

LA WEEKLY



Einar & Jamex de la Torre: Texting Bitch, blown glass and mixed media, 2023 (Courtesy of the artists and Koplin Del Rio)

ART FAIRS, ANNIVERSARIES & INAUGURALS: ARTS CALENDAR FEBRUARY 22-28



SHANA NYS DAMBROT * FEBRUARY 21, 2024

This week's very special episode of the Arts Calendar is dedicated to the incoming suite of Art Fairs and the eclectic cohort of new, expanded, and prodigal galleries inaugurating, popping up, and celebrating milestones in L.A. spaces — all just in time for Frieze Week (don't call it that). Scroll down for a fuller account of the weekend's planned exhibitions across the city, as just about every art shop in town rolls out the proverbial red carpet for the occasion.

Tuesday, February 27



Materia Perpetua at Galerie Philia

Materia Perpetua at Galerie Philia. A nomadic program anchored by the gallery's permanent spaces in Geneva, Mexico City, New York, and Singapore takes the form of group and solo exhibitions in unique locations around the world. Each transient exhibition features unique works by emerging and established designers and artists. For Frieze Week, this means their inaugural presentation in Los Angeles. Featuring a collection of limited-edition onyx works by ten of the gallery's international designers, the exhibition will be staged in the striking studio of designer Giampiero Tagliaferri, who will also create a one-off piece for the occasion. More than a display of creative skills and in line with Philia's distinct philosophical approach, the inaugural collection delves into the concept of eternity and its paradoxical origins. 2235 Hyperion Ave., Silver Lake; Open February 27 – March 3; free; galerie-phia.com.

Φ PHILIA



Right: Dramatic candelabras have become something of a Mcnner signature. Left: [Pietro Franceschini's chair](#) is composed of onyx blocks.

For Tagliaferri, who also contributed a design to the collection, onyx has a particularly strong connection with transparency and light. “That was my starting point,” he says. “I wanted to create a piece that could highlight its translucency.” What he came up with is a [screen](#) consisting of three ultrathin onyx panels in striking angular shapes, each framed in metal. The most highly crafted piece in the show, meanwhile, is Belgian designer [Pierre De Valck's Axe table](#), which replicates at a magnified scale the form of a prehistoric tool. And as exceptions exist to almost every rule, one work uses no onyx at all: [Morghen Studio's](#) monumental brass chandelier, whose branch-like forms were inspired by the umbrella thorn trees found in Africa.

With future Philia Editions collections in mind, the Attalis are seeking to set up a permanent facility in Baja California. Finding the right place, however, is not simple. They plan to continue working with stone, which requires both large workshops, to accommodate the necessary machinery, and flat terrain, to avoid having to shift weighty slabs up and down hills. Once they find the ideal location, their aim is to invite designers to create new collections in situ. “Instead of having to transport design pieces from around the world for an exhibition,” says Ygaël, “we’ll only have to fly in one artist.”