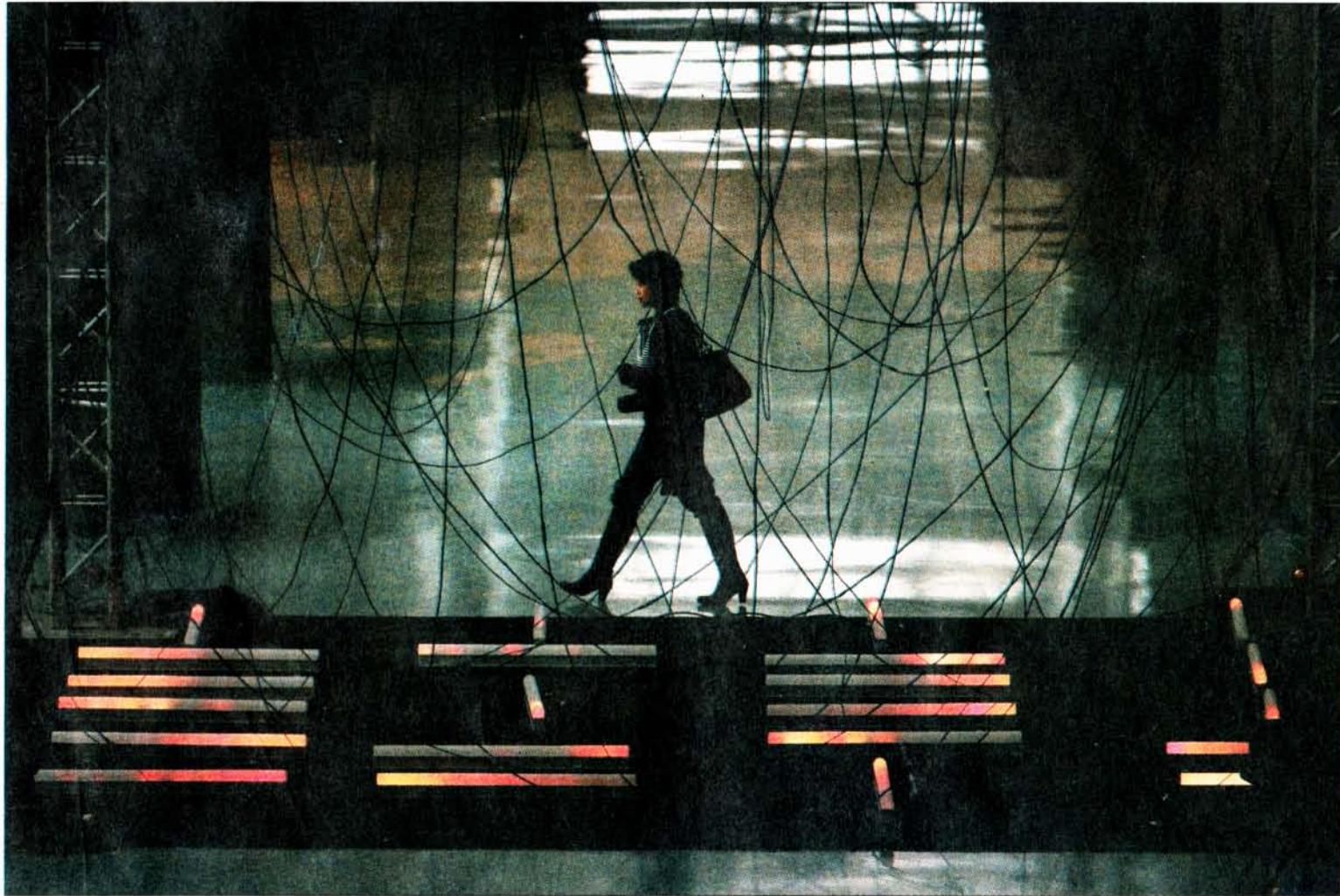


CALENDAR

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L.A. ART SHOW



BOB CHAMBERLIN Los Angeles Times

THE ENTRANCE to the L.A. Art Show houses an installation by Marilyn Lowey. It changes color and speaks in Morse code.

A taste sensation

The wide-ranging show, under new ownership, aims to raise its profile and pull more people through the door. Collectors brush shoulders with newbies.

By MIKE BOEHM

Invited to provide a table-setter for the L.A. Art Show, a sprawling and mind-bogglingly diverse annual marketplace and smorgasbord for the eyes, Marilyn Lowey delivered an installation that's cheekily site-specific. Titled "Translating Transitions #4," it's possibly the biggest — but most obscure — price tag ever seen.

It occupies 8,000 cubic feet of the cavernous entrance pavilion of the Los Angeles Convention Center's South Hall, through which attendees pass en route to displays from more than 140 exhibitors, including this year a large contingent of galleries from China.

Lowey's piece looks like an arena-rock lighting grid (Lowey has created concert lighting schemes for Neil Diamond and Cyndi Lauper, among others), housing 52 meter-long, frosted-Lucite video display tubes that flicker gradually from white to cool pink to a hotter reddish glow.

Lowey said she laid out the tubes to spell the piece's price in Morse code: "thirty-eight thousand."

"You've got to have a sense of humor in your work," she explained.

Aiming to top last year's announced attendance of more than 50,000, the show, which runs through Sunday, is a pop-up temple to the ever-counterintuitive art trade. In virtually all other business realms, red ink marks a loss. Here, when something is sold, the gallerist celebrates by putting a red dot on its demure white pricing card.

An incomplete eyeballing on Thursday turned up prices ranging from \$400 for a small piece that the King Space Gallery of Shanghai was showing in its U.S. debut, to \$375,000 for "Jewelled Hills" by Joseph Kleitsch, one of the stars of the early 20th century California Impressionist movement that's a main focus for its seller, George Stern Fine Arts of West Hollywood.

Unlike other art shows that are strictly for contemporary work, just about anything goes at the L.A. Art Show. That differentiates it from Art Contemporary Los Angeles, running through Sunday at the Barker Hangar in Santa Monica, where it's hoping to top last year's draw of about 10,000, and Art Platform Los Angeles, [See Art, D6]

FESTIVAL GOES BACK TO ITS ROOTS

Coachella lands the reunited Brit band Blur and L.A.'s Red Hot Chili Peppers.

By TODD MARTENS

Last year the Coachella Valley Music and Arts Festival used technological trickery to make it look as if Tupac Shakur had been brought back to life. So what do you do for an encore to one of pop music's biggest shows?

For weeks it was rumored that Coachella would be among the stops on the Rolling Stones' 50th anniversary trek. Instead, Goldenvoice, which owns and books the festival, has turned to reunited Brit-pop act Blur and one of L.A.'s longest-running rock acts in the Red Hot Chili Peppers to anchor Coachella 2013.

Coachella — set for the weekends of April 12 and April 19 in the desert city of Indio — will mark the first U.S. performance by Blur since the band reunited for 2009 shows at London's Hyde Park. Blur leader Damon Albarn has appeared as a Coachella headliner with his other band Gorillaz, but it was Blur that throughout the '90s created the kind of genre-blurring catalog that set the stage for the anything-goes, multiday feel of destination events like Coachella. [See Coachella, D11]

In the middle of 'Arab Spring'

"Square" closely chronicles protests in Tahrir Square. It's at Sundance. D3

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