from Marta Minujín from Buenos Aires and French visual artist Sarah Trouche. While few Downtowners will know those names, other participants include LACMA and the Arts District-based Art Share LA.

Unlike the rest of the show, the works found at DiverseLA are not for sale.

Under the Archway

168

Another returning favorite is the Littletopia section. Created by New Orleans’ Red Truck Gallery and the late Juxtapoz Magazine co-founder Greg Escalante, it highlights notable pop, lowbrow and work from “Outsider” artists.

This year’s Littletopia section is being curated by Caro Buermann and Red Truck Gallery. Buermann described the work on display as “New Contemporary,” a mix of pop surrealism sprinkled with fantastical elements.

“It’s kind of like walking into my Instagram thread,” Buermann said. “I follow so many artists from all over the world and it’s great to bring them all together.”

Camille Rose Garcia will be awarded Littletopia’s Lifetime Achievement Award. Her work often touches on the failures of modern utopias, and frequently draws on images of vintage Disney cartoons.

Inglewood-based cardboard art duo Dosshaus were asked by Buermann to design the archway that greets visitors to Littletopia.

“A lot of what we do is play with people’s sense of reality,” said David Connelly, who partners with Zoey Taylor in Dosshaus. “We thought this archway would be a fun experience to allow people to interact and pass through and into Littletopia.”

Martindale said that the art show continues to grow each year, but what he takes the most pride in is the diversity of people involved and the array of offerings.

Both experienced collectors and people who know nothing about art can find something interesting, he said.

In the process, they can learn about the always shifting art world, and even bring something home.

The Los Angeles Art Show runs Wednesday-Sunday, Jan. 23-27, at the Los Angeles Convention Center, 1201 S. Figueroa St., (310) 822-9145 or laartshow.com.

sean@downtownnews.com



THE LA ART SHOW OPENING NIGHT WITH KATE BECKINSALE AND GAVIN ROSSDALE

January 23 @ 7:00 pm - 11:00 pm



OPENING NIGHT PREMIERE
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KATE BECKINSALE
OFFICIAL HOST
LA Art Show 2019
Opening Night Premiere



GAVIN ROSSDALE
ART AMBASSADOR
LA Art Show 2019
Opening Night Premiere

Ticketed – The LA Art Show is proud to announce that actress Kate Beckinsale will be the official host of the 2019 Opening Night Premiere Gala, being held at the Los Angeles Convention Center on Wednesday, January 23, 2019 from 7pm – 11pm. Gavin Rossdale joins the roster as the evening's Art Ambassador. Proceeds from the event will benefit St. Jude Children's Research Hospital for the fifth year in the row.

LA JOLLA LIGHT

LA JOLLA ARTIST TAKES HER 'METOO' PERFORMANCE TO LA ART SHOW



171

La Jolla resident and artist Elizabeth Tobias's latest work looks to change the discussion from MeToo to WeToo. At the 2019 Los Angeles Art Show this weekend, she will unveil "Survivor! Share Your 98 Second Story" a spoken-word and improvised sound performance with 23 artists reflecting on trauma through art.

The showing is 2 p.m. Sunday, Jan. 27 at the Los Angeles Convention Center, 1201 S. Figueroa St.

Intended to parallel the statistic that a sexual assault takes places once every 98 seconds, each presentation — up to the individual artist — is 98 seconds long.

"We're trying to break the silence and go from MeToo to WeToo and create support," she told La Jolla Light. "Poetry is a powerful form of expression and releases emotions related to trauma, so I thought a spoken-word (presentation) mixed with experimental sound would be compelling for the artists and the people watching."

Participating artists to date include (some only going by one name) Tobias, Blake, Dawniel Carlock Stewart, Naomi Tara, Jen Snoeyink, Robyn Alatorre, Tara Gravis, Felis Stella, Jennifer Korsen, Jessica Joi Cole, Francasca Seiden, Mona Lisa Lind, Aileen Seiden, Kayla Cloonan, Aliza Bejarano, Kellie Gillespie, Catherine Singer, Alexandria Yalj, Ryan Freeze, Ciana Lee and Yolie.

None of the artists are poets, so Tobias added: "they are all going outside their medium and out of their comfort zone with courage."



The artists participating in 'Survivor' include (back row) Felis Stella, Jen Snoeyink, Joi Cole, Kayla Cloonan, Robyn Alatorre; (front row) Naomi Tara, Elizabeth Tobias, Janet Wise

Although the artists have worked together in their artistic expressions, they have not shared the details of their respective assaults. Instead, the show is intended to be a reaction to their trauma, rather than a retelling.

“I hope the artists will bridge to something new,” she explained, “to show that they started in one place and are now in another narrative of their life ... that they have come into some new peace or level of self-forgiveness ... or whatever they need to take away from this, because then they can then go out into the community and hold that space for other people and artists and hopefully there is a trickle-out effect. If 22 people now feel more courageous and more able to share about what happened to them and hold space for other people, then hundreds of people could build on that.”

In terms of the audience, she added: “If one single person looks at us and feels more courageous about their experience, then we have encouraged one person to go from MeToo to WeToo. We hope to reach someone who will take our message and feel comforted and encouraged and creative.”

Tobias is a social-practice artist and trauma-informed expressive-arts therapist. She said she earned her MA in

Spiritual Psychology from The University of Santa Monica and her professional diploma from The Expressive Arts Institute in San Diego, and her art has developed accordingly.

“Since the economic downturn, I stopped making objects to sell and started making art as a means of creating dialogue and inspire social change and awareness,” she said.

In a recent cross-country tour with her, “The Cupcake Project,” she exchanged cupcakes for people’s stories of struggles with hunger. The subsequent stories were written down on index cards and displayed.

When she moved to La Jolla, Tobias said she earned National Science Foundation fellowship through which scientists and artists collaborated to come up with projects that would impact and reduce climate change. She was tasked with creating a new water source, and with her team, came up with a sculpture that harvested dew from the air to make water.

She then joined the Expressive Arts Institute in Point Loma, which employs a trauma-informed philosophy that also uses art as a healing tool. “We all have our specialties in this field and we use all arts disciplines to work with different populations in need. ‘In need’ means someone has gone through a trauma and it is impacting their daily lives — a physical ailment, economic challenges, etc.,” Tobias said.

“We apply feminism, existentialism and deep observation and blend that with all the art forms: poetry, dance, painting and sculpture because you never know what a person is going to respond to, and you want to meet a person where they are (emotionally) and art is a pathway in.”

For the last three years, she has brought her expressive art therapies to La Jolla Elementary and La Jolla High Schools, as a pilot program. A voluntary offering, students can come and create art under the eyes of expressive art therapists that can look at the different levels of help students might need.

“We create change by talking about these issues rather than stay in suffering alone,” Tobias explained. “We meet every person where they are, so this type of artistic expression might not be for everyone, but in the years that I have been facilitating, most of the people I’ve worked with have found some benefit from this type of work. You don’t need skill, you just need to play, be open and see what happens.”

Tobias opened an office in La Jolla at 7445 Girard Ave., Suite 5. Learn more: elizabethtobiasarts.com



THE BEST THINGS TO DO IN L.A. THIS WEEKEND



A massive art show, Mick Jagger for ankle-biters, and more

It was a short week for lots of people, but that doesn't mean we're any less ready for the weekend to hurry up and be a thing. As usual, there's a slew of fun stuff to do around the city. From a chic online brand's discount pop-up to a rock-and-roll party for kids, here are the best things to do in L.A. this weekend.

...

L.A. Art Show *Through January 27*

Attending L.A. Art Show is an almost overwhelming experience—in a good way. Billed as the “most comprehensive international contemporary art show in America,” the show returns to the L.A. Convention Center for another year of displays and installations from galleries all over the world (and from right here in L.A.). Littletopia, the low-brow and pop-art section originated by gallerist and Juxtapose magazine co-founder Greg Escalante, is always a highlight.

La Nueva España

DE SEÚL A LOS ÁNGELES: EL PINTOR EDGAR PLANS AFIANZA SU CARRERA INTERNACIONAL



El artista gijonés, que estará en LA Art Show, llevará su obra a Buenos Aires, Lisboa y Copenhague

175

El pintor gijonés Edgar Plans empieza a cosechar los frutos internacionales después de muchos años de solitario trabajo en el taller, reflexión y búsqueda. Su obra se expuso en el otoño de 2018 en Seúl, capital de Corea del Sur, y se podrá ver además, a partir del próximo día 23, en LA Art Show, feria de Los Ángeles, en Estados Unidos. Una cita que se suele considerar como la apertura anual de las ferias artísticas.

“Es la primera del año y es importante”, señaló ayer Edgar Plans, que acudirá a la ciudad norteamericana con una obra de nueve metros y medio compuesta por cuarenta piezas que funcionan de manera autónoma. “Forma parte de mi serie ‘Wall Notes’, con mis característicos animales y personajes”, indicó el artista.

Este afianzamiento de Edgar Plans resulta más evidente aún si se repasa la agenda de compromisos para los próximos meses. Está invitado a participar en distintos eventos en ciudades como Buenos Aires, Lisboa o Copenhague, según confirmó ayer el artista, que prepara una serie nueva.

“La verdad es que esa consolidación empieza a ser importante y se explica porque hay demanda por parte de los aficionados y coleccionistas extranjeros”, relató el pintor. Nacido en Madrid en 1977, hijo del fallecido periodista y escritor Juan José Plans, el artista se siente gijonés y asturiano. Licenciado en Historia del Arte por la Universidad de Oviedo, ha sido capaz de desarrollar un mundo plástico muy personal. Asumidas algunas queridas influencias, como la de Basquiat, ha construido una singular visión cromática, espacial y figurativa a partir del subrayado de una imaginación que se rebela contra la liquidación de la infancia. Ha decidido hacer lo más difícil: pintar tan libremente como lo hacen la mayoría de los niños.

No tiene prevista exposición en Gijón, aunque estará en Art Madrid y prepara un mural para la feria Drawing Room, que se celebrará en la capital española desde finales del próximo febrero a los primeros días de marzo.

“Quiero presentar allí una serie nueva”, anunció. Y más: “Está inspirada por las llamadas libretas de artista, en las que uno va haciendo cosas en cualquier lugar y en cualquier momento; tiene algo de novedad dentro de mi obra”, hizo resaltar el autor. La última individual de Edgar Plan en Gijón se vio en 2015 en Cornión, su galería de referencia en la ciudad. “Mobile Ideas” dejó una muy grata impresión en los aficionados y la crítica. Tres años antes había expuesto, en la misma sala, “Crónicas marcianas y otros asuntos domésticos”.

La Opinión

LA BASURA INSPIRA EL ARTE DE CRISTIAN CASTRO



177

El creador argentino exhibirá su instalación ‘27 peces/27 Fish’ en el LA Art Show

Uno de los pasatiempos de Cristian Castro cuando era niño era desbaratar todo lo que caía en sus manos, desde simples juguetes hasta todo tipo de máquinas. Muy lejos estaba de imaginar que décadas después esta manía se convertiría en su forma de vida.

“La verdad no lo pensé”, dijo el artista nacido en Buenos Aires y afincado desde hace 20 años en Los Angeles.

De hecho, cuando inmigró a este país su carrera se desarrolló como diseñador industrial en una empresa con base en Downey, en donde trabajó en la realización de partes de prototipos y materiales para omnibuses eléctricos. Fue hasta hace tres años que su vida tomó otro rumbo, cuando el Museo de Arte Latino Americano de Long Beach lo invitó a exponer unas de sus piezas como parte de “Exploratorio”, una exhibición de 2018 que incluyó varios artistas que como él, combinan la ciencia y la tecnología para desarrollar una estética artística nueva.

En ese entonces Castro mostró siete peces robot fabricados con materiales reciclados de autos, aviones y elec-

trodomésticos viejos. Todos tienen un mecanismo que hace funcionar sus hélices, luces y otras partes.

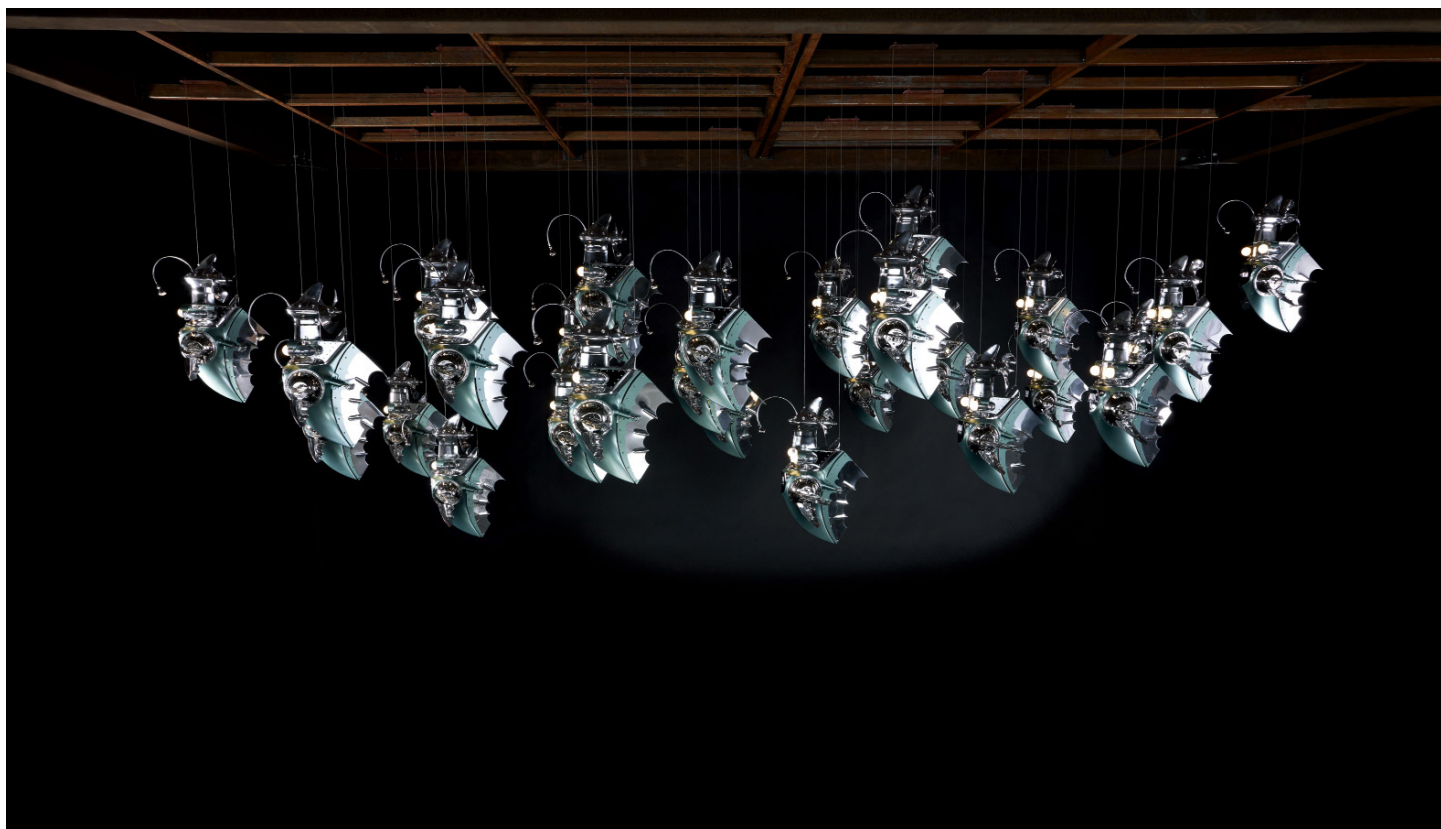
Luego de esa muestra, MoLAA eligió a Castro como su representante para el Los Angeles Art Show, un importante evento que reúne a expositores de arte de todo el mundo. En su vigésimo cuarta edición, esta feria contará con la participación de 120 galerías procedentes de 18 países, entre ellos México, Argentina, Chile, China y Japón.

