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Art critic, curator, essayist based in LA

OOH LA LA LA: Robert Berman Standard Time

09/20/2017 05:47 pm ET



Harry Gamboa Jr. *First Supper (After A Major Riot)*, 1974/Printed 2008. (ASCO).

For Robert Berman, the Getty's Pacific Standard Time: LA/LA is a personal and professional pleasure, so deep in his wheelhouse it's almost redundant. His affiliated gallery offering, PST LA/LA/LA, is not only a lively and engaging iteration of the PST idea, but at the same time, it is also a celebration of what has been a programmatic pillar of his career as a gallerist. These are artists he's been showing, voices and movements he's been championing, since he started all this in the 1970's. But never one to miss a grand occasion, Berman really has pulled out all the proverbial stops this time. Behold the operatic glory of the salon-style LA/LA/LA survey, which, with the exception of the compelling Martin Ramirez capsule, will go on to form the basis of the next Santa Monica Auctions event, happening in November.



PST LA/LA/LA at Robert Berman Gallery. Installation view.



John Valadez. Leed's Shoes, 2004, pastel on paper, 38x100 inches



Carlos Alfonzo. Untitled, 1988

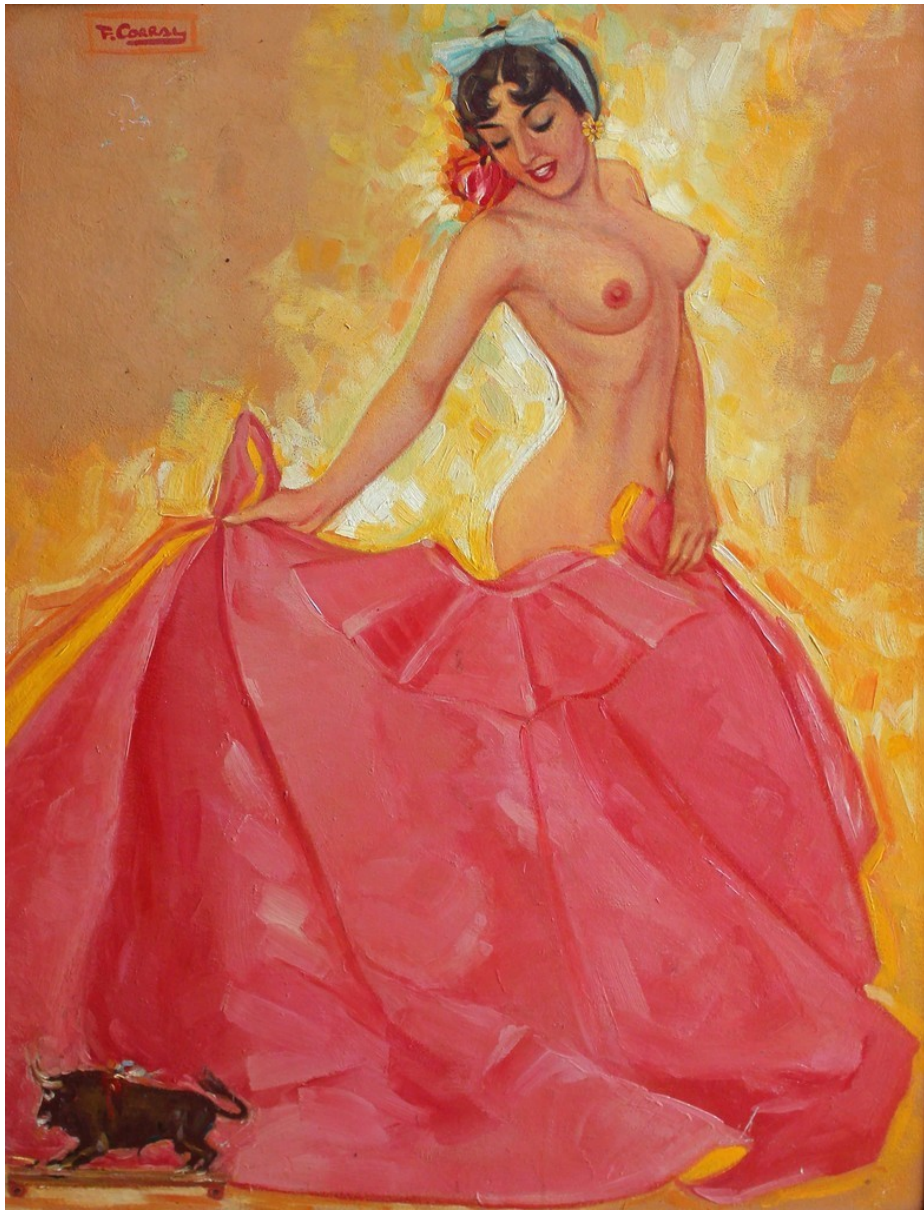


Sol Aquino. Untitled (9/86), 1986

Several of the artists included in the show make multiple appearances throughout the entire city-wide PST landscape of galleries and museums. There are some impressive and surprising works by well-known, even iconic artists; but there are equally intriguing works from names that might be less familiar to current audiences, such as the delightful, cheeky paintings from the 1950's by Fulgencio Corral. Among the many individual highlights, there is work on both institutional and intimate scales, in painting, sculpture, drawing, photography, mixed media and process works, studies and ephemera.



