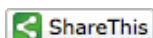


Weekly Newsletter
September 7, 2012



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Weekly Recommendations

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Lezley Saar, "Edna Pontellier," 2012, acrylic and digital photographs on fabric on board, 36 x 34".

Lezley Saar
Merry Karnowsky Gallery, Los Angeles, California
by Stacy Davies

Opening September 8, 2012

It was no surprise to progressive women and feminists when, in the fall of last year, "woman number one," Sharon Bialek accused presidential frontrunner Herman Cain of sexual harassment and was immediately smeared as everything from, as one broadcaster

put it, a "nooker" to a gold-digger. A few months later, it only took a suggestion from Georgetown University student Sandra Fluke that students be given the same [CLICK TO READ MORE](#)

Editors' Roundtable by Bill Lasarow

I enjoy art fairs, I really do. You glide down an aisle, quickly picking and choosing where you want to linger or return. Turning a corner can be like hopping a plane from L.A. to Shanghai, and an attractive lecture or panel can fill or kill an hour while you rest your feet. Then there are the off-site events in the evening, or just the opportunities to schmooze or dine with friends or colleagues. And there is also the fact that, since we are after all in the business, we typically have a booth to man, be it in Los Angeles, San Francisco, Houston, Chicago, wherever. The name of that game rolls off my tongue like a cliché: it's about networking.

Networking. That means socializing with an ulterior

motive, and beneath it all that motive is business. Somehow in an environment literally filled with art that has been labored over, considered and reconsidered, produced with philosophical intent or mere decorative purpose recedes further and further into the background. Is it a ridiculous pretense that tens of thousands of fairgoers attend an event supposedly about power viewing a whole lot of art under the big top? Not at all, but even most optimistically



Barry McGee, installation view, Berkeley Art Museum, 2012.

Barry McGee
University of California, Berkeley Art Museum,
Berkeley, California
by Chérie Louise Turner

Continuing through December 9, 2012

In this, Bay Area-based artist Barry McGee's first midcareer retrospective, as with any successful retrospective, we are treated to viewing the full breadth of the artist's output. And this show does this to the nth degree; from huge ... [CLICK TO READ MORE](#)

this is not the best environment for deep contemplation.

There has been a larger debate going on for the last decade during which the national and international calendar of art fairs has rendered the traditional bricks and mortar gallery an endangered species in the eyes of some. When art dealers maintain a gallery venue primarily to get into the most "prestigious" art fairs possible, one could argue that the tail is truly wagging the dog. And there is a difference, an essential one, between carting around inventory to a marketplace and staging a serious exhibition in a gallery.

So this weekend, the first after Labor Day, marks the unofficial opening of the gallery exhibition season. If you are in one of our major cities, there are far more exhibition openings than you can possibly drop in on. Galleries are putting their best foot forward, and the artists on display are quite cognizant that the September time slot means their dealer puts a star by their name when reviewing their roster. The anticipation is exciting and nerve jangling (especially over the last five years; the economy has kept most galleries in second gear in case you hadn't noticed).

This weekend should be approached as a celebration of the role and purpose of the gallery system, where culture and commerce meet up in a whole different way



than on the floor or an ascendant art fair. Thousands of artists across the country do their utmost to display their creative individuality with depth, wit and purpose. Ideally the shows you select to visit are vehicles for reflection and catalysts of transformation, values that cannot be quantified in dollars and cents but are nevertheless potentially profound. Our aesthetic response is a product of a highly specialized tools provided by the host galleries: an artist's body of work.

Unlike the tickets we willingly purchase for everything from concerts to movies, you friendly neighborhood gallerist requires no commercial transaction for this. A popular exhibition may attract upwards of 500 to an opening, and after all the viewing and conversation and drinking and snacking the simple reality is that at the end of that evening they may be stuck with an uncovered bill. I say that these folks willingness to risk much to speculate on the ephemeral reality of art in a building they must pay the rent for month after month and show after show makes them more than just another businessperson. They are the artists' first patron.

Those of you who acquire art (as the dealers like to term it), or aspire to do so, are not really engaging in commerce at all if you are doing it right. Some fool themselves into regarding art as in investment commodity, and in so doing destroy the



Gary Stephan, "Untitled," 2011, acrylic on paper, 16 x 11".

Gary Stephan
Devening Projects + Editions, Chicago, Illinois
by Robin Dluzen

Continuing through October 6, 2012

Veteran New York painter Gary Stephan presents over 100 untitled new works on paper, each sharing the same loosely geometric forms, and a combination of spontaneous gesture and precise draftsmanship. Despite their presentation as an ...

[CLICK TO READ MORE](#)

value of every purchase they make long before they liquidate the asset. The purchase is all about the dialogue behind the object, and is a unique conversation, patron to patron, and with the originator.

[The Editor's Roundtable is a column of commentary by our own editors and guest columnists from around the region. Their opinions do not necessarily reflect that of Visual Art Source or its affiliates.]



Tony Bevan
L.A. Louver Gallery, Venice, California
by Michael Shaw

Continuing through October 6, 2012

Although London-based painter Tony Bevan's work may be seen is and contextualized alongside his more senior fellow-compatriots in fleshy portraiture - Leon Kossof, Frank Auerbach, and of course the late Lucien Freud - it has distinguished itself with a characteristic one wouldn't particularly associate with ... [CLICK TO READ MORE](#)

Left: Tony Bevan, "Untitled (The Trees, number 1)," 2012, oil on canvas, 66 x 101 1/2".



"Word Up: Artists Using Language"
Art Intersection, Gilbert, Arizona
by Deborah Ross

Continuing through December 16, 2012

It's a worshipful attitude toward books, language, printing processes and paper as an art medium that drives the premise of the wide-ranging exhibit "Word Up: Artists Using Language." Whether utilizing text or handwriting, the artists reveal how ... [CLICK TO READ MORE](#)

Left:
Chris Rush, "Michel," ink on found document.



Storm Tharp
PDX Contemporary Art, Portland, Oregon
by Richard Speer

Continuing through September 29, 2012

The fetishization of fabric and flesh in Storm Tharp's exhibition, "Holding a Peach," recalls similar fascinations in fashion designer-cum-film director Tom Ford's cinematic debut, "A Single Man." The languorous affection with which Ford's camera lingered on crisply starched shirts, cuff links, dress shoes, and bare flesh bathed in nighttime swimming-pool light, tipped the director's hand as they celebrated ... [CLICK TO READ MORE](#)

Left:
Storm Tharp, "Spring Picture (Knee)," 2012,
ink and gouache on paper, 34 1/2 x 26 3/4".

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