El show cuenta con una sección que incluye a la propuesta iberoamericana, que lleva por nombre DIVERSEartLA, y que se realiza por tercer año consecutivo. En ella están incluidas iniciativas de arte de instituciones, museos y organizaciones internacionales y locales sin fines de lucro, entre ellas MoLAA, el Museo de Arte del Condado de Los Angeles, la Colección Arte Al Límite de Chile, entre otras.

Solo que para esta exposición, que concluye el domingo en el Centro de Convenciones de Los Angeles, Castro creó 20 peces más, de ahí el nombre de su instalación, “27 peces/27 Fish”, una obra que fue conceptualizada hace tres años.

Esta será, por lo tanto, la primera vez que el trabajo de Castro, de 47 años, se exhiba a una escala tan relevante, algo que lo tiene tan contento como nervioso. El mérito es aún mayor puesto que el artista no tiene educación formal como diseñador y tampoco asistió a una escuela de arte.

“Solo llegué al primer año de secundaria en mi país”, dijo. “Pero siempre tuve la inquietud de fabricar cosas con partes usadas, con fibra de vidrio y metal; acá me perfeccioné porque tuve la oportunidad de acceder a muchos otros recursos y sistemas de fabricación que en mi país nunca los había visto”.



L.A. TACO

PHOTOS: OPENING NIGHT AT THE LA ART SHOW 2019

The annual LA Art Show took place this weekend in downtown L.A., where more than 200,000 square feet of exhibition space was filled with contemporary art. L.A. Taco staff photographer Erwin Recinos was on hand to capture scenes from opening night.



179

Opening night of LA Art Show 2019 with graffiti legend "Risk" aka Kelly Graval (top) & muralist Robert Vargas (below).



180

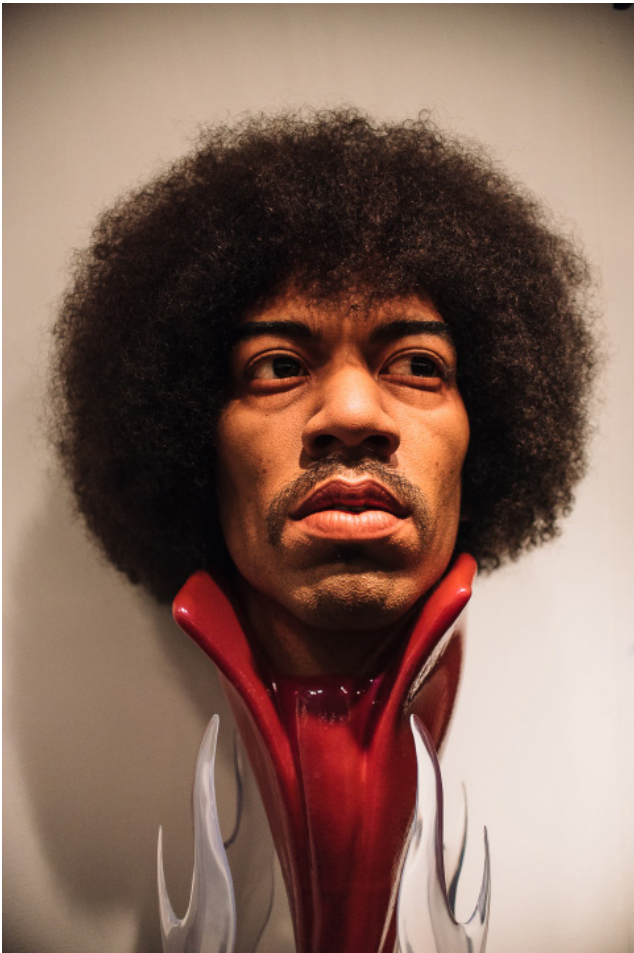






182







LA ART SHOW



Los Angeles Times

ESCAPES: SOME TRASH TALK AND THEN A TRASH WALK IN THE PARADISE THAT IS BALI



185

In the 1967 movie “The Graduate,” Mr. McGuire (Walter Brooke) takes the aimless Benjamin Braddock (Dustin Hoffman) aside to give the recent college graduate a piece of advice.

“I just want to say one word to you. Just one word,” Mr. McGuire says, then asks whether Benjamin is listening. Benjamin assures him he is. “Plastics,” Mr. McGuire says. Benjamin asks what he means. Mr. McGuire replies, “There’s a great future in plastics.”

Mr. McGuire was prescient, as it turned out, if not quite in the way he expected.

About 6.9 billion tons of it have become waste, National Geographic reports in its “Planet or Plastic?” series, which is described as a “multiyear effort to raise awareness about the global plastic waste crisis.”

Indonesia, home to Bali, is the No. 2 plastic polluter, the BBC says in a video that shows just how awful the problem is.

My name is Catharine Hamm, and I’m the travel editor for the Los Angeles Times. The issue of plastic waste reared its ugly head in our Jan. 20 cover story on Bali, by Times columnist Robin Abcarian.

This wasn’t top of mind when Abcarian planned her trip to the mountainous island. Cynthia Hardy, a long-time friend and an off-and-on resident of the island since the ’80s, invited her to visit.

Next thing Abcarian knew, she was doing a “trash walk” near Ubud.

“I was surprised by how vehement Cynthia was about the trash problem on Bali,” Abcarian said in an email after the story. “But once she took us on our first ‘trash walk,’ I could totally understand her distress.”

Cynthia and her husband, John, have an enterprise called the Green School, “a private-K-12 institution that teaches children about trash, recycling and sustainability as a core part of the curriculum,” Abcarian said in her mail.

“Two Balinese sisters from the school, Melati and Isabel Wijisen, launched a campaign, Bye Bye Plastic Bags, to eradicate plastic bags from Bali. They have received international recognition for their work.”

“I returned home with a renewed appreciation for efforts like the plastic straw ban, which seems to elicit lots of sneers and jokes but is a perfect symbol of the stupid amount of waste we produce as a society,” Abcarian said, adding that she had “an almost visceral reaction to all the plastic packaging” she saw in one warehouse store after she came home.

That is but one of the ways travel can change us. We may not go with that end in mind, but that is often the result.

The Bali story is one eye-opener, but we have another article that is dramatic, stunning and sweet by first-time writer (for us) Marcia Hackett. Also in the mix: a Weekend Escape about Seattle, where talking robots were a hit with the younger crowd; a great piece by Elliott Hester, the 30-plus-year flight attendant who talks about why flight attendants have second jobs; five hotels where nature and comfort meet; an unexpected result of the partial government shutdown; and a Disney/California Adventure update.

186

Read on and don’t forget to recycle.

• • •

What to do, what to do

Our weekly calendar of events gives you some ideas, some free, some not, of what’s cool and close to home. Sara Cagle scouts out SoCal events, many family friendly.



Browse art from all over the world in a 200,000-square-foot space at the five-day LA Art Show. (Bryan Birdman Mier / Birdman Photo)

Los Angeles Times

THE ARTIST S.C. MERO AND THE SCULPTURES SHE'S LEFT FOR YOU TO DISCOVER ON THE STREETS OF DTLA



Los Angeles artist S.C. Mero creates sculptural public art installations in the Arts District and skid row. (Dania Maxwell / Los Angeles Times)

You may have missed it at the L.A. Art Show over the weekend.

Amid the 130 galleries on the convention center floor, zooming past the Chinese ink paintings and intermittent performance art happenings was a lone orange construction cone on wheels. It zigzagged through as many as 20,000 people a day, befuddling onlookers and leaving delighted, squealing children in its wake. Some jumped out of its way. Others posed for selfies.

Never more than about 100 feet away was street artist S.C. Mero, controlling her artwork with a hand-held device. A commercial art fair in the convention center might have been a counterintuitive venue for a street artist, but that's exactly the point, Mero said.

"I wanted to flip things," she said. "A cone moving? It trips with your brain. It gives an inanimate object a personality and was just funny. And it's just showing imagination. I think a lot of art and creativity is about showing possibilities of how things can be. The cone in motion throws people for a loop."

The cone was part of Mero's eight-piece solo exhibition presented by Art Share L.A., a nonprofit supporting emerging local artists. Mero's public art installations, which she's been making since she graduated from USC in 2011, typically dot the sidewalks of downtown L.A.'s Arts District, where Art Share L.A. is based. The conceptual sculptures employ humor to shed light on pressing urban issues such as gentrification, drug addiction and homelessness.

"I just love how Sarah directs a lens onto dire societal issues," said Art Share L.A. Executive Director Cheyenne Sauter. "But she relies so much on the accidental audience, and I wanted to make that more intentional by bringing her there."

Crowds, including celebrities such as comedians Patton Oswalt and Jeffrey Ross, stopped by to ogle her three-piece, 12-foot-long serpent made from wood and roofing felt, her fire hydrant on fire, as well as a mosaic made from stripped pennies and titled "Change."

The real point of exhibiting at the convention center, Mero said, was to shine a spotlight on her street works and the issues they reflect — and to direct people outdoors, where the works are left to be admired, photographed, removed by the city or stolen. She creates the sculptures in her skid row art studio and sees the work as a public service of sorts. Art Share's booth at the convention center had maps to five of Mero's sculptural installations.

"I think it's impossible not to be moved by the homelessness crisis," she said. "Just moving one or two blocks over, from Main Street to Wall Street, you can't believe it. The sanitation, the trash, the feces, just the living conditions."

Only four of Mero's five outdoor works connected to the L.A. Art Show remained on the streets by the start of this week. The day after the L.A. Art Show closed, Mero took *The Times* on a tour of her street sculptures. Here's what she had to say about each one.

188



Untitled mailbox, corner of Hewitt Street and Traction Avenue

“It’s a street pole that didn’t have a sign,” Mero said. “Initially, I’d put a giant location pin on top of it. That was there a year. It was starting to crack, and I thought, ‘It’s gonna fall on someone,’ so I cut it off and replaced it with this. A lot of people see it as silly, a giant mailbox, but to me it has serious undertones because it’s a mailbox that wouldn’t be in a city. It’s a rural style. Those style of mailboxes come with owning a house — and nobody really owns anything in this area. That’s something out of reach. All the graffiti that gets added to it, I think really adds to it. Real mailboxes get hit with graffiti and damaged, so it takes on some authenticity.”



189

Untitled parking meter, Third Street at Traction Avenue

“What I had in mind here was how, when you’re in an urban area, you feel so powerless with parking. It’s overpowering and sort of above you. You have to sort of submit to parking in any urban area. It used to be really easy to park in this area, and now you have to pay everywhere,” Mero said. Why this corner? “There was an empty street pole here with no sign on it.”

Continued on next page



Untitled pill bottle on 5th Street between Wall Street and Maple Avenue

“This was previously just a concrete [stump] and I turned it into a prescription bottle,” Mero said. “This is the only art piece of mine that’s very personal. I used to have a drug problem, so I made this about myself. I got over that problem. I didn’t necessarily choose this location; it chose itself. [The stump] was just here. ... I’m glad that I went through that because it took me to a level of understanding, and I don’t pass any judgement on people. I run into people all the time, and I just tell them, ‘Your life can get better if you get off drugs.’ That’s obviously going on all around here. It doesn’t matter what drug it is; it’s the same struggle for everybody.”



Fire Station No. 23 on fire, 5th Street between Maple Avenue and Los Angeles Street

“This is what’s left of a collaboration I did with Matthew Blackwell,” Mero said. It was when the skid row neighborhood council [vote] didn’t pass in 2017. It was devastating to the activists and all the people in the community. This was supposed to be a way to uplift people who were here. We built all these flames and made a phoenix rising out of the ashes. It was super beautiful. It lasted a long time. But then the flames slowly went out and disappeared. I heard they ended up in some people’s tents. Now it’s just the phoenix.”

And what about the fifth work of art — the one that vanished?

It was a mannequin’s leg holding an umbrella top at the corner of Alameda Street and 4th Place.

Mero isn’t bitter that it’s gone.

“Once I put something out there I let it go,” she said. “I can’t get too mad about what happens. Some street artists get really mad about that, but I’m already on to the next piece!”

LA VANGUARDIA

LA DIVERSIDAD Y EL USO DEL CUERPO MARCAN LA FERIA LOS ÁNGELES ART SHOW 2019

Los Ángeles (EE.UU.), 23 ene (EFE).- La vigésimo cuarta edición de Los Ángeles Art Show abre sus puertas hoy con la diversidad y el uso del cuerpo como banderas y un gran espacio dedicado a artistas latinos que alientan al público a participar de los cuestionamientos sociales de sus obras.

Con más de 70.000 metros cuadrados de exhibiciones de arte contemporáneo de todo el mundo, Los Ángeles Art Show espera rebasar este año los 30 millones de dólares en ventas y los 70.000 visitantes que reunió en años pasados.

