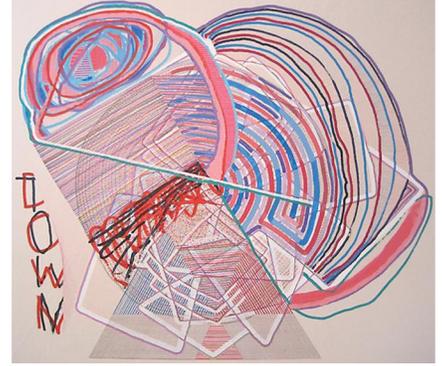


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Art Platform L.A.
FAIR LOS ANGELES
by Deborah Ripley

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Could a new art fair possibly debut under the big black sun of "Pacific Standard Time" (PST), with its 60 affiliated art shows at museums, galleries and alternative spaces? This was the question haunting Art Platform Los Angeles, Sept. 30-Oct. 3, 2011, and its organizer Adam Gross, a native Angeleno who joined the fair-management team at Merchandise Mart Properties Inc. (producer of the Armory Show and others) in 2010, after being a development staffer at the Los Angeles Museum of Contemporary Art and a private art dealer.

Art Platform brought 75 galleries to the L.A. Mart, a 50,000-square-foot warehouse downtown. Three other fairs also crowded their way onto the weekend schedule: the midsize Pulse Los Angeles, which put more than 60 gallery booths under a tent near the downtown convention center; Avant LA, a small ancillary fair with emerging art, also located in L.A. Mart; and Fountain, the scrappy New York-based fair.

Spotted on opening night were Don and Mera Rubell, sitting in the booth of Chicago dealer Kavi Gupta and discussing the possibility of acquiring a major work by Chicago artist Theaster Gates for their private Miami museum. The estimable Gates, whose exploding art career should help fund his social outreach efforts (via a string of pottery centers), is the subject of a solo show at MOCA, privately financed by the Chicago collecting couple Paul and Linda Goskind. Gates' exhibition ran concurrently with curator Paul Schimmel's "Under the Big Black Sun: California Art 1974-1981," celebrating the Helter Skelter side of L.A. art.

Californian classics prevailed at the fair, with dealers joining in to promote the overall PST theme. The new Nye+Brown gallery, opened last month in Culver City by New York transplant Tim Nye with Los Angeles dealer Lexi Brown, featured a lovely Larry Bell sculpture, along with works by John Altoon and Peter Alexander.

Santa Fe dealer David Richard Contemporary was showing a beautiful series by Judy Chicago from the 1960s entitled "Star Cunts," which despite the rude monikers look like pretty pastel portraits. He was also offering a show-stopping Billy Al Bengston acrylic on canvas entitled Wiliwili Draculas (1979) for \$130,000.

According to early reports from the Art Platform press office at fair closing, strong sales were reported by Cirrus, Mixografia, Kavi Gupta and Maloney Fine Art.

Los Angeles dealer **Mark Moore** said that colorful paintings by emerging artist **Feodor Voronov** had received a push from an Los Angeles Times critic who felt strongly about the work. Starting at \$3,800 each, the pieces were doing very well and Moore reported that De Woody had been among the buyers.