

F R O N T P A G E

Pulse

Pulse New York appeared once more at the 69th Regiment Armory on Lexington Avenue at 26th Street, where 63 galleries from 15 countries set up shop for four days. Over the course of four days, some 9,500 art enthusiasts visited the fair. Emerging artists like



Jason Hackenwerth, *The Prizefighter*, 2007, shown by Lyons Wier-Ortt, Pulse.

Sam Dargan (Rokeby, London) and Hans Broeck (Torch, Amsterdam) showed alongside bigger names, such as Edward Burtynsky (Stefan Röpke, Cologne) and Thomas Ruff (Richard Levy, Albuquerque).

Chris Gilmour's reconstruction of a dentist's chair at Perugi Artecontemporanea (Padua) came complete with sharp implements; all were, however, fashioned from cardboard. Gallery Tanit (Munich) had several of Roy Arden's realist photographs of German suburbia on show. Linda Kim's photos of vast, empty warehouses with paint-chipped walls were on display at Baró Cruz (Brazil). Guns fashioned from pretty, delicate porcelain by Yvonne Lee Schultz at Anita Beckers (Frankfurt) were laid next to tea cups. One of Vik Muniz's photographs of perfectly arranged, bright pigment replicating a painting was on display at Rena Bransten (San Francisco).

New York galleries were well represented, too. On view at Margaret Thatcher Projects were Venske & Spänle's shiny white marble sculptures and Marcus Linnenbrink's colored resin pieces. Julie Saul displayed Didier Massard's huge photograph of an ominous looking rhinoceros. P.P.O.W showed Bill Smith's wire-and-bead sculptures, partly held together by magnets. Duke Riley dominated Magnan Projects' booth with a 7½-foot-wide drawing on architectural paper depicting the controversial fire that destroyed abandoned warehouses in Greenpoint, Brooklyn, last year. Jeff Bailey presented two painterly portraits by Jackie Gendel in which wide eyes stare out from mysterious faces partly obscured by thin washes and splotches of color. Robert Mann had snapshots of pickup trucks by Jeff Brouws on display. Squares of color had been painted

on the trucks to hide graffiti, making strangely beautiful shapes. The non-profit Art in General devoted its booth to Billy Sullivan's paintings of exotic birds. Jason Hackenwerth of Lyons Wier-Ortt installed a pink and blue latex balloon sculpture above the café. The fleshy, intestinal balloons were slightly unappetizing, but nevertheless brightened the art-weary mood.

The Impulse section of the fair was devoted to 13 smaller galleries. In this division, Sixspace (Los Angeles) showed exquisite little gouache paintings of *ama*, Japanese diving women, by the collaborative duo kozyndan (Dan and Kozue Kitchens).

—Constance Wyndham

L.A. Art in New York

L.A. Art in New York provided, in the Metropolitan Pavilion on W. 18th Street, an oasis of broad aisles, good lighting, spacious booths and room to sit down and look at the art. Planned by five prominent Los Angeles galleries—Daniel Weinberg, Shoshana Wayne, ACME, Rosamund Felsen and Marc Selwyn—the fair expanded this year from 16 participants to 23, including several invited guests from Mexico and Europe. Over three days, approximately 4,000 visitors attended this fair, nearly double last year's attendance.

Paintings and drawings dominated the booths. ACME showed Allison



Chris Gilmour, *Chair*, 2007, at Perugi Artecontemporanea, Pulse.

Miller's vaguely symmetrical abstractions with wavy bands of oil-and-acrylic color, while Chris Martin contributed garish, primary-colored works using glued bread at Daniel Weinberg. Mindy Alper's cartoonlike drawings were on display at Rosamund Felsen, and Richard Heller presented works on paper by Marcel Dzama, whose figures have recently grown in size. One of the few sculptures at the fair, Peter Rogiers's glaringly yellow figure



Peter Rogiers, *Broadway (Belgian Sculpture in New York)*, 2007, at Roberts & Tilton, L.A. Art in New York.

of a leaping, grimacing man, was hard to ignore at Roberts & Tilton. At Mary Goldman's booth, Rob Fischer reconstructed sections of a well-trodden gymnasium floor to form adjacent corner walls. Testing your spot-the-difference skills at Rose Gallery were Tomoko Sawada's grid of 100 sets of passport photos, all self-portraits in a range of different guises.

JPMorgan Chase Bank and a number of collectors and dealers donated \$25,000 to establish the inaugural L.A. Art in New York prize, given to an L.A. museum to fund art acquisitions from the fair. UCLA's Hammer Museum won, and used the money to purchase Barry McGee's *Untitled 27*, a series of framed works that alternate between abstract patterns in bright colors and McGee's distinctive droopy faces, from Roberts & Tilton.

—C.W.

DiVA

As attendance grew overwhelmingly at the two spearhead fairs and their principal satellites, the young, hopeful Digital Video Art Fair (DiVA) drew only 2,500 visitors—just over half of last year's showing—as the fair returned to the somewhat remote Battery Park City Embassy Suites Hotel for its third year. Curated once again by dealer Elga Wimmer, the fair was downsized from last year's two-floor presentation to 16 exhibitors occupying a single row of suites on the hotel's fifth floor. DiVA also incorporated 10 off-site installations, shipping containers converted to screening rooms, each designated for a single gallery and parked at the curb on various streets of Chelsea, to capitalize on the audience of gallery patrons.

While prominent New York-based exhibitors seemed to prefer the off-site containers, the Embassy Suites was host to an array of international talents. ShangArt (Shanghai) showed Yang Fudong's serene, visually rich color film *The Half-Hitching Post* (2005), following the

winding pilgrimage of two parallel parties through the dry, barren hills of Loess Plateau in northern China. NT Art Gallery (Bologna) transformed its suite into a menagerie of video portraits of electrical devices by the Venetian duo Interno3; twitching and ticking, the appliances resemble caged insects within the small black monitors. Ron Mandos (Amsterdam) presented films by Belgian artist Hans Op de Beeck exploring the politics of family gatherings, including birthday parties, weddings and funerals. <<Rewind>>, the electronic media space of Florence Lynch (NYC), one of the few Manhattan exhibitors at the Embassy Suites, showed Indonesian-born, Amsterdam-based artist Tiong Ang's video *Shuttle (From North to South)*, shot with a handheld camera from the back of a motorcycle strug-



Martha Colburn, *Meet Me In Wichita*, 2007, shown by Stux, DiVA.

gling through the crowded streets of Yogyakarta.

In a container on 24th Street, Stefan Stux (NYC) screened New York filmmaker Martha Colburn's *Meet Me in Wichita*, melding iconic characters from *The Wizard of Oz* with photos of Osama bin Laden; it uses collaged hand puppets and painting-on-glass animation, with Dorothy battling a transgendered bin Laden and the winged monkeys bearing nuclear arms. Tommy Hartung of Moti Hasson (NYC), Molly Davies of Zone: Chelsea Center for the Arts (NYC) and Jonas Mekas of Maya Stendhal (NYC) also screened films in the containers.

—Stephanie Gonzalez-Turner



Robyn Voshardt and Sven Humphrey, *When I Look Up, I Fall Down*, 2006, at Bleu Acier, DiVA.