A pesar de estas expectativas, los organizadores apostaron por tercer año consecutivo por romper con el estereotipo comercial y otorgaron a obras que no están a la venta un lugar preponderante en esta feria que cierra el próximo día 27.

Esta propuesta de la feria, bautizada como DIVERSEartLA, será el enfoque cívico de un evento que presenta artistas tan reconocidos en el ámbito mundial como la argentina Marta Minujín.

“Este año nos enfocamos en buscar diversidad, como un reflejo de los que nosotros somos. Las obras que traemos son de un valor incalculable, que incluso le permiten al público interactuar y tener una experiencia a la que muy pocas veces se puede acceder”, explica a Efe Marisa Caichiolo, directora y curadora de DIVERSEartLA.

192

Un ejemplo del valor de esta exhibición es “El Partenón de los Libros”, una de las obras más importantes de Minujín, que se ha convertido en un ícono mundial de la libertad de expresión y la democracia.

La obra, una estructura metálica que réplica al Partenón griego cubierta por miles de libros, fue prestada por el Centro Cultural Kirchner (CCK) de Buenos Aires para ser exhibida por primera vez en Los Ángeles.

Caichiolo destaca que la presencia de la obra de Minujín en la exposición es también un tributo a las mujeres que han luchado por tener un espacio en el mundo artístico desde hace décadas.

“Traer a Minujín es como traer a una madre que con su obra está alimentando una lucha social y generando un lugar para las mujeres en el arte”, agrega.

La propuesta lúdica e interactiva “Rayuelarte” completa la exhibición de Minujín. La obra, con la que la artista honra al escritor argentino Julio Cortázar, permite que tanto adultos como niños puedan jugar con la propuesta artística y acercarse al arte de una manera más irreverente.

No solo Minujín está reivindicando a la mujer en DIVERSEartLA, artistas angelinas como Elizabeth Tobias, pretende tocar temas que atañen al público femenino.

Con su obra “Survivor! Share Your 98 Second Story”, la artista quiere hacer un llamado a sobrevivientes de agresión sexual para promover colectivamente la conciencia y defensa necesarias para estas víctimas.

“En Estados Unidos un asalto sexual se produce cada 98 segundos. Encontré esa estadística y me vi obligada a hacer todo lo posible para cambiar eso”, advierte Tobias, quién comparte escenario con otros artistas para realizar su presentación.

Otro de los elegidos para presentar su propuesta en esta muestras de diversidad es el artista de origen costarricense Dorian Wood.

Con su propuesta “Nodriissx/Narciissx” el artista literalmente ofrecerá, por cuatro horas, sus pechos para que el público intente mamar y quedarse en su regazo, en una experiencia de aceptación del cuerpo.

“Es una forma pública y positiva de presentar mi cuerpo, del que no tengo porque avergonzarme y además de dar calor humano a las personas”, explica Wood, de 43 años.

El artista angelino advierte que su obra también es un llamado a la censura que existe a los senos de la mujer y a las personas, como él, que tienen sobrepeso.

Wood asegura que su propuesta de vincular al público hace parte de la guerra contra el racismo y la discriminación que viven latinos y minorías en el país.

Junto al impacto que promete dejar la obra de Wood, se destaca la propuesta de la francesa Sarah Trouche, que también usa su cuerpo para afrontar el tema del racismo y la inmigración.

“Hemos avanzado en las propuestas artísticas y tenemos que aprovechar esta ventana para mostrar la gran calidad de las propuestas de los artistas latinos”, resalta Caichiolo.

El arte latinoamericano y las nuevas generaciones de artistas también encontrarán un espacio en Diálogos, una serie de conferencias que se desarrollan a lo largo de los cuatro días de la feria, y que representan una nueva plataforma para estimular conversaciones sobre el mundo del arte contemporáneo. EFE

LA WEEKLY

12 BEST THINGS TO DO IN L.A. THIS WEEK



194

From the best and worst of found VHS tapes to the height of haute French fashion, the opening of the L.A. Art Show, a celebration for Martin Luther King Jr. Day and the Women's March, here are the 12 best things to do in Los Angeles this week!

ART • Be Arty for the Party

The L.A. Art Show has been growing and evolving with every iteration for all of its more than two decades in existence, and 2019 is no exception. Of course its foundation is still the hundreds of eclectic galleries from Los Angeles and around the world, all bringing their best and brightest to greet our city. This year's curatorial advancements include large-scale installations highlighting the central role of Latinx visual culture in Los Angeles, an elevated urban art fair-within-a-fair, a section dedicated to the historical and modernist roots of contemporary California art, and a specially curated design section. The fair continues Thursday through Sunday, with general admission tickets at just \$30, but the opening-night party is a perennial highlight of the season, with epic food and people-watching as folks take the opportunity to get gussied up in their artsiest finery. L.A. Convention Center, West Hall, 1201 S. Figueroa St., downtown; Wed., Jan. 23, 7-11 p.m.; Thu.-Sat., Jan. 24-26, 11 a.m.-7 p.m.; Sun., Jan. 27, 11 a.m.-5 p.m.; \$125-\$250. (310) 822-9145, laartshow.com. —Shana Nys Dambrot

LA WEEKLY

A TO FRIEZE: A 10-FAIR WINTER ART SEASON SWEEPS L.A.



Thomas Jackson at Photo L.A. Courtesy photo-eye

From Jan. 23 to Feb. 17, and from downtown to Santa Monica, Hollywood, Venice, Palm Springs and points beyond, no fewer than 10 contemporary art fairs make for a complete takeover of the visual culture calendar. From the classic and massive to the eccentric and intimate, from the international and rarefied to the affordable and society-centric, from the artist-run to the photo-based, L.A. Weekly checked in with the shows' organizers to get a sense of what makes each of them unique — and most important, what they all love most about producing an art fair in Los Angeles.

Continued on next page



L.A. ART SHOW

Thursday, Jan. 24-Sunday, Jan. 27

In the quarter century of its existence, the L.A. Art Show has never stopped expanding — not only its footprint but its vision as well. Founder and director Kim Martindale sees the most important part of his role as keeping pace with the international influences and local interests of the artists and collectors who make the city special. With Asian and Pacific Rim and Latin American cultures meeting home-grown street and urban styles, Hollywood and tech innovations, and lowbrow and Chicano foundations, this fair is all about proving that there really is no place like home.

The gallery and institutional presences are many and varied, with hundreds of venues hailing from around the globe and closer to home. The curated sections and public projects are crowd-pleasers, such as LACMA's presentation of "Virtual Futures: XR Showcase" featuring VR by Jorge R. Gutierrez, Wesley Allsbrook, Nancy Baker Cahill and Drue Kataoka; Argentine artist Marta Minujín's widely meandering hopscotch installation; Art Share L.A.'s presentation of Skid Row-based guerrilla artist SC Mero's site-specific, politically topical scavenger hunt; and legendary graffiti artist RISK making his L.A. Art Show debut with two sculptures from his ongoing "Shark" series — reclaimed automotive assemblage works that explore predatory behavior on land and sea.

Cardboard maestros Dosshaus will set the tone, sculpturally speaking, for Littletopia, an inventive fair within a fair dedicated to the legacy of lowbrow and pop surrealism, where this year's recipient of the genre's lifetime achievement award will be the inimitable Camille Rose Garcia. With artists like Dorian Wood, Elizabeth Tobias and Sarah Trouche, performance art is well-represented; the opening party is easily the season's liveliest;

and both on- and off-site tours by Dot Red and Cartwheel complete the fullness of the potential experiences.

Opening party: Wednesday, Jan. 23, 7-11 p.m.; \$125-\$250.

L.A. Convention Center, West Hall, 1201 S. Figueroa St., downtown; Thu., Jan. 24-Sat., Jan. 26, 11 a.m.-7 p.m.; Sun., Jan. 27, 11 a.m.-5 p.m.; \$30. laartshow.com.

facebook.com/LAartshow

twitter.com/LAArtShow

instagram.com/laartshow



LA WEEKLY

MEET AN ARTIST MONDAY: ERIN CURRIER



Erin Currier, *American Women (dismantling the border) III (after Delacroix)*, mixed media collage and acrylic on panel

An ongoing series of Q&As with some of our most fascinating contemporary artists, introduced in their own words. This week it's Erin Currier, an artist whose unique process involves traveling the world and expressing her love for the planet and its peoples not only in her striking images but in recycling collected trash for use in her "mixed media" materials. Currier this week heads to the L.A. Art Show with her most recent creations.

L.A. WEEKLY: *When did you first know you were an artist?*

ERIN CURRIER: I began drawing before I could walk or speak, and have been drawing ever since! I rarely give much thought to or identify with "being an artist," as creating art is completely integrated into every facet of my life. My artistic practice has taken me on a lifelong "shoestring" adventure — packed with action and magic — that has variously found me training in Beijing with kung fu masters; tango dancing in Buenos

Aires; eating dinner on dirt floors with Tibetan exiles in Nepal and at the dinner tables of famed filmmakers in Italy; in medicinal ceremonies in the Amazonian jungle; at Tahrir Square with a million Egyptians; all the while documenting through drawing in travel journals, and collecting ephemera to ship back to the studio to collage into my paintings. I use the proceeds of the sales of my art to witness the world firsthand — when I sell a painting, I buy a plane ticket and go!



What is your short answer to people who ask what your work is about?

What consistently compels my artistic practice is the desire and sense of obligation to convey that which I have found to be true in all of the 50-plus countries I have traveled to: that our commonalities as human beings far outweigh our differences. Divisions are often either superficial or artificially created based on racial, economic and national ideologies. Where we are similar is of a more profound metaphysical caliber: the bond between brothers, the love between mother and child, the kinship shared through creative endeavors — these run like threads in the great fabric of generations.

What would you be doing if you weren't an artist?

Trash collector or Sadhu. That said, there are many things I already love doing when I am not creating art — dancing, doing martial arts, studying language, writing. I've been blessed in my life to have never experienced boredom!



200

Did you go to art school? Why/why not?

I grew up drawing, painting, collaging with my mother; she, along with my grandfather and other family members, were draftsmen, painters, lithographers and renderers. I earned a BFA in theater design and technical. In retrospect, my work is very much like the theater: From a distance, it is like a painting; up close, one realizes the painting is comprised of cigarette packages, cereal boxes and Muay Thai flyers.

When was your first show?

My very first exhibition was in 1998 at the cafe in Taos, New Mexico, where I worked as a barista. I was blown away by how much trash was discarded every day. I began to collect it and bring it home after every shift. I'd been studying Tibetan Thangka painting and created my first series of Buddhist deities comprised of the coffee shop trash: Equal and Sweet 'N Low packets, used cups, half & half containers; it was a great success! From there, I was picked up by galleries in New Mexico, in California and eventually abroad, and have been supporting myself as a full-time artist ever since. Exactly 20 years later, in 2018, I was honored to have a solo museum retrospective at the Harwood Museum of Art in Taos: a complete circle.

When is/was your current/most recent/next show?

I am honored to be exhibiting with my primary representation, Blue Rain Gallery, at the L.A. Art Show this week at the Los Angeles Convention Center. We are in Booth 335/434 — come visit!

What artist living or dead would you most like to show with?

Diego & Frida — who else?!?



I've been honored to show alongside Warhol, Rauschenberg, Calder and other Modernist greats; however, the most profound honor and joy is to continue to show with living artists with heart — artists such as Jim Vogel — with whom I'll exhibit at the L.A. Art Show, and Nicholas Herrera, Cynthia Cook, Cara and Diego Romero, Arthur Lopez, and Sergio and Luis Tapia, to name but a few.

Do you listen to music while you work? If so, what?

Absolutely! Most recently I can't get enough of the album my friends Barrett Martin and Lisette Garcia just released — recordings of the indigenous Shipibo shamans with whom we stayed together in the Amazon six months ago: *Woven Songs of the Amazon II: A Cycle of Healing*. It is poignant, haunting, yet uplifting.

Website and social media handles, please!

erincurrierfineart.com

Instagram: [@erincurrierfineart](https://www.instagram.com/erincurrierfineart) and via [@bluerain-gallery](https://www.instagram.com/bluerain-gallery)

LA WEEKLY

THE L.A. ART SHOW: HOT TAKES AND HIGHLIGHTS



Olivia Steele at Timothy Yarger Fine Arts at the L.A. Art Show

It's finally here. The L.A. Art Show has arrived back at Los Angeles Convention Center for the 24th year. Spanning four days through Sunday, Jan. 27, the exhibit is the West Coast's largest art fair, showcasing the most diverse range of artists and institutions from all around the Pacific Rim.

L.A. Weekly had the pleasure of attending the VIP opening-night premiere party on Wednesday, one night prior to doors opening to the public. Friends and media from all over the city gathered in this 200,000-plus-square-foot space with one thing in common: a love and appreciation for art.

Attendees who made the mistake of driving (instead of taking Uber/Lyft) probably noticed the obscene amount of cars and people congesting the road, partly due to the Elton John concert next door at Staples. But all was forgotten once you stepped foot inside those double sliding doors of the L.A. Convention Center.

Live music, soothing fluorescent lighting and good vibrations greeted you. The No. 1 rule for the evening came



Yoshitaka Amano at Mizuma Art Gallery at the L.A. Art Show

in the form of a stop sign with the words “Stay Present,” serving as a much-needed reminder as you reach for your iPhone to snap a pic. It was almost like entering a safe zone where you were able to enjoy, absorb and be inspired.

Your eyes soon land on a beautiful yet trippy mural of bright colors, almost psychedelic in a way, with a cosmic flare. It’s *When Sleeping Beauty Wakes* by Yoshitaka Amano, a contemporary Japanese illustrator and painter, whose work you may have seen in the *Final Fantasy* videogames.

Nearby, RETNA’s red, white and blue painting grabbed the attention of anyone who knows this city and who knows music. Besides carrying the reputation of a notable L.A.-bred street artist, real name Marquis Lewis also designed Justin Bieber’s *Purpose* album cover from 2015.

The show was filled with classics and pop favorites, including Andy Warhol’s signature portraits of Marilyn Monroe and a nearly life-size Darth Vader figurine by Josh Mayhem. “I’m excited to see the breadth of art,” says its creator, a West Hills toy designer. “There’s such a wide variety and it’s all so good. I could only imagine how difficult it is to come here to buy art, because of the selection. It makes it a difficult thing to do, a difficult choice. Exhibiting in here is awesome. The exposure is great, and I like hearing people’s reactions.”

