

WURM | BIEDERMEIER'S ALLURE | KEY WEST

ART AUCTION

THE INTERNATIONAL MAGAZINE
FOR ART COLLECTORS

BLOUINARTINFO.COM

FEBRUARY 2013

IN NEW YORK
T MODERN
ARMORY SHOW AT 100

TH AFRICA'S
GING ART SCENE

WHO IS DRIVING

Collector
Kiran Nadar
in her
New Delhi
Museum



NEW YORK

PERFORMANCE ART

Walt Kuhn is an odd duck in 20th-century American art. Born in Brooklyn in 1877, he studied in Europe and cycled through various flavors of Post-Impressionism before hitting his stride in the mid 1920s with stark studies of unsmiling clowns and wary showgirls that attracted collectors like MOMA founder Lillie P. Bliss and Averell Harriman. Today he is overshadowed by Ashcan School peers like Arthur B. Davies, William Glackens, and Everett Shinn, but Ralph Sessions, director of special projects at DC Moore Gallery, aims to give Kuhn his due with a show—the largest in

three decades—opening February 7. “People who know his work say, ‘It’s about time,’” notes Sessions, who has gathered more than 40 works, many on loan from museums or private collections, for the exhibition. “He melded this updated social-realist tradition with modernist principles.” Cézanne-style still lifes and

Burchfield-esque landscapes are pleasant enough, but the most arresting works remain his vaudevillian portraits, which are psychologically fraught and unmistakably his. “Kuhn was a very charismatic guy, and very secretive, too,” says Sessions. “He had a sort of performer persona himself.” —SPH

Exotic Dancer, ca. 1926, is among the Walt Kuhn works on view at DC Moore.



NEW YORK

The Gang’s All Here

“It was a watershed year,” says Margot Norton, one of the four staffers responsible for the exhibition “NYC 1993: Experimental Jet Set, Trash and

No Star” opening February 13 at the New Museum. The show sets out to capture the cultural moment that gave rise to such artists as Jason Rhoades, Elizabeth Peyton, Matthew Barney, John Currin, Robert Gober, Felix Gonzalez-Torres, Rudolf Stingel, and Gabriel Orozco, whose *Isla en la Isla* from that year is shown above. Adds Norton, “It’s interesting to see how far we’ve come, and yet 20 years later we’re still grappling with similar issues, such as the AIDS crisis, identity politics, and globalism.” —DOUG MCCLEMONT

...ALSO THIS MONTH

February 8

> **Savannah, Georgia**
“Material Discovery,” the first museum solo for the 31-year-old market darling Angel Otero, opens at the Savannah College of Art and Design, featuring his distinctive “oil skin” paintings, made by pouring paint onto glass and peeling off the dried sheet.



February 9



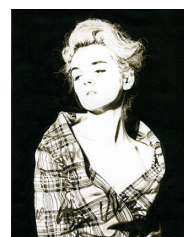
> **Boston**
Skinner hosts a sale of American Indian and ethnographic art, which will feature this rare Plains beaded and quilled hide shirt from the mid 19th century (est. \$80,000–120,000).

February 12

> **London**
Luxembourg & Dayan opens “Pistoletto Politico,” examining the Arte Povera artist’s contributions to social and political discourse in Italy during the *Anni di piombo* (“years of lead”), between the 1960s and 1980s.

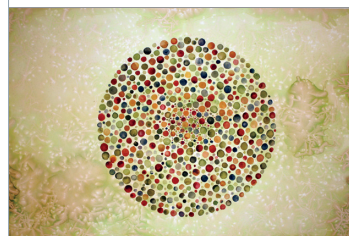


February 13



> **Madrid**
Art Madrid pulls into the Chamartín train station with more than 40 galleries, including Fernando Latorre and BAT Alberto Cornejo, of Madrid; Art Lounge, Lisbon; Emma Zunz Galeria, of Madrid and Montevideo; and 3 Puntos, of Barcelona and Berlin, bringing Sita Mújica, 2012, left, by Victoria Wallace-Conan Thai.

February 21



> **New York**
Leila Heller Gallery opens “Throne,” a show of new, politically tinged works by the Detroit-based Iranian artist Shiva Ahmadi, including *Untitled*, 2012, left, on view through March 23.

February 22

> **Milwaukee**
“Color Rush: American Color Photography from Stieglitz to Sherman” goes on view at the Milwaukee Art Museum, with works by Stephen Shore, William Eggleston, and Jack Delano (see work at right). The show is accompanied by a book published by the Aperture Foundation.



CLOCKWISE FROM TOP LEFT: DC MOORE GALLERY, NEW YORK; ANGEL OTERO AND LEHMANN MAUPIN GALLERY, NEW YORK; SKINNER, BOSTON; LUXEMBOURG & DAYAN, LONDON; 3 PUNTOS, BARCELONA AND ART MADRID; LIBRARY OF CONGRESS AND MILWAUKEE ART MUSEUM; LEILA HELLER GALLERY, NEW YORK; GABRIEL OROZCO AND MARIAN GOODMAN GALLERY, NEW YORK