Gronk. La Tormenta, 1985, acrylic on canvas, 90 x 60 inches



Fulgencio F. Corral. Untitled (Nude with Red Cape), 1950



Daniel J. Martinez. I Can't Imagine Ever Wanting to Be White. Project for the Whitney Biennial, 1993. The show features a complete set of the tags at both small (us used at the museum) and an original set at large scale (shown here).

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There are also a few especially on-point moments offering a broader historical impact — as befits the PST ethos. For example, the salon is seeded with select works from these groundbreaking exhibitions and books: *Hispanic Art In the United States: Thirty Contemporary Painters and Sculptors* (Brooklyn Museum, 1987); and *Le Demon Des Anges* (France, published 1989); plus about a dozen absolutely stunning works by Martin Ramírez (in a special project with RICCO/MARESCA Gallery) — the same beloved 20th century Outsider artist currently featured in the ICALA's inaugural exhibition.



Martin Ramirez, installation view



Martin Ramirez



Robert Graham. Study for Plumed Serpent (Quetzalcóatl), 1994

ARTISTS: Carlos Alfonzo, Carlos Almaraz, Sol Aquino, Sergio Bustamante, Oscar Castillo, Fulgencio F. Corral, Richard Duardo, Rudy Fernandez, Elsa Flores, Diane Gamboa, Harry Gamboa, Margaret Garcia, Roberto Gil de Montes, Yolanda Gonzalez, Robert Graham, GRONK, Wayne Healy, Luis Jimenez, Roberto Juarez, Leo Limon, LOS FOUR, Gilbert "Magu" Lujan, Daniel Joseph Martinez, Jesus Moroles, Manuel Ocampo, RETNA, Frank Romero, Rafael Serrano, Paul Sierra, Eloy Torrez, John Valadez, and Martin Ramirez.

PST LA/LA/LA dates: September 9 - October 14

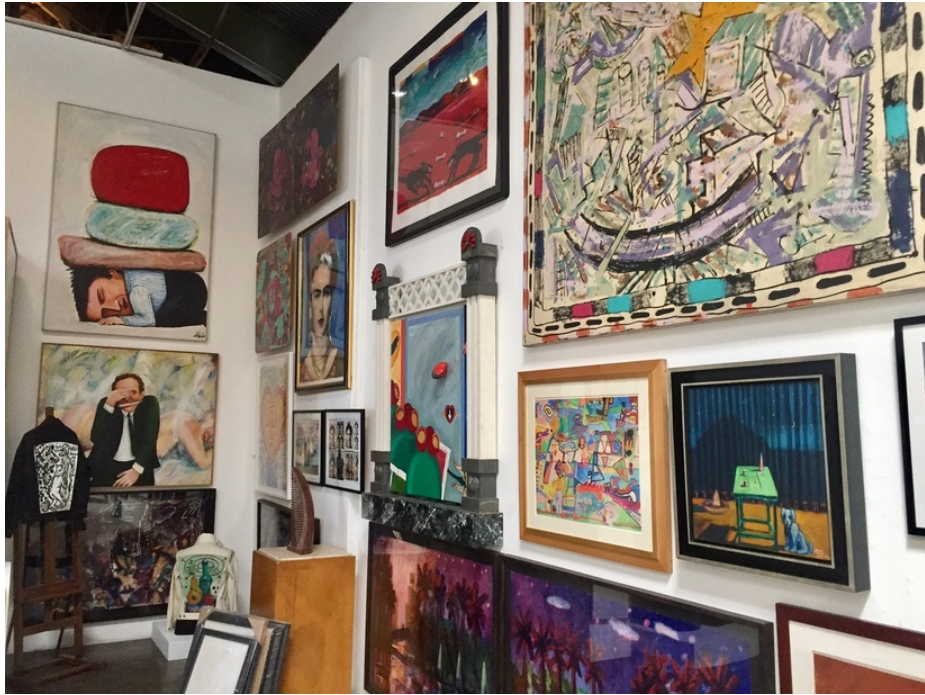
RECEPTION: Saturday, September 23, 5-8pm

SANTA MONICA AUCTIONS: November 18-19

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PST LA/LA/LA at Robert Berman Gallery. Installation view.



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Carlos Almaraz. Echo Park Three, 1990

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