Speaking of buying, it’s hard not to notice an original piece from Picasso sitting on the white walls retailing for \$65,000. And while beauty lies in the nostalgia upon recognizing artists at a glance (from Warhol to Picasso),



RETNA at Masterworks Fine Art at the L.A. Art Show



Josh Mayhem at Bruce Lurie Gallery at the L.A. Art Show

there is excitement in discovering a new artist and wanting to know more. Suddenly, you're reminded that it's not only a passion for artists and gallerists, it's their lives.

L.A. Art Show, through Sunday, Jan. 27; tickets still available.



LA WEEKLY

L.A. ART SHOW'S DIVERSE GEOGRAPHY (ALSO, NEON)



205

The 24th annual L.A. Art Show drew more than 70,000 visitors during its four-day run at the convention center, continuing to build on the expansive vision of Los Angeles as a vibrant, emergent center of the art world. The vibe this year was more subdued, which left room to peruse wildly diverse works from more than 120 galleries, spread across 200,000 square feet of the Convention Center.

Somehow, Star Wars was still a thing; so were neon and light sculpture. Overall, political commentary was less overt, but musings on dystopic social media and consumer culture flourished, aptly, amid an abundance of commercially oriented artwork.

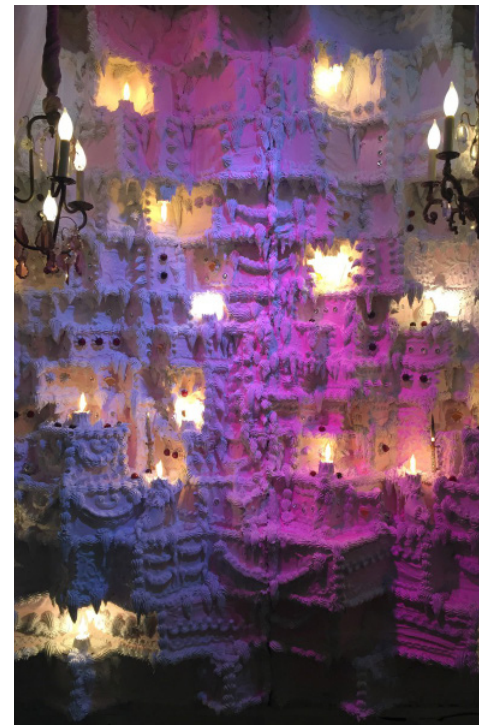
The fair continued its brand of high-low harmony, and highlighted some of the breadth of L.A.'s cultural geography, from Beverly Hills to the fantasy world of Littletopia. Sometimes, the simplest gestures — like Daniel Richter's line-drawn map of Israel in the shape of Germany, one of the first things you saw upon entering — were the most powerful.

Continued on next page



206





LA WEEKLY

L.A. ART SHOW'S (MOSTLY) FREE DTLA AFTER-PARTIES



Parker Day, *Flesh* at Superchief

208

In case you didn't get enough during regular hours, the L.A. Art Show has a couple of VIP events by way of afterparties — one downtown in a unique gallery presentation at a salon, the other at the historic Culver Hotel. But it's the “unofficial official” area gallery crews that throw open their doors to the public with celebratory gusto, to offer beer-sponsored, and mostly free, after-hours fun to aisle-weary art travelers.

Friday, Jan. 25: Superchief, 7-11 p.m.

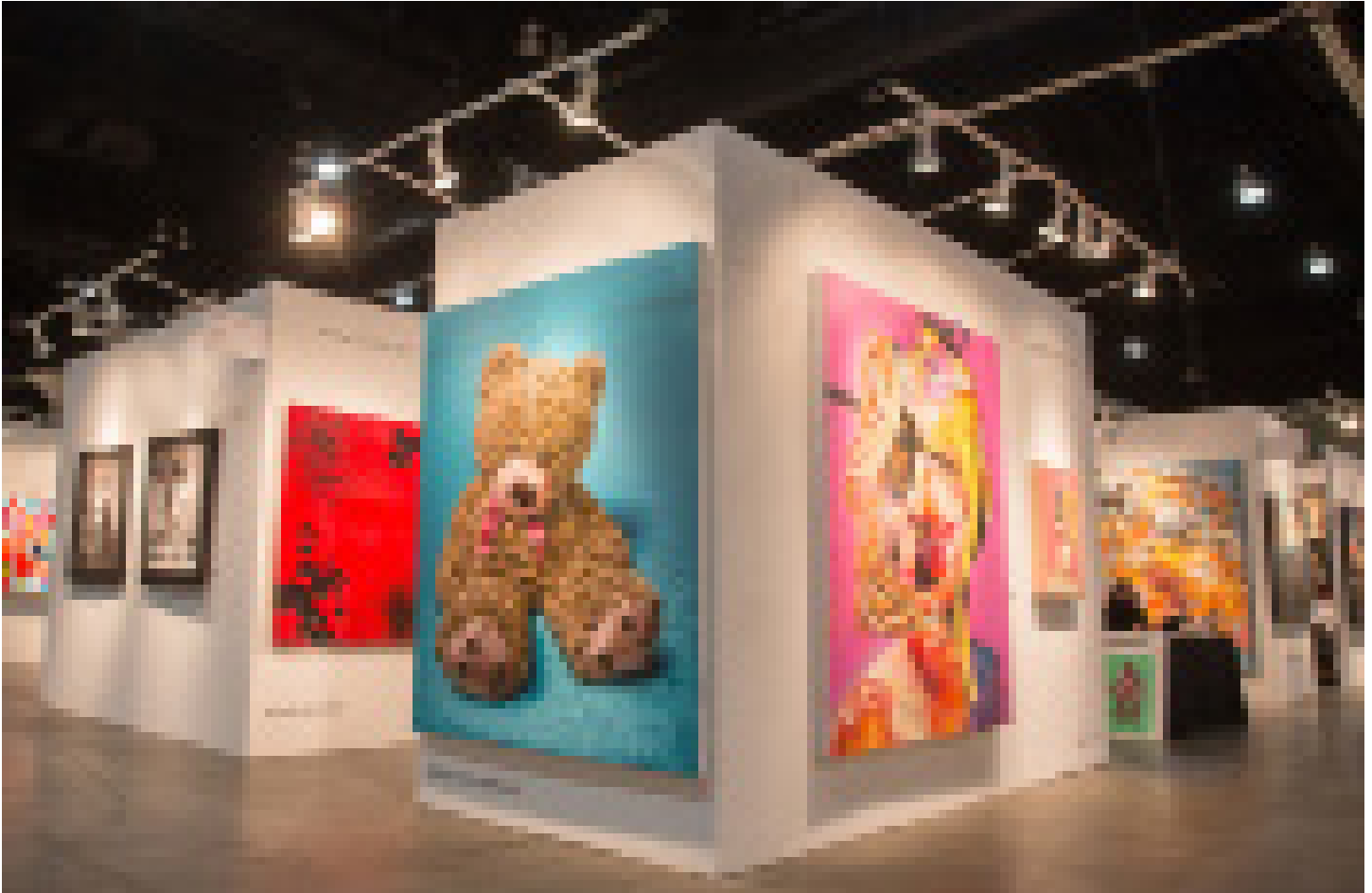
Littletopia/L.A. Art Show afterparty and closing reception for Parker Day's “Possession”

Known for her total vision, which she pursues with seismic art direction, set construction, costume design and styling, Parker Day's gift for creating an endless pageant of unique character portraits finds new direction in this series, exploring permutations of possession as it relates to individual experiences in the skin they were born with, and the skins they subsequently fabricate for themselves.

Superchief Gallery L.A., 739 Kohler St., downtown; free. Facebook event page.



5 THINGS YOU MIGHT NOT KNOW ABOUT THE LA ART SHOW



209

File: A general view of atmosphere and art at the 23rd Annual L.A. Art Show Opening Night Premiere Gala Benefiting St. Jude Children's Research Hospital at Los Angeles Convention Center on Jan. 10, 2018 in Los Angeles. (Gabriel Olsen/Getty Images)

The L.A. Art Show opens tonight and, until Sunday, tens of thousands of artists and art lovers will gather. The show started from humble beginnings a few decades ago, and it's grown to become one of the hottest events in the art world.

Mat Gleason, art curator and owner of the gallery Coagula Curatorial in Chinatown, gave Take Two host A Martinez an insider's guide to why it's an international draw.

1. L.A. used to be a backwater for art shows

The event may be big now, but it wasn't always that way.

"The art world is an old boys' club, and you've got to pay your dues to get in," Gleason said.

The first L.A. Art Show took place in 1994 with 14 galleries and 250 attendees. This weekend, more than 130 galleries and art institutions will take part, and tens of thousands are expected to attend.

That growth is partly driven by the huge buying market in Los Angeles.

“Behind New York, L.A can certainly say that it’s the number 2 art market in the world,” Gleason claimed. “Hong Kong and London would probably argue with you there, but there is a lot of evidence that L.A. has a lot of galleries, a lot of commercial activity, and is home to a lot of art production.”

2. It’s open to everyone, but Wednesday night’s VIP event is where celebrities and buyers will snatch up pieces for their collections

Buying a ticket to tonight’s opening gala (starting at \$125) means you’ll get to rub elbows with rich people looking to do more than just get a sneak preview — they want to buy something, too.

“It’s the one night where ‘the money’ shows up to the art world,” Gleason said. “A big collector coming here buying art, or a curator for a museum — that’s a make-or-break moment.”

It isn’t the biggest art show in the world — events like Art Basel Miami Beach and Art Basel Hong Kong take those honors — but it is more accessible. Sort of.

“The VIP reception at Art Basel is like a billionaires’ convention. The VIP reception tonight at the L.A. Art Show will be a millionaires’ convention,” he said.

3. There are “blue chip” artists like Andy Warhol on display to draw in traditional buyers

You can see works by major artists — and they’re up for sale, too.

210 “There’s lots of Warhols in the fair,” Gleason said, “but you have to have ‘blue chip’ art. That attracts the big collectors that maybe don’t have a Warhol in their collection just yet.”

The side benefit: while they’re at it, those buyers might snatch up some works by up-and-coming artists too.

4. There are people who mimic those artists’ styles to get a sale

If you don’t have the money for a Warhol, you’re in luck!

“You’ll see about 20 artists pretending to be Warhol,” Gleason explained.

It’s a business strategy for people to capitalize on a particular artist’s style at a cheaper price.

5. Pop surrealism is where it’s at

Gleason is sick of pop art personally, but excited by what he’s seen so far of pop surrealism.

“That’s art with popular images that are easily accessible, and yet there’s something weird about them,” he said. “There’s a great contrast between the people who are just trying to imitate Warhol, and the pop surrealists who are taking ideas of popular culture and pushing them further.”

KATE BECKINSALE TO HOST 24TH ANNUAL LA ART SHOW OPENING NIGHT GALA

The LA Art Show is proud to announce that actress Kate Beckinsale will be the official host of the 2019 Opening Night Premiere Gala, being held at the Los Angeles Convention Center on Wednesday, January 23, 2019 from 7pm – 11pm.

Gavin Rossdale joins the roster as the evening's Art Ambassador. Proceeds from the event will benefit St. Jude Children's Research Hospital for the fifth year in the row. Thanks to generous donors, families never receive a bill from St. Jude for treatment, travel, housing or food – because all a family should worry about is helping their child live.

All proceeds from the sale of Patron and Vanguard tickets and 15 percent of sales of Friend tickets will go directly to the charity. All attendees of the Opening Night Premiere party are supporting the lifesaving mission St. Jude: Finding cures. Saving children.

The Patron Reception will feature a special presentation by St. Jude with address by Beckinsale. Attendees will enjoy cuisine by James Beard Award-Nominated Chef Jeffrey Nimer of Haute Chefs LA, and Executive Chef Nick Shipp of The Upper West, desserts from celebrated local chefs Valerie Gordon and Shannon Swindle, NESPRESSO, Cavit Prosecco and delicious hors d'oeuvres from over 20 select LA restaurants.

SABER will be creating a new painting live over the course of the evening in partnership with 1849 Wines. It will be auctioned off at the end of the night, with all proceeds going to St. Jude.

In addition to food, beverages, live music and art, gala attendees will be given a special sneak peek of the LA Art Show's 200,000 sq. ft. of programming, featuring over 100 galleries from 18 countries. They will have first dibs to try Marta Minujín's "Rayuelarte" hopscotch installation, see special performances by Dorian Wood, Sarah Trouche, and more.

The LA Art Show will return to the Los Angeles Convention Center from January 23 – 27, 2019. As the city (and west coast's) largest art fair, and one of the most diversely programmed in the world, the LA Art Show features a comprehensive lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows.

Find tickets here.

KATE BECKINSALE HOSTS 24TH ANNUAL LA ART SHOW OPENING NIGHT GALA



Scott Diamant, Gavin Rossdale, Kate Beckinsale, Kim Martindale

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A WEEK OF ART, ARTISTS, AND COLLECTORS AT THE 'LA ART SHOW' - JANUARY 24-27, 2019



Artist Marta Minujin's Partenon de Libros Kassel, 2017

The LA Art Show is set to take place January 24 – 27, 2019, with a special Red Card Collectors Preview on January 23, 2019, culminating more than a weekend of freewheeling expansive experiences in the arts.

The LA Art Show Opening Night Premiere Gala, is Wednesday, January 23, 2019, and will be held at the LA Convention Center. The Gala with the Patron Reception benefiting St. Jude Children's Research Hospital, will be it's 5th year in a row launching five days of celebrating both art and the artist in grand style.

The evening's festivities will be hosted by Kate Beckinsale and art ambassador Gavin Rossdale for The Patrons Reception, featuring art, performance art and music with Kate Beckinsale will offer her thoughts by focusing attention on the good work that St. Jude's Hospital is doing in finding cures for children's cancer, as well as the importance of the arts community's commitment to helping patients through process of healing and awareness.

During the Patrons Reception, delicious bites will be provided by Chef Jeffrey Nimer of Haute Chefs LA and a James Beard Award-Nominee, and The Upper West's Chef Nick Shipp. Chefs Valerie Gordon and Shannon Swindle will be serving a variety of exquisite desserts. Additionally, Cavit Prosecco will be offered and over 20 select Los Angeles restaurants will be serving hors d'oeuvres for the evening festivities.

The opening night will be filled with activities, art booths to browse and artist to meet. There will be live paint-

ing by the artist Saber and at the end of the evening, Saber's painting are to be auctioned off to benefit St. Jude.

Patrons will be first to experience multifaceted artist Marta Minujín's "Rayuelarte" hopscotch installation presented by CCK, or be engaged in a special performance by Dorian Wood or Sarah Trouche.



Caribbean Tea Time 1987 David Hockney born 1937, Presented by the artist 1993

The special sneak preview of the 200,000 sq. ft. space will be filled with over 100 galleries representing 18 countries. Expect to see an extensive lineup of exhibitors featuring contemporary and modern art, classical and other specialized expressions of art throughout the convention center floor for opening night and throughout the remaining week at LA Art Show.

You can experience important and prominent galleries from around the world. Throughout the week there will be performances, imaginative installations and lectures from knowledgeable leaders in the arts.

Along with great art, there will be a lot of amazing artists at LA Art Week, with a few of particular interest. DIVERSEartLA will have VR experiences defining and demonstrating VR and AR at this year's show.

Littletopia, conceived by Red Truck Gallery founder Noah Antieau and Juxtapoz Magazine co-founder Greg Escalante, will return to showcase the best in Lowbrow and Pop Art. Red Truck Gallery and Caro Buermann of Corey Helford Gallery will be curating Littletopia. At the event, Littletopia's archway will be created by 2018 Lucca Biennale award-winning cardboard art of duo Dosshaus.

LA graffiti artist RISK debuts his two sculptures from his "Shark" series, and artists such as Andrés Paredes will present multi-sensory experiences.

It's great to plan for the best experience possible and find the things you love to get the most out of what LA Art Show will be offering this year. There is so much more to see this year, so you are itching to get a closer look, you can get your own special preview and overview of the art via the internet at Artsy

VIP Red Card Program at this year's LA Art Show will offer guests exclusive services created to connect collectors and galleries, for a more personalized art show experience, with special hours for VIP Red Card patrons. The LA Art Show will be a nexus of converging aesthetic and sensibilities to explore and experience, all under one roof for a weeks-long exaltation of all things Art!

Red Card Special Collectors Preview

Wednesday, January 23, 2019, 6 p.m. – 7 p.m.

Opening Night Premiere

Wednesday, January 23, 2019, 7 p.m. – 11 p.m.

Show Hours

Thursday, January 24, 2019, through Saturday, January 26, 2019, hours are 11 a.m. – 7 p.m., and Sunday, January, 27, 2019, hours are 11 a.m. – 5 p.m.

The LA Art Show at Los Angeles Convention Center is located at 1201 South Figueroa St., In the West Hall, Los Angeles, CA, 90015

Tickets and passes can be purchased [here](#).

Los Angeles Daily News

THINGS TO DO IN THE SAN FERNANDO VALLEY,
LA AREA, JAN. 18-25



Aspen Santa Fe Ballet perform Fernando Melo's Dream Play on Jan. 19 at the Soraya at Cal State Northridge. (Courtesy photo by Sharen Bradford)

There's always something fascinating to do in the San Fernando Valley and greater Los Angeles area. Here is a sampling of entertainments this week and also save-the-date events to put on your calendar.

• • •

ART

• • •

LA Art Show: Modern and contemporary from international art dealers, 11 a.m.-7 p.m. Jan. 24. Hours: 11 a.m.-7 p.m. Jan. 24-26; 11 a.m.-5 p.m. Jan. 27. Admission \$30 plus fees; \$60 for four-day pass. Los Angeles Convention Center, West Hall, 1201 S. Figueroa St., Los Angeles. www.laartshow.com

KATE BECKINSALE HOSPITALISED DUE TO RUPTURED OVARIAN CYST



217

LOS ANGELES, Jan 28 — Kate Beckinsale was rushed to the hospital this weekend after suffering a ruptured ovarian cyst.

The actress took to Instagram yesterday to update fans on her medical emergency by posting two snaps of herself in her hospital room. “Turns out a ruptured ovarian cyst really hurts and morphine makes me cry. So thankful to everyone who looked after me #wobbly,” she shared in the caption.

The British actress received support and well wishes from fans, friends and fellow celebs following the post. Beckinsale, known for her roles in *Van Helsing* and *Serendipity*, was just seen last week at the LA Art Show.

YOUR GUIDE TO THE 24TH LA ART SHOW



Due to the massive size of this renowned international event, the Los Angeles Marriott Burbank Airport Hotel has put together a handy guide for this year's LA Art Show!

The LA Art Show is returning for its 24th year, running from Thursday, January 24 through Sunday, January 27, 2019. The entire weekend will be filled with so many diverse displays of artistic creativity that it would be easy to get lost in a sensory overload of shapes and color.

To give you an overview of this king of all art shows on the West Coast, the Los Angeles Marriott Burbank Airport Hotel have put together a quick guide of the exhibits you can expect to see in the 200,000 square feet of contemporary art:

LA Art ShowCORE – works from the top galleries around the globe in contemporary art.

Modern + Contemporary – the largest selection of works in the show, ranging from contemporary painting, illustration, and sculpture.

DIVERSEartLA – devoted to connecting the “creative energy of international collectors, artists, curators, museums and non-profits” to the people of Los Angeles.

Featured Programming – immersive artwork including many of the show's live performances.

ROOTS – showcases historical works and the contemporary artists that honor their traditions.

Ink Painting – a comprehensive look at this Pan-Asian style of art with a scale that is rare for outside of Asia.

Littletopia – spotlighting pop art movements that originated in LA.

Dialogs LA – returning for its third year, these talks and panels will give you a better appreciation or new viewpoints on the world of contemporary art.

It would be impossible to view all of the galleries in one day. With multiple day passes available (consult the official calendar for details), consider making it a long weekend of artistic discovery. No matter if you're local

or flying in to the event through the Hollywood Burbank Airport, book your accommodations with us. Located a short distance away, the Los Angeles Marriott Burbank Airport Hotel will provide you with all the comforts of home, ensuring your visit is nothing short of a masterpiece!

LA ART SHOW



220

The Most Comprehensive International Contemporary Art Show in America

Los Angeles has emerged as a global epicenter of art & culture, with a distinct, interwoven multi-cultural influence unique to the city. Diversity is our strength and art is most impactful when it includes or transcends all borders. As LA rises as the world-class destination for art, LA Art Show continues to lead the way with innovative programming and one-of-a-kind experiences for an expanding collecting audience.

More than 200,000 square feet of exhibition space is committed to today's prominent galleries. These domestic and international galleries, beyond their booths, curate special exhibits that are at the forefront of the burgeoning contemporary art movement. The fair offers an extraordinary array of works and experiences in specialized sections.

January 23-27, 2019

Celebrate the 2019 LA Art Show, the West Coast's most comprehensive art experience. Presented by The Palm Beach Show Group.

2019 LA ART FAIR PREVIEW



221

The art fair season is fast approaching, with huge exhibitions in London, Singapore and Switzerland coming up soon, but that doesn't mean you need to travel far to see great art – the 2019 LA Fairs are just around the corner. The number of fairs has been growing as dealers are selling more and more inventory at these events, however, you don't have to buy any art to enjoy the fairs! Think of them as pop-up museums with something for every taste.

At the larger art fairs including the LA Art Show, Art Contemporary LA and the Frieze LA you can find all the big name contemporary and cutting edge artists you might find at a museum including a full schedule of event programming, whereas at the smaller venues such as stARTup LA, The Other Art Fair, SUPEFINE LA or Felix you'll find a more tightly curated set of artists that pay for exhibition space. Many of these artists don't have gallery representation and are available at much more affordable prices. Admission to the smaller venues ranges between \$10 and \$15 versus \$20 to \$30 for the larger exhibitions. The opening night of most of the fairs features a VIP party that often has food, entertainment and in some cases benefits a charity.

The LA Art Show (laartshow.com), at the LA Convention Center, runs from Jan. 23 – 27, 2019. The VIP

party is on Jan. 23. This mega-show is the largest of the LA art fairs and features modern and contemporary works from around the world displayed in over 200,000-square-feet of exhibition space. The website details the vast daily programming (exhibits, discussions, lectures and parties). My advice is to get there early for easy on-site parking and wear very comfortable shoes – there are acres of walking and art to see! Make sure to buy tickets on-line if possible because there are potentially long lines if you buy at the door. General admission at \$33 is steep, but you can buy a four-day pass for \$65. Art Contemporary Los Angeles (artlosangelesfair.com), at the Barker Hanger in Santa Monica runs from Feb. 13 – 18, 2019 (VIP Preview is on Feb. 13). As the name suggests, the focus here is squarely on contemporary art from galleries around the world. I would say the art works here tend to be less conventional and at times more conceptual than Art LA which encompasses a broader spectrum of styles. It features a full slate of programming including discussions, performance and hands on activities. Parking is available across the street and the early bird avoids lines. On-site food and drink is available.



222

Frieze Los Angeles, (frieze.com/fairs/frieze-los-angeles) will take place this year at the Paramount Picture Studios, located in Hollywood between Feb. 15th and 17, 2019. Please note there is NO on-site parking and they suggest you take Uber or a public transportation given limited street parking. Frieze LA is brought to LA by the New York, London and Paris producers of the Frieze international art fairs and Frieze Magazine.

Seventy of the world's most significant and forward thinking galleries will be exhibiting in a custom structure designed by the architect Kulapat Yantrasast. The programming, curated by Ali Subotnick and Hamza Walker, will include artist projects, film, music and talks, and will celebrate the exceptionally dynamic culture of Los Angeles and its global contributions to the visual arts. There will be special large scale commissions by Karon Davis, Cayetano Ferrer, Barbara Kruger, Paul McCarthy, Tino Sehgal detailed in this link: frieze.com/fairs/frieze-los-angeles/program.

The Felix will take place between Feb. 13 and 17, 2019, at the Roosevelt Hotel during the same dates as the nearby Frieze's fair. The fair is being led by Dean Valentine, a former television executive that now operates a media investment firm. It is expected to showcase works from 38 dealers at this smaller, more intimate, boutique-like fair. There is currently no website detailing the exhibition, however, according to an article in Artnews it will be both affordable for both international and smaller dealers to participate. The cost of some of the larger fairs often drives away the small to mid-size galleries given the high upfront cost and lower probability of breaking even.

SUPERFINE! (superfine.world/los-angeles) will be at the Magic Box at The Reef in downtown LA from Feb.

14 – 17, 2019. SUPERFINE is another fair where self –selected artist and smaller galleries can exhibit. Up to 350-plus solo and gallery represented artists are expected in the 18,000-square-foot space. SUPERFINE! bills itself as a “more approachable art fair” with a goal of friendly and transparent and fun. “Price on request” is standard policy and 50 percent of the works for sale must be less than \$5,000 with at least one original work under \$1,000 with a floor of \$100. Also, all prices MUST be clearly displayed. So there is no “if you have to ask you can’t afford” attitude allowed. Admission is only \$10 plus fees.

StARTup Art Fair (startupartfair.com/los-angeles/overview/) runs from Feb. 15 – 17, 2019, at The Kinney Venice Beach on the west side (same location as last year). Admission is \$10 to \$15 in advance and valet parking is available for \$15.

StARTup is an art company dedicated to connecting art collectors to exceptional, highly vetted artists from across the country. Sixty-plus artists each in their own exhibit space/room at the venue. The fair has a very down to earth feel with a common space for food and drink in the center of the complex. Prices here are more affordable and you can speak directly with the artist about their work. The artists apply to exhibit in the fair and are selected by an independent jury. And, 100 percent of proceeds go to the artists. The Other Art Fair



will also take place at the Magic Box at The Reef later in the year from March 28 – 31, 2019. Ticket prices vary from \$15 – \$30 and street or lot parking is available. The Other Art Fair is put on by Saatchi Art (presenting partner/leading online gallery) and like stARTup or SUPERFINE!, it’s a smaller curated fair where local artist are encouraged to apply for exhibition space. The fair was founded in London in 2011 and now has additional exhibitions in LA, New York, Sydney and Melbourne. The focus is on emerging and next generation artists.

Last but not least, Photo LA (photola.com) will take place at the Barker Hanger in Santa Monica between Jan. 31 and Feb. 3, 2019. Photo LA is in a new location this year at the historic Barker Hangar. The airplane hangar’s soaring vaulted ceilings, arched steel trusses, and sweeping 35,000-square-foot event space will host a roster of 50-65 local and international galleries and dealers, individual artists, collectives, leading not-for-profits, museums, art schools, and global booksellers.

WEEKEND: 'THE WEST COAST'S LARGEST ART FAIR'



'Plantigrade' by Marcos Lutyens was part of the 2018 spectacular. What treasures will you behold in 2019? Get to the Los Angeles Convention Center through Jan. 27, 2019.

Visual wonders of a modern and contemporary nature will shine at the LA Art Show in DTLA.

LA Art Show 2019: When a treasure-packed extravaganza is billed as “the West Coast’s largest art fair,” you can count on coming across a notable amount of notable works by a large number of celebrated and emerging artists. The annual spectacular returns to the Los Angeles Convention Center through Sunday, Jan. 27, spotlighting “an encyclopedic lineup of exhibitors” in the areas of both modern and contemporary art. The focus is on the Pacific Rim at the 24th annual show, which will include multiple events in addition to the amazing art displays. The vibe? Global and future-embracing. The other vibe? Total excitement.

LA ART SHOW



225

Barely into 2019 and the art world waits not. LA Art Show sprawls across the LA Convention Center floor to feature 120 galleries from 18 countries.

On exhibit are a pointedly contemporary and modern array of paintings, sculpture, installations, photography, video performances, and acrylic, oil, graphite, charcoal, gouache, and watercolor works on paper.



LA Art show is featured at the LA Convention Center, nestled in the heart of DTLA, and adjacent to Staples Center and the Grammy Museum. Just like any new exhibition drastically alters the space of a gallery, the LA Convention center was asked to change its vast halls to accommodate the LA Art Show. As one could guess, this show truly takes two full days to see. Even the most imperturbable art-goers can get overwhelmed with the amount of quality and diverse works LA Art show features. That being said, LA Art Show has something for everyone.



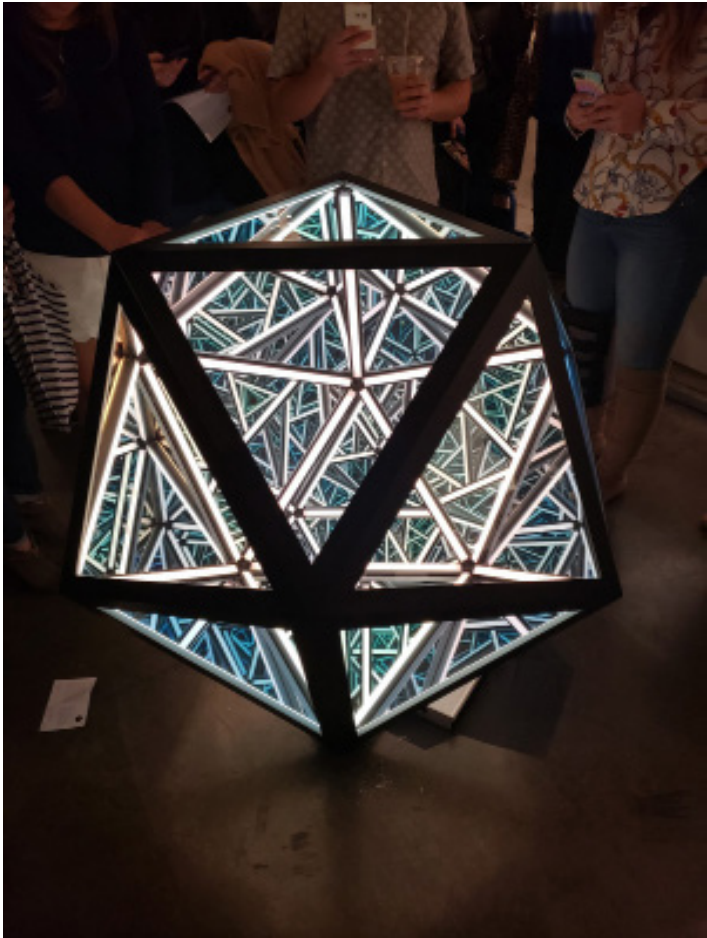
226

At \$30 bucks per head per day, LA Art show is much more accessible than most boutique and large-scale industry happenings in LA. As a whole, my sentiment is that the art world is conscientious of income disparities in LA, and makes a concerted effort to be accessible and inclusive. That being said, a \$60 weekend pass and \$30 daily General Admission is still steep for many. However, undoubtedly worth the look if you can spring the cash.

At its inception in 1995, LA Art show exhibited at the Pasadena Civic Auditorium with a merely 14 U.S. Galleries. LA Art Show has since ballooned. LA Art show continues to transform, and this year, it features geographic diversity from the local Museum of Latin American Art (MOLAA), to U.S.-based Littletopia by Red Truck Gallery co-founder positioned in New Orleans, to a Pan-Asian conglomerate of ink paintings.

LA Art Show go-ers I spoke with confirmed that the LA Art show continues to mutate, and they affirmed that the 2018 works exhibited had changed almost entirely from the year prior. This is heartening for a number of reasons. But primarily it's good to see the LA Art Show curators encourage distinct works of art from new, emerging artists in the burgeoning contemporary art scene.

Cordoned off by gallery exhibitors, the LA Art Show is neatly sectioned not by artist, but by gallery. Lowbrow art is housed distinctly (but not aggressively) from Pan-Asian ink paintings, just as videos of performance pieces



are situated separately (albeit next to) historical, contemporary paintings. From hyperreal sculptures of Jimmy Hendrix, to 8ft foot tall gunpowder murals, there's something for everyone at LA Art Show.

LA is a multicultural city which bursts at the scenes with a diverse people. LA is also a city the world looks to for the elevation of art. Year after year, LA Art Show better approximates this bridge and solidifies this expectation.



Notitas LA

LA ART SHOW



OK!

GAVIN ROSSDALE & KATE BECKINSALE HOST THE L.A. ART SHOW OPENING NIGHT GALA



A-listers hit the red carpet to celebrate talented artistic visionaries.

Stars headed to the Los Angeles Convention Center for the L.A. Art Show Opening Gala where they mingled and celebrated the city's best new artists. Celebs like Kate Beckinsale Opens a New Window, Gavin Rossdale, and more attended the bash on Wednesday, January 23, where 100 percent of the evening's proceeds went to benefit St. Jude Children's Research Hospital. Keep scrolling to see the arrivals.



As one of the hosts of the night, Kate made sure to look her best. She sported a silver and black striped sequined minidress and velvet pumps.



Gavin rocked a simple look of dark baggy jeans, a white V-neck tee and black blazer. The musician was appointed as host and ambassador for the show along with Kate. He also told the Hollywood Reporter Opens a New Window that he "loves the L.A. art scene." "I like modern art, mainly, but I've always been attracted to art my whole life. It always spoke to me irrespective of the medium or where it is. If it resonates, it's art," he revealed to the outlet.



Gotham star Cameron Monaghan turned up for the event and looked dapper in his dark navy suit and red tie.



Lance Bass posed with his husband Michael Turchin at the opening. Lance wore a light gray suit and a lavender shirt. Michael opted to wear dark colors like navy and red.



22 Jump Street actress Amber Stevens West shined on the purple carpet in ripped baggy boyfriend jeans, nude sandals and a beige satin blazer.



Danish model Brigitte Nielsen looked as youthful as ever in her tight black blazer, lace bodice and her signature platinum blonde hair.



YOUR ULTIMATE GUIDE TO JANUARY: 20 COOL EVENTS HAPPENING IN SOUTHERN CALIFORNIA

Hello, 2019! We found a number of notable happenings in January to help plan your social calendar. Read on for all our event picks and details.

Jan. 23-27

LA ART SHOW

The largest contemporary art show on the West Coast takes over 200,000 square feet of the Los Angeles Convention Center from Jan. 23-27, featuring galleries and artists from around the world. This year, LA Art Show returns for its 24th edition with a focus on Latin America and the Pacific Rim. In addition to the art on view, there's special programming that includes performances, an XR showcase and panel discussions. Single-day tickets start at \$25-\$30.

CALIFORNIA EVENTS



233

Wednesday, January 23, 2019

CHICO: Snowgoose Festival January 23-27, 2019 snowgoosefestival.org

HUNTINGTON BEACH: Surf City Dine Week January 21-27, 2019. surfcitydineweek.com

LOS ANGELES: L.A. Art Show January 23-27, 2019. Location: 1201 S. Figueroa St. laartshow.com

NAPA: Napa Valley Restaurant Week January 20-27, 2019 visitnapavalley.com

NEVADA CITY: The Nugget Fringe Festival, January 17-27, 2019. A collection of eclectic theater, dance, music, comedy, and spoken word includes over 100 performers from Nevada County and throughout California. 30 shows, 120 performances over 10 days makes The Nugget Fringe Festival one of the largest indoor mountain town arts events in the region. nuggetfringe.com

NEWPORT BEACH: Newport Beach Restaurant Week January 14-27, 2019 visitnewportbeach.com

SAN FRANCISCO: Sketchfest, comedy festival, January 10-27, 2019. Comedy stars and the best up-and-coming comedians from around the world participate and entertain with native comedy, music, improv, films, tributes, live podcasts, workshops and panel discussions. sfsketchfest.com

SAN FRANCISCO: San Francisco SF Restaurant Week January 23-31, 2019 sfrestaurantweek.com

EL DORADO COUNTY: El Dorado County Fork In the Road January 1-31, 2019 visit-eldorado.com

YOUR GUIDE TO LOS ANGELES DURING THE FIRST-EVER FRIEZE WEEK



234

The Hollywood Roosevelt Hotel, Where Felix LA is to be held

In Los Angeles, the high point of the contemporary art calendar fittingly coincides with the climax of the entertainment industry's awards season. The first-ever edition of Frieze Los Angeles (14–17 February) at Paramount Pictures Studios will feature 68 international galleries, while newcomer Felix LA (14–17 February), organised by collector Dean Valentine (who promises a “fun and intimate vibe”) and dealers Al and Mills Morán, is to be held in the storied Hollywood Roosevelt Hotel.

stARTup Los Angeles (15–17 February) will be resident at the Kinney Venice Beach hotel, and the 10-year-old Art Los Angeles Contemporary fair in Santa Monica's Barker Hangar will forsake its usual January slot to join the party (13–17 February). Warming up for the season are the LA Art Show (23–27 January) and Photo LA (31 January–3 February). Beyond the fairs, there are a number of must-see exhibitions being held at museums across the city, rounding off what is sure to be an exciting period.

Charles White's Legacy

When Charles White died in 1979, he left behind a wealth of works, but perhaps his most significant impact was as a teacher, notably as the first African-American instructor to join the Otis Art Institute in Los Angeles.

The school currently on the site the Otis once occupied is Charles White Elementary School, whose gallery is a satellite space of Los Angeles County Museum of Art, where in February White's retrospective opens after rapturous critical receptions in Chicago and New York. ("Hand of an angel, eye of a sage," enthused Holland Cotter in *The New York Times*.) *Life Model: Charles White and his Students* features works by students including illustrator Corky McCoy and video and performance artist Ulysses Jenkins. Together, they reveal how White taught by example to show diverse ways of forging a path as a black artist.

Life Model: Charles White and his Students, Charles White Elementary School Gallery, 16 February–19 September; *Charles White: A Retrospective*, Los Angeles County Museum of Art, 17 February–9 June



Catharine Czudej, *Large Soap Painting 5/8*, 2015, FRIEZE LA. Photo by Robert Wedemeyer

Looking with Lucas

A 2013 graduate of University of California, Los Angeles' respected Master of Fine Arts programme, photographer Lucas Blalock now lives in New York. He returns to the city he once called home for his first solo institutional show, at the Institute of Contemporary Art, LA, which focuses on work he has made since 2012. Blalock is known for his digitally doctored photographs that upend conventional genres such as the still-life with surreal interventions that, in some cases, render them almost entirely abstract. Shooting first on film with a large-format camera, he then uses Photoshop to expose his role as an image-maker, subverting the idea that editing must be concealed.

Lucas Blalock, Institute of Contemporary Art, Los Angeles, 10 February–22 July



Steve Banks, *Winter Nationals*, 1966, from 'Nitro, Drag Racing in Southern California, 1964-66,' Photo L.A. Courtesy Photo LA/Joseph Bellows Gallery

At Home with Adia

The Oakland-based artist Adia Millett's two- and three-dimensional works conjure often imaginary abstracted domestic surfaces and structures. Her largest mid-career survey to date, opening at the California African American Museum, comprises miniatures, photographs, paintings, quilted textile pieces and photo collages from the past 14 years. A central thread in Millett's work is the cultural history of African Americans. As she says: "I believe it is extremely important for black communities to see that the range of who we are and what we create expands beyond our bodies."

Adia Millett: *Breaking Patterns*, California African American Museum, 5 February–25 August.

Star Attractions

Teresa Hubbard / Alexander Birchler

Los Angeles County Museum of Art, 20 January–7 April

The American-Swiss duo's film *Flora* is part-documentary, part-reconstruction, focusing on the artist Flora Mayo, who had an affair with Giacometti in the 1920s. Mayo's artistic oeuvre has been lost, but her son (who lives near Los Angeles) collaborated with the artists on the two-channel film.



Teresa Hubbard, Alexander Birchler, *Flora*, 2017. Photo by Ugo Carmeni.

Frieze's Conversations on Patronage Series: "Expanding the Canon"

Frieze Los Angeles, 15 February, 12:00 PM

Taking as a starting point the research published by In Other Words and artnet News, which examined the representation of African American artists in US museums and the international market, Art Agency, Partners' Charlotte Burns will moderate a conversation with major Californian institutional leaders about the ways in which they are working to broaden the canon, and think specifically about local communities. Participants include Michael Govan (LACMA), Naima Keith (California African American Museum) and Andrew Perchuk (Getty Research Institute).

237



Artist Mickalene Thomas Photographed in New York City, May 2016. Photo: Mireya Acierto/Getty Images

Allen Ruppertsberg: Intellectual Property 1968–2018

Hammer Museum, 10 February–12 May

A major figure of West Coast Conceptualism, Allen Ruppertsberg has been a fixture of the Los Angeles art scene since the late 1960s. While his art remains both materially and thematically unpredictable, the artist's personality – smart, humorous, and wildly irreverent – has remained consistently at its centre.



Allen Ruppertsberg, *The Singing Posters: Allen Ginsberg's Howl by Allen Ruppertsberg (Parts I-III)*, 2003/2005 (detail). Courtesy the Artist and Green Naftali, New York.

Fred Eversley: Chromospheres

David Kordansky Gallery, 12 January–2 March

Fred Eversley started his career as an aerospace engineer who worked with NASA in the 1960s. His unusual training gave him the expertise to create highly polished translucent resin sculptures, works that were aligned with the West Coast school of Finish Fetish. Eversley recently signed with David Kordansky Gallery, and Chromospheres is his first show there.

Sterling Ruby

Sprüth Magers Los Angeles, 13 February–23 March

Sculptor Sterling Ruby has not had a solo show in his hometown for a decade, since the Museum of Contemporary Art exhibition that propelled him to superstardom. Details of his Sprüth Magers show were still being finalised at the time of going to print, but it will likely be the talk of Frieze week.

US GALLERIES, CHINESE ARTISTS SHARE RARE TRADE WAR 'WIN' AFTER BEING SPARED FROM TARIFFS



239

Contemporary Chinese art on show at the annual LA Art Show, which draws 70,000 visitors from the US and abroad each year. Photo: Handout

Threatened duty could have destroyed a thriving avenue of cultural exchange between the two countries, while hurting US businesses the most

When Daniel Chen, director of a New York-based gallery of Chinese contemporary art, heard the news that a tariff of between 10 and 25 per cent could be levied on artworks imported to the United States from China, there was one central question on his mind: “How are we going to survive?”

Over in Los Angeles, Kim Martindale, producer of the LA Art Show, thought about what the loss of Chinese art would mean for his global art show, which draws 70,000 visitors from the US and abroad each year.

In Beijing, Chris Reynolds began drawing up contingency plans for pulling his gallery out of art fairs and collaborations already scheduled in the US, in case the threatened tariff was enacted by the US government.

By the end of a public comments period in August, dozens of professionals from throughout the US-China art world had voiced their opposition to the tariffs, which would have affected a wide range of art produced in

China including sculptures, paintings, prints and drawings.

Through the public hearing and an online government portal, they pushed back, many saying the artwork tariff would hurt US businesses, not Chinese.

When the latest round of anti-China trade tariffs went into effect on US\$200 billion in imports last Monday, artworks were not among the almost 6,000 items hit with a 10 per cent duty, rising to 25 per cent on January 1, 2019.



Artwork by contemporary artist Shang Yang, from Hubei province in central China, on display at the Chambers Fine Art gallery in New York. Photo: Handout

The omission prevented the US\$400 million market for Chinese art in the US coming to a screeching halt.

Paid up front for art entering the country on consignment, the tariffs would have imperilled China-focused US galleries and forced the relocation of auctions of Chinese arts, while probably giving an added boost to China as an ascendant top player in the US\$64 billion global art market, according to an Art Basel and UBS report figure.

“We were talking about a possible 25 per cent upfront tariff on artwork made in China – that adds a hefty expense to every single exhibition that we would be doing,” said Chen of Chambers Fine Art in New York, noting that in a global art market, where artists’ work is available in other countries and online, his gallery would not have been able to pass this cost onto buyers, who would simply move to another market. “It just would not work as a business model.”

Chen said the winners and losers were clear in the proposed scenario: “The market would just leave the US. You’re hurting the US-based business and you’re hurting a US customer.”

While the proposed tariffs would have affected different swathes of the art market coming from China, from hand-painted Van Gogh replicas to antiquities, they cast a spotlight on contemporary art, a rare field in which the US\$7.1 billion in overall global sales of Chinese art are not dominated by mainland China.

Instead, in this field, American galleries, art fairs and museums play a key role in offering Chinese art an international platform and providing an access point for global and domestic buyers to discover emerging Chinese artists.

The exchange rate

Although it is a niche field, American interest in Chinese contemporary art has been growing in recent years. The trend is seen in greater representation of Chinese artists in galleries not exclusively focused on the field and in collections and exhibitions of American institutions, such as the Guggenheim’s headlining show “Art and China after 1989: Theatre of the World”, which opened last year. “I’ve seen extraordinary changes in the



A work by Beijing-based artist Wang Fei on display at the LA Art Show's annual exhibition in January. Photo: Handout

reception of Chinese contemporary art in the United States,” said Eli Klein, who runs an eponymous gallery of Chinese contemporary art in New York, referring to the past decade. “There have been countless shows at major museums and at university level focused solely on Chinese artists.

“In the past, many themed museum shows were devoid of representation from China.”

Galleries play an important role in how the American art world engages with China’s evolving contemporary art scene.

Klein said his gallery had facilitated loans of artwork to more than 100 institutions worldwide in the past 10 years, and helped arrange numerous connections with Chinese contemporary artists.

These kinds of connections would have suffered under tariffs. Galleries struggling under the burden of paying 10 or 25 per cent upfront on any piece of artwork brought in would have been pressed to sell rather than loan work.

“Some exhibitions wouldn’t happen, on so many levels it would have been detrimental,” said Chen of Chambers Fine Art, noting that the tariffs would also have reduced the ability of galleries like his to find and introduce emerging artists without a proven sales record to the US.

That would run counter to what has been a growing avenue of cultural exchange.

“US audiences are just gaining more knowledge that there are many more artists than they thought,” Chen said. “People want to know what is happening with young artists.”

242

That interest from the US and overseas is borne out in the data available from auction houses. Contemporary art totalled US\$386 million in international auction sales in 2017, around US\$130 million more than in mainland China auctions, according to a joint survey by Artnet and the China Association of Auctioneers. That stands in comparison with other fields like antiquities, which are dominated by mainland sales.

Tariff-generated disruption would also have caused a downward push in the US market just as the contemporary art market in mainland China is experiencing rapid growth. Potentially, this could have further shifted the bulk of the market to the East, where a trade in contemporary Chinese art has already long thrived in Hong Kong.

“In mainland China we are definitely seeing this mega-trend, this huge wave of new collectors getting into contemporary mainland Chinese art,” said Reynolds, of INK Studio in Beijing.

He believes the value of sales of contemporary Chinese art from private galleries and auction houses in mainland China has already surpassed that of overseas.

A world commodity

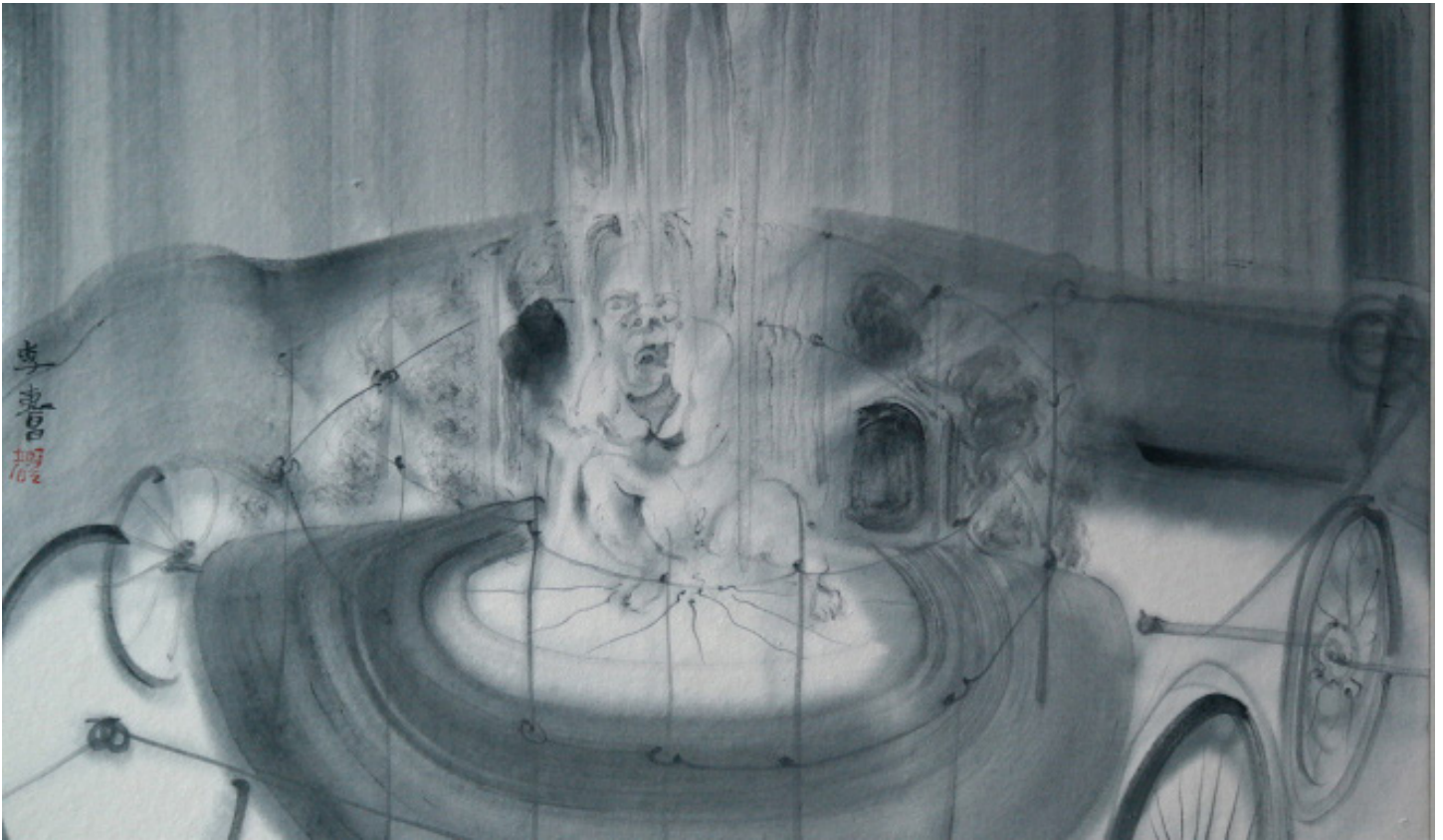
Despite the rapidly growing mainland Chinese market for contemporary art, exposure in the US art scene is still a rite of passage for artists looking to build an international reputation. It is another facet of cultural exchange which could have been disrupted by trade.

For Beijing-based artist and China’s Central Academy of Fine Arts lecturer Ye Funa, these international experiences in the US and elsewhere are critical.

“Every artist needs to be an international artist, especially in our generation,” the 31-year-old said. “We are

all on the same platform and share so much knowledge and resources, so it's important to show in the US.”

For Ye, who shows her photography at Eli Klein Gallery, trips to the US have not only involved exhibiting. She used one visit to teach a workshop for University of Wisconsin students and was impressed by their knowledge “It all works together; you cannot actually separate artists by nationality,” she said.



Another exhibit at the LA Art Show, by contemporary artist Li Huichang from Liaoning province, northeastern China. Photo: Handout

That mentality is echoed by Kim Martindale of the LA Art Show.

“Art is something people have been able to develop as a world-based commodity,” he said, noting that cultural exchanges like global art fairs are continuing to grow in number. “There’s never been as much interest around the world in art.”

This global ethos is a key part of the annual LA Art Show. Martindale said he has strived to establish relationships with Chinese galleries to give the shows’ Los Angeles visitors access to that art.

“Many of these [galleries] had been coming to this show for years and slowly building, and we had said, ‘We believe we can help you build a market, so let’s do this together,’” he said. “If you then have a governmental issue disrupt this process, it’s difficult.”

As soon as the news broke last month that the tariffs were not going to be implemented, everything changed, Martindale said.

“Immediately we started to put things back in motion.”

SHOW PREVIEW | LA ART SHOW



244

Ohata Shintaro, *Flightless Wings*, 2017, mixed media, 51 x 76 x 23. Courtesy of Mizuma Art Gallery

This story was featured in the January 2019 issue of Southwest Art magazine. Get the Southwest Art January 2019 print issue or digital download now—then subscribe to Southwest Art and never miss another story.

Art transcends borders, styles, and time periods this month at the 24th annual LA Art Show, the largest art fair on the West Coast. Since its inception two decades ago, the show has increasingly expanded into the global art market, and this year is no exception, with works from a robust roster of prestigious national and international galleries. According to show producer Kim Martindale, the diverse and multicultural exhibit appeals to both LA's ever-growing collector base and the many art aficionados who fly in from all over the world to attend. "The show includes works from 18 different countries," he notes, "so it's really a wide taste of what's happening out there in the world."

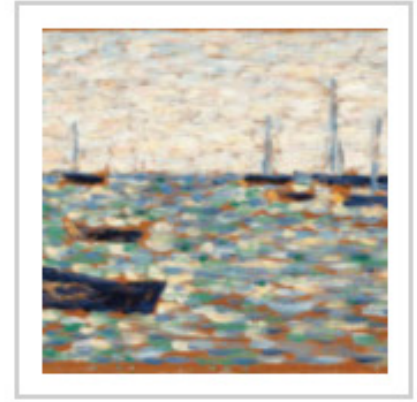
The show kicks off with a VIP collectors' preview and premiere party on Wednesday, January 23, at 6 p.m., and then continues daily through Sunday at the Los Angeles Convention Center, where the 200,000-square-foot West Hall is transformed into an immersive display of art, from interactive installations to performance pieces to mixed-media creations. Argentinian artist Andrés Paredes, for example, features a multisensory installation made of clay domes enclosed around "fantastical" landscapes. Meanwhile, another exhibit called



Winston Churchill, Seascape With Rain Clouds, c. 1920, oil, 13 x 17. Courtesy of M.S. Rau Antiques.



Chuni Park, Flying on the Island, 2016, muk ink/hanji paper, 51 x 51. Courtesy of Baik Art.



Georges Seurat, La Mer a Grand-camp, 1885, oil, 6 x 10. Courtesy of M.S. Rau Antiques.

Design LA Art celebrates the symbiotic relationship between architecture, interior design, and art.

Martindale is quick to emphasize that traditional works make a strong appearance, too. The Roots category, in particular, brings together galleries with a focus on both historic and present-day traditional fine artists, from the Taos School painters to contemporary realists. “It’s important for people to come and see that it’s not all modern and contemporary art,” Martindale says.



Pierre-Auguste Renoir, Port de La Rochelle, 1896, oil, 8 x 13. Courtesy of Trinity House.

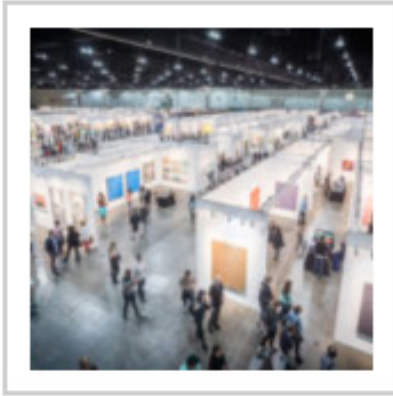


Stephan Balleux, Sleepwalker, oil, 98 x 78. Courtesy of Patrick Painter.

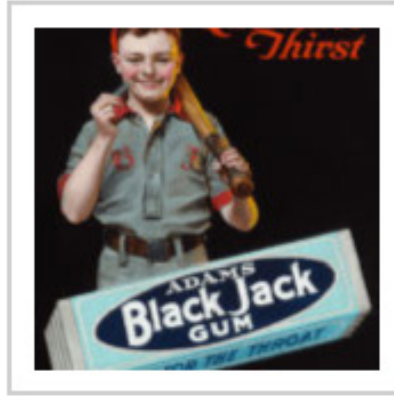


Yu-ichi Inoue, Hana, ink. Courtesy of Kamiya Co. Ltd.

As many as eight galleries contribute to the Roots showcase, including New Orleans-based M.S. Rau Antiques, which presents a mix of 19th- and early-20th-century works by heavy hitters like John Singer Sargent, Georges Seurat, and Norman Rockwell. Also among the collection is an impressionistic seascape by famed British statesman Winston Churchill, who created around 600 paintings during his lifetime. First-time participant Trinity House Paintings, of London and New York, also contributes to the Roots portion with several works by French Impressionist Pierre-Auguste Renoir. Contemporary works in the Roots exhibit include a collection of Native American and southwestern art from returning participant Blue Rain Gallery, of Santa Fe, and a varied selection of aboriginal art from Yaama Ganu Gallery of Australia, including bold and vivid works by artist Gabriella Possum Nungurrayi and her father, renowned artist Clifford Possum Tjapaltjarri.



The LA Art Show.



Norman Rockwell, Quenches Thirst, c.1920, oil, 24 x 18. Courtesy of M.S. Rau Antiques.



Andrés Paredes, Memories of Mud. Courtesy of CCK, Buenos Aires, Argentina.

Less familiar to many American collectors but certainly still following in the vein of traditional art is a unique showcase of Pan-Asian ink paintings from Japan, China, and South Korea that Martindale helped curate. “Most people in the western world don’t think about ink painting as traditional art, but it has a very long tradition that probably goes back farther than oil painting,” he notes. “Very few people are able to engage, as collectors, with works like this,” adds Martindale. “The LA Art show is really about saying there is a world of art out there. If people remain open and just explore, they might find works from other parts of the world that they really respond to.” —Kim Agricola

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the/magazine

BLUE RAIN GALLERY EXHIBITING AT THE LA ART
SHOW: ERIN CURRIER, JIM VOGEL,
AND ALBERTO VALDES



247

January 23 – January 27



HERE COME THE ART SHOWS: LA ART SHOW JAN 23 AND FRIEZE LA FEB 15



248 Art is upon us. And not the opening receptions we post on every week. This January we have the returning LA Art Show and in February we have the inaugural Frieze LA.

The LA Art Show is a time honored tradition of looking at art from all over the world in one place, that place being our huge convention center. This gathering of galleries has an unparalleled collection to traverse. While modern and historical work our everywhere, we like to wonder to Littletopia for the pop art. You'll spend hours looking through the different artists and styles, taking it all in.

LA Art Show
January 23-27, 2019
LA Convention Center
\$33 and up

TimeOut

LOS ANGELES

LA ART SHOW



249

The Los Angeles Art Show is the longest running venue for contemporary, modern, historic and traditional art in the country—there's something for everyone here, from art history majors to avant-garde gallery owners. The show dedicates space to global galleries, a mix of modern and contemporary exhibits, historical works and more. The event will feature top galleries and programming, including lectures, tours, special exhibits and after-parties, and begins with a benefit opening night premiere party.

VIDEO INSTALLATION OF PARTHENON OF BOOKS AMONG EXHIBITS AT LA ART SHOW



250

The Parthenon of Books honors the world's first democracy and the values of that era, which have served as the basis for today's Western democratic societies

LOS ANGELES – The LA Art Show returns to the Los Angeles Convention Center, January 23-27. As the city's and the West Coast's largest art fair, and one of the most diversely programmed in the world, the LA Art Show features an encyclopedic lineup of exhibitors not only in contemporary and modern art, but also classical and other specialized art scenes that often command their own dedicated shows.

Among the works on display is a video installation of The Parthenon of Books. The return of democracy to Argentina in December 1983 was the inspiration that led Marta Minujín to create a replica of the Greek Parthenon on the 9 de Julio Avenue, a street located in Buenos Aires, Argentina. Mujín's Parthenon has a metal structure covered with more than 20,000 books, many of which had been banned during the military dictatorship. The Parthenon of Books honors the world's first democracy and the values of that era, which have served as the basis for today's Western democratic societies.

Actress Kate Beckinsale will serve as host of LA Art Show's Opening Night Preview and Premiere Party which will be held on Wednesday, January 23, 7-11 PM, with a portion of ticket proceeds to benefit St. Jude Children's Research Hospital. Last year, the evening was attended by more than 7,000 VIPs and hosted by Jon Hamm. Previous hosts have included Emma Roberts, Amy Adams, and Anne Hathaway. The LA Art Show creates one of the largest international art fairs in the United States providing an exciting,

immersive, insider art experience to sponsors, their select guests and VIP clients. The show attracts an elite roster of national and international galleries, acclaimed artists, highly regarded curators, architects, design professionals, along with discerning collectors. This innovative, exceptional cultural environment attracts executives and board members of Southern California businesses, state, county, and municipal government representatives, as well as leaders of the region's cultural institutions. Attendees are trend setters, influencers and alpha consumers, who seek and demand the newest and the best in all areas of their lives—art, design, food, technology and travel being specific passion points.

More information is available online: LAArtShow.com.

Show Hours

Thursday, Jan. 24; Friday, Jan. 25; and Saturday, Jan. 26, 11 AM-7 PM; and Sunday, Jan. 27, 11 AM-5 PM.
Los Angeles Convention Center- West Hall, 1201 South Figueroa Street in Los Angeles.

For tickets:

<https://tinyurl.com/LAArtShow2019>.

TRAVEL PULSE

WHAT'S NEW IN LA FOR 2019: HERE'S YOUR GUIDE



252

New restaurants, hotels, shopping experiences and more are on tap for 2019 in Los Angeles.

Add the city's warm weather to the mix and its many cultural offerings (there are many new developments on this front as well) and you have a truly inspired winter getaway.

“By early 2019, travelers will have a handful of new hotels to choose from throughout Downtown L.A., including The Hoxton, LA, Firehouse Hotel and Grupo Habita Project,” according to the Los Angeles Tourism & Convention Board. “For art fans, the city's cultural offerings are bursting at the seams with the return of the 24th annual L.A. Art Show in January. In February 2019, Los Angeles will welcome three new contemporary art fairs, including Frieze, Felix and startup.”

For sports fans, Los Angeles has plenty of games to choose from across three professional sports teams with the Lakers, Kings and Rams.

And on the dining scene, new restaurants like chef Keith Korbin's Alta Adams and Jessica Largey's Simone continue to push the dining envelope.

Foodies will want to mark their calendars for dineL.A., which runs through January 25 with specially priced lunch and dinner menus at more than 400 restaurants, including exclusive series tasting menus debuting this season at nearly 20 of the best restaurants across L.A., including Providence, Gwen, and Scratch Bar & Kitch-

en.

Here are some of the highlights of the newest and latest offerings in Los Angeles, a sampling of a more comprehensive list recently released by the Los Angeles Tourism & Convention Board.

• • •

The LA Art Show (South Park, Downtown)

Now in its 24th year, the LA Art Show returns to the Los Angeles Convention Center in Downtown Los Angeles from January 23 to January 27, 2019. Considered the most comprehensive international contemporary art show in America, the LA Art Show will feature more than 200,000 square feet of exhibition space including multiple exhibition themes from some of the country's most prominent art galleries. Day admission tickets and multi-day passes are now available to the public

LANCE BASS AND MICHAEL TURCHIN ARE TRYING TO HAVE TWINS VIA SURROGATE: HAS JUSTIN TIMBERLAKE SHARED ADVICE?



Michael Turchin and Lance Bass attend the LA Art Show 2019 at Los Angeles Convention Center on January 23, 2019 in Los Angeles, California.

2019 is going to be a big year for Lance Bass and Michael Turchin! The couple, who tied the knot in 2014, are trying for twins via surrogate.

“We’re already on donor No. 7 right now, so I think we broke a record with how many donors we’ve gone through,” Bass, 39, exclusively revealed to *Us* at the 24th annual LA Art Show Opening Night Gala to benefit St. Jude Children’s Research Hospital. “But it’s looking like this next one is actually going to work.”

The former ’NSync member and his actor husband, 32, have had names picked out for years, but this will be their first experience with fatherhood. So has the *Out of Sync* author gone to his former bandmate Justin Timberlake for parenting tips?

While Bass said he hasn’t asked for advice yet, that may change when he and Turchin go from surrogacy to full-on fatherhood. “Once we have them, I’m sure all the guys [from ’NSync] with their babies will come out and give us as much hints as they can to be a better dad,” he told *Us*.

And as for Timberlake’s parenting style, “He’s just a loving dad. A lot of the dads get a lot of flak for not showing up in kids’ lives, always being gone, always being the one that works too much, and with Justin’s schedule the way it is, he’s still an incredible father,” Bass raved. “He’s a present father. And that’s hard to do.”

The former pop star and his husband are hoping to welcome a baby boy and girl this year, since Turchin is a fraternal twin himself. But since their current donor is the seventh one they've tried, Bass admitted, "We're being cautious."



GAVIN ROSSDALE JOKES HAVING KIDS IS 'A NIGHTMARE': 'THEY RUIN YOUR LIFE'



Gavin Rossdale arrives at the LA Art Show 2019 Opening Night Gala at the Los Angeles Convention Center on January 23, 2019 in Los Angeles, California.

Keeping it hilariously real. Gavin Rossdale loves being a father, but he isn't afraid to admit that parenting can be very difficult.

"It's a nightmare," the 53-year-old musician jokingly told *Us Weekly* exclusively at the 24th annual L.A. Art Show Opening Night Gala to benefit St. Jude Children's Research Hospital on Wednesday, January 23. "They ruin your life."

All jokes aside, the "Love Remains the Same" singer told *Us* that being a dad completely changed him as a person. He explained, "It's wonderful. It's the best. They just give you a new life."

Rossdale has a 29-year-old model daughter named Daisy Lowe with ex Pearl Lowe and also shares three younger sons with ex-wife Gwen Stefani: Kingston, 12, Zuma, 10, and Apollo, 4. While the British musician and Stefani, 49, are both artists, he doesn't want his kids to join the music industry.

"I think [pursuing a career in Hollywood] is a terrible idea because it's such a crapshoot," he told *Us*. "I try to instill in them ... to think differently, think outside the box, and to pursue what they love. Everything else follows."

The Bush frontman continued: "I may not be the best father in the world, but I made my kids think and be rational. You know, most people are other people's opinions. And I don't want them to be that."



Kingston Rossdale, Gavin Rossdale and Zuma Rossdale attend the 4th annual Wishing Well winter gala at Hollywood Palladium on December 7, 2016 in Los Angeles, California.

The former Voice coach and Rossdale split in 2015 after nearly 13 years of marriage. They were granted joint custody of their sons when the divorce was finalized the following year and still work hard to coparent successfully. In September 2018, a source told *Us Weekly* that the duo attended mediation to discuss “ongoing parenting issues they have over their three children.”

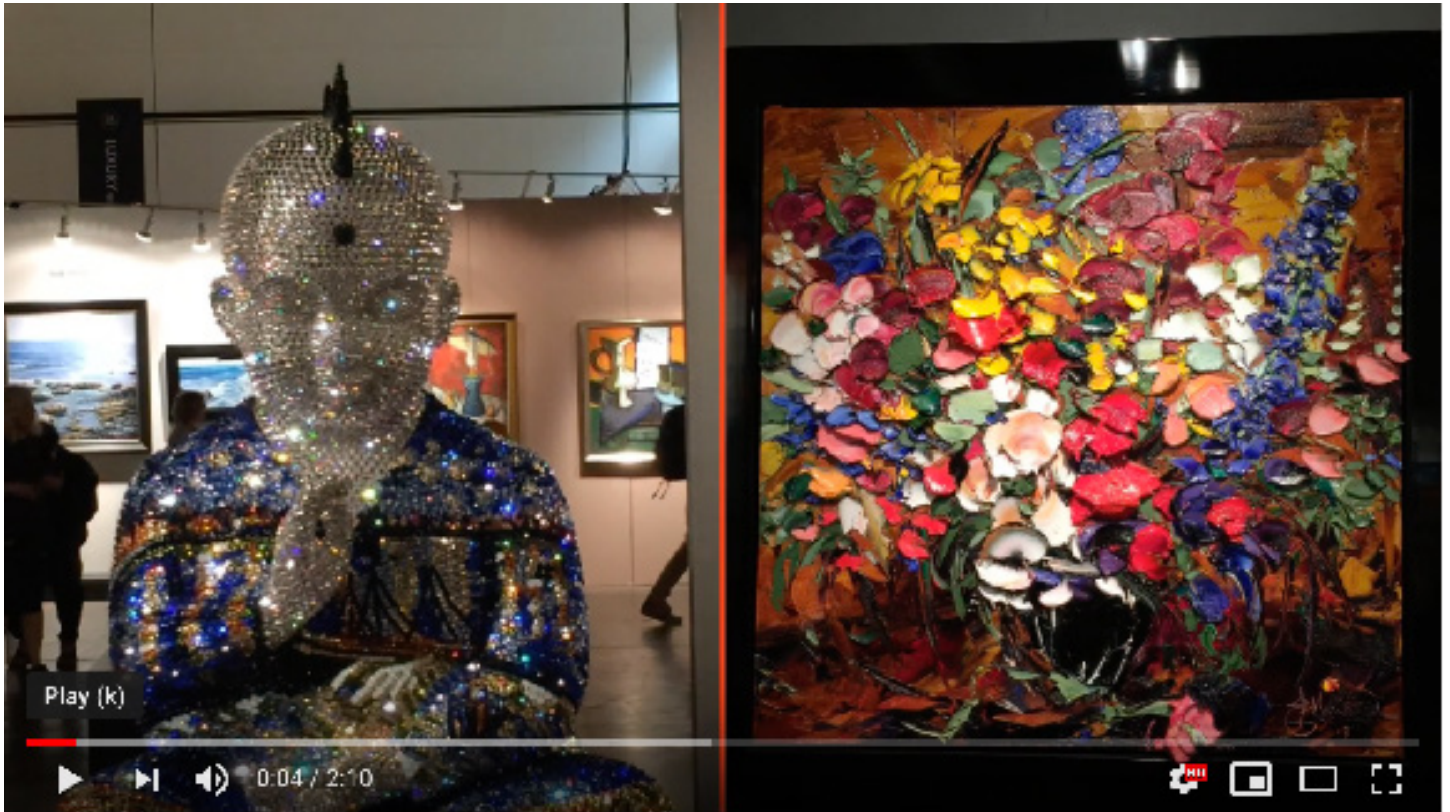
“There’s been a lot of pain and sadness,” Rossdale told *Us* in March 2017 about the split. “It really teaches you perspective on life. ... I never thought I would get divorced, but it just happens.”

Stefani moved on from her relationship with Rossdale and is currently dating country singer Blake Shelton. “[They] are going to be announcing their engagement very soon,” an insider told *Us* on January 16. “Blake has always wanted to marry Gwen, but she’s always been extremely cautious because she has three kids to be mindful of.”

Rossdale, meanwhile, was last linked to German model Sophia Thomalla. She was spotted kissing soccer player Loris Karius in late December 2018, which seemingly confirmed things ended between her and the rocker.

V MARX

LA ART SHOW HIGHLIGHTS



258

LA ART SHOW HIGHLIGHTS 2019 01 25

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